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grove@ujaen.es; Phone / Tlf. +34 953 212136 / +34 953 211818 /+34 953 213562

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Avda. de Jaén, s/n
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Phone/Telephone: +34 953 571087 –
Fax. 953 571207

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THE RETURN OF THE BEEN-TO, THE BRINGER OF THE DIASPORA

Isabel Gil Naveira

Universidad de Oviedo

Abstract

Most male characters in the exile, analysed from a Post-Colonial perspective, were usually classified as either suffering from a neo-colonial process, and therefore rejecting tradition, or as keeping tradition and longing for going back to a patriarchal society. In this article, I aim to establish how Ama Ata Aidoo, in her play *The Dilemma of a Ghost* (1965), represents the feelings of unrootedness, loss and guilt associated to the main male character's return to Africa. The use of the social and personal consequences that his comeback home to a matrilineal family has, will uncover the relation established between his family and his African American wife. In doing so, I will analyse how through an 'insignificant' song Aidoo tackles the controversial issue of the children of the diaspora and offers a solution to its rejection by the African population.

Keywords: Africa; African American; exile; diaspora; identity; silence; neo-colonialism.

Resumen

La mayoría de los personajes masculinos en el exilio, analizados desde una perspectiva poscolonial, se solían clasificar en: aquellos bajo un proceso neocolonial, y que por tanto rechazaban la tradición, y aquellos que mantenían sus tradiciones y ansiaban volver a una sociedad patriarcal. En este artículo, intento establecer cómo Ama Ata Aidoo, en su obra *The Dilemma of a Ghost* (1965), representa los sentimientos de desarraigo, pérdida y culpabilidad asociados a la vuelta a África del personaje masculino principal. El uso de las consecuencias sociales y personales que su vuelta a una familia matrilineal tiene, destapará la relación establecida entre su familia y su esposa Afroamericana. De esta manera, analizaré cómo a través de una canción 'insignificante', Aidoo aborda la problemática cuestión de los hijos de la diáspora y ofrece una solución al rechazo por parte de la población africana.

Palabras clave: África; Afroamericana; exilio; diaspora; identidad; silencio; neocolonialismo.

According to the South African writer Nadine Gordimer, African writers' novels and plays can be grouped in five recurrent categories, depending on the themes discussed within them: 'Countryman-Comes-to-Town', 'The Return of the Been-to', 'The Ancestors versus the Missionary', 'The Way it Was Back Home' and 'Let My People Go' (qtd. in Levitov 5). Despite these categories represent quite faithfully the problems that the African population had to confront during these last centuries, the existence of other important issues cannot be denied. This is the case of the question of diaspora[1], which remains too controversial to be included as a category of its own.

"For almost four centuries Africans had endured traumas induced by the foreign encounter, most notably the transatlantic slave trade" (Gikandi, African 55), and much is still written about the colonial period that Africa suffered and about the "Middle Passage" and the consequences it had for the African Americans (see Aljoe; Christopher, Pybus and Rediker; Eltis and Richardson; Pedersen; Smallwood, among others). The concept of diaspora has also been largely studied (see Gikandi, Introduction; Gilroy, among others), as well as "[t]he theme of 'The Return Home,' … has been a common one among diaspora writers" (Hill-Lubin 47) from the African-American point of view. In this respect, it is interesting to notice that African Americans have kept linguistic artefacts, semantic fields (see Baker) and

> speech rituals … which mask and disguise the true feelings and beliefs of the Afro-Americans, undergird a complex system of rebellion aimed at sustaining self-worth and psychic and physical freedom from Euro-America's cultural hegemony. The slave found this ability vital to his negotiation of life under severe repression and thus attempted through stories to pass this knowledge on. (Hope-Scott 257)

Moreover, "religio-mythological beliefs from many sectors of Africa came to the 'New World' between 1517 and 1873 with the enslaved peoples of the continent. These cultural elements survived the shock of transplantation and the subsequent break in continuity" (Lima 273). Nonetheless, the perspective of Africans in relation to slavery and how they dealt with the children of diaspora is still underdeveloped.

As Gaia Delpino explains, during the 1960s Ghana was the centre of the pan-Africanist movement. Nevertheless, although Kwame Nkrumah[2] "employed the

[1] When I refer to the term 'diaspora' I do not refer to modern diasporas but the classical definition that resulted of slave trade and slavery.
[2] Kwame Krumah led Ghana to independence in 1957 and he was later on prime minister and president.

language of kinship and racial unity to encourage African Americans to support the Ghanaian government … Ghanaians were often suspicious of the political intentions of the newcomers … A shared racial identity (based on the historical bond of slavery) was by no means a guarantor for acceptance [or] full integration" (Schramm 8)[3]. Quoting Bernth Lindfors, Hill-Lubin collects how "the 'Afro-American is nearly an invisible man' in the literature of Africans … only a few African writers had even mentioned anything about Africans in the diaspora" (47). Few are the authors, who addressed this topic in their narratives; Hill-Lubin mentions main African authors like Wole Soyinka, Pepper Clarke and even Ngugi wa Thiong'O, although none of them addressed this question as eagerly and passionately as the Ghanaian writer Ama Ata Aidoo, who already in 1964 published her play *The Dilemma of a Ghost*. In an interview with Adeola James, Aidoo explained the reasons for her commitment to slavery and diaspora:

> I think that the whole question of how it was that so many people could be enslaved and sold is very important. I've always thought that it is an area that must be proved. It holds one of the keys to our future… Until we have actually sorted out this whole question of African people, both on the continent and in the diaspora, we may be joking, simply going round in circles. (James 21)

In this article, grounded in Post-Colonial literary studies, I will consider how Aidoo serves herself of one of the categories described by Gordimer, 'The Return of the Been-to', to combine two problematic questions: that of the exile and the comeback home on the one hand, and the question of diaspora on the other. In doing so, Aidoo presents the reader with a young couple who have just arrived to Africa from the United States of America. Aidoo's male character, Ato, studies in the USA and feels forced to return to Africa following his family's desire. In the case of the female character, Ato's African-American wife, Eulalie, she is willing to go to Africa, but she will have to confront her real life in the continent. In-between these two characters, Aidoo includes an element, an 'insignificant' children's song, that appears all throughout the play. The use of this subterfuge will bring light to Aidoo's vision of what it means to come back to Africa for both an African man and an African-American woman. It is also my contention to

[3] Since the 1990s, the pan-Africanist movement aims have been rediscovered. Moreover, "[i]n 1992 and 1998 Jerry John Rawlings, head of the National Democratic Congress (NDC) governments, supported the establishment of the Pan-African Historical Theatre Festival … to celebrate African cultures and "promote unity between Africans on the Continent and in the Diaspora (Ministry of Tourism and Diasporan Relations 2007: 2) … [Years later t]he New Patriotic Party (NPP) governments of John Kufuor followed this "new pan-Africanist" policy and renamed in 2006 the Ghanaian Ministry of Tourism the 'Ministry of Tourism and Diasporan Relations'" (Delpino 166-67).

analyse how this situation will utterly affect Ato's assertiveness and hegemony, but will also address other problems in Africa: the children of the diaspora and the recovery of more egalitarian societies.

Presented for the first time "by the Students' Theatre [in] March 1964 at […] the University of Ghana" (*Dilemma* 3), Aidoo's characters are used as a tool to address the silence created around the figure of the been-to and his god-like image–in Ato's case–and the silence established in Africa about slave trade and the children of the diaspora–in Eulalie's case. Moreover, the 'insignificant' song will also address the image of a ghost. According to Maureen N. Eke, for Ato's family Eulalie "represents the ghost from their past [that has] come to haunt them" (63); however, this paper will try to prove how Eulalie and Ato's family (mainly his mother) are the real protagonists of the story as Aidoo's solution against the rejection to the children of the diaspora includes the family and community's acceptance of Eulalie as their own. Hence, as the play moves forward, the ghost will no longer be connected to Eulalie, but to Ato and his inability to reconnect with his roots.

Taking into account the definition of exile, this term makes reference to "the state of being barred from one's native country, typically for political or punitive reasons" ("Exile" *OED*). However, Aidoo's play does not present us with a male character who has left his country of origin for political nor punitive reasons. When talking about exile I will make reference to an exile related to "the so-called Third World colonial who seeks the benefits and opportunities in a European country perceived as culturally superior, thus avoiding the socio-political situation at home" (Wilentz 162). Ato exiles of his own free will and has to fight against his desire to remain in the USA and follow the instructions of his family, who wants him to come back to Ghana.

As Ngugi wa Thiong'O collects "the seventies … reveal what really had been happening in the sixties: the transition of imperialism from the colonial to the neo-colonial stage" (161). In this respect, neo-colonialism affected African countries in the sense that

> The increasingly open, naked financial, industrial …, military and political interference of Western interests in the affairs of African countries with the active cooperation of the ruling regimes in the same countries, showed quite clearly that the so-called independence had only opened each of the African countries to wider imperialist interests. (Thiong'O 162)

However, this also affected many Africans who were under the influence of Western countries. As Fanon presented, "very often the national middle class does

not follow [the] heroic, positive, fruitful and just path" (120-21) of putting forward the interests of the people, but they behave in a similar way to the colonialist for their own profit. When analysing male characters in the exile, from a Post-Colonial perspective, most of them are usually classified as either suffering from a neo-colonial process, and therefore rejecting tradition, or as keeping tradition and longing for going back to a patriarchal society (See Aidoo, *Our Sister*; Emecheta, *In the Ditch*, *Kehinde*, *Second-Class*; Ogot, *The Graduate*, among others). Either way, what seems to be clear is that when crossing geographical borders, men commonly find themselves crossing conceptual borders as well, and this usually leads them to lose part of their identity. In the case of Ato, he adopts this neo-colonial attitude with his family and his wife, what inevitably affects their post-exile experience.

Despite Aidoo does not explain the reasons for Ato's stay in the West and nothing is said about his previous life in Africa or his daily life in the USA, we know his exile was related to education, as he obtained a university degree. In order to analyze Ato's experiences in the exile and his comeback home more deeply it is necessary to take into account what this exile implied to his family. As Micere Githae Mugo points out "[t]he exile experience is indeed depicted as a rough journey which is exacting not just for the key traveler but also for the traveler's immediate family" (145). Ato's exile was a breaking-off for the family, and therefore, his return to Africa was supposed to mean a re-union for them. However, as the narrator of the play, The Bird of the Wayside[4], explains to the audience, when Ato comes back he is a different person: "But if in the making of / One Scholar / Much is gone / You stranger do not know" (*Dilemma* 7). Ato's experiences in the USA seem to have a negative effect in the family, who suffered for his departure and continue suffering with his return. Ato's comeback home results in two main consequences that affect all the members of the family: an economical consequence and a social consequence.

When dealing with the economical consequence, it is important to consider that in many African societies it was common knowledge that many people who exiled never returned; consequently, when Ato arrives to Africa his family's uncertainty disappears. However, Aidoo raises a conflict of interest, as for supporting Ato to go to the USA to study his family had to spend all their resources. On his way back to Africa his family wants him to restore all the efforts they have made, and so the problems start when Ato expends some money to buy furniture and electrical devices[5] for his new house instead of paying back all the

[4] The Bird of the Wayside represents common knowledge; it is used by Aidoo to help the audience interact with the characters of the play, as the Bird is the voice of the community.
[5] In the 1960s electrical devices were luxury items in Africa.

debts of the family at a time. Even Ato's mother, Esi, complaints about this situation:

> Oh, Esi, of the luckless soul. … Just consider the troubles I have had – the school fees, the uniforms… … The tears I have shed… … My knees are callousing with bending before the rich… How my friends must be laughing behind me now. 'After all the fuss, she is poorer than ever before.' … Apart from the lonely journeys I made to the unsympathetic rich, how often did I weep before your Uncles and great Uncles while everyone complained that my one son's education was ruining our home. (*Dilemma* 35)

The second consequence of Ato's exile and comeback home is related to the habits he has acquired during his exile and the social consequences this has in his relation to the family. Coming back to Africa also meant coming back to tradition, and for Ato this entailed an internal and an external conflict. It is internal because he feels he is in the middle of both ways of life: he is somehow attached and forced to recover his African traditions, but at the same time he embraces the new habits he has acquired in the USA, the habits of his African American wife. This conflict is also external, as he has to confront his African community's lack of understanding and rejection of these new habits and his African American wife's lack of understanding and rejection of some of the traditional habits. Through Ato's reactions Aidoo highlights a clear process of neo-colonization. The fact of living alone in a foreign country forced Ato to take his own decisions, without asking the family for advice. This was positive for his self-esteem, but it also led Ato to feel superior to his community, hence, he rejects the importance of the family and the community in his life. Ato is ashamed of his African traditions, which he considers inferior and even savage in comparison to the American ones, describing them as "primitive cultures" (*Dilemma* 26). As Naana Banyiwa Horne explains:

> Apparently, a good student of colonial education, Ato, in his intercourse with both his wife and his indigenous family, manifests a flair for dominance, for talking down to people and striking the pose of the enlightened/colonizer/male in the presence of the ignorant/native/female (314).

Ato has taken an imperialist and patriarchal attitude, and when he comes back to Ghana he tries to impose his will upon his family and upon his wife, as well. After having lived in the exile, the African perspective of the world seems inadequate for him.

Both Ato and his family consider him superior for his position as a 'been-to'[6]. Although the community is aware of the changes that exile provokes, as we have previously seen in The Bird of the Wayside comment, their silence is presented as common. Coming back as their economical Saviour, Ato is addressed as "our master, the white man himself" (*Dilemma* 14) and the only member in the family that does not believe in Ato's superiority as a 'been-to' is his sister Monka. Her ironic comments lead us to Aidoo's most fragrant criticism towards African society. Monka's words are fixed on opening the eyes and mouths of many African families that may find themselves in the same situation: "The way some people became scholars is fearful … The master scholar was sitting on the chair studying, so he could not move off! After all, what is he learning? Is it the knowledge of the leopard skin?" (*Dilemma* 14). Aidoo's stage direction for the character of Monka presents her sucking her teeth to Ato, and despite he is presented laughing at the first part of Monka's comment, Aidoo is clearly criticizing those 'been-tos' who follow Ato's path and who, regarded as saviours and as semi-gods who would save their families, only feel ashamed of their own culture, their own nation and even their own family; at the same time, she criticizes the families for allowing them to do so, falling into the hands of neo-colonialism through their silence.

It is my assumption, therefore, that during his exile Ato has suffered a neo-colonization process, and when he returns to Ghana he feels in-between two cultural backgrounds, the African one (the one of his childhood) and the American one (that he understands as superior). Through what seems to be an 'insignificant' song, a children's song, Aidoo gives us the key of Ato's attitude throughout the play. When he listens to the song for the first time he searches the children with great agitation, as stated in Aidoo's stage directions, unknowing if they were real kids or just a dream:

> Afternoon sleep always brings me afternoon dreams, horrid, disgusting, enigmatic dreams. Damn this ghost at the junction. I loved to sing that song. Oh yes, I did. But it is all so long ago. I used to wonder what the ghost was doing there at the junction. And I used to wonder too what it did finally … Did it go to Elmina or to Cape Coast? And I used to wonder, oh, I used to wonder about so many things then. But why should I dream about all these things now? Probably I am going mad. (*Dilemma* 29)

Aidoo's description of the male child is a clear representation of the young Ato, in fact the description of the playwright for the character of the boy is "The

[6] A 'been-to' is a man who has been to a western country and on his way back to Africa he is welcomed as if he belonged to a higher social status. Unlike men, 'been-to' women do not usually receive these social privileges.

boy being the ghost of Ato's former self" (*Dilemma* 3). Moreover, his reaction to the song depicts his unstable behaviour. At this point of the play, Ato is unable to deal with the consequences of the comeback home and, in fact, this process does not only affect himself and his relation to his family, but the patriarchal and imperialistic manners Ato acquired in his exile prevents him from letting his African American wife join her new family.

Eulalie just knows the clichés of Africa, as "Africa, the Dark Continent, was a label which endured for many years, owing perhaps to 'Europe's and America's own ignorance of an uncharted wilderness beyond [their respective] coasts' (Lewis 23)" (Allen 261). Additionally, she only speaks English, thus every time she wants to say something she uses Ato as an interpreter. In this way, Ato is able to control every situation and prevent Eulalie from adopting the matrilineal system of his family. As Horne collects, in matrilineal societies

> acknowledging mothering as the locus of social, economic, and political organization in the human community, through the tracing of descent and the inheritance of political power via the mother line, the matrilineal kinship system recognizes women's multiple subjectivity emanating form maternal agency. (304)

This would have led Eulalie to become, socially speaking, a more important member in the family than Ato, what in the eyes of her husband would mean losing his patriarchal and neo-colonial rule over his wife and his family. At the same time, his family and community do not understand Eulalie's ways and make her responsible of all the problems that arise between them and the couple. Eulalie is blamed for Ato's wrong deeds, above all for the economical ones:

> The vulture, right from the beginning wallows in the soup he will eat. Have your Hureri [Eulalie] got all her machines now? 'Hureri must have a *sutof*. Hureri must have something in which to put her water to cool. Hureri, Hureri. Oh, the name keeps buzzing in my head like the sting of a witch-bee! (*Dilemma* 36)

This lack of understanding helps Ato to keep his domain over both his family and his wife until his family begins to understand Eulalie's real situation.

Nevertheless, the family's rejection to Eulalie is not only related to an economic question or to the misunderstandings created by Ato's interference, but to the fact that she reminds them of the past and to the memories she arises as a daughter of the diaspora. In order to raise this question Aidoo serves herself of a powerful element, the previously mentioned song titled 'The Ghost', which is more than a children's song:

> One early morning, / When the moon was up / Shining as the sun, / I went to Elmina Junction / And there and there, / I saw a wretched ghost / Going up and down / Singing to himself / 'Shall I go / To Cape Coast, / Or to Elmina / I don't know, / I can't tell. / I don't know, / I can't tell' (*Dilemma* 28)

Her decision of choosing the two locations that appear in the 'insignificant' song is not random at all. Elmina and Cape Coast were two of the most important slavery towns and slavery ports in Ghana, so this is how Aidoo addresses the question of slavery and diaspora in a much deeper way. When Ato comes back to Ghana and explains to his family that he was married to an American woman, their first reaction is to think she is white. Their greatest worries are related to not being able to understand neither what Ato is explaining nor her ways: "we do not know the ways of the white people. Will not people laugh at us? […] you must tell us properly. We do not know" (*Dilemma* 17). Ato's reaction responds to his imperialistic manners; he is nervous and impatient and he does not stand the fact that his family do not understand. When he is finally able to explain them that Eulalie is black because "Eulalie's ancestors were of our ancestors. But as you all know; the white people came and took some away in ships to be slave…" (*Dilemma* 18) his family understands that Eulalie is actually a slave. Aidoo emphatically presents the characters' desperate reactions in the stage directions "At this point even the men get up with shock from their seats. All the women break into violent weeping. Esi Kom is beside herself with grief. She walks round in all attitudes of mourning" (*Dilemma* 18). Ato tries to explain them that "[i]t was her grandfathers and her grandmothers who were slaves" (*Dilemma* 18), but his family's answer ends the conversation: "Ato, do not talk with the foolishness of your generation" (*Dilemma* 18). For Ato's family Eulalie represents the ghost of slavery, she will always remind them of a past they do not want to assimilate. She is, according to the grandmother, "the offspring of slave. A slave" (*Dilemma* 19), and Ato "[h]as gone away and brought to their sacred precincts / The wayfarer!" (*Dilemma* 19).

As a daughter of the diaspora, Eulalie is willing to travel to Africa because she lacks her African origin. In a subconscious way Eulalie does not want to create a family of her own with Ato, but she is trying to belong to an African family through her marriage to him; that would mean recovering what her diasporic situation snatched from her. As Hill-Lubin collects, this topic of the "re-connection of African [American] peoples with their history, their past, and with each other" (46-47) is common in other writers like Paule Marshall, whose works "have emphasized the need of the African in exile to make a journey back through history in order to achieve wholeness" (47) in a physical and/or spiritual journey.

In fact, as C. L. Innes and Maureen N. Eke point out, for Eulalie "[t]he return is a journey back to origins to seek a nation of her own, a 'lost homeland and lost mother' (Innes 34)" (Eke 70). Thus, Africa becomes Eulalie's exile, the land that symbolizes what she desires the most, a home.

Ato's matrilineal society, Akan society, is in Aidoo's words "one of the most matriarchal societies in West Africa" (Maja-Pearce 17). In fact, "most African societies were matrilineages lasting millennia, from the prepharonic period all the way down to a micronation like the Akans of Ghana" (Aidoo, The African 42). As Horne collects "Mothering … is conceived to be the encompassing socio-political and spiritual foundation of human organization" (304), hence one of the most important roles of women in Akan society is choosing the wives for their sons and grandsons; this is the way they have of selecting who is going to be the mother of the future generation. In Aidoo's play, Ato comes back to Ghana with a wife nobody chose and this becomes an important problem between the couple and the family.

Moreover, considering the importance of motherhood in the Akan society, as it was the most important way women had of exerting some power in their family and society, not being able to have children meant being rejected by your husband and your family-in-law. A woman with no children did not meet with the expectations of the community, as "barrenness distinguishes her from every other woman, every other normal woman anyway, and as such she is not-woman, she loses her feminine identity with her maternal identity" (O'Brien 97). The problematic question of motherhood directly affects Eulalie's situation and her relation to her family-in-law. Ato's family expects the couple to have children as soon as possible because "[w]hen two people marry, everyone expects them to have children. For men and women marry because they want children" (*Dilemma* 44). When a year goes by and Eulalie does not get pregnant, the family worries and thinks she may be sterile. In fact, as the couple buys many electrical devices for their home, the family thinks they are trying to compensate this lack of children with material goods: "This is very hard to understand. […] the young people of the coming days are strange … very strange. […] But this is too large for my head or is the wife pregnant with a machine child?" (*Dilemma* 38-39). Even some members of the community, like a sterile neighbour, feel sorry for Ato's wife, highlighting the difficulties a woman without children usually bears:

> Barren! ... If it is real barrenness, then, oh stranger-girl, whom I do not know, I weep for you. For I know what it is to start a marriage with barrenness. […] They want people. My people have a lusty desire to see the tender skin on top of a child's scalp rise and fall with human life. […] For my world which you have run to enter is most unkind to the

> barren. And for you – who shall talk for the stranger? My daughter or my sister, whom I have never set eyes upon, you will cry until your throat is dry and your eyes are blind with tears. Yes, my young woman, I shall remember you. I shall remember you in the hours of the night – in my sleep, in my sleepless sleep. (*Dilemma* 39-40)

The opinions and attitudes of Ato's family emphasise how this assumed sterility affects Eulalie's adaptation to the family. As sterility is the only possible reason the family has to explain the lack of children they decide to find a solution and go to talk to the couple to know "what is preventing [them] from giving [their] grandmother a great-grandchild before she leaves [them]" (*Dilemma* 43). Although Eulalie was aware of the importance of children in Africa, she did not understand that motherhood was the way to fit in with Ato's family, and not marriage. As Horne describes, the fact that Ato and Eulalie had children would be helpful to improve their relation with the family and would lead Eulalie to a complete integration, as "Eulalie becoming the instrument for bringing about this realization will engender her connectedness to Ato's family, mitigating the alienating circumstances surrounding Ato's marriage" (Horne 313).

During the visit the family pays, Aidoo makes reference again to the lack of understanding between the family and Eulalie's habits. The family thinks the reason why Eulalie does not get pregnant is that she smokes and drinks alcohol, so they want to clean her stomach. This visit entails an argument between the couple that leads to the truth of the matter. Eulalie discovers that her family-in-law thinks she is sterile and that Ato did not explain them the real reason of their lack of children: "Why don't you tell them you promised me we would start having kids when I wanted them?" (*Dilemma* 47). At the same time, Aidoo reflects that the lack of understanding of Ato's family is not a problem of the family but it is due to the role Ato is playing as a neo-colonial master over his family and wife. Ato's mother is aware of the changes within society and she accepts them because "[t]hese days, one's son's marriage affair cannot always be one's affair" (*Dilemma* 42). And, although the grandmother resists these new views and insists that "[i]t may be so in many homes. [But] Things have not changed here" (*Dilemma* 42), Aidoo resolves that if Ato had explained them the decision of the couple, they would have understood them and accepted Eulalie.

As I have previously suggested, Eulalie desires to belong, both to Africa, in a general sense, and to an African family that would connect her to her roots. For this reason, when Eulalie discovers that Ato has been preventing her from having a normal relation with her family-in-law she leaves him. This is what leads Ato to talk to his mother and, at this point, he is once again identified with the ghost of the song, as the neighbours say his figure "looks like a … ghost" (*Dilemma* 48).

Although Ato tries to blame Eulalie yet again, his mother finally understands what has been going on when Ato confesses to his mother that "[Eulalie's] womb has not receded!" and that "If [they] wanted children, she would have given birth to some" (*Dilemma* 51). Esi's ignorance of contraceptives is clearly addressed "Ei, everyone should come and listen to this. I have not heard anything like this before … Human beings deciding when they must have children?" (*Dilemma* 51), and despite she first accuses them both of lying, she understands Eulalie was wrongly blamed for every single problem the family had with Ato when she was not responsible at all:

> … and yet who can blame her? No stranger ever breaks the law… Hmm…my son. You have not dealt with us well. And you have not dealt with your wife well in this. […] before the stranger should dip his finger into the thick palm nut soup, it is a townsman must have told him to. And we must be careful with your wife you tell us her mother is dead. (*Dilemma* 51-52)

Throughout this play, Aidoo denounces the consequences that going to the exile and coming back had in African families. The main two characters belong to two different cultural backgrounds, which influence the differences in their reactions and experiences in Africa. Aidoo serves herself of these characters and of the fighting between a patriarchal and a matrilineal conception of family to represent the feelings of unrootedness and guilt that surround these questions of exile and diaspora. Considering that the male character, Ato, has never really wanted to return to Africa, together with the prejudices his Ghanaian family have against his African-American wife, lead the couple to a feeling of unrootedness and the family to a feeling of guilt.

Presented as the main character at the beginning of the play Ato is set as an outcast at the end of it, where Aidoo's stage directions show the character "looks bewildered and lost" (*Dilemma* 52). In spite of having been the link between his community and the children of diaspora–as he did not have any prejudice against marrying an African American and bringing her to Africa–he has lost his African identity in favour of a neo-colonial attitude. In the last lines of the play the children appear again singing "Shall I go to Cape Coast / Shall I go to Elmina? / I can't tell / Shall I? / I can't tell…" (*Dilemma* 52). Although Eulalie may have represented the ghost of the diaspora for the family and the community, it is Ato the one who represents the ghost that is physically and psychologically between two different worlds and, as the ghost of this insignificant song, he is unable to choose. His neo-colonial attitude leaves no space for in-betwenness; moreover, it prevents him from knowing what to do or how to behave anymore and hence his future is indeterminate. In the case of Eulalie, although her relationship with Ato does not

seem to succeed, the fact that at the end of the play Esi addresses her "Come, my child" (*Dilemma* 52) while the stage directions describe how Esi "rushes forward to support her on [and] supports Eulalie through the door that leads into the old house" (*Dilemma* 52) establishes that she is finally accepted as a member of the family and community, as a member of the big African family, that is what she had always wanted. Despite the fact that not being barren opens up the possibility of providing the family with children, and this influences Esi in accepting Eulalie, Aidoo goes a step further. With this final union between both women Aidoo presents a possible solution against the rejection to the children of the diaspora on the one hand, and a possible solution against patriarchal oppression on the other. These female characters, the real protagonists of the story, are able to reconcile both worlds, the traditional and the modern one, and therefore contrast with the lost figure of Ato.

Samuel Yaw Asante reminds us that the role of African women as transmitters of traditional culture, as story-tellers, was that of "custodians of oral histories and indigenous forms of knowledge" (203). Asante insists on claiming that despite "[t]he introduction of colonial education eroded the position of women as custodians of our culture … [African] women writers' texts repossess and maintain a tradition that colonial education eroded" (203). Following this idea and keeping in mind that *The Dilemma of a Ghost* is a play to be staged, I strongly believe that Aidoo appropriates this role of story-teller and lets her audience learn about the problems caused by Ato's return from the exile and by the non-acceptance of a diasporic past, presenting the final acceptance and understanding of both women as an example. Thus, the audience is the one responsible of breaking the silence and distinguishing what is 'significant' and what is not.

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CELEBRATING GLOBAL SHAKESPEARE: THE REINVENTION OF SHAKESPEARE FESTIVALS IN THE UK

Isabel Guerrero

Universidad Autónoma de Madrid

Abstract

The Everybody's Shakespeare festival (1994), the Complete Works Festival (2006-2007) and the Globe to Globe (2012) are part of the tradition of celebrating Shakespeare on occasions unconnected to the author, as was also the case of the Shakespeare's Jubilee back in 1769. More significantly, the three festivals also have in common the inclusion of Shakespearean productions in languages other than English, engaging with the academic debate on global Shakespeare. By looking at the characteristics of these festivals and at the academic output they generated, the purpose of this article is to trace the evolution of Shakespeare festivals in England to convey an image of global Shakespeare.

Keywords: William Shakespeare, contemporary performance, global Shakespeare, theatre festivals.

Resumen

El festival Everybody's Shakespeare (1994), el Complete Works Festival (2006-2007) y el Globe to Globe (2012) forman parte de la tradición de celebrar a Shakespeare en ocasiones sin relación con el autor, como fue también el caso del Jubileo de Shakespeare en 1769. De manera más significativa, estos tres festivales tienen también en común la inclusión de producciones de Shakespeare en lenguas distintas al inglés, siendo así partícipes del creciente interés académico en el fenómeno denominado "global Shakespeare." Mediante el análisis de las características de estos festivales y el debate académico que generaron, este artículo busca trazar la evolución de los festivales de Shakespeare en Inglaterra para transmitir la idea de "global Shakespeare."

Palabras clave: William Shakespeare, teatro contemporáneo, global Shakespeare, festivales de teatro.

The history of Shakespearean commemorations is usually marked by celebrations in the anniversary years, such as the centenaries of the birth or death of the playwright. This means that, at first sight, 1769, 1994, 2006 and 2012–the dates that this article explores–have nothing relevant in connection with Shakespeare. By 1769 Shakespeare had been dead for more than one hundred years; 1994, 2006 and 2012 do not coincide with any relevant birth or death anniversary of the playwright. In spite of the apparent randomness of the dates, they do hold a Shakespearean connection which is perhaps even more significant due to this randomness: they are all years in which Shakespeare has been celebrated with special events and, thanks to this, they have entered the history of Shakespeare commemorations. In 1769, Shakespeare's Jubilee, leaded by the actor David Garrick, inaugurated Shakespeare's celebrations with a series of commemorative and artistic activities in Stratford-upon-Avon. The other three dates correspond to Shakespeare theatre festivals in England in the 20th and 21st centuries: the Everybody's Shakespeare Festival (Barbican Centre, London, 1994), the Complete Works Festival (Royal Shakespeare Company, Stratford-upon-Avon, 2006-2007) and the Globe to Globe Festival (Shakespeare's Globe, London, 2012).

Henri Schoenmakers defines theatre festivals as events "consisting of single events, in other words: a meta-event" (28). As meta-events, theatre festivals allow for comparisons that are not possible outside the festival frame. Festivals in general, and theatre festivals in particular, are as well extraordinary meta-events which, as Alexandro Falassi notes, interrupt everyday life (74-75), giving rise to a Bakhtinian carnavalesque sense of time. This atmosphere favours the conception of theatre festivals as forms of cultural commemoration, promoting cultural identities through the presentation of a particular genre or author (Frost and Laing 108-123). Throughout history, the celebration of Shakespeare has reinforced the identity of the playwright first as local author, as was the case in the Jubilee, described by Michel Dobson as "Garrick's own dramatization of the climax of Shakespeare's investiture as national poet" (*The Making of the National Poet* 15), and, later, as a global author, whose dramatized apotheosis, as this article argues, can be seen in the Globe to Globe (2012).

In contrast to the Jubilee–in which Shakespeare was celebrated with parades, odes and the unveiling of a statue, among others, but not theatrical performance as such (see Deelman; England)–the Everybody's Shakespeare Festival, the Complete Works Festival, and the Globe to Globe did include the performance of Shakespeare's plays and, what is more, all of them featured productions of the canon in languages other than English. In doing so, they presented Shakespeare not only as a global author but, even more importantly, they sought to make their

audiences consciously aware of that global feature, encouraging them to enjoy the plays in languages in which they might not have been heard before on the English stage.

Each festival had a different focus. Everybody's Shakespeare tried to offer Shakespeare's visions from all over the world. The Complete Works Festival, as its name indicates, aimed to stage all the works by William Shakespeare in the course of a year. The purpose of the Globe to Globe encompassed those of its predecessors with the staging of the complete works by international companies, getting closer than other festivals to the notion of global Shakespeare. While the dates of these festivals bear no significant relation with Shakespeare,[1] they coincide with the growing academic interest in Shakespeare in places other than English-speaking countries, which means that much of the academic output that they generated engaged on the ongoing debate about global Shakespeare.

This article departs from the definition of festivals as meta-events to trace the evolution of Shakespeare festivals in England through the examples of the Everybody's Shakespeare festival (1994), the Complete Works Festival (2006-2007) and the Globe to Globe (2012). In order to do so, the article focuses not only on the productions invited to the festivals, but also on the narrative they create, the type of audiences they address and the challenges they pose in terms of audience reception. The analysis shows how festivals have evolved in their conception of global Shakespeare: while the Everybody's Shakespeare festival and the Complete Works Festival failed in their attempt to convey an image of a global Shakespeare due to, for instance, the selection of productions and the audiences who attended the festivals, the Globe to Globe festival overcame these limitations. In parallel to the analysis of the three festivals, the article pays attention to how the concept of global Shakespeare has grown in academia in recent years, an evolution which is actually mirrored by these three festivals.

Starting with the Everybody's Shakespeare festival, its date of 1994 is significant: it is precisely in the 90s when the growing interest in Shakespeare in places other than English-speaking countries translates into a variety of publications and conferences. Dennis Kennedy's *Foreign Shakespeare* had been already published in 1993, and the discussion about a European Shakespeare was already taking place in conferences as "European Shakespeares" (1990, University of Antwerp) or "Shakespeare in the New Europe" (1993, Sofia), events that would led to the foundation of the European Shakespeare Research Association (ESRA). The presence of Shakespeare in languages other than English is also

[1] Graham Holderness refers to festivals celebrating Shakespeare as part of national events, and not in his birthday, as the 'alternative tradition of national festivals' ("Remembrance of things past" 100).

acknowledged in the last chapter of Peter Holland's 1997 book *English Shakespeares*. The book examines productions by English-speaking companies, leaving only one chapter at the end ("Festivals and Foreigners") to look at the international companies in, precisely, the festival Everybody's Shakespeare. The festival at the Barbican Centre took place in October-November 1994, and it was described as "the first event of its kind in this country and probably the world: an international multi-disciplined celebration of the work and influence of Shakespeare**"** (Holderness, *Cultural Shakespeare* 160).

The international dimension of the festival was its key feature: it hosted nine Shakespearean productions by companies from seven countries: Georgia, the United States, Israel, Japan, Russia, France and Germany. Among the companies, the Comedie Française and the Suzuki Company of Toga stood out as landmarks of the international theatrical panorama. As mentioned above, the emphasis of the festival was on offering perspectives of Shakespeare in performance from all over the world. The official narrative of the festival deliberately pointed out to the global dimension of the author from its title (Everybody's Shakespeare, which, as Graham Holderness observes allows for two interpretations: "Shakespeare is everybody" and "Everybody is Shakespeare" [*Cultural Shakespeare* 160]), to the advertising campaign, featuring people from different communities and ages with a half-mask of Shakespeare's Droeshout portrait. The Barbican centre was literally taken over by the festival activities: installations, games and performances flooded its facilities. Outside the Barbican, the Shakespearemania had a counterpart on TV, with BBC2 broadcasting "Bard on the Box", including from short interludes of trivia about Elizabethan culture to full length programmes about Shakespeare. Holderness states that, because of this atmosphere of celebration, "1994 can rank with 1769 as the year of another 'Great Shakespeare Jubilee'" (*Cultural Shakespeare* 160). However, little was heard of this festival once it finished; the academic engagement with it was mostly restricted to Graham Holderness' account in his book *Cultural Shakespeare. Essays in the Shakespeare Myth*, and Peter Holland's analysis.

Perhaps this festival seems to have fallen into oblivion because, in spite of its effort to convey the image of a universal Shakespeare, one that belongs to everybody as the publicity campaign suggested, the perception of this Shakespeare was still that of a "foreign one", the one that Dennis Kennedy had introduced in *Foreign Shakespeare* in 1993. Kennedy had already noticed that, "foreign Shakespeare is more present than ever before, interrogating the idea that Shakespeare can be contained by a single tradition or by a single culture or by a single language" (16). The selection of a series of non-English speaking performances framed together in a festival challenged the idea of national

ownership of the author, providing an opportunity to compare how Shakespeare is performed in different locations. However, many of the members of the audience would not–or could not–accept that challenge, and the festival gave rise to responses that Peter Holland (255) interpreted as xenophobic.

Attending the performances required a change in the mode of perception of English-speaking audiences and critics, who needed to shift from listening to watching Shakespeare, leaving behind the mode of reception that is thought to have been prevalent with Elizabethan audiences, for whom attending a play was almost synonymous with hearing it. As Holland points out, "Watching Shakespeare, rather than listening to Shakespeare, offered critics a means to see how a production is culturally located but few took the opportunity" (255). Another unsuccessful attempt of the festival was that of attracting diverse London communities to the Barbican. The fact that the productions presented their own cultural specificities, conveying their own messages by means of Shakespeare, served somehow to reassert Kennedy's ideas, "Perhaps the native familiarity that English-speakers assume for Shakespeare is part of a larger illusion, which might be called the myth of cultural ownership. In the end Shakespeare doesn't belong to any nation or anybody: Shakespeare is foreign to all of us" (16). The festival paralleled the interest in Shakespeare in other languages that was growing in academia, but it seems that the "myth of cultural ownership" was still in the air.

In 2005 Sonia Massai refined Kennedy's concept to posit a world-wide Shakespeare, as the label "foreign Shakespeare" has "lingering notions of English Shakespeares as a normative standard from which all other appropriations depart" (9). The following year, the RSC Complete Works Festival echoed this idea inviting eleven international companies to perform Shakespeare in their mother tongue.[2] However, most of the productions were performed in English by British or American companies, twenty-three of them being produced by the RSC. The portion of the cake for foreigners was small, but the inclusion of international works legitimized the celebration of Shakespeare as the "world genius".

The Complete Works Festival was part of Michael Boyd's three-year plan when he took over the artistic directorship of the RSC. Boyd's intention was to dedicate the first year to the staging of tragedies, comedies for the second and the complete works for the third, just before closing down the Courtyard Theatre to refurbish it. As it was impossible for the RSC to stage all the works alone, some foreign companies were asked to perform their Shakespeares in Stratford. The festival, running from April 2006 until March 2007, was meant to be a unique

[2] For a complete list of the works in the festival performed in languages other than English visit: The Complete Works Festival 2006-7, <http://www.rsc.org.uk/about-us/history/complete-works-festival.aspx> 20 April 2015. Web source.

opportunity in which, as Jonathan Bate indicates, "for the first time in the company's history (perhaps in the whole history of Shakespearean production?) the complete works would be staged in the course of a year" (185).

If in the Everybody's Shakespeare festival the emphasis had been on foreign companies staging the works of the playwright, the aim of the Complete Works Festival was "to show the variety of possible approaches to Shakespeare in the theatre" (Bate 187). In fact, even the productions by the RSC showed a range of performance styles. Other festival activities included the projection of Shakespeare films on a giant screen and a kind of fringe festival, with students' productions being staged outdoors. Due to the festival atmosphere, Bate compares Stratford with Edinburgh, the festival city par excellence in the UK–"Stratford would become a festival town, a miniature Edinburgh" (155). This variety contributed to the festival atmosphere that invaded Stratford and was more remarkable than the inclusion of foreign companies.

Some of the international companies at the Complete Works Festival were the Munich Kammerspiel, staging Othello accompanied by jazz music; the South African Baxter Theatre, with Hamlet, and the Japanese Ninagawa Company, with Titus Andronicus, to mention only a few. For Michael Dobson, the inclusion of foreign companies was interesting because, "faced with ... [them] the average long-term Stratford-only theatre-goer doesn't know what to say" ("Watching the Complete Works Festival" 32). Interestingly, instead of prompting comparison with other productions, the inclusion of these companies seemed to have interrupted somehow the usual mode of reception of Stratford audiences, who lost their point of reference as they were not able to compare the productions with this or that previous staging of the RSC. As happened in 1994, the Complete Works Festival challenged again the mode of reception of British audiences. This challenge is discussed in Katherine Duncan-Jones's account of the festival for *Shakespeare Quaterly* (353-366), as she highlights whether the foreign productions included more or fewer lines of Shakespeare's plays, overlooking the fact that a translation is a different text while paying little attention to the cultural specificities that the performances brought to the plays.

In spite of the attempts, Everybody's Shakespeare and The Complete Works Festival did not completely succeed in their purpose to convey an image of a global Shakespeare on English festival stages. On the one hand, the critical responses to these festivals suggest that audiences were not fully prepared to make the shift from listening to watching. On the other, the inequality in terms of the quantity of productions by English and non-English speaking companies in the Complete Works Festival, together with the failure to attract audiences of diverse origin in the Everybody's Shakespeare festival, meant that an eminently English

Shakespeare was still privileged both in terms of production and reception. Nevertheless, after the Complete Works Festival, Jonathan Bate wondered, "What will the legacy of the Complete Works Festival be? Many of the triumphs were from abroad. The most welcome aspect was the recognition that Shakespeare does not belong to the English Language and English styles alone" (4). This legacy was going to be materialised a few years after, with the World Shakespeare Festival in 2012.

The global aspect of the author was mirrored on festival stages in Great Britain's Olympic year (2012), just when the study of global Shakespeare was firmly established within Shakespeare studies thanks to contributions such as those by Dennis Kennedy, Sonia Massai, Ania Loomba, Martin Orkin or Alexa Huang. Shakespeare's presence at the Olympics was visible in many contexts: the opening ceremony included Kenneth Brannagh delivering Caliban's most famous speech from *The Tempest* ("Be not afeard; the isle is full of noises") as Isambard Kingdom Brunel–the famous Victorian mechanical and civil Engineer of the 19th century; the British Museum hosted a major exhibition, *Shakespeare: Staging the World*, the BBC broadcasted the series *The Hollow Crown*, and there were also six exhibitions plus 263 amateur shows all across the UK, part of the Royal Shakespeare Open Stages.[3] These activities illustrate the UK alignment with Shakespeare to present the country before the whole world.

The World Shakespeare Festival, part of the 2012 Cultural Olympiad,[4] aimed to stage Shakespeare's works by companies of diverse origin in several venues from 23 of April to November 2012.[5] The headline in *The Guardian* announcing the festival captured the spirit of the event, "Biggest Shakespeare festival ever will straddle the London Olympics. Companies from all over the world are coming to England in 2012 to join an extravaganza of Shakespeare productions" (Maev Kennedy). The "extravaganza" consisted of over 70 productions of Shakespearean productions performed on the UK stages, although *The Guardian* only referred to their coming to England on its headline.

As a section of the World Shakespeare Festival, the Globe to Globe Festival was held at the Globe's replica on the banks of the Thames. The Globe to Globe

[3] World Shakespeare Festival 2012, <http://www.rsc.org.uk/about-us/history/world-shakespeare-festival-2012/> 17 April 2015. Web source.
[4] The Cultural Olympia was a programme of more of 500 cultural events in the United Kingdom held in parallel to the 2012 Olympics and Paralympics Games.
[5] To know more about the Shakespeare World Festival and the London 2012 Festival, in which the first was framed, see the interview with Ruth Mackenzie, the project's director, in: Simon Tait, "London 2012 Festival: Drama on Display." *The Stage* 8 June 2012. <http://www.thestage.co.uk/features/2012/06/london-2012-festival-drama-on-display/> 20 April 2015.

staged the 37 Shakespeare's plays performed by 37 theatre companies from all around the world in their own language. These performances did not correspond to different countries, but rather to different languages–at least different variants, as some languages were used by different companies–stressing multiculturalism instead of internationalism. This might have been a deliberate choice to avoid political connotations.[6] However, the festival proved that the disassociation of language and nation was extremely difficult; in the words of Alexa Huang, the "multicultural celebration of languages inevitably fuelled nationalist sentiments in various guises that ranged from political protests to celebrations of independence" ("What country, friends, is this?").

The festival provided the opportunity to explore global Shakespeare from local perspectives, adding new meanings to Shakespeare's works. The range of productions went from *Henry VIII* in Spanish, a Guajarati *All's Well that Ends Well* and even *Love's Labour's Lost* in British Sign Language. The festival proclaimed itself as a celebration of Shakespeare as a universal playwright. As Susan Bennett and Christie Carson note, "the nationwide World Shakespeare Festival was announced as 'a Celebration of Shakespeare as the world's playwright'" (1). The claim that Shakespeare is "the world's playwright" was supported by research conducted by the RSC and the British Council that revealed that the playwright is studied by over half of the schoolchildren in the world.

Sonia Massai has observed that Shakespeare, as a world-wide author, contributes to globalization by disseminating Westernculture and presenting it as a model, a norm. The assertion of Shakespeare as "the world's playwright" and the fact that he is the most often studied and performed playwright world-wide can be, therefore, interpreted as forms of Western domination. According to Massai, Shakespeare, "has become one of the powerful global icons through which local cultural markets are progressively westernized" (4). It was not only westernization that was at play at the Globe to Globe, as the official narrative of the festival also made a statement regarding Shakespeare's ownership, with the playwright described in the official website as "coming home." As Stephen Purcell wrote for *Shakespeare Survey*, in the context of the 2012 events, "Whatever it is that global cultures make "Shakespeare" mean, Britain seems to be claiming that for itself" ("What country, friends, is this?" 165).

Nonetheless, the Globe to Globe Festival attempted to overcome the limitations of previous festivals regarding the global notion of Shakespeare. The context contributed to this; as Erin Sullivan points out, "Within the context of the

[6] Nevertheless, political issues were unavoidable. The staging of an Israeli production of *The Merchant of Venice* was not without controversy.

Olympics, an international, multilingual celebration of Shakespeare seems to have made more sense to many audience members than it would have done at any other time" (301). In this international context of the Olympics, British English language was confined to only one production, which put it in equal terms with the rest of performances meaning that, as a meta-event, the Globe to Globe was more equally designed than the Complete Works Festival.[7] The comparisons that the 2012 festival prompted within the festival frame were, therefore, between productions with a different linguistic and cultural background, and not, as in the Complete Works, of a minority of productions in foreign languages against a majority of English-speaking ones. If Everybody's Shakespeare had failed to attract a varied audience, the deliberate effort of the organisers to "inspire and involve the widest and most inclusive range of UK communities" (quoted in Purcell "Shakespeare Spectatorship" 133) was successful, originating a multicultural audience in which the interaction between spectators of different backgrounds was essential for the theatrical experience.

Together with its insertion in the Olympic context, its location in London was key to the success of the Globe to Globe. The festival mirrored the global/local nature of the city with the choice of some international companies that coincided with London's communities. As a result, the festival audiences were formed by theatre-goers who did not speak the language of the production, including many critics, and those who did understand the language. Apart from the knowledge of the language and culture on the stage, audiences presented as well varying degrees of familiarity with the Shakespearean source. All this led to a need of collaboration, enhancing the collective characteristic of spectatorship. In the words of Stephen Purcell,

> At the Globe to Globe, spectators who did not speak the languages or fully understand the conventions of the visiting productions seemed generally unthreatened by their own inexpert status, using the reactions and encouragement of the "in-group" spectators to assist them as they engaged with the production's system of signification. ("Shakespeare Spectatorship" 157)

Part of the success of the Globe to Globe might be accounted for by the presence in the audience of London denizens who were diasporic members of the community of the visiting company. These "local members" helped those spectators who did not understand the language to overcome the linguistic barrier.

[7] However, as Stephen Purcell has noticed, the fact that the English-speaking production (*Henry V*, by the Globe's resident company) did not have to endure the "constraints imposed on the other festival productions regarding running time and resources" and "was separated from the rest of the festival by a gap of three days" shows some inequalities between the "straight-English" production and the rest ("What Country, friends, is this?" 165).

As in other festivals, the language barrier was patent but, this time, English-speaking audiences seemed eager to suppress that obstacle and turn from listening to watching Shakespeare in collaboration with the native speakers.

The role of critics was challenged by the 2012 experience too. According to Purcell, "This decentring of the critic as privileged possessor of all the codes and conventions of performance was perhaps one of the Festival's most radical side-effects" ("Shakespeare Spectatorship" 138). The early scholarly responses to the festival (the books *A Year of Shakespeare*, edited by Paul Edmondson, Paul Prescott and Eric Sullivan, and *Shakespeare beyond English*, edited by Susan Bennett and Christie Carson) were somehow unconventional, giving rise to a narrative of the events in which the Anglo-centric perspective was abandoned thanks to the presence of academics of diverse origin, as well as of those who did not necessarily share the languages on the stage. The celebrations at the Olympics raised many questions in the field of Shakespeare studies about the global/local implications of Shakespeare in our age, how he is understood simultaneously as a global author and national poet, and what values and ideas the concept of global Shakespeare can sustain.

Through its reflection on Shakespeare's global dimension, the Globe to Globe can be understood as a product of one of the beneficial aspects of globalization, what Arjun Appadurai calls "grassroots globalisation" or "globalisation from below" (1-21), with the equal presentation of the companies contributing to overcome inequalities that capitalism has imposed, such as,–for instance, the prevalence of western artists in international festivals that claim to be showcases of international theatre. Other more problematic forces of globalization were at play in the festival, such as the sponsorship from British Petroleum (Bennett). In terms of performance, several productions were said to present commodified and pastiche visions of their localities and, on top of that, some of them had been never staged in their context of origin, were directed by foreigners, or made deliberate efforts in order to accommodate an international audience (Purcell, "What country, friends, is this?" 157). These problems, related to performing local Shakespeares for international audiences, questioned to what extent grass-roots globalization was attainable in this festival context.

Whether the festival can be seen as a form of "grass-roots globalization" or as one more sign of globalization in the negative sense of the word is a moot point. As Edward Reiss states, in the Globe to Globe "You could find here a globalized, commodified Bard, fronting a Cultural Olympiad ... or you could discover a utopian oppositional force" (231). In spite of its limitations, the festival can be credited for its attempts to embrace the notion of Shakespeare as a global author in whose work audiences and artists of different cultures can find common ground.

When compared to the 1769 Shakespeare's Jubilee, Everybody's Shakespeare, the Complete Works Festival and the Globe to Globe do not only introduce Shakespearean productions to celebrate the playwright, but they also reinvent Shakespeare festivals in the UK with the inclusion of artists of diverse origin and, in the case of the Globe to Globe, the success to attract audiences of different backgrounds. The analysis of the three festivals indicates that there has been an evolution in the presentation of global Shakespeare in the festival context in the UK: whether the Everybody's Shakespeare and the Complete Works present international productions as the exception, rather than the norm, the Globe to Globe shows that audiences around the world usually get access to Shakespeare in different languages and theatre traditions. The festivals and their productions are also significant due to the shift in reception that they introduce for English-speaking audiences, who face a new type of audience reception in which the visual, and not the linguistic component, is privileged. The Everybody's Shakespeare and the Goble to Globe also attempt, with different degrees of success, something that is unprecedented in Shakespeare festivals: the inclusion of audiences of diverse origin. These festivals and the growing interest on global Shakespeare in academia demonstrate that global Shakespeare requires not only international and transnational productions of the playwright, but also audiences and scholars from all around the world.

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LA INSTRUCCIÓN FORMAL COMO CONTRIBUCIÓN A LA MEJORA DE LOS PROCESOS DE PERCEPCIÓN DEL INGLÉS COMO LE

Ana María Muñoz Mallén

Universidad de Córdoba

Resumen

El presente artículo analiza el papel de la percepción en la enseñanza de la pronunciación de la LE (inglés) a hablantes de español. En este estudio aspectos tales como la calidad vocálica y la acentuación se consideran elementos fundamentales para alcanzar un mínimo de inteligibilidad.

El estudio práctico implementado a través de una prueba de percepción y dirigido a distintos alumnos adultos españoles, unos que conforman el grupo de control y otros el grupo experimental, pone de manifiesto el papel fundamental que desempeña la instrucción formal específica en pronunciación. Los resultados de este estudio muestran como la enseñanza de los elementos asociados con la realización de la acentuación influye positivamente en la percepción de la calidad vocálica en sílaba acentuada y no acentuada en las palabras, en las secuencias más amplias y en el habla conexa.

Palabras claves: enseñanza de la pronunciación, calidad vocálica, acentuación, inteligibilidad, percepción.

Abstract

The present article analyses the role of perception in the FL pronunciation teaching (English) to speakers of Spanish. In this study aspects such as the vowel quality and the accentuation are considered essential elements to achieve intelligibility.

The practical study implemented through a perception test and addressed to different adult Spanish students, some who make up the control group and others who make up the experimental group, highlights the main role which the specific formal instruction in pronunciation plays. The findings show how the teaching process of elements related to the carrying out of accentuation impacts positively on the perception of vowel quality in stressed and unstressed syllable in words, in longer sequences and in connected speech.

Keywords: pronunciation teaching, vowel quality, accentuation, intelligibility, perception.

1. Introducción

El hecho de que el proceso de enseñanza debe ser dirigido hacia propósitos comunicativos ha provocado a menudo que los profesores olviden aquellas actividades encaminadas a la práctica específica de la pronunciación (Bartolí, 2005; Giralt, 2006). En este contexto, el aprendizaje fonológico ha sido relegado debido al hecho de que éste dificulta la práctica de las actividades comunicativas en la clase. Sin embargo, tal y como afirman Morley (1991) y Romanelli (2009) en los años noventa resurgió la preocupación por el aprendizaje y la enseñanza de la pronunciación en el campo de la enseñanza del inglés como LE (TESL, en inglés). En la actualidad, se considera a la pronunciación "inteligible" como un componente esencial de la competencia comunicativa en LE (McLaren, Madrid y Bueno, 2005; Usó, 2008; Walker, 2010; Cauldwell, 2013; Valcke y Pavón, 2015).

La enseñanza de la pronunciación no debe limitarse a la práctica de los sonidos aislados (aspectos segmentales) y a la práctica de la acentuación y entonación (aspectos suprasegmentales) en las palabras de forma aislada sino que debe hacerse presente en contextos más amplios del habla conexa (enunciados), dando cabida a la unión entre pronunciación y significado en el nivel del discurso. Asimismo, de acuerdo con Melgarejo (2006: 251) y Rubio y Martínez (2012: 156), se constata la necesidad de satisfacer tales exigencias con la ayuda de un profesor cualificado con dominio instrumental de la LE, puesto que es la principal forma de contacto y vínculo de unión entre el alumnado y la lengua.

Nuestro estudio se enmarca en el interés por analizar cómo se produce la enseñanza de la pronunciación del inglés como LE. En particular, se encuadra en el interés por investigar los modelos de enseñanza de la pronunciación del inglés como LE a hablantes de español como L1. De forma más específica, se acerca a la enseñanza de un rasgo prosódico como es la acentuación y a los aspectos segmentales relacionados con la calidad[1] vocálica en sílaba acentuada y no acentuada, sobre los que recae en gran parte la consecución de la inteligibilidad y la comprensibilidad de las palabras (Hancock y Pavón, 2005: 22; Gimson, 2008: 274; Roach, 2009: 194). Este trabajo parte de la premisa de que, si queremos que los aprendices de inglés sean, como mínimo, en un principio inteligibles debemos intentar conseguir que perciban aquellos aspectos sonoros que contribuyen realmente a un uso correcto de la dimensión sonora de esta lengua, y entre ellos dirigimos nuestra atención al uso apropiado de la acentuación en palabras y a la

[1] La calidad vocálica se caracteriza por ser un factor que depende de la posición que adopten los diferentes órganos articulatorios y resonadores.

correcta identificación de la calidad vocálica en sílabas acentuadas y no acentuadas.

Aunque la pronunciación debe ser enseñada desde el principio para evitar, como afirma Gimson (2008), los errores de pronunciación "fosilizados" en la lengua de los aprendices, la atención no debe centrarse solamente en la pronunciación, puesto que la excesiva atención a cualquiera de los aspectos lingüísticos provoca que el aprendiz considere que el objetivo final no es la comunicación. Sin embargo, como señala Rivers (1981), el tipo de instrucción variará dependiendo de la edad del aprendiz. Cuando el aprendiz es un niño, el profesor debe utilizar actividades basadas en el desarrollo de habilidades imitativas más que en la explicación de tipo articulatorio. Para un aprendiz adulto, la enseñanza de la pronunciación resulta provechosa porque tiene la capacidad de usar una habilidad analítica. Aunque los aprendices adultos no han adquirido unas habilidades imitativas tales como aquellas de los niños, los aprendices adultos son capaces de usar las ventajas de la instrucción formal en pronunciación (Pardo, 2004; Kissling, 2013).

Este artículo establece como propósito intentar demostrar que la instrucción formal desempeña un papel fundamental en el aprendizaje de la fonología de una LE y que la instrucción formal en pronunciación ayuda a mejorar su uso. En lo que respecta a este estudio, la instrucción formal tiene lugar en el contexto de la clase y se encuentra relacionada con la formación de reglas, y el interés se centra en averiguar si existe una relación directa entre el conocimiento de la naturaleza del acento en inglés, la calidad vocálica de la sílaba acentuada o no acentuada y el conocimiento de los símbolos fonético-fonológicos y de los segmentos acentuales, y la formación de reglas que permite a los aprendices percibir mejor estos fenómenos fonológicos.

Este trabajo comienza con un análisis sobre el papel que desempeña la percepción del habla en la enseñanza de la pronunciación del inglés. A continuación, se aborda la investigación atendiendo a los objetivos, el diseño metodológico y experimental, y la metodología. Posteriormente, se procede al análisis, interpretación y discusión de los datos de esta manera dando respuesta a los objetivos del estudio planteados para, finalmente, terminar con las conclusiones a las que permita llegar este estudio.

2. El papel de la percepción del habla en la enseñanza de la pronunciación de la LE

Krashen y su input hypothesis se considera el mayor exponente de la audición en la adquisición de la LE. Él afirma que la interlengua (IL) del aprendiz se

desarrolla como resultado directo de la cantidad de input comprensible que recibe. Según Ribé (1995: 28), Krashen defendió que la exposición al input comprensible fue el único requisito para el aprendizaje de la lengua.

Según Celce-Murcia, Brinton y Snow (2013: 82), la destreza de comprensión oral se utiliza más que cualquier otra destreza de la lengua en la vida normal ordinaria. Por término medio, esperamos escuchar dos veces tanto como hablamos, cuatro veces más de lo que leemos, y cinco veces más de lo que escribimos. La importancia de la destreza de la escucha no puede ser subestimada; ésta no debe ser tratada trivialmente en los planes de estudio de la LE.

De acuerdo con Hewings (2004: 16), la pronunciación se considera un aspecto importante de tanto el habla como de la audición. En cuanto a la escucha, tal y como afirmó Underwood (1989), citado por Cerezal (2005: 86): "No one knows exactly how listening works and how people learn to listen and understand. It is a skill which seems to develop easily for mother-tongue listening, but requires considerable effort where listening on a foreign language is concerned", pero merece la pena mencionar que para entender lo que oímos necesitamos ser capaces de dividir el fluir del habla en unidades e interpretar su significado. Con frecuencia en el fluir del habla, los cambios se presentan de tal manera que las palabras pueden variar sustancialmente de sus formas contraídas, y de otros cambios y supresiones de sonidos aislados. Resulta necesario recordar que tales cambios no son "habla descuidada" sino rasgos naturales del inglés formal. Sólo los consideramos "descuidados" si juzgamos el habla utilizando los niveles que adoptamos para la lengua escrita formal. Determinados rasgos de pronunciación, incluyendo las formas débiles y las características del habla conexa fueron de mayor importancia que otros rasgos que, aunque los aprendices los produjeran de forma equivocada, no solían causar dificultades en la comunicación. Asimismo, estimamos necesario hacer estudios en esta área en un curso de la lengua para ayudar a los aprendices a decodificar habla rápida y desarrollar sus destrezas de audición. Resulta probablemente más importante para los aprendices menos avanzados reconocer y entender tales rasgos que producir estos en su propia habla. A menudo se piensa que los aprendices necesitan ser capaces de percibir (Underwood, 1993; Casserly y Pisoni, 2010); Cauldwer, 2013) y discriminar entre los rasgos de pronunciación antes de poder producirlos en su propia habla.

Derwing y Munro (2005: 388) entre otros afirman que si nuestros estudiantes no aprenden a escuchar efectivamente, serán incapaces de tomar parte en la comunicación oral. Según Alcaraz y Moody (1983: 11) aprender a "oír" el inglés significará, en parte, crear unas nuevas pautas fonológicas complementarias de las de nuestra L1, y para ello es imprescindible que el profesor ayude al alumno en la tarea de audición y establecimiento de las nuevas pautas, o sistemas fonológicos".

Para entender la comunicación de un acto de habla y explicar los errores cometidos por un hablante no nativo, debemos ser capaces de describir los sonidos del habla desde dos puntos de vista diferentes: cómo son articulados (las señales físicas) y cómo son oídos (las categorías perceptuales).

El reto de los profesores de LE es facilitar este proceso de interpretación al ayudar a los aprendices a utilizar su conocimiento del mundo y de la lengua, al procesar información a través de la percepción. Debido a esto resulta necesario que los profesores sean conscientes del papel principal que desempeña la comprensión oral.

En cuanto a la audición, Underwood (1993: 9) expone que el uso de largos periodos intentando distinguir entre pares mínimos (palabras que difieren de las demás en apenas un sonido) es poco probable que lleve a los estudiantes a mejorar su habilidad para entender lo que los hablantes dicen. Se considera mejor tratar cualquier dificultad cuando surja y tener la oportunidad de dar explicaciones y proveer una pequeña práctica. La etapa del *post-listening* se identifica como el momento en el que las discusiones de problemas tales como estos pueden ser tratados.

Por último, no debemos olvidar el trabajo fundamental de Jenkins (2000, 2013) en la fonología del inglés como una lengua internacional que consistía en estudiar qué rasgos fonológicos causaban una ruptura en la comunicación cuando dos hablantes no nativos del inglés se comunicaban. También divulgó la noción de qué rasgos específicos de pronunciación debían ser dominados para que el hablante fuera entendido. Jenkins (2002) denomina estos rasgos mínimos de pronunciación el *núcleo de la lingua franca*. Los profesores de adultos que aprenden inglés deberían ser conscientes de que el objetivo para mejorar la pronunciación para muchos aprendices adultos se considera la mutua inteligibilidad, pero no la perfección.

3. Investigación

3.1. Objetivos e hipótesis

3.1.1. Objetivos generales

Resulta necesario apostar por una mejor enseñanza en el aula de LE incentivando la enseñanza de la pronunciación con la finalidad de que los aprendices de la LE sean inteligibles en aspectos de percepción y como resultado en aspectos de producción de la LE. Más concretamente debemos prestar atención a los aspectos suprasegmentales que han recibido escasa atención en la enseñanza de la pronunciación. Es por este motivo por el que este estudio ambiciona mostrar

cómo la instrucción formal pedagógica teórico-práctica en pronunciación produce efectos beneficiosos en el aprendizaje de la acentuación y la calidad vocálica en aprendices de inglés como LE. El objetivo general de este estudio es conocer la incidencia de la instrucción formal pedagógica teórico-práctica en el aprendizaje de la calidad vocálica en sílaba acentuada-no acentuada.

Estimamos necesario mencionar que nuestra hipótesis de partida es que aquellos sujetos de estudio que han recibido un tratamiento pedagógico teórico-práctico durante el primer cuatrimestre del primer curso de Grado de Estudios Ingleses pueden conseguir mejores resultados que aquellos que no han recibido instrucción alguna. No obstante, no siempre es así puesto que no todos los alumnos en etapas anteriores a las universitarias han recibido un buen tratamiento de los aspectos fonético-fonológicos.

3.1.2. Objetivos específicos

Los objetivos específicos pretenden desglosar el interés del objetivo general por investigar si los aprendices, unos habiendo recibido una instrucción teórico-práctica sobre pronunciación y otros no, son capaces de percibir la calidad vocálica de la sílaba acentuada o no acentuada en la palabra de forma aislada o en contextos más amplios, produciéndose así una mejora en la competencia oral de la lengua inglesa.

Esta investigación de corte analítico concreta su interés de estudio en los siguientes objetivos específicos:

Objetivo 1. Determinar si existe una relación directa o indirecta entre la instrucción formal específica sobre pronunciación y la percepción de la calidad vocálica en sílaba acentuada y no acentuada.

Objetivo 2. Valorar en qué medida la asignación del acento léxico determina la percepción de la calidad vocálica en sílaba acentuada y no acentuada.

Objetivo 3. Analizar cómo la percepción de la calidad vocálica se ve afectada por el número diferente de años de instrucción formal en el aprendizaje de la lengua inglesa.

3.2. Diseño de la investigación

Nuestra investigación se caracteriza por ser analítica, deductiva e inductiva (Nunan, 1992: 12), cuasi-experimental y cuantitativa en su diseño y metodología. De acuerdo con lo establecido con Hatch y Lazaraton (1991), nuestra investigación se puede considerar cuasi-experimental ya que, aunque los datos son cuantitativos

y los procesos de toma de datos son altamente explícitos, el control de las variables no podría ser considerado de alto nivel ya que el contexto en el que tiene lugar es un contexto académico. La investigación es llevada a cabo con grupos reales debido a las condiciones reales del entorno académico, la universidad. Los grupos de aprendices seleccionados para el estudio eran aprendices españoles matriculados en el 1º curso de Grado de Estudios Ingleses de la Facultad de Filosofía y Letras de la Universidad de Córdoba. Se escogieron dos grupos diferentes de alumnos del primer curso de esta titulación, un grupo lo constituyó el grupo de alumnos de instrucción experimental del curso 2011-2012 y otro lo formó el grupo de control del curso 2012-2013. Los primeros recibieron tratamiento pedagógico dentro del entorno de la clase y al final de dicha instrucción en el 1º curso académico 2011-2012 de Estudios Ingleses se expusieron a una prueba de percepción. Mientras que los segundos no recibieron dicho tratamiento pedagógico sobre pronunciación, sino que solo contaron con el conocimiento que habían adquirido previamente en estudios anteriores a los universitarios y se expusieron a principio del curso a la misma prueba que había realizado el grupo experimental el año anterior.

3.3. Metodología

3.3.1. Muestra

De 84 alumnos matriculados en ambos años, se hizo una selección más exhaustiva de los alumnos. La principal razón que motivó la selección fue que se partía de un grupo muy amplio con, aproximadamente, la misma edad, el mismo tiempo de aprendizaje de inglés y, sobre todo, una misma y evidente presencia de motivación en cuanto al interés por conseguir un dominio de esta lengua. Este grupo tan amplio de características aparentemente similares debía ser reducido con el propósito de conseguir una mayor homogeneidad entre sus miembros. Para ello, el proceso de selección se realizó en tres fases: en primer lugar, respondieron un cuestionario de características personales, aptitud y motivación (véase anexo I); en segundo lugar, realizaron una prueba para determinar su nivel de inglés con lo cual aquellos aprendices que mostraron una alta competencia en la lengua inglesa superior al nivel de B1, fueron excluidos del grupo final de los sujetos de estudio; y en tercer lugar, se les preguntó si daban su consentimiento para participar en el estudio.

De esta selección realizada la asistencia a clase del alumnado no fue continua y no siempre venían todos, es por este motivo por el que los alumnos del grupo experimental que realizaron la prueba de percepción fueron 54, mientras que los alumnos del grupo de control que realizaron esta prueba fueron 69.

En cuanto a aspectos tales del cuestionario no existen varianzas significativas entre los dos grupos. Se trata de un aprendiz adulto de procedencia española de lengua materna castellana, todos estudiantes de Grado de Estudios Ingleses. Entre ellos encontramos más mujeres que hombres y la mayoría empezó a estudiar inglés en los estudios primarios. Más del 50% había recibido algún tipo de enseñanza sobre la lengua inglesa en instituciones diferentes a las oficiales, más del 50% no había estado nunca en un país de habla inglesa. La mayoría había seguido el método de aprendizaje gramatical seguido, pero en menor porcentaje, por el método comunicativo. El aprendizaje de estos sujetos de estudio se ha producido principalmente a través de la escritura. Sus principales objetivos son el convertirse en profesor o traductor de inglés, poder comunicarse con otros hablantes de esta lengua y alcanzar un nivel suficiente que les permita optar a un puesto de trabajo donde se exija dominar esta lengua. No suelen utilizar el inglés a diario. También se trata de un alumnado motivado para el aprendizaje de la LE, pues suele escuchar música, ver películas en inglés y leer libros. Se caracteriza por ser un alumnado bastante dotado para el aprendizaje de LE. La mayoría cree tener un nivel intermedio de inglés y es así. Le interesa la cultura y la historia de los países de habla inglesa. No muestra un apreciable "ego lingüístico". Es consciente de sus problemas y limitaciones a la hora de utilizar la lengua inglesa. Considera que poseer una correcta pronunciación es realmente importante. Cree que se puede mejorar algún aspecto (o todos) de la pronunciación mediante una instrucción específica basada en la explicación fonética y fonológica, y aunque normalmente no ha recibido instrucción específica en pronunciación, se encuentra motivado ya que el uso de esta actividad es altamente beneficioso.

Una de las preguntas que surgieron a la hora de planificar este experimento fue qué tipo de pronunciación iba a servir de sustento para valorar la calidad vocálica en sílaba acentuada y no acentuada en palabras inglesas. Se decidió que el modelo de pronunciación que se iba a utilizar era la pronunciación RP, no porque se considerase que era mejor o peor, o que era más fácil o menos fácil de entender que otros, sino porque se trataba del modelo de pronunciación más asequible para el aprendiz de nuestro entorno educativo. De hecho, según Roach (2009: 4), RP es el acento que ha sido utilizado como modelo de pronunciación en muchos libros de texto y diccionarios de pronunciación. Se trata de un modelo que es utilizado por muchos profesores de inglés. De esta manera se evitaba que el aprendiz se encontrara en una situación en la que la pronunciación utilizada no fuera la acostumbrada y, así, añadir un elemento más de dificultad al proceso, ya de por sí complejo, de comprensión de una LE que pudiera afectar a la habilidad que se pretendía estudiar, es decir, la percepción de la calidad vocálica dentro de una palabra ya sea en sílaba acentuada o no acentuada. El hablante elegido era el mismo profesor español que imparte las clases del curso de Grado de Estudios

Ingleses, no nativo, con un dominio avanzado de la pronunciación R.P. equiparable a un nivel C2 dentro del MCREL. Profesor Titular de la Universidad de Córdoba, especialista en Fonética y Fonología Inglesa que ha impartido las asignaturas de la "Pronunciación de Inglés I" y "La Pronunciación del Inglés II" durante 20 años.

Para que la fuente oral no variase en todo momento fue este profesor el que pronunció las palabras, oraciones y textos de las actividades de la prueba. Antes de la puesta en marcha de cada una de las actividades, se establecían los criterios básicos que tenían que ser los mismos que debían regir la pronunciación de todas las actividades: velocidad de habla, énfasis en el acento léxico para evitar que en algunas palabras se viese enmascarado por las reglas que rigen la acentuación en la oración, pausas entre los elementos de las pruebas y entre las pruebas.

3.3.2. Prueba

La prueba de percepción consta de 5 actividades (véase Anexo I) diseñadas específicamente para este estudio, y la duración de la prueba fue de una hora y media. Las palabras han sido escogidas de los trabajos de Alcaraz y Moody (1984), Fudge (1984), Poldauf (1984), Monroy (1992), Hancock (2003), Downie *et al.* (2008) y sus pronunciaciones se han contrastado con las ofrecidas por los diccionarios de pronunciación de Wells (2008) para comprobar que no existe divergencia alguna con la pronunciación que, como palabras aisladas tienen en la variedad de pronunciación escogida como modelo, la pronunciación R.P.

El propósito con esta prueba era identificar la calidad vocálica (en algunos casos rodear y en otros casos escribir) el símbolo fonético vocálico en cada par mínimo en los límites de la palabra y en el habla conexa, y reconocer e identificar por medio de la percepción si la sílaba acentuada tenía un sonido vocálico o dos sonidos vocálicos (diptongo).

En esta prueba la única manera de saber cómo un determinado elemento lingüístico es percibido por los sujetos es preguntándoselo a ellos, por lo que la utilización de material escrito resulta una forma simple y clara de obtener esa información. En las actividades de esta prueba escrita los aprendices tenían a su disposición la lista de palabras y pares mínimos de palabras sobre las que debían decidir cuál es la calidad vocálica ya sea en sílaba acentuada o no acentuada en contexto aislado, o en el contexto del habla conexa como son los textos. El número total de palabras en los cinco ejercicios está en torno a las 328 palabras. Las palabras que se utilizan en las actividades de pares mínimos de palabras son palabras que forman parte de la misma familia léxica. En la actividad 1 se debe rodear la calidad vocálica de la sílaba acentuada o no acentuada representada por

el símbolo fonético-fonológico que creen correcto en 36 pares mínimos de palabras. En la actividad 2 se observa 50 pares mínimos de palabras y se debe escribir la calidad del sonido vocálico (el símbolo fonético-fonológico) que se perciba. En la actividad 3 se debe insertar cada una de las 101 palabras enunciadas y percibidas en la columna correspondiente teniendo en cuenta la relación ortografía-pronunciación. En la actividad 4 se debe rodear el sonido vocálico de la sílaba acentuada en una selección de 12 palabras que pronuncia el profesor en el contexto de diferentes oraciones. Y, por último, en la actividad 5 el profesor lee 8 textos y los sujetos de estudio deben rodear el sonido vocálico de la segunda sílaba de las palabras enunciadas que en algunos casos son acentuadas mientras que en otros casos no lo son.

Con el propósito de ser objetivos, no solo tuvimos en cuenta la simplicidad de los datos, es decir, si un error se produce al comprobar cuál es la sílaba acentuada erróneamente, sino que también comprobamos si una palabra, aislada o dentro del contexto de una oración o un texto, había sido correctamente discriminada y percibida de acuerdo con un determinado patrón acentual.

Otro factor que resulta fundamental mencionar es el tiempo durante el cual se desarrolla el estudio. En nuestro trabajo existe una comparación del comportamiento de dos grupos en relación con la variable de enseñanza. El resultado alcanzado en la prueba es diferente en los experimentos con los dos grupos. El grupo experimental ha sido expuesto con anterioridad a un tratamiento pedagógico sobre los rasgos fonético-fonológicos como son la calidad vocálica en sílaba acentuada-sílaba no acentuada. El otro grupo, el grupo de control, está expuesto a realizar dichas pruebas a principios del curso de 1º de Grado de Estudios Ingleses y no ha tenido tiempo de recibir instrucción alguna, solo parte de los conocimientos preuniversitarios que adquirieron con anterioridad. Pero también resulta fundamental saber cuál es el periodo de tiempo durante el cual el grupo experimental ha recibido una instrucción pedagógica. La instrucción pedagógica a la que se ha sometido el grupo experimental ha durado desde octubre hasta marzo del 2012 que es cuando han realizado dichas pruebas. El grupo de control partió de cero en cuanto a la recepción de instrucción alguna, mientras que el grupo experimental recibió una instrucción pedagógica teórico-práctica sobre aspectos fonético-fonológicos y suprasegmentales. Por lo tanto, cabe resaltar que los resultados que se obtendrán de cada grupo van a ser diferentes, puesto que la diferencia la marca el hecho de que un grupo tiene conocimientos teóricos y prácticos de pronunciación mientras que el otro parte de los conocimientos de pronunciación adquiridos con anterioridad a los estudios universitarios sin ser sometidos a ninguna instrucción pedagógica.

3.3.3. Tratamiento experimental

Los aprendices que formaban parte del grupo experimental habían recibido una instrucción pedagógica y específica, no sólo teórica sino también práctica sobre los siguientes contenidos y como Pavón (2000: 408) explicó los contenidos que daba en sus clases, a continuación, los exponemos:

a) Representación, percepción y producción de los símbolos fonético-fonológicos ingleses con reconocimiento de la calidad vocálica de sílabas acentuadas o no acentuadas en las palabras ya sea en los límites de la palabra o en los límites del habla conexa.

b) Naturaleza de la acentuación inglesa: la estructura silábica, componentes asociados a la producción y a la percepción de la acentuación.

c) Niveles de acentuación: sílaba acentuada/sílaba no acentuada, acento primario, acento secundario, etc., sílaba fuerte y sílaba débil.

d) Tipos de acento: acento léxico, acento rítmico y acento melódico.

e) Patrones acentuales: las reglas básicas sobre la colocación del acento léxico en inglés.

f) Importancia de la acentuación: incidencia del acento léxico en la producción y percepción de mensajes comunicativos y naturaleza de los errores que afecta a este tipo de acento.

Estos aprendices se vieron expuestos a los 12 sonidos vocálicos y a los 8 diptongos en contextos acentuados y no acentuados por medio de prácticas de audición encaminadas a trabajar específicamente las características de la acentuación del inglés, la diferente naturaleza de sus componentes y la comparación con el español.

3.4. Análisis e interpretación de los datos

En primer lugar, se compararán los resultados de las actividades del grupo experimental y del grupo de control.

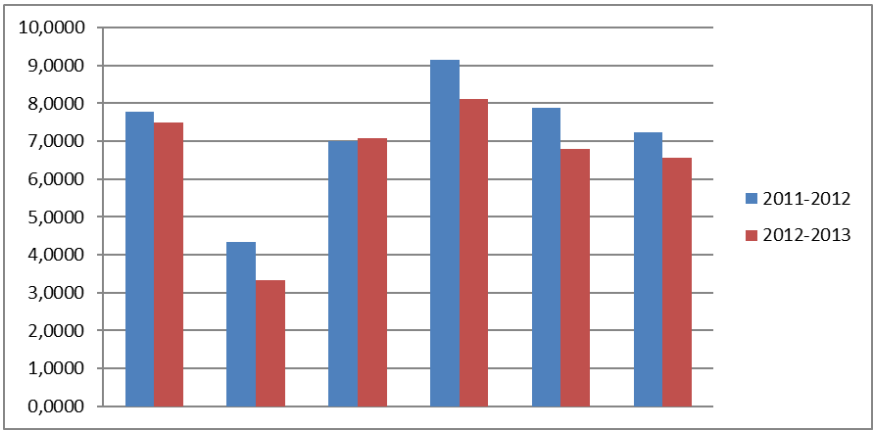
En la primera actividad, el aprendiz debe elegir en pares mínimos de palabras entre dos símbolos fonéticos para comprobar si reconoce la calidad vocálica de la sílaba acentuada.

Al comparar los resultados por actividad que muestra el grupo experimental después de haber recibido una instrucción pedagógica teórico-práctica sobre pronunciación y el grupo de control que no ha recibido instrucción pedagógica alguna, las diferencias en su comportamiento son evidentes. Después de la

instrucción el grupo experimental comete menos errores en términos absolutos y relativos con respecto a los que comete el grupo de control.

A continuación, procederemos a analizar las diferencias entre los dos grupos con respecto a los valores medios y la nota media de cada actividad de la prueba. Para ello vamos a presentar un gráfico que expone brevemente los valores medios y la nota media de dicha prueba.

Gráfico 1. Valores medios y nota media de cada actividad de la prueba



Si observamos el gráfico 1, podemos observar algunas diferencias en cuanto a los valores medios obtenidos en las actividades de cada grupo. Las series 1 representadas en azul hacen referencia a las medias obtenidas por el grupo experimental (del curso 2011-2012). Por otro lado, las series 2 representadas en rojo hacen referencia a las medias obtenidas por el grupo de control (del curso 2012-2013). Una vez realizado dicho estudio podemos llegar a unas conclusiones tras realizar una comparación según los resultados obtenidos en cada grupo. Mientras que en la primera actividad la media en el grupo experimental es de 7,7, la media en el grupo de control es de 7,4. En la segunda actividad, la media en el grupo experimental es de 4,3, mientras que en el grupo de control es de 3,3. Esta actividad ha sido problemática tanto para los aprendices del grupo experimental como para los del grupo de control que han realizado esta prueba. No obstante, observamos una vez más que existen puntuaciones diferentes entre ambos grupos, en este caso podemos observar una diferencia de 1 punto puesto que el grupo experimental ha recibido una instrucción pedagógica teórico-práctica de la pronunciación de la lengua inglesa recibiendo así un tratamiento de cuáles son los símbolos fonético-fonológicos de la lengua inglesa y cómo se contextualizan

dentro de la palabra de forma aislada, en los límites de la oración y en los límites de contextos más amplios como son los textos, mientras que los aprendices del grupo de control no han recibido tratamiento alguno al respecto.

En la tercera actividad, la media en el grupo experimental es de 7,01 y en el grupo de control es de 7,07. En la cuarta actividad, la media en el grupo experimental es de 9,15, mientras que en el grupo de control es de 8,11. En la quinta actividad, la media en el grupo experimental es de 7,8, mientras que en el grupo de control es de 6,7. En esta actividad de nuevo encontramos una diferencia que dista en 1 punto y 1 décima a favor del grupo experimental. Todo esto nos lleva a obtener una nota final de un 7,2 en el grupo experimental y de un 6,5 en el grupo de control con una diferencia de 7 décimas. Es por este motivo por el que los componentes del grupo experimental tienen más capacidad para reconocer por medio de una marca el acento léxico y por medio de un símbolo fonético-fonológico la calidad vocálica gracias al tratamiento recibido con anterioridad a la realización de las pruebas consistente en una instrucción teórico-práctica sobre la acentuación y la calidad vocálica en inglés.

En cuanto a las actividades que han resultado más problemáticas para los aprendices tanto del grupo experimental como del grupo de control, se encuentran las actividades 1, 2 y 5 (véase anexo II), en estas actividades el porcentaje de palabras (con error) donde los sujetos de estudio han cometido errores son los más altos.

En la actividad 1 donde el aprendiz debe elegir en pares mínimos de palabras entre dos símbolos fonéticos para comprobar si reconoce la calidad vocálica de la sílaba acentuada, las palabras de las series que muestran mayor frecuencia de error en ambos grupos son las siguientes:

Tabla 1. Porcentaje de errores en cada grupo

PALABRAS	% ERRORES DEL GRUPO EXPERIMENTAL	% ERRORES DEL GRUPO DE CONTROL
drama	63%	69,57%
dramatist	39%	42%
imbecile	55%	62,32%
imbecility	61%	62%

En DRAMA el aprendiz en un porcentaje muy alto ha escogido el símbolo fonético /æ/ (variable perteneciente al modelo de inglés americano) en vez del

símbolo /a: / (variable perteneciente al modelo de inglés británico). Esta segunda variable no se considera errónea, pero puesto que el modelo escogido es el británico la opción correcta sería /a: /. Sin embargo, en DRAMATIST la sílaba acentuada tiene una calidad vocálica representada por el sonido /æ/ y esta calidad ha sido identificada por un mayor número de aprendices. En el par IMBECILE-IMBECILITY, la palabra que presenta más problemas es la segunda IMBECILITY donde la calidad vocálica de la sílaba acentuada es representada por el símbolo fonético /ɪ/ en vez de /i: /. Sin embargo, para los aprendices del grupo de control las dos palabras presentan los mismos problemas. En ambas la mayoría ha cometido errores a la hora de reconocer la calidad vocálica de la sílaba acentuada que es representada por el símbolo fonético /ɪ/ en vez de /i: /. En ambos casos, la sílaba subrayada (en la primera es una sílaba no acentuada y en la segunda la acentuada) se pronuncia con el mismo sonido. Los aprendices cometen este error al pensar que estamos hablando de dos tipos diferentes de calidades vocálicas, una en sílaba acentuada y la otra en sílaba no acentuada.

En la actividad 2, el aprendiz debe reconocer la calidad vocálica de la sílaba acentuada y escribir el símbolo fonético para comprobar si reconoce correctamente la calidad vocálica de la sílaba acentuada.

Las palabras de las series que muestran mayor frecuencia de error en ambos grupos son las siguientes:

Tabla 2. Porcentaje de errores en cada grupo

PALABRAS	% ERRORES DEL GRUPO EXPERIMENTAL	% ERRORES DEL GRUPO DE CONTROL
decrease (n.)	96%	26%
decrease (v.)	94%	32%
exchange (n.)	27%	31%
exchange (v.)	30%	49%

La palabra que ha tenido una frecuencia de error mayor por parte de los sujetos de estudio tanto del grupo experimental como del grupo de control es la palabra DECREASE como sustantivo en el par de palabras DECREASE (n.)-DECREASE (v.). En el sustantivo la primera sílaba es la acentuada y es representada por medio del símbolo fonético /i: /. Muchos aprendices tienden a cometer el error de escribir el sonido corto /ɪ/ en vez del largo /i: /, sin embargo, no cometen tantos errores de reconocimiento del símbolo fonético de la sílaba acentuada en el verbo. Por otro lado, en el par mínimo EXCHANGE (n.)-

EXCHANGE (v.), en la primera palabra que es el sustantivo se muestra menos frecuencia de error que en el verbo siendo en ambos casos la calidad vocálica de la sílaba acentuada representada con el símbolo fonético /æ/. No sólo no se produce cambio acentual, sino que tampoco se produce cambio en la calidad vocálica de la sílaba acentuada en ambos casos.

En la actividad 5, las palabras aparecen con la sílaba que se debe percibir, identificar y analizar subrayada. La sílaba subrayada algunas veces es la sílaba acentuada y en otras la sílaba no acentuada. Por medio de la percepción el sujeto de estudio debe averiguar y reconocer si la sílaba subrayada está o no acentuada y, una vez reconocida la calidad vocálica en cuestión rodear el símbolo fonético correspondiente, en algunos casos va a ser un sonido fuerte y en otros casos va a ser un sonido débil como por ejemplo la *schwa*.

Las palabras que muestran mayor frecuencia de error en ambos grupos son las siguientes:

Tabla 3. Porcentaje de errores en cada grupo

PALABRAS	% ERRORES DEL GRUPO EXPERIMENTAL	% ERRORES DEL GRUPO DE CONTROL
recognized	70%	80%
patron	65%	69%
Ireland	50%	62%

La mayor frecuencia de error se muestra en las siguientes palabras: RECOGNIZED, PATRON e IRELAND. En las palabras RECOGNIZED, PATRON e IRELAND la sílaba subrayada es la siguiente a la acentuada. Los aprendices del grupo experimental cometen errores, pero menos que los aprendices del grupo de control, que no han recibido en la mayoría de los casos conocimientos teórico-prácticos relacionados con los aspectos de acentuación y con la calidad vocálica en sílaba acentuada y en sílaba no acentuada y que no reconocen excepto en algunos casos (un 20%) que la sílaba subrayada debe ser pronunciada con el sonido *schwa* en vez de con /ɔ: / o /e/.

Las actividades que presentan menos problemas puesto que el número de errores por palabras es menor son las actividades 3 y 4.

En la actividad 3, el aprendiz debe insertar en una columna de cuatro cada una de las palabras según el sonido o sonidos que se producen en la sílaba

acentuada de cada palabra teniendo en cuenta que la grafía puede ser de dos vocales mientras que el sonido puede ser simple y no diptongo o viceversa.

Palabras que muestran una frecuencia de error mayor del 50% en los aprendices del grupo de control son las siguientes:

Tabla 4. Porcentaje de errores en cada grupo

PALABRAS	% ERRORES DEL GRUPO EXPERIMENTAL	% ERRORES DEL GRUPO DE CONTROL
classify	56%	71%
score	31%	57%
bridge	26%	47%
youth	26%	52%

Respecto a las palabras que muestran mayor frecuencia de error, observamos palabras como: CLASSIFY, SCORE, BRIDGE, THIRTEEN. En la palabra 'CLASSIFY la sílaba acentuada tiene tan solo una vocal y el símbolo fonético es un solo sonido vocálico /æ/, pero se presta a confusión, pues el símbolo fonético /æ/ no es fácil de reconocer por nuestros aprendices. En la palabra BRIDGE a nivel de pronunciación observamos una sola sílaba y por lo tanto existe solo una calidad vocálica siendo esta /ɪ/. Así mismo, palabras como SCORE, SKIRT y THIRTY en las que la sílaba única o acentuada contiene una vocal seguida de una -R, siguen el modelo de pronunciación británico según el cual la -R- no se pronuncia, pero si ocasiona que se alargue la vocal que le precede, por ejemplo: /skɔ: /, /skɜ: t/, /θɜ: tɪ/. Por último, la palabra YOUTH es un tanto problemática para los aprendices del grupo de control puesto que tienden a correlacionar la grafía OU con la representación fonético-fonológica /əʊ/ y sin embargo el sonido que corresponde a esta grafía dentro de esta palabra es /ʌ/.

En la actividad 4, las palabras que debemos analizar según la calidad vocálica de la sílaba acentuada son palabras escogidas de una serie de oraciones. En estas palabras la sílaba acentuada debe ser identificada y percibida claramente para así reconocer la calidad vocálica de la sílaba acentuada.

Palabras que muestran una frecuencia de error mayor en los aprendices del grupo de control son las siguientes:

Tabla 5. Porcentaje de errores en cada grupo

PALABRAS	% ERRORES DEL GRUPO EXPERIMENTAL	% ERRORES DEL GRUPO DE CONTROL
transport	11%	45%
permit	9%	38%
insult	12%	32%

TRANSPORT es un verbo y como tal es acentuado en la segunda sílaba siguiendo las reglas de acentuación. Una vez percibida esta palabra dentro de los límites de la oración se percibe la sílaba acentuada y según esta se elige la acertada entre las dos posibles. En este caso la acertada es /ɔ: / y se reconoce una vez que identifican cuál es la sílaba acentuada que no es difícil de descubrir pues el profesor pronuncia cada oración. La segunda palabra PERMIT es un sustantivo, los aprendices la identifican una vez que el profesor pronuncia la oración por lo tanto deducen que la calidad vocálica de la sílaba acentuada en esta palabra es /ɜ: /. En definitiva, los aprendices deducen si es una calidad vocálica u otra gracias a la acentuación que marca el profesor a la hora de pronunciar las palabras dentro de cada oración. Por último, la palabra INSULT es un verbo puesto que es acentuado en la segunda sílaba. En esta actividad se observa si los aprendices escogidos como sujetos de estudio logran distinguir el tipo de palabra según su acentuación y a partir de ahí reconocer e identificar el sonido en cuestión de los dos presentados.

A continuación, se procede a comparar los resultados en la prueba del grupo experimental y del grupo de control.

Tabla 6. Análisis de varianza de un factor en la prueba

Grupos	Cuenta	Suma	Promedio	Varianza
2011-2012	54	390,607322	7,23346892	0,97256801
2012-2013	69	452,551746	6,55872096	1,11197492

Tabla 7. Análisis de varianza en la prueba

Origen de las variaciones	Suma de cuadrados	Grados de libertad	Promedio de los cuadrados	F	Probabilidad	Valor crítico para F
Entre grupos	13,791798	1	13,791798	13,1236424	0,00042736	3,9194644
Dentro de los grupos	127,16039	121	1,0509123			
Total	140,95219	122				

En este resumen se presentan los dos grupos: el grupo experimental (del curso 2011-2012) y el grupo de control (del curso 2012-2013). Se establece la cuenta que es el número de aprendices escogidos como sujetos de estudio en cada uno de los grupos, el grupo experimental ha contado con 54 sujetos de estudio, mientras que el grupo de control con 69 sujetos de estudio. La suma que es el total de errores cometidos por los 54 sujetos en el grupo experimental indica un total de 390,607322 errores, mientras que en los 69 sujetos del grupo de control indica un total de 452,551746. El promedio es la nota media obtenida en la prueba por cada grupo siendo esta en el grupo experimental de 7,2 puntos y en el grupo de control de 6,5 puntos. Y por último la varianza que es la media de las distancias al cuadrado de los datos con respecto a la media, se usa para ofrecer una idea de la variación que se produce en los errores cometidos por los alumnos. Una menor varianza significa que se ha producido un comportamiento más homogéneo de los sujetos en cuanto al número de errores.

Si observamos el análisis de varianza, podemos afirmar que puesto que F (estadístico F del análisis de la varianza) es mayor que el valor crítico para F existe una diferencia significativa entre los dos grupos (series).

3.5. Discusión de los datos

En este apartado procedemos a dar respuesta a las cuestiones planteadas de acuerdo con los objetivos propuestos.

En relación con el objetivo general que se plantea, se ha constatado que: a) la instrucción específica (teórico-práctica) sobre un elemento altamente específico como es la calidad vocálica en sílaba acentuada y no acentuada mejora su percepción y su producción; b) esta mejora tiene un efecto global en la mejora de

la pronunciación y en particular en la consecución de la inteligibilidad dado que estos elementos son pieza crucial en la comprensión de los mensajes; c) la prueba ha medido lo que sería el "micronivel" de la pronunciación (en palabras aisladas) y el "macronivel" (frases y textos más extensos).

En relación con los objetivos específicos, hemos constatado que:

Objetivo específico 1. Determinar si existe una relación directa o indirecta entre la instrucción formal específica sobre pronunciación y la percepción de la calidad vocálica en sílaba acentuada y no acentuada.

A la luz de los resultados obtenidos, podemos concluir de forma inequívoca que, como podía esperarse, existe una relación directa entre la instrucción formal específica sobre pronunciación y la percepción de la calidad vocálica en sílaba acentuada y no acentuada, aún cuando se trate de elementos que no se trabajen de forma específica.

La instrucción teórico-práctica que recibieron los aprendices del grupo experimental atiende a los siguientes contenidos:

Representación, percepción y producción de los símbolos fonético-fonológicos ingleses con reconocimiento de la calidad vocálica de sílabas acentuadas o no acentuadas en las palabras ya sea en los límites de la palabra o en los límites del habla conexa; naturaleza de la acentuación inglesa; niveles de acentuación; tipos de acento; patrones acentuales; importancia de la acentuación: incidencia del acento léxico en la producción y percepción de mensajes comunicativos y naturaleza de los errores que afecta a este tipo de acento.

Estos aprendices se vieron expuestos a los 12 sonidos vocálicos y a los 8 diptongos en contextos acentuados y no acentuados por medio de prácticas de audición encaminadas a trabajar específicamente las características de la acentuación del inglés, la diferente naturaleza de sus componentes y la comparación con el español.

Debido a esta instrucción los aprendices del grupo experimental han adquirido un mejor conocimiento de todos los rasgos fonético-fonológicos asociados con la acentuación del inglés, han conseguido crear una imagen mental más correcta de las realizaciones vocálicas que aparecen en posiciones acentuadas y no acentuadas; y, por lo tanto, han mejorado su capacidad para reconocerlas y para percibirlas. Y no solo en palabras aisladas, sino también en constructos más extensos como oraciones y textos orales cortos, lo que nos lleva a afirmar que han mejorado de forma particular su capacidad para percibir y reconocer enunciados y, en general, su capacidad comunicativa.

El conocimiento de los rasgos suprasegmentales relacionados con la

acentuación del inglés y por consiguiente de la calidad vocálica es un área fundamental para formar a futuros profesores en el área de trabajo bilingüe donde el contenido expresado a partir de la lengua inglesa es entendido y producido de forma inteligible gracias al estudio y conocimiento por medio de la instrucción pedagógica de los rasgos fonético-fonológicos de la lengua inglesa.

Objetivo específico 2. Valorar en qué medida la asignación del acento léxico determina la percepción de la calidad vocálica en sílaba acentuada y no acentuada.

Debido a la estrecha relación entre los aspectos suprasegmentales y segméntales relacionados con la percepción de la calidad vocálica en las sílabas acentuadas y no acentuadas, anticipamos que el aspecto segmental de la calidad vocálica es percibido después de reconocer el patrón acentual de las palabras. Esto es equivalente a lo expuesto por Dalton y Seidlhofer (2000: 73), para quienes el acento en la palabra es decisivo para reconocer la calidad de los sonidos individuales; y con McCarthy (1978: 88-89) y Hancock y Pavón (2005: 22), quienes afirman que una incorrecta colocación del acento en la palabra provoca errores relacionados con la utilización de formas fuertes en lugar de las débiles o viceversa y con la ausencia de reducción vocálica en sílabas no acentuadas provocando resultados negativos con respecto a la consecución de la inteligibilidad.

Este razonamiento sobre la anticipación de los rasgos suprasegmentales para reconocer la calidad vocálica en las palabras se pone de manifiesto y toma impulso a finales de los años setenta con la llegada del Método Comunicativo, cuyo principal propósito en la enseñanza del lenguaje es la comunicación oral. Para que se produzca la comunicación, se debe alcanzar un mínimo de inteligibilidad del componente oral del lenguaje (componente suprasegmental del acento y el componente segmental de la calidad vocálica), en caso contrario no habría comunicación.

Para concluir, de acuerdo con Celce-Murcia, Brinton y Goodwin (1996), en la actualidad vemos indicios de que la pronunciación está derivando del tradicional debate segmental/suprasegmental hacia una visión más equilibrada donde ambos aspectos son importantes en la enseñanza de la pronunciación. Esta visión reconoce que tanto la incapacidad de distinguir los sonidos que llevan una carga alta funcional (como /ɪ/ en LIST y /i: / en LEAST) como la incapacidad de distinguir los rasgos suprasegmentales pueden tener un impacto negativo en la comunicación oral, así como en las habilidades de comprensión auditivas de los hablantes no nativos del inglés. Los sonidos no deben ser enseñados de forma aislada porque si el profesor está haciendo referencia a la pronunciación de una palabra, tendrá que prestar atención no sólo a los sonidos vocálicos y consonánticos (los aspectos segmentales) que aparecen en la palabra sino también

a los aspectos prosódicos (o suprasegmentales) como el acento, el ritmo y la entonación (McNervey y Mendelsohn, 1992; Walker, 2010; Cauldwell, 2013).

Objetivo específico 3. Analizar cómo la percepción de la calidad vocálica se ve influida por el diferente número de años de instrucción formal en el aprendizaje de la lengua inglesa.

Debemos enfatizar un aspecto que no por obvio deja de ser destacable, el hecho de que el conocimiento que los aprendices posean de la LE influye decisivamente en el desarrollo de la competencia fonético-fonológica y en el desarrollo de la IL. Cuanto mayor haya sido el número de años de aprendizaje más beneficios tendrá el aprendiz en percibir la calidad vocálica en sílaba acentuada y no acentuada. Un hecho que entronca con lo postulado por Selinker y Lamendella (1978) y Penfield y Roberts (2014), para quienes el mejor camino para dominar la pronunciación comienza con el aprendizaje de la LE en edad temprana.

En nuestro estudio observamos cómo, a pesar de que los aprendices del grupo experimental son los que se someten a una instrucción formal, existe un mayor porcentaje de aprendices del grupo de control que llevan aprendiendo inglés desde la guardería o primaria. Esto se corrobora con los siguientes porcentajes: los sujetos de estudio del grupo de experimental llevan aprendiendo inglés desde la guardería o primaria en un porcentaje del 65%, mientras que el porcentaje de aprendices del grupo de control que llevan aprendiendo inglés desde la guardería o desde secundaria lo forman un 88%. Este es el motivo por el que los resultados globales entre ambos sujetos de estudio en algunas ocasiones no son tan diferentes o equiparables.

En definitiva, si queremos pedir respuestas a nuestros aprendices debemos como profesores ser conscientes de la necesidad de formarnos adecuadamente en el área de la pronunciación. Especialmente debemos abordar la enseñanza de la pronunciación incidiendo en la importancia de los aspectos de acentuación y calidad vocálica, aspectos primordiales para acatar los problemas que los aprendices españoles de la lengua inglesa tienen a la hora de aprender a percibir palabras y enunciados en inglés puesto que es una lengua que a diferencia de la suya propia no es de carácter fonológico. Y, por último, las actividades que van predominando en los libros de texto actuales son las actividades sobre aspectos suprasegmentales en detrimento de las actividades sobre aspectos segmentales. Este cambio de paradigma supone un avance con respecto a la atención que tradicionalmente se le ha prestado a la pronunciación, puesto que, con el auge del enfoque comunicativo, el aspecto suprasegmental de la acentuación se convierte en un factor decisivo a la hora de reconocer la calidad vocálica en sílaba acentuada y no acentuada y como consecuencia para llegar a percibir palabras y enunciados de forma inteligible.

4. Conclusiones

La enseñanza de la lengua inglesa debe otorgar un papel esencial a la enseñanza de la pronunciación y, más concretamente a la enseñanza de aquellos aspectos de la pronunciación (la acentuación del inglés y la calidad vocálica) que son esenciales para poder establecer una comunicación oral con un grado de inteligibilidad.

A la luz de los resultados obtenidos, podemos concluir de forma inequívoca que existe una relación directa entre la instrucción formal específica sobre pronunciación y la producción de la calidad vocálica en sílaba acentuada y no acentuada. Gracias a esto podemos concluir que una instrucción formal específica sobre pronunciación ayuda a los aprendices del grupo experimental a adquirir un mejor conocimiento de todos los rasgos fonético-fonológicos asociados con la acentuación del inglés, a conseguir crear una imagen mental más correcta de las realizaciones vocálicas que aparecen en posiciones acentuadas y no acentuadas; y, por lo tanto, a mejorar su capacidad para reconocerlas y para producirlas. Esta mejora se produce no solo en palabras aisladas, sino también en constructos más extensos como oraciones y textos orales cortos ya que la comunicación oral es fundamentalmente habla conexa, lo que nos lleva a afirmar que se mejora de forma particular su capacidad para expresarse oralmente y, en general, su capacidad comunicativa.

En definitiva, si queremos pedir respuestas a nuestros aprendices debemos como profesores ser conscientes de la necesidad de formarnos adecuadamente en el área de la pronunciación. Especialmente debemos abordar la pronunciación incidiendo en la importancia de los aspectos de acentuación y calidad vocálica, aspectos primordiales para acatar los problemas que los aprendices españoles de la lengua inglesa tienen a la hora de aprender a producir palabras y enunciados en inglés puesto que es una lengua que a diferencia de la suya no es de carácter fonológico. Y por último, se debe hacer hincapié en la enseñanza de la pronunciación de la LE en aspectos suprasegmentales en detrimento de los aspectos segmentales. Este cambio de paradigma supone un avance con respecto a la atención que tradicionalmente se le ha prestado a la pronunciación, puesto que, con el auge del enfoque comunicativo, el aspecto suprasegmental de la acentuación se convierte en un factor decisivo a la hora de reconocer la calidad vocálica en sílaba acentuada y no acentuada y de esta manera llegar a producir palabras y enunciados de forma inteligible.

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ANEXOS

ANEXO I: Cuestionario general

1.- ¿Cuánto tiempo llevas aprendiendo inglés?:

2.- ¿Has recibido algún tipo de enseñanza sobre la lengua inglesa en instituciones diferentes a las oficiales (por ejemplo, academias, cursos intensivos, etc.)? SI / NO

3.- ¿Has estado alguna/s vez/veces en un país de habla inglesa? SI / NO. En caso afirmativo, ¿durante cuánto tiempo en total?

4.- ¿Qué método ha sido el predominante durante tu aprendizaje de la lengua inglesa?

a) Gramatical. b) Natural. c) Audiolingüe. d) Comunicativo. e) Sin definir.

5.- ¿Sobre qué habilidad lingüística has recibido mayor énfasis durante tu aprendizaje?

a) Hablar. b) Entender. c) Leer. d) Escribir.

6.- Señala la/s razón/es por las que te interesa aprender inglés:

a) Para comunicarme con otros hablantes de inglés.

b) Para convertirme en un hablante bilingüe de español e inglés.

c) Para alcanzar un nivel suficiente que me permita optar a un puesto de trabajo donde se exija dominar esta lengua.

d) Para convertirme en profesor o traductor de inglés.

e) Para investigar en el futuro sobre algún aspecto de la lengua o la literatura inglesa.

7.- ¿Durante cuánto tiempo hablas inglés a diario? Señala el porcentaje más aproximado.

a) 0-20% b) 20%-40% c) 40%-60% d) 60%-80% e) 80%-100%

8.- Señala si, en su caso, realizas alguna de las actividades siguientes para mejorar tu nivel de inglés:

a) Lectura de periódicos en inglés.

b) Conversaciones con hablantes nativos de inglés.

c) Ver películas o programas de TV en lengua inglesa.

d) Leer libros en inglés.

e) Escuchar música en inglés.

9.- ¿Te consideras especialmente dotado para el aprendizaje de lenguas extranjeras? Señala la opción más aproximada:

a) No. b) Un poco. c) Bastante. d) Mucho.

10.- En tu opinión, ¿cuál es el nivel de inglés oral que posees?

a) Bajo. b) Pre-intermedio. c) Intermedio. d) Intermedio-alto. e) Avanzado.

11.- ¿Te interesa la historia y la cultura de los países de habla inglesa? SI / NO.

12.- Si residieras en un país de habla inglesa, ¿intentarías retener tu acento extranjero como marca de identidad para diferenciarte de los demás hablantes? SI / NO.

13.- Si has pasado algún periodo de tiempo más o menos prolongado en contacto con hablantes e una variedad de tu propio idioma, ¿has notado que se te ha "pegado" algún rasgo de su acento? SI / NO.

14.- Cuando utilizas el inglés para comunicarte, ¿qué opción/es describirías mejor cómo te sientes?

a) Incómodo. b) Dubitativo. c) Seguro. d) Ningún sentimiento especial.

15.- Cuando mantienes conversaciones con hablantes nativos:

a) No los entiendo casi nada.

b) Les entiendo con mucha dificultad.

c) A veces tengo algunos problemas.

d) No tengo dificultades para entenderlos.

16.- Imagínate que te encuentras hablando español con un extranjero y que encuentras serias dificultades para entenderlo. ¿Cuál es tu reacción?

a) Me molesta. b) Me es indiferente. c) Trato de ayudarle.

17.- ¿Qué sientes cuando un extranjero se dirige a ti con una buena pronunciación de español?

a) Me es indiferente. b) Agrado. c) Admiración.

18.- ¿De cuál/cuales de los siguientes elementos crees que depende, en mayor medida, la comprensión de un mensaje?

a) De su correcta pronunciación.

b) De su correcta construcción sintáctica.

c) De la utilización del vocabulario adecuado.

d) Otras (no es necesario especificar).

19.- ¿Alguna vez has tenido la constancia de que tu pronunciación era la causa de que no fueses entendido por un hablante nativo de inglés? SI / NO.

20.- ¿Con cuál de estos grupos crees que es más importante mostrar una buena pronunciación? a) Hablantes nativos. b) Hablantes no nativos. c) Los dos.

21.- ¿Habías recibido alguna vez instrucción específica sobre la pronunciación del inglés antes de comenzar tus estudios universitarios? SI / NO.

22.- ¿Crees que la adquisición de la pronunciación se realiza de mejor manera mediante la exposición a la segunda lengua? SI / NO.

23.- ¿Crees que es posible mejorar algún aspecto (o todos) de la pronunciación mediante una instrucción específica basada en la explicación fonética y fonológica? SI / NO.

24.-En tu opinión, ¿cuáles son las dificultades más importantes que encuentran los hablantes de español en la pronunciación del inglés?

a) Las unidades sonoras distintivas (fonemas), ya sean vocálicas o consonánticas.

b) Las distintas realizaciones de esas unidades (alófonos).

c) Los patrones acentuales.

d) El ritmo.

e) La entonación.

Datos Personales:

1.-Nombre y Apellidos:

2.- Lugar de nacimiento:

3.- Lengua materna:

4.- Edad:

5.- Sexo:

6.-Ocupación actual/es:

ANEXO II: Prueba de percepción

Actividad 1. Escucha y rodea la calidad del sonido vocálico en las sílabas acentuadas subrayadas.

1 pollute /u:/ /ʊ/ / pollution /u:/ /ʊ/
2 Moron /ɔ:/ /ɒ/ / moronic /ɔ:/ /ɒ/
3 punitive /ʌ/ /ju:/ / punish /ʌ/ /ju:/
4 Canada /eɪ/ /æ/ / Canadian /eɪ/ /æ/
5 clear /ɪə/ /æ/ / clarity/ɪə/ /æ/
6 happy /æ/ /ɑ:/ / happiness /æ/ /ɑ:/
7 wise /aɪ/ /ɪ/ / wisdom/aɪ/ /ɪ/
8 grammar /æ/ /ɑ:/ / grammatical /æ/ /ɑ:/
9 explore /ɔɪ/ /ɔ:/ / exploratory /ɔɪ/ /ɔ:/
10 active /æ/ /ɪ/ / activity /æ/ /ɪ/
11 begin /i:/ /ɪ/ / beginning /i:/ /ɪ/
12 situate /eɪ/ /ɪ/ / situation/eɪ/ /ɪ/
13 architecture /ɑ:/ /e/ / architectural /ɑ:/ /e/
14 explain /eɪ/ /æ/ / explanatory /eɪ/ /æ/
15 profound /aʊ/ /ʌ/ / profundity /aʊ/ /ʌ/
16 linguist /i:/ /ɪ/ / linguistic /i:/ /ɪ/
17 appear /ɪə/ /ɛə/ /appearance/ɪə/ /ɛə/
18 join /ɔɪ/ /ʌ/ / junction /ɔɪ/ /ʌ/
19 drama /æ/ /ɑ:/ / dramatist /æ/ /ɑ:/
20 develop /ɪ/ /e/ / development /ɪ/ /e/
21 defence /ɜ:/ /e/ / defensive /ɜ:/ /e/
22 extreme /i:/ /e/ / extremity /i:/ /e/
23 method /ɒ/ /e/ / methodical /ɒ/ /e/
24 know/aʊ/ /ɒ/ / knowledge /aʊ/ /ɒ/
25 melody /əʊ/ /e/ / melodious /əʊ/ /e/
26 assume /u:/ /ʌ/ / assumption /u:/ /ʌ/
27 mystery /ɪə/ /ɪ/ / mysterious /ɪə/ /ɪ/
28 stupid /ju:/ /ɪ/ / stupidity /ju:/ /ɪ/

29 compete /i:/ /e/ / competitive /i:/ /e/

30 obscene /i:/ /e/ / obscenity /i:/ /e/

31 derive /aɪ/ /ɪ/ / derivative /aɪ/ /ɪ/

32 fame /eɪ/ /ɑ:/ / famous/eɪ/ /ɑ:/

33 singular /æ/ /ɪ/ / singularity /æ/ /ɪ/

34 imbecile /i:/ /ɪ/ / imbecility /i:/ /ɪ/

35 base /eɪ/ /æ/ / basic /eɪ/ /æ/

36 pronounce /aʊ/ /ʌ/ / pronunciation /aʊ/ /ʌ/

Actividad 2. Escucha e indica en cada palabra la calidad del sonido vocálico en las sílabas acentuadas subrayadas.

1 promise (n.) / promise (v.)

2 permit (n.) /permit (v.)

3 contact (n.) / contact (v.)

4 return / return / (v.)

5 conflict (n.) /conflict (v.)

6 copy (n.) / copy (v.)

7 survey (n.) / survey (v.)

8 pervert/(n.) / pervert (v.)

9 answer (n.) / answer (v.)

10 subject (n.) / subject (v.)

11 comment (n.) / comment (v.)

12 discount (n.) /discount (v.)

13 transplant (n.) / transplant (v.)

14 implement (n.) / implement (v.)

15 insult (n.) / to insult (v.)

16 overlay (n.) / overlay (v.)

17 dictate (n.) / dictate (v.)

18 attribute (n.) / attribute (v.)

19 document (n.) / document (v.)

20 defect (n.) / defect (v.)

21 ferment (n.) / ferment (v.)
22 exchange (n.) / exchange (v.)
23 resume(n.) / resume (v.)
24 record (n.) / record(v.)
25 contrast (n.) / contrast(v.)
26 enter(n.) / enter (v.)
27 export (n.) / export (v.)
28 object (n.) / object (v.)
29 forecast (n.) / forecast (v.)
30 produce (n.) / produce (v.)
31 protest (n.) / protest (v.)
32 rebel (n.) / rebel (v.)
33 annex (n.) / annex(v.)
34 suspect (n.) / suspect (v.)
35 convict (n.) / convict(v.)
36 import (n.) / import (v.)
37 imprint (n.) / imprint (v.)
38 transport (n.) / to transport (v.)
39 arrest(n.) / arrest (v.)
40 prospect (n.) / prospect (v.)
41 direct (n.) / direct (v.)
42 contract (n.) / contract (v.)
43 conduct (n.) / conduct (v.)
44 desert (n.) /desert (v.)
45 present (n.) / present(v.)
46 decrease (n.)/decrease (v.)
47 offer (n.) / offer (v.)
48 accent (n.) / accent (v.)
49 reproach(n.) / reproach (v.)
50 torment (n.)/ torment(v.)

Actividad 3. Presta atención a las sílabas acentuadas de las siguientes palabras insertándolas dentro de una de las columnas.

ant, able, break, peak, light, calm, meat, sight, fear, try, talk, lead, explain, if, right, park, science, friend, hope, score, apply, student, thousand, bridge, key, phone, rain, school, night, pipe, why, law, leap, aid, own, tea, say, ace, ice, lance, March, left, birth, how, treat, pain, go, cloud, my, egg, eight, hair, sound, aunt, vet, warm, see, read, red, cook, exclamation, sandal, thought, trout, flight, button, bottom, congratulation, lentils, pace, path, pair, brave, numb, toe, cream, ceiling, classify, garden, radio, skirt, stair, soup, soap, steak, tie, teach, thirty, thirteen, sharpen, source, soul, cloy, wheel, wild, wind, hymn, rhyme, where, youth, zoo.

1st	2nd	3rd	4th
1 vowel = 1 sound	**1 vowel = 2 sounds**	**2 vowels = 1 sound**	**2 vowels = 2 sounds**

Actividad 4. Escucha y subraya las sílabas acentuadas en cada una de las palabras de una serie de oraciones e indica la calidad del sonido vocálico.

1	imports	/ɪ/	/ɔ:/
2	insult	/ɪ/	/ʌ/
3	object	/ɒ/	/ɪ/
4	permit	/ɜ:/	/ɪ/
5	present	/e/	/ɪ/
6	progress	/əʊ/	/e/
7	protest	/əʊ/	/e/
8	rebel	/e/	/ɪ/
9	subject	/ʌ/	/ɪ/
10	survey	/eɪ/	/ɜ:/

11	suspect	/ʌ/	/e/
12	transport	/æ/	/ɔ:/

Actividad 5. Las siguientes palabras aparecen en una serie de textos que van a ser leídos. Rodea el sonido vocálico producido de la segunda sílaba subrayada.

Text I

1	athlete	/i:/	/ə/
2	success	/e/	/ə/
3	encourages	/ʌ/	/ə/
4	coaches	/e/	/ɪ/
5	executives	/e/	/ə/
6	decisions	/ɪ/	/ə/
7	children	/ɪ/	/ə/

Text II

1	tech<u>ni</u>que	/i:/	/ə/
2	x<u>per</u>tise	/ɜ:/	/ɪ/
3	in<u>fant</u>	/ɪ/	/ə/
4	re<u>ci</u>ting	/aɪ/	/ə/
5	re<u>ten</u>tive	/ɪ/	/e/
6	per<u>form</u>	/ɔ:/	/ɒ/
7	a<u>na</u>lyze	/aɪ/	/ə/

Text III

1	re<u>cog</u>nized	/ɒ/	/ə/
2	pa<u>tron</u>	/ɒ/	/ə/
3	Ire<u>land</u>	/ɑ:/	/ə/
4	re<u>pu</u>blic	/ʌ/	/ə/
5	Aus<u>tra</u>lia	/eɪ/	/ə/

6	New Zealand	/i:/	/ə/
7	liturgical	/ɜ:/	/ə/
8	obligation	/i:/	/ɪ/

Text IV

1	possibility	/i:/	/ə/
2	wandering	/i:/	/ə/
3	shrubbery	/ɜ:/	/ə/
4	penetrating	/ɜ:/	/ə/
5	question	/e/	/ə/
6	dreadful	/u:/	/ə/
7	consciousness	/ɜ:/	/ə/

Text V

1	thirteen guests	/i:/	/ə/
2	sixteen toy soldiers	/i:/	/ə/
3	seventeen	/i:/	/ə/
4	fifteen cigarettes	/i:/	/ə/
5	fourteen kilos	/i:/	/ə/

Text VI

1	consistent	/ɪ/	/ə/
2	commingles	/ɪ/	/ə/
3	superb	/ɜ:/	/e/
4	genetic	/e/	/ə/
5	increase	/i:/	/ə/
6	direct	/e/	/ə/
7	stimuli	/ɪ/	/ə/

Text VII

1	microscope	/ɔ:/	/ə/

2	radiation	/ɪeɪ/	/ə/
3	magnified	/i:/	/ə/
4	revolutionized	/ɔ:/	/ə/
5	applications	/ɪ/	/ə/
6	ancient	/e/	/ə/
7	development	/e/	/ə/

Text VIII

1	utopia	/əʊ/	/ə/
2	cemetery	/ɜ:/	/ə/
3	forefathers	/ɑ:/	/ə/
4	Vicinity	/ɪ/	/ə/
5	subsequently	/ɜ:/	/ɪ/
6	nucleus	/ɪə/	/ə/
7	churchyard	/ɑ:/	/ə/

Textos leídos por el profesor en los que las palabras previas aparecen.

Text I

An athlete improves because he trains with a coach. A life coach can also guide you to success. A life coach encourages you to think not only about what you want, but also about how you are going to get it. Until now, life coaches have helped adults, for example business executives who need to make decisions or parents who want some advice on bringing up their children. Now it's the turn of our young people.

Text II

So the question is now one of technique. How can we create the kind of brain growth that leads to expertise in reading, Maths, gymnastics, and the like? Say you want to teach your six-month-old how to read. Write down a series of short, familiar words in large, clear letters on flashcards. Show the cards to your infant five or six times a day, simultaneously reciting the word written on each one. With his extraordinary retentive powers he'll soon be learning staggering mathematical

stunts, or to perform and thoughtfully analyze the works of the great Masters or the classical composers.

Text III

Saint Patrick's Day colloquially St. Paddy's Day, is an annual feast day that celebrates Saint Patrick (circa AD 387–493), the most commonly recognized of the patron saints of Ireland, and is generally celebrated on 17 March. The day is a national holiday of Ireland, a bank holiday in Northern Ireland and a public holiday in the Republic of Ireland. In United Kingdom (excluding Northern Ireland), Australia, New Zealand and Montserrat it is widely celebrated, while in the United States it is a public holiday. St. Patrick's feast day was placed on the universal liturgical calendar in the Catholic Church due to the influence of the Waterford-born Franciscan scholar Luke Wadding in the early part of the 17th century, although the feast day was celebrated in the local Irish church from a much earlier date. St. Patrick's Day is a holy day of obligation for Roman Catholics in Ireland.

Text IV

There was no possibility of taking a walk that day. We had been wandering, indeed, in the leafless shrubbery an hour in the morning; but since dinner he cold winter wind had brought with it clouds so sombre, and a rain so penetrating, that further out-door exercise was now out of the question. I was glad of it: I never liked long walks, especially on chilly afternoons: dreadful to me was the coming home in the raw twilight, with nipped fingers and toes, and a heart saddened by the chidings of Bessie, the nurse, and humbled by the consciousness of my physical inferiority to Eliza and John.

Text V

There were thirteen guests at the dinner table. They opened a box containing sixteen toy soldiers which were delivered one per person. Seventeen were celebrating the party. The owner of the house used to smoke at least fifteen cigarettes a day. He used to weigh fourteen kilos.

Text VI

After studying children for over forty years, Doman has developed an apparently brilliant, internally consistent, and completely idiosyncratic brand of science that commingles developmental psychology, neurology and anthropology. He introduces the parents to his '89 Cardinal Facts for Making Any Baby into a Superb Human Being'. He says, for example: "Our individual genetic potential is that of Leonardo da Vinci, Mozart, Michelangelo, Edison and Einstein". Doman claims that up until the age of six, when brain growth slows a child's intellectual and physical abilities will increase in direct proportion to stimulation. Thus any child, given the proper stimuli, can become the next Leonardo.

Text VII

The microscope is an instrument that focuses light or other radiation through one or more lenses to form a magnified image of a specimen. The microscope has revolutionized the study of biology and medicine. The instrument has applications in all other scientific and technical areas as well. The electron microscope is analogous in principle to the light microscope. Magnification by simple lenses has been known from ancient times, but the development of the modern microscope dates from the construction of compound-lens systems, which occurred sometime in the period between 1590 and 1610.

Text VIII

The founders of a new colony, whatever Utopia of human virtue and happiness they might originally project, have invariably recognized it among their earliest practical necessities to allot a portion of the virgin soil as a cemetery, and another portion as the site of a prison. In accordance with this rule it may safely be assumed that the forefathers of Boston had built the first prison-house somewhere in the Vicinity of Cornhill, almost as seasonably as they marked out the first burial-ground, on Isaac Johnson's lot, and round about his grave, which subsequently became the nucleus of all the congregated sepulchers in the old churchyard of King's Chapel.

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TESTING WRITING: THE WASHBACK EFFECT ON ENGLISH COURSES

Victoria Peña Jaenes

Universidad de Jaén

Abstract

This paper analyses the potential washback effect of the Cambridge English First test on language courses by considering the choice of writing tasks and the key aspects for success in the test according to learners and teachers. For that purpose, several approaches about the washback effect have been considered and they have inspired the research process, in which six institutions, 136 students and 17 teachers have taken part. After discussing the results obtained from questionnaires and teaching diaries in the light of the latest views on washback, several conclusions have been drawn. The washback effect is evident in the task types used and also in the activities considered more effective to pass the test.

Keywords: accreditation exams, language courses, washback effect, writing skills.

Resumen

Este artículo analiza el efecto que el examen de B2 Cambridge English First puede tener en la enseñanza de idiomas. Para ello se ha basado en los autores más relevantes y ha estudiado las actividades empleadas para desarrollar la escritura en seis centros de enseñanza de idiomas, así como los aspectos que 136 alumnos y 17 profesores consideran clave para aprobar dicho examen. Tras reflexionar sobre los resultados obtenidos al analizar cuestionarios y programaciones de aula teniendo en cuenta las tendencias más actuales en la materia, el estudio llega a las siguientes conclusiones: el examen tiene un efecto evidente a la hora de elegir actividades de escritura y también en los aspectos que se consideran más eficaces para aprobar el examen.

Palabras clave: exámenes de acreditación, cursos de idiomas, efecto de los exámenes en la enseñanza, destrezas escritas.

1. Introduction

Teaching has always been a challenging and demanding task since teachers are expected to make informed decisions that will certainly have an impact on students' present and future. Teaching and assessment have been closely intertwined because the latter aims to guarantee the quality of the learning and teaching process and offer ways to improve. There are several forms of assessment. They all serve different purposes and are, therefore, relevant. Nowadays, formal assessment in language courses is even more important as the results obtained by learners may have life-changing consequences. Thus, gaining knowledge about assessment and the effect it may have on lessons is paramount to improve our teaching practice and to meet our students' needs. In order to do so, this paper tries to offer some insights into the effect that the Cambridge English First test, and more precisely its writing paper, may have on English courses.

2. Literature review

"Testing and teaching are so closely interrelated that it is virtually impossible to work in either field without being constantly concerned with the other" (Heaton, 1990:5). In fact, the different approaches to teaching have somehow influenced the evolution and current trends in testing. Similarly, prestigious scholars such as Alderson and Wall (1993), Promodromou (1995), Bailey (1996 and 1999), Cheng (2005), or Green (2007), to name just a few have discussed the effect that tests may have on teaching.

2.1. The washback effect

Test-related aspects may have an impact at different levels: society, language courses, people's attitudes, course books, etc. In fact, this impact has been described as a complex phenomenon and has been subject to study. But what does washback mean? According to Alderson and Wall (1993), washback refers to the effect that tests have on teaching and learning. However, they limit the scope of the term because "we might not want to call anxiety caused by having to take an exam washback" (*op cit*.:7). While many scholars follow this definition of washback, others such as Messick (1996:4) pay especial attention to the influence on teaching and describe washback "as the extent to which the introduction and use of a test influences teachers to do things they would not otherwise do". Cheng (2005:8) taps into the complexity that underlies washback when she describes it as "an intended or unintended direction and function of curriculum change on aspects of teaching and learning". Finally, Bachman and Palmer (1996) also see

washback from the perspective of the classroom and understand it as the extent to which a test influences the innovation of curricula, teaching methodologies and students' learning[1].

If in 1993 Alderson and Wall wondered whether washback really existed, now most scholars would agree that it does exist and hence current research focuses on identifying the factors affecting washback. Prodromou (1995) claims that there is no one-to-one relationship between tests and the effect they produce. A similar idea is indeed mentioned by Alderson and Wall (1993:7) when they say that what influences how, when, etc. teachers and learners change their behaviours is certainly complex. Thus, it is important to understand the factors that influence washback. Among them, Spratt (2005) includes: exam-factors, teachers' beliefs and attitudes towards the test, teaching methods…, teachers' education and training, resources available, and the school. It is not surprising at all to see that teachers' influence is considered as a key factor for washback. This is what Alderson (2004:x) calls 'the teacher factor' and it is something that is also observed in Peña Jaenes (2015).

Another aspect related to washback that has been subject to debate is its value or direction. Washback can be said to be positive when it boosts motivation, makes objectives clearer or improves the quality of teaching. Nevertheless, it can also be seen as something negative if it narrows the curriculum (Shohamy, 1992:514) or encourages teachers and students to use only non-authentic material and exam practice. In this sense, examinations institutions and the Association of Language Testers in Europe (ALTE, henceforth) are aware of their responsibility for striving to achieve a positive impact when designing a test. The next section will focus on a key aspect when designing a test: the task type.

2.2. Task type

Tests serve different purposes and, as a consequence, may have a wide variety of formats and hence of tasks. Finding the most suitable task type is challenging because there are several factors involved and no fewer constraints. It is widely believed that validity, reliability, practicality and authenticity are key aspects in a test. However, authors such as Bachman (1990), Messick (1996) and William (1996) point out that it is very unlikely or even impossible to produce a test which is 100% valid, reliable, practical and authentic and that, therefore, it is necessary to reach a balance that is satisfactory. Similarly, Green (2007:18) cites Haertel (1999) and explains how practical constraints such as time available, viability of

[1] Further definitions of washback and details can be found in Peña Jaenes (2015:28-30), on which this paper is based.

item formats, methods of scoring, etc. increase the complexity of creating the perfect test. Finally, William (1996) adds one more challenge by mentioning that some skills are more difficult to test than others. This may be the case of written production abilities, which without a doubt pose several problems in proficiency tests.

Writing tests must assess language use, punctuation and spelling, content, stylistic skills, and judgement skills (Bueno González, 1996). In order to do so, test developers need to produce tasks that are authentic (Asociación de Centros de Lenguas en la Enseñanza Superior, 2014), i.e. that describe meaningful situations, which might be encountered by candidates in real life. Moreover, they must have a clear purpose and a well-defined audience (University of Cambridge Local Examinations Syndicate: 2013a, 2013b). Besides, they must elicit language at the right level, and they should test the students as regards their writing ability and nothing else (Bueno González, 1996). Ideally, they should include the direct testing of the skill; in other words, candidates should produce a text that the examiner will mark.

2.3. The Cambridge English First test

It is a proficiency test that is criterion referenced as it is intended to measure candidates' abilities at B2 level of the *Common European Framework of Reference* (*CEFR*, henceforth) and it allows test users to interpret a score with reference to the already mentioned level of the *CEFR*. Besides, the Cambridge English First test is thought to be high stakes since its results have an impact on life changing events.

This test has four papers: Reading and Use of English, Speaking, Listening and Writing. The latter is divided into two parts and must be done in one hour and twenty minutes. Part 1 includes an essay and candidates need to give their opinion and support it. This task has an opening rubric of 120 words to set the scene, an essay question and two prompts plus an additional prompt that candidates have to provide. The subject of the essay is of general interest and should be written in no more than 190 words.

Part 2 of the test gives teenagers four different options and three options to adults. They should all choose one. All the options provide candidates with a clear context, topic, purpose and target reader. The rubric has a maximum of 70 words. In this part, candidates may have to write an article, an email or a letter, a review and either a report if they are adults, or a story if they are under age. The version for teenagers also includes a question based on a set novel that the candidates may choose if they have read it. The word number in the answer must range from 140

to 190 (University of Cambridge Local Examinations Syndicate, 2013a and 2013b).

3. Objectives

According to Hawkey and Milanovic (2013), four million people take Cambridge exams every year in 130 countries. What is more, in its 40 years of history, over 25 million candidates have taken the Test of English as a Foreign Language (TOEFL) (The Hindu, 2011). Similarly, 1.5 million candidates take the International English Language Testing System (IELTS) every year (University of Cambridge Local Examinations Syndicate, 2016). This is, among other reasons, because "language ability is being used increasingly as one of the key criteria for life changing decisions such as immigration, education and employment" (University of Cambridge Local Examinations Syndicate, 2013c:1). Besides, it has become a key factor for economic success, according to Graddol (2006).

In the light of the above, it is clear that accreditation tests are high-stakes and hence are likely to produce a washback effect on teaching and learning. The main objective of this paper is to have a better understanding of the washback effect that the Cambridge English First test may have on language courses, and in order to do so this article is aimed at:

- Analysing the use of text types in general English courses and in test preparation courses.
- Studying the activities that are considered key for success in B2 tests both by teachers and learners.
- Comparing and discussing the findings.

Finally, this study may help teachers understand the impact that tests might have on learning and teaching and help them make the right decisions to improve their teaching.

4. Methodology

4.1. General research procedure

As already mentioned, this study tries to offer greater insight into the consequences that tests may have on teaching practice. For this reason, this study was carried out within the framework of action research. Furthermore, it was aimed at a formal setting, where, following Madrid and Bueno (2005:644), "the L2 learning takes place through conscious study, with the help of the L2 teacher and some teaching resources". In order to reach these goals, the study followed an

eclectic approach, which is considered adequate by different scholars such as Ellis (1984). Hence, quantitative and qualitative data were deemed necessary. The former were obtained from questionnaires that were applied to students and teachers. The latter were taken from diaries and questionnaires.

4.2. Questionnaires

Questionnaires have advantages and disadvantages but for the present study they were the most suitable option for several reasons. First, they can be emailed, printed and applied on the same days without major problems. This is extremely useful for the study as the sample of the population is composed of students and teachers of different institutions and periodical classroom observation would be impossible to carry out. Similarly, interviewing around 160 people would be difficult due to time constraints. Besides, being able to collect all the data at the same time is important because it increases the accuracy of the information (cf. Madrid and Bueno, 2005:659). Furthermore, questionnaires are filled in in an anonymous way, which minimises students' anxiety over the consequences of their answers. The main drawback is that the data provided in questionnaires may be subjective (Madrid and Bueno, 2005:659). For this reason, it was deemed necessary to contrast the answers with the information obtained by teaching diaries.

Two models of questionnaires were used: one was filled in by teachers (see Annex 1) while the other was filled in by students (see Annex 2). The design of the questionnaires is very similar but the number of questions and the data they elicit are different.

4.2.1. Questionnaires for students

The questionnaire for students is written in Spanish. The reason is that although the sample is composed of B2 students, there are some questions, such as 3 or 12, which could cause problems. For instance, some students may struggle to write their job in English and the nuances in question 12 may also lead to inaccurate answers. Moreover, writing the questionnaires in English would not make any difference for the research. Consequently, it was decided to write the questionnaires in Spanish to reduce the risk of obtaining inaccurate answers due to linguistic problems.

The questionnaires for students have three different sections and a short introduction which states the reasons why they are given the questionnaire and how the information they provide will be used and by whom. The objective of this

introduction is to make students aware of the importance that providing accurate and honest answers will have for the research. The questionnaire is semi-structured as it includes 16 closed-ended questions and five open-ended questions. The idea was to have as many closed questions as possible to reduce the number of unrelated answers and to make the analysis of the data easier. However, for some questions it was very difficult to design a closed question and in other cases it was interesting to have open questions to have more information that had not been expected.

Section 1 includes 12 questions related to the students' profile. The main purpose of this section is to learn more about students' contact with English. Furthermore, it is interesting to know if they are familiar with the Cambridge exam format and if they have prior experience with accreditation exams. The age ranges included in question 1 were chosen following education stages and hence try to cover different priorities and needs in life. In question 9, there are three options because various intensive courses offered in private institutions have a duration of 30 teaching hours and many institutions consider that extensive courses should have a duration of at least 60 teaching hours.

Section 2 elicits information related to the students' perspective towards English and B2 accreditation exams. The purpose is to understand students' reasons for studying English and to obtain more information about their abilities. In question 16, the number of months used as a reference was based on the fact that most students enrol in courses at the beginning of the academic year –October– and drop out at the end of it –May–. Moreover, unpublished data suggest that most students need between 9 and 18 months of instruction to pass from a B1 to a B2 level of Cambridge scale. Finally, section 3 focuses on the English course the students are attending and more precisely on the writing activities used, the time devoted to them and how often they are carried out. In question 18, the writing tasks were chosen following the criteria used by Cambridge Examinations in their First test (University of Cambridge Local Examinations Syndicate, 2013a, 2013b). Similarly, the can-do statements in question 21 are based on Cambridge First test marking criteria for the writing paper (University of Cambridge Local Examinations Syndicate, 2013a, 2013b).

Finally, the students can add any comment they consider useful for the research. According to the results obtained from the trialling stage of the questionnaire, students need between 7 and 10 minutes to fill it in. That would make it feasible to apply the questionnaires during the lessons to increase the response rate.

4.2.2. Questionnaires for teachers

The questionnaire for teachers is written in English since the linguistic variable will not be a problem for them. Like in the students' version, there are three sections and a short introduction providing some information about the research. The questionnaire is semi-structured because it combines 12 closed-ended questions and six open-ended questions. The objective is to obtain quantitative data but also to gather additional information that can be useful to gain a better understanding of the teaching practices. Section 1 elicits information about teaching experience and qualifications and enquires about information which is valuable to contextualise questions that can be found later in the questionnaire. Section 2 focuses on the teachers' opinions about language courses and accreditation exams. Thus, the information obtained will be subjective but useful as it is based on experience. Moreover, the background information offered in section 1 will be highly relevant to analyse it. Question 10 was included to compare teachers' perception to that obtained by Green (2007:88) in his Pilot Study 6.

Section 3 is aimed at teachers who are teaching B2 courses and it is designed to obtain information about the type of writing tasks, the time devoted to writing and how often writing is the main skill practised. The table in question 11 is very similar to the one that can be found in question 18 of the questionnaire for students. The main difference is that time ranges are much more detailed for teachers since they plan their lessons and can report the time they devote to writing more accurately. Nevertheless, such specific time ranges were found too confusing for students in the trialling stage. The reason for choosing six teaching hours as a reference is that most teachers follow textbooks that include a writing section in each unit and cover it in two weeks. The other difference is that the table does not include the last type of task that can be found in the questionnaire for students and refers to skills integration. The table in question 16 is again very similar to that found in question 21 of the questionnaire for students. The objective is to compare students and teachers' perceptions of the students' abilities.

4.3. Teaching diaries

Teaching diaries were also used in order to make the study more valid and reliable in the data collection stage and CEB teachers provided them with the headmaster's permission. The diaries covered a longer time span and the idea was to have a more accurate and detailed view of the writing activities carried out as well as the frequency and time patterns that each teacher followed when teaching

writing. The information was obtained from the teachers' lesson plans, thus it turned out to be a very personal and reliable source of information.

Once the data were obtained, they were analysed following an action research approach. This is because the author took part in the research as part of the population.

4.4. Institutions and participants

A total of 17 teachers kindly accepted to take part in this study and offer information on how they teach writing. These professionals worked in six different institutions:

First, Britannia opened at the beginning of the academic year 2014-2015 in Málaga and it is part of a bigger company. The staff was composed of six teachers who are in charge of general and test preparation courses. Most of the students are children and very few of them took an official exam from September 2014 to May 2015.

Second, Centro de Estudios Avanzados en Lenguas Modernas (CEALM) is part of the University of Jaén. It was officially founded in 2011 and it offers language training –general as well as test preparation courses– and certification services. Between 2014 and 2015, the school employed 13 teachers. The students are university lecturers, staff and students and around 20% of them sit an official exam every year.

Third, Centro de Estudios Británicos (CEB) was founded in 1990 in Jaén and it offers English courses. In 2014-2015, there were eight teachers, who were in charge of test preparation courses and general English courses. Students are mainly teenagers, although there are also young children and adults. In general, around 25% of them take an official test every year.

Fourth, Language House was founded in 2013 in Granada. When the study was conducted, there were ten teachers in charge of general English as well as test preparation courses. Students are children, teenagers and adults and between 85% and 90% of them sit an official test every year.

Fifth, London English School opened in September 2011 in Jaén. It offers general English and test preparation courses. As for the students, there are children and teenagers but most of them are young adults. About 70% of them take an official exam every year. Regarding the staff, there were eight teachers working there.

Finally, Top School was founded in 1983 in Murcia. It offers general and test preparation courses. In 2014 and 2015, there were seven professionals teaching students of all ages. Around 30% of them took an official test that academic year.

4.5. Data collection

The questionnaires were filled in anonymously by professionals from the six already-mentioned language centres and by students of CEB, CEALM and London English school. The idea was to collect data from a variety of institutions offering general English courses and test preparation courses, and, if possible, that train students for the Cambridge English First test. The institutions should offer lessons that are not part of the students' compulsory education in order to understand the "real" reason for studying English. Besides, the institutions had a similar number of teaching hours per week, which made the frequency patterns easier to compare and contrast although they offered different types of courses with different duration. The study was conducted mainly in Jaén because it is where the author works but colleagues working in other cities such as Málaga, Granada and Murcia were contacted and kindly accepted to take part in it.

As for the data collection process, the table below offers information about the date when questionnaires were applied, how they were filled in and the number of students who returned them.

Table. 1: Data collection process

Institution	Teachers received questionnaire	Teachers returned questionnaire	Email/paper	School received students' questionnaires	Students who returned the questionnaires	Questionnaires collected from institution
London English School	15/04/2015	30/04/2015	paper	22/04/2015	13[2]	30/04/2015
CEALM	17/04/2015	20/04/2015 - 23/04/2015[3]	paper	20/04/2015	38[4]	23/04/2015
Britannia	17/04/2015	20/04/2015	email	----------	----------	-------
Top School	20/04/2015	23/04/2015	email	----------	----------	--------
Language House	21/04/2015	27/04/2015	email	----------	----------	--------
CEB	17/04/2015	20/04/2015	paper	20/04/2015	83[5]	21/04/2015 - 23/04/2015

The idea was that the teachers filled in the questionnaires before their students so they were not influenced by the students' answers or questionnaires. However,

[2] Initially 45 students were going to take part in the research but in the end only 13 students filled in the questionnaire.
[3] One of the CEALM teachers did not return the questionnaire.
[4] The total number of students attending B2 lessons is 61.
[5] There were 96 students enrolled.

this was impossible in London English School and for one teacher who worked at CEALM.

Regarding the questionnaires for students, in the case of London English, most of the learners filled in the questionnaires at home. As for CEB, students received the questionnaires during class time. They could ask questions if there was something they did not understand. The main problem was that they did not know what *educación superior* was and did not know the duration of the course they were attending. Some of them had the time to fill in the questionnaires in class but the rest finished them at home. The teachers had received some guidelines about the type of questions they could answer and they did not report experiencing any problems when solving doubts. This was not possible in London English School as only its headmaster was given the guidelines. As for the application of questionnaires in CEALM, the author herself applied the questionnaires in three of the four groups who took part in the research. The questionnaires were filled in during class time and doubts regarding the duration of the course were solved. The questionnaires of the fourth group were applied by a teacher who had witnessed how the questionnaires had been applied to her students.

Two main problems were faced during the data collection process. On the one hand, the fact that there were different schools taking part in the research made it difficult to coordinate the teachers and students so that everyone had the same time to fill in and return the questionnaires. Besides, the initial figures of participants were higher than they actually were because of the high dropout rates especially in some institutions. In the end, 136 students returned their questionnaires and 17 teachers took part in the research.

4.6. Quality control

According to Denzin (1970:472), "At least two perspectives are necessary if an accurate picture of a particular phenomenon is to be obtained". If this is always true, relying on different forms of triangulation is even more necessary when the researcher is studying her own students as well as others. Consequently, data and methodological triangulation became vital in this study.

First, quantitative and qualitative data were obtained by means of questionnaires and teaching diaries. This made it possible to compare and contrast the teachers' approach towards writing. In addition, the questionnaires were applied in April 2015 while the teaching diaries describe the lessons from October 2014 to May 2015. Furthermore, the teachers and the learners' perspective was obtained because, despite some differences in the format and content, the

questions about task types and frequency patterns were designed to obtain the same type of information.

Second, the project can be said to be reliable because the research procedures were consistent. The author supervised that the participants had the same information to avoid biased answers. Moreover, most of the questions in the questionnaires were structured to reduce the number of unrelated answers. Finally, although the teaching diaries were very personal and hence unique, only the data regarding task types and frequency patterns were considered for this paper and they were analysed as objectively as possible.

Third, careful planning and reflection were necessary to strive for the maximum internal and external validity. In this sense, the Cambridge English First test was the exam chosen to analyse its effect on language courses. This is because Cambridge tests are well-known as prestigious proficiency tests and are probably the most popular among English students in Jaén, where the largest part of the study was carried out. As a result, most private language centres offer test preparation courses and most if not all students have some knowledge about the test.

Finally, the objective was to be able to generalise the study results and for this reason several institutions, which offer different types of courses, with different durations and characteristics, were asked to take part in the research. As for the subjects, native and non-native teachers with several years of experience accepted to take part. Regarding the students, they were adults and teenagers who were studying English at B2 level when the questionnaires were applied.

5. Results

5.1. Text types

In part 3 of the questionnaires participants were asked about the text types they practised. The table focused on the texts that may appear in the Cambridge English First test regardless of the version (University of Cambridge Local Examinations Syndicate, 2013a, 2013b). However, the option of a different type of writing was also included to find out if despite not appearing in the test, students had practice in a different type of writing. The information below corresponds to the students' answers. It must be noted that the data included in this section were analysed considering the different institutions as different categories so that comparisons among the way writing is taught in CEALM, CEB and London could be drawn.

Report

The results show that London students are the ones who write this text type more often because 64% of the students say they do it more than once. This contrasts with the results obtained in CEB (48%) and CEALM (26%). The percentage of students who do not answer the question or select "I don't know" is 8% for CEB, 26% for CEALM, and 7% for London.

Letters

The results are very similar. London students are those who write letters more often because 63% do it more than once as opposed to CEB students (51%) and CEALM students (46%). The percentage of participants is also similar: 6% for CEB, 23% for CEALM, and 7% for London.

Essays

The answers for this question are interesting because they require careful reflection to fully understand them. This is due to the fact that although London students report writing essays more often (64% say they do it more than once a month) than CEB students (56%) and CEALM, if one looks at the percentages of students who answered that they wrote essays only once (40% in the case of CEB, 33% in the case of CEALM, and 36% in the case of London), one may think that CEB students are those who write essays less frequently. However, this is not the case since only 28% of CEALM students report writing essays more than once. The rest of CEALM students (38%) do not answer the question or tick "I don't know".

Reviews

Once again the results obtained require reflection. In spite of the percentages given for working on reviews once a month, which would suggest that CEB students are those who write reviews less frequently –45% of its students give that answer as opposed to 33% of CEALM students, and 29% of London–, actually almost the same percentage of London and CEB students seem to work on reviews more than once –47% for CEB and 49% for London–. What is clear is that CEALM students are those who work less on reviews because 49% of them did not provide an answer.

Articles

The results change slightly when compared with the previous ones because CEALM has the lowest percentage of students who write articles only once a month –it must be noted that for most of the above-mentioned text types London had the lowest percentage in this frequency–. According to participants' answers, CEB students are those who write articles more often: 46% as opposed to London students (35%) and CEALM (23%). However, it must be highlighted that almost

the same number of CEB students (49%) report writing articles only once a month. Finally, the percentage of students who fail to answer the question or say "I don't know" is again very high in CEALM (44%) while for the other institutions it is quite low (5% for CEB and 7% for London).

Short Stories

This text type does not appear in the Cambridge English First test for adults and the questionnaires show interesting results. First, the percentage of students who report writing short stories once a month is very similar in all the institutions: 47% in CEB, 44% in CEALM, and 43% in London. However, the main differences appear when looking at those students who say that they write short stories more than once because CEALM has the lowest percentage (26%) when compared with London (50%) and CEB (43%). What makes the results interesting is that although London has fewer students aged between 12 and 17 (23%) than CEB (80%), its students still work on short stories more often than CEB students even if they may be potential candidates for the Cambridge English First test for adults, which does not include short stories, as said above.

Other text types

Finally, when asked about writing other types of texts the answers show that London students are those who do other types of writing more often as 50% report doing it more than once a month as opposed to CEALM (31%) and CEB (32%). It is interesting to note that the percentages of students who do not answer the question or say "I don't know" are higher –35% for CEB, 28% for CEALM, and 21% for London– which may lead us to think that many students do not write other types of text.

Once the students' answers have been presented, it is time to look at the teachers' perspective. Their questionnaire also included a very similar table on text types and other writing-related activities. The answers were also analysed considering the teachers who worked in the three institutions. However, in this case the differences were not very relevant as most professionals –43% in the case of reports and letters, 38% in the case of essays, 40% in the case of reviews, and 46% in the case of articles and short stories– report working on each text type on a monthly basis. Nevertheless, differences were observed in terms of the amount of time devoted to the different task types every month. In this sense, 40% of CEB teachers claim that they work on text types for between one and two hours a month while none of the teachers who work at CEALM and London reported devoting such amount of time every month to any text type.

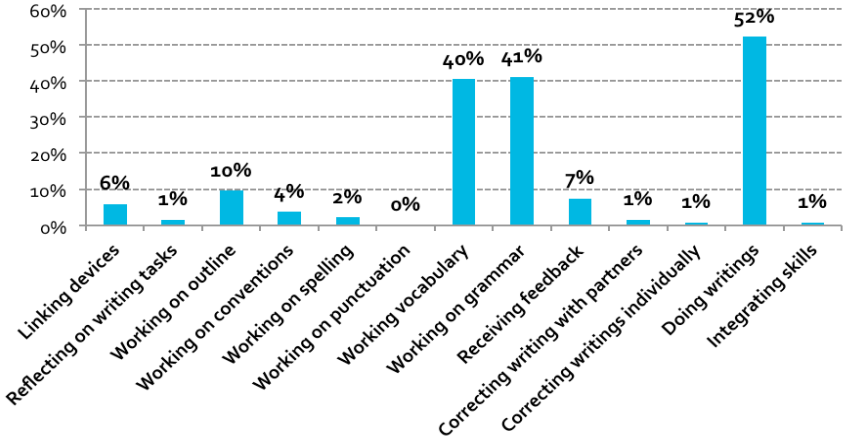
One of the most interesting questions for this research was the one enquiring about whether teachers gave their students practice in other text types that do not

appear in the Cambridge English First test. Most of the teachers gave a negative answer and they justified it on the basis of time and workload. To be more precise, 100% of CEALM teachers gave a positive answer, while only 20% of CEB teachers opted for that option and none of London English School teachers included other text types in their lessons. Those who gave a positive answer said that they did it because they consider that students should have preparation in all genres and because they want to give their students as much practice as possible. Some of the tasks they mentioned were writing formal letters and descriptions and also working on content by asking students to read texts and guess the title, to rephrase sentences or fill in the gaps to work on linking devices.

5.2. The most effective task types

The results obtained [Figure 1] show students' perceptions towards key activities for success in B2 writing paper. They are quite interesting because the most effective task is said to be doing writing tasks –51% included this option in the top three–, the second in terms of usefulness is said to be working on grammar –41% of the participants included it in the top three– and the third one is learning vocabulary –40% of the students mentioned it–. Nevertheless, it is surprising that only 1% of the students think that correcting and comparing writings with partners or individually, or reflecting on the task are helpful.

Figure 1: Most effective tasks to pass the B2 test (students' questionnaires, section 3, question 19)



Question 13 asked teachers to choose which three activities of the ones included in questions 11 and 12 they consider help their students most to pass the writing paper of the Cambridge English First test. Among the activities chosen, working on conventions and outline, instructing in test-taking techniques, explaining marking criteria, working on linking devices and writing different text types as well as comparing and correcting writings as a group can be highlighted. The fact that teachers identify doing test tasks and obtaining information regarding test taking techniques and marking criteria among the three activities that help students most goes in line with the opinion expressed by 58% of the students, who wanted to do mock tests regularly, and by 51%, who said that doing writing tasks was one of the three most important activities to pass the B2 writing paper. What is more, it totally agrees with Green's (2007:72) findings and with other data obtained from the teachers' questionnaires. Nevertheless, the other activities chosen by the teachers contrast with students' answers since the latter included working on grammar and vocabulary as the other two key activities for success in the B2 writing paper.

6. Discussion

Once the results have been presented, it is time to reflect on them in order to draw conclusions. In the next lines we will look at the aspects that stand out when analysing the data, first we will focus on text types and later we will pay attention to key aspects for success according to teachers and students.

6.1. Task types

The results presented in the previous section show that the three institutions mainly work on task types tested in the Cambridge English First test. In this sense, the washback effect of the test would seem obvious as only 29% of the teachers reported working on other types of tasks. Furthermore, it is important to note that while in the case of CEB and London English School the questionnaires were applied to teachers offering training for the Cambridge English First test, in the case of CEALM the questionnaires were given to instructors in charge of general English courses. This clarification is necessary because, as we saw before, all the teachers working for CEALM gave a positive answer when asked if they gave their students practice in other types of texts and this clearly contrasts with those working at CEB and London English School. As a result, it is evident that the washback effect of the accreditation test is strong when selecting the tasks. That influence was also perceived by Green (2007:75), who found that "teachers, for their part, also reported that IELTS influenced their choice of activities". This opinion was also shared by course providers and students, who believed that the design of IELTS test dictated practices on preparation courses (Green, 2007:90) and by FCE teachers (Patton, 1987), cited by Tsagari (2009: 9).

The reason why professionals choose to give practice only in the text types tested in the writing paper might be explained by the fact that the Cambridge Writing paper includes a wide variety of texts and all the most frequently used ones. In fact, when asked about the other writing activities that they practised in class, professionals only mentioned descriptions[6]. What is more, one could argue that description is included in some text types such as reviews or short stories, which are part of the Cambridge English First writing paper, part 2.

In the light of the above, the washback effect of the Cambridge English First test could be said to be positive because it does not narrow down the curriculum and encourages students and teachers to practise writing skills. Nevertheless, it should not be forgotten that some teachers explained that they did not plan lessons to explain and practise other types of writing tasks because of workload and lack of time, which can be described as negative washback.

6.2. The most effective tasks for success in the B2 writing paper

Without a doubt, one of the most attractive questions for teachers was that asking about the top three most effective tasks to pass a B2 writing paper. This is

[6] One of the teachers mentioned formal letters. However, this is one of the types of texts tested in part 2 of the Cambridge English First test writing paper.

because teachers want their students to succeed and to be satisfied with the lessons. In other words, professionals aim to make their teaching relevant and meaningful. Sometimes teachers have the feeling that what they do does not work or does not help and that they could do much more to accelerate the learners' progression.

According to students, writing is essential to obtain a pass mark and teachers as well as scholars totally agree with that perception. A similar belief was expressed by teachers and students when interviewed by Green (2007:86). This idea is beneficial and can be said to be an example of positive washback effect because it motivates the learners to develop their writing skills. It fosters the communicative approach because students have to overcome their language deficiencies and find ways to communicate by paraphrasing and being ambitious. It considers language as a whole and gives priority to fluency.

Nevertheless, most teachers pointed out that only writing without reflecting on what one writes is not enough to improve. This is because being aware of one's mistakes and understanding them is vital to stop making them and to find other ways to express one's thoughts. Unfortunately, students do not share this point of view [see Figure 1 above]. This can be due to the perception that reflecting and thinking –like planning what they are going to write– is a waste of time because they are not given marks for that. Another potential cause could be based on the urgency to pass the test. However, this "mechanical" approach to writing prevents many candidates from succeeding and can be blamed for the hopelessness and despair experienced by some learners. These feelings are an example of what Bailey (1996) called 'washback to the learner' and which was reported by Tsagari (2009:8).

As for the two other activities considered key for success, students named grammar and vocabulary. In fact, when they were enquired about their expectations towards the lessons they attended, they outlined that grammar and vocabulary play an important role; almost as important as practising the five linguistic skills, language and culture contents or only working on oral skills. A similar view towards the importance of grammar in test preparation was perceived by Green (2007:90), who reported that "IELTS preparation classes tended to place a greater emphasis on grammar than did other EAP classes, a feature that would not seem to be directly related to test content". This is also true for First preparation courses; however, it could be thought that since these examinations include grammar and vocabulary –also referred to as language– among the criteria to mark candidates' written production, it makes sense to teach it. On the other hand, Tsagari (2009:8) tapped into the influence of local teaching practices and beliefs to explain why grammar aspects are still considered as key for success in accreditation tests. Nevertheless, this idea contrasts with the latest and more

popular teaching approaches such as Communicative Language Teaching or Content Based Instruction, which reflect teachers and scholars' views towards good teaching.

7. Conclusion

This paper aimed to gain better understanding of the effects that a well-known widely recognised proficiency test such as the Cambridge English First test may have on language courses. In order to do so, the author focused on the choice of task types and on the key aspects for success in the test. The ultimate goal was to be able to make informed decisions that would benefit the learners and hence would make the learning and the teaching process successful.

With this objective in mind, insightful and enriching approaches to washback have been considered. They have guided and inspired the research process, which has gathered opinions and information coming from six institutions, 136 students and 17 teachers. Their valuable views have been essential to reach the conclusions that follow.

On the one hand, the effect of the test is observed in the task types that are practised in class. This washback effect can be said to be positive because the Cambridge English First test covers a wide range of text types and hence fosters the practice of writing skills in a variety of texts and topics, as mentioned by teachers and students, who identify writing practice as a key factor for success in the test. However, it could also be said to be negative on the basis of the teachers' feelings about workload and time. In fact, many teachers mentioned that they did not practise task types different from the ones in the test due to time constraints.

On the other hand, it is interesting to see that, as mentioned by Green (2007:303), the washback effect on teachers and students is slightly different. This is because although both teachers and learners identify writing practice as the most useful activity to pass a B2 test, they disagree when choosing other key factors.

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ANNEX 1: Questionnaire for teachers

Questionnaire for teachers

Please answer the following questions honestly. The information you provide in this questionnaire will be data used anonymously in the MA Thesis of Victoria Peña Jaenes.

Section 1
In this section I would like to learn about your teaching qualifications and experience.

1. What is your degree?

_____

2. Do you possess any of these English-language teaching qualifications? Please circle.

a. TEFL
b. CELTA
c. DELTA
d. MA in Education

3. How many teaching hours do you have per week? Please circle.

< 10 11-15 16-20 21-25 26-30 > 30

4. What levels do you teach according to the Common European Framework of Languages? Please circle.

A1 A2 B1 B2 C1 C2

5. What type of courses are you teaching at the moment? Please circle.

a. Extensive General English courses (≥60 teaching hours)
b. Intensive General English courses (< 60 teaching hours)
c. Extensive English for Specific Purposes course (≥60 teaching hours)
d. Intensive English for Specific Purposes courses (< 60 teaching hours)
e. Extensive Cambridge First test preparation course (≥60 teaching hours)
f. Intensive Cambridge First test preparation course (< 60 teaching hours)

6. How old are your B2 students? Please circle.

a. Teenagers
b. Adults
c. I do not teach B2 level

Section 2
In this section I would like to learn about your opinion about language courses and accreditation exams in general.

7. How are test preparation courses different from general English courses?

_____
_____
_____
_____
_____
_____

8. If a student passes Cambridge First test, it means that s/he has a B2 level. Please circle.

a. I strongly disagree
b. I disagree

c. I agree
d. I strongly agree
e. I do not know

Why?

_____
_____
_____

9. From your point of view and on the basis of your experience, how important are these factors for success in Cambridge First test or a similar B2 test? Please tick the box.

FACTOR	Not important at all	Not so important	Important	Very important	Don't know
1. Student aptitude and ability					
2. Educational experience					
3. Openness to instruction and willingness to follow the teacher's guidance					
4. Maturity					
5. Motivation					
6. Age					
7. Class attendance					
8. Participation in class					
9. Personal work					
10. Exposure to English outside the class					
11. Exam preparation (attending a B2 preparation course/lessons)					

10. In your experience, how long does an adult student need to pass from a B1 level to a B2 level? Please circle.

< 30 teaching hours
31-60 teaching hours
60-120 teaching hours
>120 teaching hours

Section 3

In this section I would like to learn about how you teach writing and how you prepare your students for the writing paper of First test. Please answer the

questions on the basis of your B2 adults group (general English course or First test preparation course). If you do not have a B2 adult group, it is not necessary to answer the questions included in this section.

11. How often do you do this in your classes? Please tick the box.

	6 teaching hours			9 teaching hours			12 teaching hours			I don't do it
	<30 min	30-60 min	> 60 min	<30 min	30-60 min	> 60 min	<30 min	30-60 min	> 60 min	
Working on linking devices (explanation and/or practice										
Reflecting on writing tasks (discussing target reader, style, content points)										
Working on outline (paragraphs, ideas organisation)										
Working on writing conventions (letter opening and closing phrases, headings, titles, rhetorical questions)										
Writing for fluency										
Working on accuracy (spelling)										
Working on accuracy (punctuation)										
Work on accuracy (vocabulary)										
Work on accuracy (grammar)										
Giving feedback on writing tasks (written or oral)										
Correcting and comparing writing tasks as a whole group activity or in pairs										
Correcting and comparing writing tasks as an individual activity										
Writing a report either in class or for homework										
Writing an informal letter either in class or for homework										

Writing an essay either in class or for homework										
Writing a review either in class or for homework										
Writing an article either in class or for homework										
Writing a email either in class or for homework										
Writing a short story either in class or for homework										
Doing another type of writing task										

12. Please circle the activities you have done at least once with your B2 adult students.

a. Explaining the marking criteria for the First test
b. Giving mock tests for exam practice
c. Giving a mark (according to the First marking criteria) instead of just correcting a piece of writing
d. Instructing in test-taking techniques

13. Choose three of the abovementioned activities that help students most to pass the writing paper of the Cambridge First test.

_____
_____
_____

14. Add any other writing activity to do with your B2 adult students. Why do you do it?

_____
_____
_____
_____
_____
_____
_____

15. Do you give your students other types of writing tasks? Please circle.
YES NO

Why (not)?

_____
_____
_____
_____

16. What has been your students' progression over the last two months? Tick the box that goes in line with your students' performance in general terms.

	Few (1 or 2 out of 10) of my students do it	Some (3-4) of my students do it)	5-7 students in the class can do it	Most (8-9) of my students can do it	All can do it
Identify the text type they need to write					
Use the text type conventions					
Communicate straightforward ideas					
Produce well organised and coherent texts					
Use a variety of cohesive devices					
Use the adequate register consistently					
Include all the content points					
Use a variety or everyday vocabulary appropriately					
Use some less common lexis appropriately					
Use a range of simple grammar with a good degree of control					
Use some complex grammatical forms with a good degree of control					

Thank you for taking the time to complete this questionnaire.

ANNEX 2: Questionnaire for Students

Cuestionario para estudiantes

Por favor, rellene con sinceridad este cuestionario sobre el curso de inglés al que usted asiste. La información que proporcione será utilizada de forma anónima por Victoria Peña Jaenes para la elaboración de su Proyecto Final del Máster en Lingüística Aplicada a la enseñanza del inglés.

Sección 1
Con esta sección me gustaría conocer un poco más de su perfil como estudiante de inglés.

1. Señale su edad con un círculo. 12-17 18-20 21-25 ≥ 26
2. Indique su nacionalidad _____
3. Educación (señale con un círculo el máximo nivel académico que ha superado)

a) Educación Primaria
b) Educación Secundaria Obligatoria (E.S.O.)
c) Educación Secundaria no Obligatoria (Bachillerato)
d) Grado/ diplomatura/ licenciatura
e) Máster
f) Doctorado

4. Indique si es estudiante o, si está trabajando, su actividad profesional _____

5. ¿A qué edad empezó usted a aprender inglés? (en años). Señale la opción que más se ajusta a usted.

< 6 6 -11 12 – 17 ≥ 18

6. Señale la opción que más se ajusta a su perfil. Ha estudiado inglés en…

Educación infantil	SÍ	NO
Educación primaria	SÍ	NO
Educación secundaria	SÍ	NO
Educación superior	SÍ	NO
Clases de inglés extraescolares	SÍ	NO

7. Señale la opción que más se ajusta a su perfil. Ha participado en el programa de bilingüismo en…

Educación infantil	SÍ	NO
Educación primaria	SÍ	NO
Educación secundaria	SÍ	NO

Educación superior SÍ NO

8. ¿Ha asistido a algún curso de preparación para el examen de B2 de la Universidad de Cambridge en los últimos dos años? Señale la opción adecuada.

SÍ NO

9. En caso afirmativo, señale con un círculo la opción que más se ajusta a su situación.

< 30 horas 30-60 ≥ 61

10. ¿Tiene algún título oficial que acredite su nivel de inglés? En caso afirmativo indique cuál y el año en el que lo obtuvo.

SÍ Título:_____ Año:_____
NO

11. ¿Cuál es la duración del curso al que asiste actualmente? _____

12. ¿Cuántas horas a la semana tiene clase? _____

Sección 2
En esta sección se analiza su perspectiva hacia las clases de inglés y el examen de B2.

13. ¿Por qué está aprendiendo inglés? Señale su principal razón (sólo una) para aprender inglés

a) Necesito tener un título para acabar la carrera
b) Necesito tener un título para continuar mi formación
c) Necesito tener un título para acceder al mercado laboral en España
d) Quiero aprender inglés para trabajar en el extranjero
e) Quiero aprender inglés para estudiar en el extranjero
f) Quiero aprender inglés para viajar
g) Quiero aprender inglés por interés personal

14. ¿Qué busca en sus clases de inglés? Señale con una cruz la casilla que representa la opción que más se ajusta a su opinión.

CUESTIÓN	Muy de acuerdo	De acuerdo	No estoy de acuerdo	Total desacuerdo	No sé
1. Quiero que en las clases se practique principalmente las destrezas orales: listening y speaking.					
2. Quiero que en las clases haya únicamente práctica para el examen de B2.					
3. Quiero aprender aspectos culturales de los países de habla inglesa.					
4. Quiero que en las clases se explique y se practique gramática y vocabulario principalmente.					
5. Quiero que en las clases se enseñen todos los aspectos de la lengua - pronunciación y fonología, gramática y vocabulario, cultura, y las 5 destrezas (listening, speaking, writing, reading, interacting).					
6. No estoy interesado en hacer pruebas periódicamente, busco aprender inglés a mi ritmo.					

15. ¿Cómo de importante es para usted aprobar el examen de B2? Señale con un círculo la opción que más se ajusta a su perfil.

1	2	3	4	5

1 Muy importante 5 nada importante

16. Señale el número que mejor representa su percepción de la dificultad del examen de First.

1	2	3	4	5

1 Estoy seguro de que aprobaré después de máximo de 18 meses de preparación

5 Es imposible aprobar el examen en 18 meses de preparación

17. ¿Cuál es su percepción respecto al inglés? Señale la opción que más se ajusta a su percepción.

a) Me gusta aprender inglés y todo lo relacionado con la cultura inglesa
b) Necesito aprender inglés y por eso lo estudio
c) Me gusta aprender inglés y además lo necesito
d) No me gusta aprender inglés
e) Otra. Por favor, indique cuál

_____

Sección 3

En esta sección se busca conocer mejor el curso de inglés al que asiste con especial interés por las tareas de redacción (writing).

18. ¿Con qué frecuencia hace estas actividades en sus clases o como deberes? Señale con una cruz la casilla.

ACTIVIDAD	1/mes	2/mes	3/mes	4/mes	Más de 4/mes	No sé
Trabajar conectores a través de explicación y/o práctica						
Reflexionar sobre tareas de redacción (hablar sobre el lector, el estilo, los puntos de que se debe incluir)						
Trabajar en la organización de la tarea (párrafos, organización de ideas, etc.)						
Trabajar en convenciones (cómo empezar y acabar la redacción, títulos, encabezamientos, uso de preguntas retóricas…)						
Trabajar en ortografía						
Trabajar en puntuación						
Trabajar el vocabulario						
Trabajar la gramática						
Recibir feedback de las tareas que he realizado (oralmente o por escrito)						
Corregir y/o comparar redacciones en grupo o en parejas						
Corregir y/o comparar redacciones individualmente						
Realizar un informe (report)						
Realizar una carta (letter)						
Realizar un ensayo de opinión (essay)						
Realizar una crítica (review)						
Realizar un artículo (article)						
Realizar una historia corta (short story)						
Realizar otro tipo de redacción						

19. Elija las tres actividades que crea que le ayudan más a aprobar la parte escrita del examen de B2

- _____
- _____
- _____

20. ¿Cuánto tiempo dedica a estudiar inglés fuera de clase? Señale con un círculo la opción que más se ajusta a su situación.

<1 hora a la semana
1-2 horas a la semana
3-4 horas semanales
> 4 horas semanales

21. ¿Cree que ha progresado en los últimos meses? Señale con una cruz la opción que más se ajusta a su situación actual.

	No puedo	Puedo pero me cuesta	Puedo y me resulta fácil	No sé a qué se refiere
Identificar el tipo de texto que tengo que escribir				
Usar las convenciones que corresponden al tipo de texto				
Comunicar ideas sencillas				
Producir textos bien organizados y coherentes				
Usar varios conectores (but, however, besides…)				
Escribir el texto en estilo formal o informal				
Incluir toda la información que se me pide				
Usar vocabulario frecuente correctamente				
Incluir correctamente algunos ejemplos de vocabulario más avanzado				
Usar correctamente varias estructuras gramaticales sencillas				
Usar correctamente algunos ejemplos de estructuras gramaticales más complejas				

¿Desea añadir algún comentario?

_____
_____
_____

Gracias por completar este cuestionario.

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WUTHERING HEIGHTS IN THE POST CIVIL-WAR PERIOD: ANALYSIS AND EVALUATION OF THE TRANSLATION BY EL BACHILLER CANSECO (1947)

Ana Pérez Porras

Universidad de Jaén

Abstract

Wuthering Heights (1847), by Emily Brontë, has been translated into Spanish on more than one hundred ocassions1 from an early date, although, prior to the academic and institutional development of translation studies around the mid-seventies, the translators faced a series of problems mainly due to lack of proper instruction and resources. The translation by El Bachiller Canseco (1947) is a paradigmatic example of these kinds of translations published during the Post Civil-war Period in which the translator did not have any specific training or access to specialised monographs. This lack of training had an impact on the resulting target text, since his translation did not succeed at transferring Brontë's cultural implications. To transfer them correctly, the historical-social context of the work would need to have been studied in great detail. In the text, we are witness to the translator's intervention, something that we can observe in the omissions, errors and examples of interpretative translation. El Bachiller Canseco appears not to have known the sources of the original text, nor was he able to draw a line between his facets as a writer and translator. It is particularly regrettable that a modern retranslation of translations of the aforesaid period has not been conveniently revised and updated, as Canseco's recent retranslation (Edimat 2009) clearly exemplifies.

Keywords: Emily Brontë, *Wuthering Heights*, El Bachiller Canseco, literary translation, post civil-war, retranslation

Resumen

Wuthering Heights (1847), de Emily Brontë, ha sido traducida al español en más de un centenar de ocasiones. La traducción de El Bachiller Canseco (1947) se publicó por primera vez tras el periodo de la guerra civil en el que el traductor no contaba con una formación específica ni tampoco tenía acceso a monografías

[1] See Pajares Infante (84-91); see also Datos Biblioteca Nacional de España (DATOS.BNE.ES *beta version), which gives 177 editions.

especializadas. Esta falta de formación repercute en el texto meta, puesto que el traductor no consigue trasladar el las implicaciones culturales de Brontë. Para trasladarlo correctamente habría sido imprescindible estudiar detenidamente el contexto histórico-social de la obra. En el texto somos testigos de la intervención del traductor, algo que podemos constatar por las omisiones, errores y ejemplos de traducción interpretativa. El Bachiller Canseco no parece conocer las fuentes del texto original ni encuentra tampoco el límite entre su faceta de escritor y traductor. En concreto, es lamentable que una retraducción moderna de las traducciones de la citada época no se haya revisado ni actualizado pertinentemente, como ejemplifica notoriamente la reciente retraducción de El Bachiller Canseco (Edimat 2009).

Palabras clave: Emily Brontë, *Cumbres Borrascosas*, El Bachiller Canseco, traducción literaria, posguerra civil, descriptive

1. The retranslation of Wuthering Heights in Spain: the case of El Bachiller Canseco (1947)

Wuthering Heights was not known in Spain until 1921, when it began to spread with the first translation by Cebrià de Montoliu in the Atenea Publishing House. From 1921 to 1942 no new translations were recorded in the catalogue of the National Library. In that very year and in the following ones, however, a series of translations followed in what is known as the Post-civil War Period in Spain, as can be seen in the list below (Gil García 104):

— 1941. Miguel Pérez Ferrero[2]. Madrid: La Nave Publishing House.
— 1941. Juan González-Blanco de Luaces: Destino.
— 1944. Javier Zengotita. Barcelona: Reguera.
— 1944. Fernando Durán. Barcelona: Juventud.
— 1945. Luis Conde Vélez. Barcelona: Bruguera.
— 1945. Andrés Caballero. Barcelona: Vives.
— 1947. El Bachiller Canseco. Madrid: Aguilar.

The first applications from the Archivo General de la Administración (AGA) that collect data about *Cumbres Borrascosas* in the Francoist period were consulted by Pajares Infante (74), and, according to his research, the translations were not subjected to any impediment by the censor system. Therefore, we will

[2] Miguel Pérez Ferrero (1905-1978) is known for his masterpiece, the biography of the Machado brothers (1947). In 1923 he published his first book of poetry. In 1945 he began his career as a journalist in *ABC* and *Blanco y Negro*. Some of his works are *Vida de Pío Baroja* (1972), *Unos y otros* (1947) and *Tertulias y grupos literarios* (1975).

not deal with this aspect of the transmission of *Wuthering Heights* in the present article.

In the case of the 1947 translation published by Aguilar, the translator hides behind the pseudonym of El Bachiller Canseco and to this day his identity has not been discovered. He possibly formed part of the translation staff in the Aguilar Publishing House, as he translated *Inés Grey* (1974) with María Fernanda de Pereda and Amando Lázaro Ross[3].

According to Tello Fons (388), only a few years passed in which no edition of the novel was published, and the number of translations increased notably in the 1980s and 1990s and in the first decade of the 21st century[4]. Different researchers, such as Gil García (1993), Pajares Infante (2007), Santoyo (1980) and López Folgado ("Las traducciones" 156-159), denounced a notable similarity between translations and Spanish editions. In addition to this notable similarity, in the contemporary publishing market we find translations from the Postwar period which have been republished. These are the cases of Juan González Blanco de Luaces (1942)[5], republished by Aldevara in 2010 (Ortega Sáez 2013), and El Bachiller Canseco (1947). The latter has been compared by López Folgado ("Cumbres Borrascosas" 234) with the recent translation issued by Edimat Publishing House (2009), in which the only mention to the translator is a cryptic "Equipo Editorial" (Publishing Team). López Folgado convincingly shows that it is identical to El Bachiller Canseco´s translation. This is the reason why we have selected the original translation published in 1947 for our study, as it constitutes a typical case of retranslation in which all the errors and shortcomings, some of which will be duly pointed out in the present article, have been kept.

2. Theoretical framework

2.1. Toury: translations as facts of culture

Gideon Toury, the same as his colleague at the University of Tel Aviv, Itamar Even Zohar (1990), developed his theory on translation departing from Russian Formalism and Prague Structuralism. In the course of time, however, he generated his own original theory, which we could loosely term descriptive translation studies. In effect, in his seminal work *Descriptive Translation Studies and Beyond* (1995), he adapted the concept of polysystem (originally developed by Even

[3] Pajares Infante (65) explains that he did not manage to decipher the pseudonym of "El Bachiller Canseco".
[4] See the Spanish National Library catalogue: http://catalogo.bne.es/uhtbin/webcat
[5] The translation by G. de Luaces (1942) is part of our current publishing market since the Aldevara publishing house launched an edition in 2010.

Zohar) and proposed a new translation theory, in which translation was defined as follows:

> ... any target-culture text for which there are reasons to tentatively posit the existence of another text, in another culture/ language, from which it was presumably derived by transfer operations and to which it is now tied by a set of relationships based on shared features, some of which may be regarded-within the culture in question –as necessary and/ or sufficient (Toury 30-31).

The comparison with the source text helps to determine the differences and relations between both cultures, as well as the different mechanisms operating in the literary polysystems and the concept of translation prevailing in each of these. We must start from the premise that the translator is undertaking a social work, since translation acquires a cultural function, and therefore, will follow rules implemented by this community in question: "Norms have long been regarded as the translation of general values or ideas shared by a community –as to what would count as right or wrong, adequate or inadequate– into performance 'instructions' appropriate for and applicable to concrete situations" (Toury 63).

One of Toury's aims was to generalise trends in translators' behaviour and develop a series of rules. Firstly, the "initial rule" defines whether the translator will yield to the "rules" of the target culture. This determines two other key terms within the polysystem theory: "adequacy" and "acceptability" (70). It is precisely in this target system where the translated text will function, where its rules tend to prevail and its concept of translation (tied to other factors) will influence the degree of adequacy and acceptability of the translated texts.

Toury states that "translations are facts of target cultures; on occasion facts of special status, sometimes even constituting identifiable (sub)systems of their own, but of the target culture in any event" (29). This definition is relevant since firstly, it understands translation as a cultural phenomenon, and secondly, it establishes that this phenomenon belongs to the target culture. It also shows that this phenomenon, in addition to belonging to the target culture, does not follow the source-target direction in the translation process. As the author states: "… every text is of course unique; it may be more or less in tune with existing texts and prevailing models, but in itself it is a novelty" (22). As a point of reference, Toury's proposal takes different factors that should be considered, such as the historical context or place.

2.2. Translation methods and techniques

According to Hurtado Albir (2001), the translator's method is governed by principles determined by the purpose of the translation and by the context (249). The choice of method involves the use of specific translation techniques (Hurtado Albir 254-56). For that reason, we must therefore establish a relationship between the translation methods and techniques. According to the author, the option selected will determine the use of certain techniques or others. Thus, according to Hurtado Albir, "with a methodological option that prioritises the adaptation method, reduction, amplification, generalisation, description, adaptation, discursive creation, etc. will prevail" (254). Molina Martínez, acknowledging that techniques have "a functional and dynamic nature" (100), insists on the idea that the translator will use one or another technique depending on the purpose of the translation, type, method and genre of the text (113).

Two main methods can be used by the translator, as proposed by Venutti: the domestication method or the foreignization method. The latter consists in the orientation of the TT towards the language and culture of the ST,[6] whereas the former is understood as the acclimatization of cultural and linguistic elements to the target language and culture, or as Venuti puts it:

> ... the reconstitution of the foreign text in accordance with values, beliefs and representations that preexist it in the target language, always configured in hierarchies of dominance and marginality, always determining the production, circulation, and reception of texts. Translation is the forcible replacement of the linguistic and cultural difference of the foreign text with a text that will be intelligible to the target-language reader (18).

This is perfectly in line with Even-Zohar's (46-49) translation theory, which posits that translated literature is a system which normally occupies a peripheral place in the Target Polysystem unless the Polysystem is young and in process of creation. This idea was further elaborated by Toury (1995) in his law of growing standardization. In Toury's theory, in a translation the textual relationships among the different elements of the ST are usually modified in favour of more habitual options in the TT (304), with the final corollary, relying on Even-Zohar's thesis of the peripheral place of translated literature, that "the more peripheral this status [of translated literature], the more translations will accommodate itself to established models and repertoire [in the TT]" (307). From here we can postulate

[6] From now onwards TT will stand for Target Text and ST for Source Text.

that the general background of a Post-Second World War and more conservative pre-1968 Europe,[7] and the particular atmosphere of repression fostered by the Dictatorship and its particular version of National Catholicism in Spain created the conditions for a placement of foreign literature within a peripheral position in the Spanish social and cultural polysystem. Consequently, as defended in this study, the translator is overtly bent on the domestication method, understood as the acclimatization of cultural and linguistic elements to the target language and culture, since the purpose of domestication is to remove any hindrance or demand on the TT reader concerning the source culture and therefore obtain a TT that is as accessible and as easy to read as possible for readers of the target culture. Domestication, however, as the present case shows, may be also due to a will to eschew problems of translation due to lack of competence and/or means on the part of the translator.

We have developed a translation analysis with the aim of stressing the importance of retranslation in the case of a classical Victorian novel that has been periodically translated in Spain for almost a century. For our analysis we have chosen a small selection of translemes (Santoyo, "A propósito" 258-61). All the selected chapters focus on prominent themes in the novel: death (Spear 18), revenge (Bhattacharyya 156) and orphanhood (Thompson 1963).

3. Analysis and evaluation

For the taxonomy of our analysis we have chosen to narrow and refine the general categories of Hurtado Albir (reduction, amplification, generalisation, description, adaptation, discursive creation, etc.) resorting to the more specific operations proposed by Valero Garcés (136), which we believe to be consistent and more productive within both the methods and categories exposed above. These operations are: (1) Changes due to socio-cultural differences, (2) Tone variation; (3) Internal structure variation of the original, (4) Moderation of expressions, (5) Inadequate equivalences, (6) Deletion of the marginal account, (7) Conservation of proper names with equivalence in the ST, (8) Translator´s error, (9) Conservation of original text structures/ literal translation; (10) Elaboration versus simplification, and finally (11) Variation in the use of literary figures and tropes (Valero Garcés 136). Of these operations, we have focused on the following ones as being more indicative of the translation problems depending on discursive

[7] We take 1968 and its famous May protests in France (echoed in other countries of the Western World) as a conventional landmark which triggered the social, sexual and political changes towards a more progressive change in sensibility in Europe.

contextualization and especially affected by the material and ideological precariousness of the Post-war Period translations:

- Changes due to socio-cultural differences: the novel demands an exhaustive knowledge of Victorian and Yorkshire culture. To illustrate this aspect, we have followed Igareda´s classification (19-21) and selected 4 cultural references related to Brontë´s socio-cultural context.
- Deletion of the marginal account: many omissions have been found in the TT. They may be due to the fact that the translator had to work on many translation assignments at the same time. We have analysed chapters 1, 4 and 6 of volume II.
- Translator's errors: in the Post-war Period, access to information sources, specialised publications and dictionaries was much more limited than more recent times. We have focused on chapters 5 and 8 of volumen I and 2 and 16 of volumen II.
- Inadequate equivalences: in this section we have gathered the examples in which the translator deviates from the content of the ST and from the author´s intention. We have selected chapters 1, 3 and 8 of volume II.

The comparative analysis helps to observe the differences between the ST and the TT. As the original text we chose the first published edition of *Wuthering Heights*, *a novel, in three volumes*[8] (Brontë and Brontë 1847), in 2 volumes. The aim of this study is to analyse and evaluate the translation by El Bachiller Canseco which was republished by Edimat (2009-2012). In this evaluation of the text we will analyse the cultural references[9] of the work in the context and the techniques followed by the translator with a view to prove the advanced hyptothesis that he approached the domestication method and that it was due mainly to the conditions of the polysystem of reception and (censorships excepted) the precariousness of Post-war means and resources. After the analysis, we will propose an evaluation of the translation.

3.1. Changes due to socio-cultural differences

Before tackling the traductological analysis, it becomes necessary to study the historical-social context in which the author was immersed. Franco Aixelá stresses the traductological conflictivity of cultural elements: "Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual

[8] This is a transcription of the first edition of *Wuthering Heights*, of only the first two volumes corresponding to E. Brontë's novel. The third volume corresponds to the novel by Anne Brontë, *Agnes Grey*.

[9] For an analysis of the translation of cultural references in audiovisual texts see Díaz-Pérez.

status in the cultural system of the readers of the target text" (58). According to Pérez Porras, "E. Brontë's sole novel contains a wealth of cultural, mythological, or literary information which cannot be fully comprehended in a different culture unless it is transferred through appropriate translation techniques and solutions" (*Análisis comparativo* 422). As regards cultural terms[10], we have selected some cultural items from the ST that refer to the social and cultural context of the author. To arrange the references we took Newmark's (95-103) and Igareda's classifications of cultural categories (Fauna, Social universe, Social models and Respected figures) (19-21) as a reference.

Furthermore, we have consulted modern translations of the contemporary editorial market.

3.1.1. Fauna (ornithology)

Brontë was devoted to birds and she expressed this in her work; in it we find larks, linnets, cuckoos (Astor Guardiola 350). At the age of 11, Brontë copied an engraving from Thomas Bewick's *History of the British Birds*, 2 vols., 1797-1804 (Lavín Camacho 273) entitled *The Winchat* (Alexander & Sellars 371). It seems that she inherited this interest in ornithology from her father, Patrick Brontë. He was determined for his children to develop their artistic skills and enrolled the four siblings in painting classes with John Bradley from 1829-30 (Ingham xiii). Mr Brontë seemed to be interested in the natural world and had three volumes with which his children were familiar: *A History of British Birds* (1797-1804), by Thomas Bewick, *Ornithological Biography*, and *An Account of the Habits of the Birds of the United States of America*, by the North-American ornithologist John James Audubon (1831-1839) (Barker, *The Haworth Context* 24).

In chapter 12 of *Wuthering Heights* (vol. I), the reader comes across two specific cases in which an indirect reference is made to the popular legends of the time. The readers' understanding of the first half of the chapter depends greatly on their knowledge of the history and folklore of the Yorkshire region:

	ST	REF.
1847	'That's a turkey's,' she murmured to herself; 'and this is a wild duck's; and this is a pigeon's. Ah, they put pigeons' feathers in the pillows - no wonder I couldn't die! Let me take care to throw it on the floor when I lie	(I, 12, 175)

[10] For a more detailed study of the translation of cultural references in the work see chapter five of Pérez Porras's PhD thesis (*Análisis comparativo* 2015).

	down. And here is a moor-cock's; and this - I should know it among a thousand - it's a lapwing's.	
EL BACHILLER CANSECO		**REF.**
(TT) 1947	—Esta es de pavo —murmuraba para sí—, y ésta de pato salvaje, y ésta de pichón. ¡Claro: cómo voy a morirme si me ponen plumas de pichón en las almohadas! Pero cuando me acueste, las tiraré. Ésta es de cerceta, y ésta de avefría. La reconocería entre mil: este pájaro solía revolotear sobre nuestras cabezas cuando íbamos por medio de los pantanos.	(12, 139)

Through these birds' feathers, Brontë introduces us to the dark world of death and superstition. During the first half of the 19th century, the mere appearance of pigeon feathers, in a context in which death played an essential role, clearly implied a negative connotation. On these occasions, it was assumed that the persons on their deathbed would never be freed of their suffering, nor could they have a pleasant death if the pillow or mattress on which they were lying contained bird feathers, or worse still, pigeon feathers. Often, when the ill were suffering, they were lifted off the bed on the supposition that there were pigeon feathers in the mattress, thereby trying to make their death as pleasant as possible (Pérez Porras, *Análisis comparativo* 86-87). For this reason, Catherine Linton's behaviour comes as no surprise, when, a prisoner to delirium after tearing the pillow with her teeth, she "… seemed to find childish diversion in pulling the feathers from the rents she had just made, and ranging them on the sheet according to their different species" (I, 12, 275), since this image can be interpreted as the impossibility of dying because of the feathers in the pillow. This popular belief can be summarised in Richard Blakeborough's words: "the soul cannot free itself if the dying person has been laid on a bed containing pigeon feathers, or the feathers of wild birds even" (Blakeborough 116). The muteness of the Spanish text as to this cultural implication leaves the readers clueless as to certain attitudes of the characters. This is a problem which in modern times has not been salvaged by the insertion of footnotes, a point in which the role of translator and editor crisscross. It is our opinion, in this sense, that in works containing a certain degree of diachrony such as to require an explanation for the modern native English speaker, the translator should resort to editorial techniques. The non-existence of a similar cultural implication in 1947 or in 2009 Spain demanded an explanation, which makes it difficult to understand why a thorough revision of this issue has not been undertaken in the 2009 edition.

Another interesting case is that of the term moor-game, which is presented below:

ST		REF.
1847	'Well,' said I, 'where are your **moor-game,** Miss Cathy? We should be at them: the Grange park-fence is a great way off now.**'**	(II, 7, 132)
EL BACHILLER CANSECO		**REF.**
(TT) 1947	—¡Pero bueno! —dije yo—. ¿Dónde están esos **pájaros** de que habla, señorita? Ya tendríamos que haberlos vistos; la valla del parque de la *Granja* ha quedado ya muy atrás.	(21, 327)

Nelly Dean explains that the young sixteen-year-old Cathy Linton, who is not aware of the story about her mother and Heathcliff, has grown up over-protected by her father Edgar Linton. For the young woman, walks in the countryside and contact with the birds on the moors were the most pleasant ways to spend a hot July day. On one of these innocent walks in the moors with Nelly, looking for birds' nests, Cathy meets her cousin Linton Heathcliff.

About the word *moor-game*, the *OED* specifies that it refers to a *red/black grouse:* "n. now Brit. regional (a) the red grouse, Lagopus lagopus; (b) the black grouse, Tetrao tetrix (rare)" (Simpson and Weiner 2004). Lavín Camacho's monolingual edition of *Wutthering Heilghts* also includes information about this species: "moor-game: red grouse" (242). In the target culture there is only a scientific nomenclature counterpart (*lagópodo escocés*), and therefore, the translator must use specific techniques to correctly transfer the reference in a literary context. In this case, by resorting to the generalisation technique, the translator did not manage to transfer the characteristics of the ornithological species. The problem of the transference of this element of material culture is not easy to solve if we take into account that the familiarity with the bird in the moorland that Emily Brontë describes (should it be the moor around Haworth where Emily spent most of her life, the Shibden valley where she worked, or the countryside near Cowan Bridge where she lived briefly as a child)[11] has no correspondence for the Spanish reader. Using the taxonomic name (*lagópodo escocés*) would have meant an outrageous breach in linguistic register, since the scientific and literary discourses would be mixed in an incompatible way. On the other hand, the solution provided by El Bachiller Canseco abounds in the process of domestication but leaves out important nuances of both connotation and

[11] See *Readers's Guide to Wuthering Heights* https://goo.gl/VrXiuh

denotation. It is relevant to analyse how two modern translators –Castillo (1996) and D'Amonville Alegría (2012)– have solved the problem. The first translator provides "cercetas" (234) and opts for domestication. In turn, the second one, D'Amonville Alegría selects "perdices escocesas" (262). As a possible solution we suggest the use of adaptation and description techniques converging in the term "perdiz roja escocesa" or just "perdiz roja".

3.1.2. Social universe (traditions)

In the novel, popular traditions are exhibited at times, as occurs in chapter 7, in which Catherine Earnshaw returns home, to Wuthering Heights on Christmas Eve, after having spent several weeks ill in the Lintons' home. On her arrival, and after the attentive flattery she receives from her family, Nelly "after playing lady's-maid to the new-comer, and putting my cakes in the oven, and making the house and kitchen cheerful with great fires, befitting Christmas-eve" (I, 7, 118), retires to enjoy herself "by singing carols, all alone" (I, 7, 118).

3.1.2.1. Glees

ST		REF.
1847	They go the rounds of all the respectable houses, and receive contributions every Christmas, and we esteemed it a first-rate treat to hear them. After the usual carols had been sung, we set them to songs and **glees**[12]. Mrs. Earnshaw loved the music, and so they gave us plenty.	(I, 7, 33)
EL BACHILLER CANSECO		**REF.**
(TT) 1947	Hacen recorrido de todas las casas importantes y reciben buenos aguinaldos por Navidad. Primero cantan villancicos, y luego, para satisfacer a la señora Earnshaw, que era muy amante de la música, tocaron gran número de piezas.	(7, 81)

On several occasions, Brontë introduces these musical traditions through the character of Nelly, who in this same chapter refers to another tradition, in this case a local one: the typical musical bands in the social life of West Riding, which on festive occasions such as Christmas, delighted people with their music. Nelly

[12] Lavín Camacho (91) points out that *Glee* is an "English song, for three or more voices, similar to the madrigal, generally without any musical accompaniment".

states: "They go the rounds of all the respectable houses, and receive contributions every Christmas, and we esteemed it a first-rate treat to hear them" (I, 7, 131). The *OED* provides the following definition of *glee*:

> A musical composition, of English origin, for three or more voices (one voice to each part), set to words of any character, grave or gay, often consisting of two or more contrasted movements, and (in strict use) without accompaniment. The glee differs from the madrigal in involving little or no contrapuntal imitation, and from the part-song in the independence of its parts, which form 'a series of interwoven melodies' (Simpson and Weiner 2004).

This small musical inclusion that Brontë makes in the chapter can be considered as an allusion to the busy cultural life of Haworth, needless to say incomparable to that in the country's large cities, but still of great value and importance. It must not be forgotten that "Haworth in the period from 1820 to 1861 was a community with cultural aspirations and, perhaps more surprisingly, a venerable musical tradition" (Baker, *The Haworth context* 21). El Bachiller Canseco (1947) omits the cultural reference. In our opinion, it would be advisable to include an explanatory footnote as Castillo (1996) has done. She justifies her selection and explains that "madrigales" is the most similar term in Spanish (191). In our judgement, D'Amonville Alegría´s proposal, "coplas" (77), does not transmit Brontë´s cultural heritage. The use of paratexts is essential, in our view, in order to understand the cultural complexity of the novel. Sometimes, however, publishing houses prefer to make the narration sharper for the reader and avoid the use of paratexts.

3.1.3. Social models and respected figures

Within this sub-section we shall analyse the words *sizar* and *magistrate.* Firstly, *sizar* refers to the figure of Patrick Brontë. Emily's father obtained a place as *sizar* in St. John's College (Cambridge) thanks to a recommendation from Reverend Thomas Tigue, a wealthy landowner: "To be admitted, all that he required were letters from Thomas Tigue attesting to his ability, conforming that he had reached the necessary standard of education and recommending him for an assisted place as sizar" (Barker, *The Brontës* 6). At the age of twelve, Patrick Brontë tutored the Reverend's son and the latter was impressed by his work. The patriarch managed to attend Cambridge, an extraordinary privilege for a young man from the peasant class. Emily Brontë presents the perfectly visible division of classes both in 19th-century urban England and in rural England, emphasising

the importance of the highly hierarchized structure in the Victorian society. This classist society is notable for the inequality observed in its different strata, where changes were gradually introduced, which made the former class system, perfectly rooted in the past, break down along the gradual triumph of the middle class, represented in the novel by Heathcliff.

3.1.4. Sizar

SOURCE TEXT (1847)		REF.
1847	Did he finish his education on the Continent, and come back a gentleman? or did he get a **sizar's** place at college	(I, 10, 52)
EL BACHILLER CANSECO (1947)		**REF.**
(TT) 1947	¿Terminó su educación en el continente y volvió hecho un caballero, o bien obtuvo una **beca** en un colegio, …	(10, 114)

After spending three years in unknown whereabouts, Heathcliff manages to climb the social and economic ladder although it is never revealed how he does so. The uncertain origin of this character, and the fact that nothing is revealed at any time in the literary work despite the allusions made to him, sets out an evident problem from the beginning of the novel. The history of Heathcliff seems to interest Lockwood, who asks Nelly to continue the story. El Bachiller Canseco (1947) opted for generalisation; the solution provided does not correspond to the position in question[13]. It is important to note that the students who held this position had the opportunity to study in Cambridge or Trinity thanks to the economic assistance they received from the universities (*OED*). To correctly explain the meaning of the references to the target reader, we would suggest the use of a footnote, although this decision depends on publishing imperatives. Castillo (1996) opted for a foreignizing method, "sizar", and added an explanatory footnote (222-23). According to Pérez Porras, "Castillo (Brontë, 1989) studies the novel thoroughly and adds explanatory footnotes, with a very clear objective in mind: to bring the target text reader closer to the ST and to Victorian culture" (*Análisis comparativo* 421) D'Amonville Alegría´s solution (2012), "becario" (115), is insufficient in our opinion. We propose to combine generalization and description techniques: "becario de Cambridge/ Trinity College".

[13] To correctly explain the meaning of the references to the target reader, we would suggest the use of a footnote, although this decision depends on publishing imperatives.

3.1.5. Magistrate

ST (1847)		REF.
1847	To beard a **magistrate** in his strong-hold, and on the Sabbath, too! where will their insolence stop? Oh, my dear Mary, look here!	(I, 6, 108)
EL BACHILLER CANSECO (1947)		**REF.**
(TT3) 1947	—¡Atacar a un **magistrado** en su propio domicilio y en domingo, además!	(6, 71)

The two protagonist families in the story, the Earnshaws and the Lintons, represent different social groups. Catherine, with the desire to aspire to a better position than that held by her family, can be considered the main cause of the social conflict generated in the novel. Bearing in mind the following statement from Thompson, "In an ambitious family, resources could be mobilized behind the daughters, the instruments of family advance" (*English Landed Society* 100), the character of Catherine is understood as a true instrument in the struggle to climb in society. Her attitude and behaviour reflect an evident awareness of class. From a social point of view, the Linton family occupies a higher rank than the Earnshaws in the classist society, as they are members of the *gentry*, the upper middle class.

We know that Mr Linton is a *magistrate,* a position which his son Edgar takes on when his father dies, thereby assuming the same responsibilities that had previously been held by his father. The reader is aware of this fact in chapter 6 (volume I), when Heathcliff and Catherine are discovered stalking the Linton family through the windows of their house. It is then that Mr Linton utters "to beard a magistrate in his stronghold, and on the Sabbath, too!" (I, 6, 108). The fact that Edgar Linton inherits the position of *magistrate* from his father means that he possesses some legal knowledge, which explains his determination to consider the possibility of modifying his will, with the idea of specifying the enjoyment of the belongings which can solely and exclusively be accessed by his daughter Cathy and her successive descendants, should she have any.

It is important, then, not to confuse the legal English word *magistrate* with the Spanish noun *magistrado*, which is the solution provided by El Bachiller Canseco (1947), since the meanings of these words do not correspond. Although this is a case of translator's error and could have been included in the corresponding section below, I have preferred to keep it here since it is also an example of undue generalization due to a lack of a clear cultural equivalent in

Spanish, since the institutional relevance and functions of a justice of the peace does not correspond with a "juez de paz" either. While the English *magistrate* is a *justice of the peace*, *magistrado* in Spanish refers to a Higher Judge (Alcaraz Varó 333). Modern translations commit the same mistake. Thus, in our contemporary editorial market, Castillo (64) and D'Amonville Alegría (64-65) propose "magistrado".

3.2. Deletion of the marginal account

In the TT, we frequently find omissions which do not affect the main plot, although they do reduce the emphasis of the characters' dialogue or the descriptions. The exhaustive analysis of the original text and the present version reveal different types of omissions. These omissions could be justified if the translator needed to finish several assignments in order to survive.

SOURCE TEXT (1847)	EL BACHILLER CANSECO (1947)
(1). 'I shouldn't care what you suffered. I care nothing for your sufferings. **Why shouldn't you suffer?** I do! (II, 1, 9)	—¡No me importa que sufras! ¡No me importan tus sufrimientos! **[Ø]**¡Yo también sufro! (15, 183)
(2). 'She's fainted, or dead,' I thought: 'so much the better. Far better that she should be dead, than lingering a burden and **a misery-maker** to all about her. (II, 1, 19)	"Está desmayada o muerta –pensé--. Tanto mejor. Mejor todavía que se haya muerto, antes que convertirse en una pesada carga **[Ø]** para todos los que la rodean (15, 188)
(3). Mr. Heathcliff, I believe, had not treated him physically ill; **thanks to his fearless nature** which offered no temptation to that course of oppression; (II, 4, 94-85)	Según creo, Heathcliff no se ensañó con él en maltratarle físicamente, **[Ø]** y sólo desahogó su malevolencia procurando hacer de él un ser ignorante, ... (18, 222)
(4) "You are my son, then I'll tell you; and your mother was a **wicked slut** to leave you in ignorance of the sort of father you possessed---Now, don't wince, and colour up! (II, 6, 120-121)	—Eres mi hijo y, por tanto, te digo que tu madre ha sido una **malvada [Ø]** al dejarte en la ignorancia de que tienes un padre. Ahora, no te sobresaltes ni te sonrojes … (20, 232)

The first passage describes Catherine's death, one of the most dramatic scenes in the novel. For Marsh, Catherine's death is a challenge for the couple (61). When she disappears, her existence will become a real torture for Heathcliff. We find omissions in the characters' dialogue. Catherine Linton tries to make Heathcliff understand that his suffering does not worry her and that he should suffer as much as she (example 1). After this scene, Catherine faints. Faced with this painful situation, Nelly thinks it is best that she dies, rather than continuing to be a burden and a misery-maker. In example 2 *misery-maker* is omitted. As a more accurate solution, we propose Castillo´s translation (1996): "motivo de desdichas" (211). Nelly Dean also refers to the Hareton's situation. Heathcliff offers to convert Hareton into what Hindley had converted him. We can observe that the translator preferred to delete information from the text, in this case "thanks to his fearless nature" (number 3); thanks to Nelly Dean, we know that it is precisely his fearless nature that prevents the mistreatment. Both Hareton and Linton Heathcliff grow up without a mother figure. Thompson highlights the violence and cruelty with which children are treated in the novel: "… the world of Wuthering Heights is a world of sadism, violence, and wanton cruelty, wherein the children-without the protection of their mothers-have to fight for their very life against adults who show almost no tenderness, love, or mercy" ("Infanticide" 71). In our judgement, the solution suggested by Castillo (1996) –"gracias a su carácter osado" (328)– and D'Amonville Alegría (2012) –"porque la naturaleza intrépida" (241-42)– are correct. In this fragment, Heathcliff taints the memory of Isabella, using very pejorative language, with the aim of hurting his son. It is also relevant to point out the omission of *slut* in example 4. The *OED* defines *slut* as "[a] woman of dirty, slovenly, or untidy habits or appearance; a foul slattern" (Simpson and Weiner 2004). As a solution we suggest "una malvada pazpuerca".

3.3. Translator's error

In this section we have selected some examples in which due to an incorrect interpretation, the meaning of the text has changed. Some of these errors are due to the lack of consulting specialised dictionaries.

SOURCE TEXT (1947)	EL BACHILLER CANSECO (1947)
(1). 'Your pride cannot **blind** God! You tempt him to wring them, till he forces a cry of humiliation.'	¡Tu orgullo no puede **engañar** a Dios! Intentas desafiarle hasta que Él te arranque un grito de humillación".
(II, 2, 27)	(16, 91)

(2). I felt to him in such a variety of ways, that it could have been impossible to have **accosted** him rationally". (II, 16, 315)	Tan atropellados eran mis pensamientos en su presencia que me hubiera sido imposible **hablarle** de una manera racional. (33, 346)
(3). At last, our c**urate** (we had a curate then who made the living answer by teaching the little Lintons and Earnshaws, and farming his bit of land himself) advised that the Young man should be sent to college;… (I, 5, 88)	Por aquellos días nuestro cura (teníamos entonces un **cura** que se ganaba la vida dando clase a los pequeños Lintons y Earnshaw y cultivando él mismo su trocito de tierra), aconsejó que el muchacho Hindley fuera al colegio. (5, 62)
(4). "Oh, such a grand bairn!" she panted out. "The finest lad that ever breathed! But the doctor says missis must go; he says **she's been in a consumption** these many months. (I, 8, 139-140)	—¡Oh, qué criatura tan hermosa —jadeó—. El niño más hermoso que he visto en mi vida! Pero el doctor dice que la señora se morirá, porque **está enferma del pecho** desde hace muchos meses. (8, 85)

Nelly informs Heathcliff about Catherine's death. The only way to possess her will be through death, provoking Heathcliff's obsession with the deceased woman. Heathcliff yearns for a reunion with his beloved which can only take place through death, as stated by Bhattacharyya (73): "Towards the end of his life Heathcliff longs for his reunion with Catherine, only through death". In this case, Nelly Dean tells the character that his pride cannot blind God. We find equivalence errors that may be due to the translator not consulting a dictionary or making a free choice. This can be observed in the first example, in which the correct equivalent for *blind* is not selected. Our proposed solution is "tu orgullo no puede deslumbrar a Dios". Catherine's ghost will follow Heathcliff. Soon before his death Heathcliff does not recognise Hareton as human, but as a personification of his youth. His incredible resemblance to Catherine leads him to associate him with her in a shocking way. El Bachiller Canseco (1947) does not select the equivalent for *accost* (see example 2) which means "abordar" or "importunar". We also find a false friend error (number 3). With this word, Brontë once again refers to the father figure, since Patrick Brontë was appointed the position of *perpetual curacy* in the Haworth Rectory (Paddock and Rollyson 48-49). Castillo (1996) proposes a proper equivalent: "coadjutor" (54). In example 4, the translator does not select

the correct equivalent for *consumption*, which refers to tuberculosis. In modern translations, Castillo (1996) provides "que ha estado tuberculosa" (70), whereas D'Amonville Alegría (2012) also proposes a correct translation: "consumiéndose de tisis" (82).

3.4. Inadequate equivalences

In this case, we are also referring to the content of expressions that were distorted by the use of unnecessary amplifications, as a result of the translator's intervention. El Bachiller Canseco (1947) did not transmit Brontë's communicative intention:

ST (1947)	EL BACHILLER CANSECO (1947)
(1). You have killed me—**and thriven on it, I think. How strong you are!** (II, I, 8-9)	—¡Me habéis matado! **¡Habéis conseguido vuestro objeto! ¡Qué sano te encuentro!** (15, 183)
(2). 'I wish I could hold you,' she continued, bitterly, '**till we were both dead!** (II, 1, 9)	—Quisiera tenerte asido —continuó amargamente— **hasta que exhalásemos los dos el último suspiro.** (15, 183)
(3). He's not a human being,' she retorted; '**and he has no claim on my charity**. I gave him my heart, and he took and pinched it to death, and flung it back to me. (II, 3, 41)	—¡No es un ser humano! –replicó– **¡No tiene corazón!** Yo le entregué el mío y él lo cogió, lo estrujó hasta destrozarlo y me lo devolvió. (17, 197)
(4). 'None can tell whether you won't die before us,' I replied. '**It's wrong to anticipate evil**. (II, 8, 172)	—Nadie puede asegurar que no se muera usted antes que nosotros —repliqué—. **Es de mal agüero hacer presagios**. (22, 254)

We find other examples which refer to the separation of the protagonists. In the first case (example 1), Catherine feels that Heathcliff has taken delight in her death. El Bachiller Canseco (1947) does not follow the ST and provides an

interpretative translation that moves away from the original. Castillo's solution is, in our opinion, a more accurate one: "de lo que creo que te has regodeado. ¡Qué fuerte eres!". In the same chapter (example 2), Catherine, on her deathbed, does not exempt him from his guilt for their separation and tells Heathcliff that he should die for that. The translator in this case translated the ST freely, exhibiting his qualities as a writer: "*hasta que exhalásemos los dos el último suspiro*" [until we both took our last breath]. In our judgment "hasta que nos llegara la muerte a los dos" is a right solution.

Lastly, we are witness to another case of free interpretation (example 3). Although Nelly Dean tries to make Isabella see the truth and insists that Heathcliff is a human being, she thinks that he does not deserve her charity, a thought that is not reflected in the TT. The translator makes an equivalence error, since he completely changes the idea of the original text: "*¡No tiene corazón!*" [He has no heart!]. We suggest the following solution "y no tiene derecho a mi caridad". In the last example (example 4) we can observe some changes in the point of view; this strategy leads him in this case to make a false equivalence error. Nelly's aim is to show Cathy that it is a mistake to anticipate evil. The version moves away from the author's intention. As a right solution we suggest "Está mal anticipar desgracias".

4. Conclusions

From the analysis performed in this study, we can draw a series of conclusions. Firstly, the fact that the translator decides on the domestication strategy as the easiest way to circumvent translation problem is noticeable, and, as a result, cultural specificity is lost, which can be seen as failure in the translation of foreign cultural elements in line with the marginal placement of translated literature in the Post-Civil War Period. Secondly, through several solutions applied, we can observe the linguistic void that can be established between the ST and the TT by a translator who is not very familiar with cultural references. Moreover, it is important to note that the translation conflict does not have to be solely and exclusively due to cultural specificity, but that it may be caused by a series of extraneous factors. Among these, we may encounter a lack of competence by the translator (it is important to note that at that time there was no specific training in translation) and the limited use of reference books. As a consequence, the translator resorted to the domestication method as a way to avoid further complications. Furthermore we observe the translator's lack of preparation or the lack of attention paid to specific difficulties that arose at times, which were either resolved by making translation errors, or by sheer omission in the text, which can also be considered an error.

In the Spanish Post-Civil War period, there was neither specific training for translators nor adequate and easily accessible means to facilitate their work. The post-war situation, both in Spain and in Europe as a whole, and the period of autarchy and exile of intellectuals that Spain was going through did not contribute to alleviate these shortcomings. Ortega Sáez asserts that "a group of men of letters who came across so many obstacles in their attempt to publish in the post-war period that they had no other option but to leave their previous jobs and begin new professions, such as translating, in order to survive. If the situation of the professional translator has almost always been precarious, this condition was much more acute in the decade of the 1940s.

Arturo del Hoyo, for example, a translator working in the Aguilar Publishing House explained that copyright did not exist and that they were only paid for the work done (Rodríguez Espinosa 156). According to Ortega Sáez, Juan González-Blanco de Luaces, "the most prolific translator of post-war Spain" (Juan G[onzález-Blanco] de Luaces 739), on the other hand, carried out his work under great pressure as a means of survival. Moreover, he may have had time restraints imposed by publishing imperatives (Pérez Porras, "Traducciones de la dictadura" 163). This can give us an idea of the limits and precariousness with which the translators coped in their professional labour. Access to sources of information, dictionaries, encyclopaedias and specialised monographs was limited. In the case of El Bachiller Canseco (1947), the translator hid behind a pseudonym for unknown reasons, though we may suspect that precariousness and low esteem of the professional status of the translator was behind this decision.

It is a pity that no biographical data are known about the Bachiller Canseco (1947), for they might have explained many of the numerous omissions in the translation under study. These omissions might be due to the translator's need to carry out several jobs to earn a life, to his job in precarious technical and personal conditions and to time restrictions imposed by publishing imperatives, as in the well-documented case of González-Blanco de Luaces (1942). Although at a first glance, the simplification procedure could be considered to be the result of professional misconduct, other external factors must have played an important role in this respect. Apart from the professional and personal circumstances referred to above, other factors could be put forward, such as the adaptation of a work belonging to an alien polysystem to the conditions of a target polysystem ultimately depending on National Catholicism, autarchy, and dictatorship, and consequently favouring naturalization as the most suitable way of translation. As observed above, the translator opts to comply with the norms of the target culture and the translation, in this connection, responds to "acceptability" as a guiding principle. Undeniably, El Bachiller Canseco's translation (1947) has occupied an

important place in the history of the retranslation of *Wuthering Heights*, but it is at odds with the development of the Spanish social, cultural and literary polysystem in the last forty years. We are in favour of fruitful retranslations, in which the translators detect and correct errors made in previous versions and which reflect the true style of the author and do not contain omissions. For this reason, we think that the recent edition by Edimat (2009) would require proper updating in order to be adapted to the present times.

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INSULAR SOURCES AND ANALOGUES OF THE OTHERWORLD IN THE MIDDLE ENGLISH *SIR ORFEO*

Jordi Sánchez Martí

Universidad de Alicante

Abstract

The Middle English romance *Sir Orfeo* presents a medievalized version of the classical myth of Orpheus that shows the influence of Celtic lore. Modern scholars seem to have accepted the views of A. J. Bliss, the editor of this Middle English poem, who argues that the English text is a translation of an Anglo-Norman or Old French version. Since we have no textual evidence that can positively support Bliss's hypothesis, this article tests the possibility that the Middle English romance actually represents an insular tradition of the Orpheus myth that originated in Anglo-Saxon times with King Alfred's rendering of the story and continued evolving by means of oral-memorial transmission until the fourteenth century, when the English romance was written down in the Auchinleck manuscript.

Keywords: Sir Orfeo, King Alfred, Otherworld, Walter Map, Marie de France, Geoffrey of Monmouth.

Resumen

El romance de *Sir Orfeo* presenta una versión medievalizada del relato clásico de Orfeo con fuertes influencias de origen celta. Sin embargo, la crítica parece que ha dado por bueno el criterio de A. J. Bliss, editor del texto en inglés medio, quien considera que la versión inglesa debe de ser una traducción de un original anglonormando o francés. Dado que no existen testimonios textuales directos que confirmen la hipótesis de Bliss, este artículo explora la posibilidad de que el romance medieval sea el resultado de una versión inglesa que se originó en tiempos anglosajones con la versión del rey Alfredo y que siguió evolucionando por medio de su transmisión oral hasta el siglo XIV, cuando se compone el romance in inglés medio.

Palabras clave: Orfeo, rey Alfredo, ultramundo, Walter Map, Marie de France [María de Francia], Geoffrey of Monmouth.

The first half of the fourteenth century saw a flourishing of the genre of the Breton lays in English, as the production of *Lai le Freine* (NIMEV 3869)[1], *Sir Landeval* (NIMEV 3203), *Sir Orfeo* (NIMEV 3868), and *Sir Degare* (NIMEV 1895) well attests (Marvin 865). This literary form did not originate in Britain, but in Brittany, as explained by Marie de France in the opening lines of her lay *Equitan*:

> Mut unt esté noble barun
> Cil de Bretaine, li Bretun.
> Jadis suleient par prüesce,
> Par curteisie e par noblesce
> Des aventures que oiëent,
> Ki a plusur gent aveneient,
> Fere les lais pur remembrance,
> Que [hum] nes meïst en ubliance. (lines 1–8)
>
> [The Bretons, who lived in Brittany, were fine and noble people. In days gone by these valiant, courtly and noble men composed lays for posterity and thus preserved them from oblivion; trans. Burgess and Busby 56]

Although none of the lays that would have been originally composed by the Breton jongleurs has come down to us, there is scholarly consensus that they served as model and inspiration to Marie, who put them into circulation in England in the second half of the twelfth century, during the reign of Henry II (Hunt 666). From that moment onwards the genre was cultivated in England, though primarily not in English but in Anglo-Norman. Perhaps the best proof of the genre's insular popularity comes from a list containing over sixty titles of lays, romances and other kinds of narrative works that is preserved in Shrewsbury School, MS 7, a manuscript produced in England in the mid-thirteenth century.[2] It seems reasonable to assume that the texts included in that list were widely disseminated in thirteenth-century England, even if they were written or composed in Anglo-Norman.

This essay focuses on one of the earliest Breton lays to be composed in English, *Sir Orfeo*, which presents a medievalized version of the classical myth of Orpheus, more generally known to us from the Latin renderings of Ovid,

[1] NIMEV refers to Julia Boffey and A. S. G. Edwards. *A New Index of Middle English Verse*. London: The British Library, 2005.

[2] The list appears on fol. 200r. A transcription and facsimile reproduction is provided by Archibald (60–61). Although the manuscript is dated to the mid-thirteenth century, item 5(*a)*, containing the list, was added after 1270 (Ker and Piper 4: 296–97); cf. Brereton.

Virgil, and Boethius.[3] The classical element of the Middle English work together with its artistic quality endows it with a distinctive literary flavour to the extent that, as Bennett has stated, "Of all the English verse romances, *Sir Orfeo* is the one that in grace and charm, lightness and neatness, comes closest to the twelfth-century lays of Marie de France" (138). The anonymous English poet made a conscious effort to imitate the generic model provided by Marie and imposed the same generic label on his text when presenting it as one of "þis layes" that "In Breteyne ... were wrouȝt" (13; these lays that were composed in Brittany).[4] Such a statement could convey the impression that this narrative originated in Brittany and circulated in Old French and/or Anglo-Norman, just like the works listed in the Shrewsbury School manuscript. In fact, a number of texts of French origin contain references to a Breton *lai d'Orphey* that have led scholars to suggest that it must have been the source used by the English poet (Bliss xxxi–xxxiii). Kittredge (181, 201–02) argues that *Sir Orfeo* is the translation of an Old French version, which modified the classical account of Orpheus with the use of Celtic elements that an Armorican jongleur could have adopted from the fifth-century Irish legend *The Wooing of Etain*.[5] Bliss, however, considers that the points of resemblance between *The Wooing of Etain* and *Sir Orfeo* might be due to coincidence and concludes, "*Sir Orfeo* was translated from an O[ld] F[rench] or A[nglo-] N[orman] narrative *lai* based on the *conte* accompanying a Breton *lai* of Orpheus'" (xli). More recently, from references in the Scottish ballad *King Orpheus*, Marie-Thérèse Brouland has also proposed the existence of a musical *lai d'Orfée* of Celtic origin, but states, "le lai celtique au nom d'*Orphey* chanté par les Irois n'est pas forcément le lai anglo-normand, ni l'œuvre moy. anglaise que nous possédons" (43). But all these theories face the same major obstacle, namely, that no text of either the Old French or the Celtic lay of Orpheus has survived. Moreover, the medieval allusions to an earlier French version lack the sufficient specificity to surmise that such a version, even if it existed, gave the same narrative treatment of the Orpheus story as shown in the Middle English work. As A. C. Spearing notes, "the processes by which it [i.e. the classical myth of Orpheus] has been so strangely transformed [in *Sir Orfeo*] remain uncertain, partly because no immediate source has been found for the English poem" (260).

[3] See Ovid (*Metamorphoses*, X.1–85, XI.1–84), Virgil (*Georgics*, IV.453–527), and Boethius (*Consolatio Philosophiae*, III, metre 12).

[4] Unless otherwise stated, all quotations from *Sir Orfeo* refer to the version in the Auchinleck manuscript (National Library of Scotland, Adv. MS. 19.2.1) as edited by Bliss, and all translations are my own, unless otherwise noticed. For the problems relating to the prologue of the Auchinleck version, see Bliss (xlvii–viii).

[5] Smithers (86) also argues that *The Wooing of Etain* is a source of *Sir Orfeo* and not only an analogue. Cf. Loomis 302–03.

There is one further consideration to be made: despite the extensive list of works contained in the Shrewsbury School manuscript, it is telling that no Anglo-Norman lay of Orpheus is mentioned (Archibald 62). In other words, if such a text did exist, it had little or no relevant circulation in thirteenth-century England and, therefore, it cannot be assumed that it would have been easily accessible to the Middle English author of *Sir Orfeo*. Instead, he must have composed his text independently from a hypothetical Anglo-Norman lay of Orpheus. Alternatively, if the *Sir Orfeo* author was acquainted with the now lost Old French *lai d'Orphey* mentioned in other contemporary works, should we consider the Middle English text as a translation, as Bliss and Kittredge seem to argue? In that case we should understand that the motifs specific to the Middle English version derive from the Old French original. By contrast, if evidence can be provided that those motifs could have been transmitted to the English poet through alternative means, it could then be argued that the Middle English version represents an insular tradition unconnected with and parallel to the French one. This essay proposes to explore and identify precisely if such alternative means of transmission existed and could have informed the creative efforts of the *Sir Orfeo* poet. In particular I have centred my attention on the otherworldly features in the Middle English romance, mostly of Celtic derivation, and traced their presence in English works that were produced before or contemporaneously with the Middle English text.[6] To do so, I search some of the Celtic sources for those motifs and then examine relevant English instantiations of the same narrative patterns. My goal is to assess to what extent the narrative components of the Middle English *Sir Orfeo* discussed in this article formed an integral part of the English literary and cultural landscape and could have been borrowed by the English poet for his own literary purposes without resorting to a continental source as hypothetically represented by the Old French *lay d'Orphey*.

The action of *Sir Orfeo* starts when Heurodis "in an vndrentide ... Vnder a fair ympe-tre, ... Fel on slep opon þe grene" (lines 65, 70, 72; In mid-morning, under a pleasant grafted tree, [she] fell asleep on the grass), containing three elements that produce the perfect setting for some momentous event to take place. First, the *vndrentide*, referring to midday,[7] the time of day when

[6] By English works I describe texts that were produced in England in all the languages that were in use there in the Middle Ages, including Anglo-Norman, Latin, Old English, Old French, and Middle English. The fragments from the Old Scots romance of *King Orphius* are not central to this discussion, not because this text was produced in Scotland (and not in England), but mainly because it is derived from the Middle English *Sir Orfeo* through oral transmission and composed around the third quarter of the fifteenth century (Purdie 23–33).

[7] For a discussion of the meaning of the word *vndrentide* in the context of our poem, see Jirsa (141–42, n. 3).

supernatural incidents were more likely to occur according to the medieval imagination (Friedman 188–90). Second, the *ympe-tre* or "grafted tree" may be understood as a manifestation of a magic tree from Celtic lore (Patch, *Otherworld* 52–53), although there was also a tradition, going back to Pliny's *Naturalis historia* and touched on by Bartholomaeus Anglicus (*d.* 1272) in his *De rerum proprietatibus* (ca. 1245),[8] suggesting that the shadow cast by certain types of trees could have a "disruptive influence over the regular course of the natural world" (Jirsa 146). Even though no specific or special property can be attributed to grafted trees, it seems reasonable that their shadow could increase the potency of certain unearthly phenomena, since the man-made process of grafting combines the sap of two types of trees and, in a way, results in the creation of a tree through *unnatural* means. Third, the slumber into which Heurodis falls seems to put her in a state of suspended animation that diminishes her sensory powers, thus making her more susceptible to physical assault from supernatural agents. The magic-inducing power of a state of somnolence was used as a motif in the Celtic literary tradition and can be seen already in the seventh-century *The Voyage of Bran Son of Febal*, where Bran falls asleep listening to music: "When he awoke from his sleep, he saw close by him a branch of silver with blossoms" (2), i.e. a magic tree.[9] The heroes in *The Voyage of Mael Duin* (8th–9th c.) also fall asleep and next find themselves transported to an entirely different reality: "When they awoke, they were in their boat on a crag, and they saw not the island, nor the fortress, nor the lady, nor the place wherein they had been" (493). Finally, the tenth-century *The Wasting Sickness of Cú Chulainn* describes how Cú Chulainn "put his back against a rock, and he was downcast; and he fell asleep" (31), prompting the appearance of two women.

Thomas Chestre's *Sir Launfal* (NIMEV 567), derived from Marie de France's *Lanval*, provides a close parallel with the situation of Heurodis in *Sir Orfeo*:

> The wether was hot the underntyde;
> ...
> Thus sat the knyght yn symplyte,
> In the schadwe unther a tre,
> Ther that hym lykede best.
> As he sat yn sorow and sore,

[8] See Seymour for biographical information.
[9] All Irish texts are quoted in English translation only, and the translators are mentioned in the list of works cited at the end of the article.

> He saw come out of holtes hore
> Gentyll maydenes two. (lines 220, 226–31)
>
> [The weather was hot that morning. The knight sat thus without ostentation under the shadow of a tree, where he liked best. While he sat in sorrow and grief, he saw two gentle maidens come out of the hoar woods.]

In the case of Launfal, both the time of day (*underntyde*) and his location in the shadow of a tree (*In the schadwe unther a tre*) suffice to trigger the otherworldly apparition. These two details were not in Marie de France's *Lanval*, but were introduced by Chestre, probably because they were perceived as already belonging to the insular tradition and were hence easily recognizable to English audiences for their premonitory value.[10] There is no need for Launfal to enter into a state of drowsiness for the supernatural beings to materialize, since the presence of only two of the three conditions mentioned above is enough for the unearthly events to take place, as confirmed in *Sir Orfeo*: "Riȝt as þai slepe her vnder-tides / Eche was þus in þis warld y-nome, / Wiþ fairi þider y-come" (402–04; Just as they took their midday nap, each one was thus in this world taken, and come thither with enchantment).

The concurrence of the three conditions in *Sir Orfeo* automatically causes the first intervention of otherworldly agents: "to fair kniȝtes" (135; two pleasant knights) command Heurodis to follow them to the presence of their lord. Since she refuses to do so, the Fairy King with some of his knights and ladies presents himself before Heurodis and takes her to his palace. Through Heurodis's eyes we have the first vision of the otherworld as she describes it to Orfeo: "& schwed me castels & tours, / Riuers, forestes, friþ wiþ flours, / & his riche stedes ichon" (159–61; And showed me castles and towers, rivers, forests, woodland with flowers, and each one of his splendid estates). When later on Orfeo enters fairyland himself, he gives a more detailed description (351–78) highlighting the richness of the materials used—crystal, gold, precious stones, enamel, etc.— and the impressive radiance of the place. This conception of the castle or palace of the otherworld as an ostentatious and fulgent edifice is reminiscent of descriptions of other similar buildings in Irish literature. The external view that Orfeo has of the castle ("Amidde þe lond a castel he siȝe, / Riche & real & wonder heiȝe," 355–56; In the middle of the land he saw a castle that was splendid, glorious and extremely high) is paralleled in *The Adventure of Cian's Son Teigue*, where Teigue asks, "what is this regal and great fortalice upon the

[10] For the relation between Chestre's and Marie's texts, see Stokes. For biographical information on Chestre, see Gray.

high hill's face...?" (2: 390). The use of glass in the construction of the fairy palace (357–58) is well attested in medieval literature too.[11] With regards to the pillars ("Þe werst piler on to biholde / Was al of burnist gold," 367–68; The worst pillar to look at was made all of polished gold), they are analogous to other similar structures in Celtic stories: the otherworld in *The Wasting Sickness of Cú Chulainn* includes "pillars of silver and glass" (39), and the protagonists of *The Voyage of the Húi Corra* (11th c.) talk of "a thing more wondrous than aught else, namely, a great pillar, silvern and fourcornered" (45). Finally, the brightness in *Sir Orfeo*'s otherworld is described in the following terms:

> Al þat lond was euer liȝt,
> For when it schuld be þerk & niȝt
> Þe riche stones liȝt gonne
> As briȝt as doþ at none þe sonne. (lines 369–72)
>
> [All that land was always bright, since when it should be darkness and night, the precious stones shone as bright as does the sun at noon.]

This place's extraordinary effulgence is closely matched by the "bright radiant mansion" of *The Adventure of Cian's Son Teigue*, where "gems of crystal and of carbuncle in patterns were set in the wall of *finndruine*, in such wise that with flashing of those precious stones day and night alike shone" (393).

Despite the evident similarity among these descriptions of the otherworld, we need to bear in mind that, as Brouland remarks, "ces descriptions émerveillées ... finirent par perdre leur valeur metaphorique première pour devenir de simples locutions communes" (207). For instance, Marie de France depicts an otherwordly city in her *Yonec* using similar terms: "N'i ot mesun, sale ne tur, / Que ne parust tute d'argent" (362–63; "there was not a house, hall or tower which did not seem to be made of solid silver," trans. Burgess and Busby 90). In the fourteenth-century *Sir Gawain and the Green Knight* (NIMEV 3144), the appearance of the castle of Bertilak —who himself is "an alvisch man" (681; an elvish man)— is evoked using what can be considered as familiar elements of fantasy: "A castel the comlokest that ever knight aghte" (767; the finest castle that a knight ever owned), which also gleams considerably, "As hit schemered and schon thurgh the schyre okes" (772; as it glittered and shone through the bright oak trees).[12] The use of lavish materials in combination with the brightness of the place, as we see in *Sir Orfeo*, also informs the *Gawain*-poet's description of the heavenly city in the dreamer's vision in *Pearl* (NIMEV 2744):

[11] For a list of descriptions of the otherworld in which crystal is present, see Patch ("Descriptions of the Otherworld," 610 n. 3).
[12] Cf. Putter and Stokes 665 n. to line 772.

> The stretes of gold as glasse all bare,
> The wal of jasper that glent as glayre;
> The wones withinne enurned ware
> With all kynnes perre that myght repayre. (lines 1025–28).[13]
>
> [The streets were made of gold as clear as glass, the city wall of jasper that glittered like the white of an uncooked egg; the dwelling places inside were bestudded with all the different sorts of precious stones that could be assembled.]

In addition, the fairyland of *Sir Orfeo* presents a topographical feature, namely, that it is "Smoþe & plain & al grene" (353; smooth and flat and entirely green), on which Ben Weber has recently shed some light. He has reconstructed the exegetical tradition that informs this landscape element and shown that it is based on a biblical allusion:

> Omnis vallis exaltabitur,
> et omnis mons et collis humiliabitur;
> et erunt prava in directa,
> et aspera in vias planas. (Isa. 40.4)
>
> [Every valley will be raised, and every mountain and hill will be made low, and the crooked will be made straight, and the rough places will be turned into flat ways.]

Weber has explained how this smooth landscape had currency already in Anglo-Saxon times, both in the literary and patristic traditions as confirms the presence of the motif, among others, in the Old English *Phoenix* (lines 20–27), Alcuin of York's *Interrogationes et responsiones in Genesis*, and Bede's commentary on 2 Peter 2.5. From this early dissemination of the smooth-landscape motif in England, Weber concludes, "by the time he wrote *Orfeo*, the poet was familiar with the 'smooth paradise' simply as a popular motif not necessarily tied to its exegetical origins" (27). While the processes of popularization of concepts originated in more learned contexts may prove elusive to us, the description of fairyland as "smoþe & plain," similar to the "unsmēþes" (unsmooth, rough) earthly paradise of the Old English *Phoenix* (26), owes much to English popular culture and was absent from any previous rendering of the story of Orpheus. It seems unlikely, therefore, that the *Sir Orfeo* poet borrowed this motif from his source, supposedly written in either Old French or Anglo-Norman.

[13] Note, however, that the ultimate source for this description is Apoc. 21.21: "platea civitatis aurum mundum, tanquam vitrum perlucidum" (the street of the city was pure gold, as it were translucent glass); cf. Putter (*Introduction*, 159–61).

After finishing her first visit to fairyland, Heurodis receives the following instructions from the Fairy King: "Loke, dame, to-morwe þatow be / Riȝt here vnder þis ympe-tre" (165–66; Look, lady, that tomorrow you will be right here under this grafted tree), so that she will accompany him to the underworld realm forever. Once Orfeo is in the know, he decides to assemble his soldiers to prevent his wife's abduction. The same narrative development appears in *The Wooing of Etain*: first, the deferred abduction ("Come a month from to-day and that shall be given thee," 181) and next the military arrangements ("Eochaid mustered the flower of the warriors of Ireland to Tara ..., for they knew that the man of great magic power would come," 183). There is still a third point in common between *The Wooing of Etain* and the Middle English *Sir Orfeo* that some scholars have used as evidence to consider the former as a source of the latter, namely, the rash promise used to rescue the lady (cf. Bliss, liii–liv). Orfeo displays his musical skills to obtain a promise from the Fairy King: "Now aske of me what it be" (450; Now ask from me whatever you want). In *The Wooing of Etain* Midir and King Eochaid, before playing a game of chess, agree on a bet: "'What shall the stake be?' said Eochaid. 'The stake that either of us shall wish,' said Midir" (181). Despite the obvious similarities, the differing narrative circumstances preclude the probability of direct derivation, but instead suggest, as Bliss argues, that "at best *The Wooing of Etain* can be considered only as a story in which a number of Celtic motifs found in *Sir Orfeo* happen to reappear in combination" (liv).

There is one additional aspect of the rash promise that should be brought into consideration with regards to the story of Orpheus. Towards the end of the ninth century King Alfred produced an Old English translation of Boethius' *Consolatio Philosophiae* that significantly modifies the section on Orpheus and adds new narrative material. One of the passages interpolated in his translation reads, "ðā ðōhte hē ðæt hē wolde gesēcan helle godu, ond onginnan him ōleccan mid his hearpan, ond biddan þæt hī him āgēafan eft his wīf" (14.18-20; then he thought he would visit the gods of hell, and began to charm them with his harp, and asked them to give him back his wife).[14] While Orfeus' request is not formally a rash promise, his ingratiating attitude towards a superior figure paves the way for creating a comparable situation from a communicative point of view. In other words, the Alfredian version may be said to contain the rash promise in embryo, so that it could become an essential ingredient of the Orfeo narrative when the motif was widely disseminated in the Middle English period.

[14] For an assessment of Alfred's redaction of the Orpheus story, see Severs; cf. Sisam 293–97. For biographical information, see Wormald.

All the measures taken to prevent Heurodis's abduction are to no avail: "Ac ȝete amiddes hem ful riȝt / Þe quen was oway y-tviȝt, / Wiþ fairi forþ y-nome" (191–93; But still the queen was snatched straight away from amongst them, with enchantment taken forth). This abduction is for real, in contrast to the previous one, which is presented as a dream in the romance. Now Heurodis literally vanishes before the eyes of the soldiers surrounding her, who find no way of understanding or explaining what has happened to her. *The Voyage of Bran* also describes how a "woman went from them, while they knew not whither she went" (16). The most basic rules that govern the physical world of mortals cannot provide a convincing explanation for what happened to Heurodis and this puzzlement leaves Orfeo downhearted. So despondent does he feel that Orfeo abandons his kingdom to find refuge in the wilderness: "In-to wildernes ichil te, / & liue þer euermore / Wiþ wilde bestes in holtes hore" (212–14; I will go into the wilderness and live there ever more with wild beasts in the hoar woods). The exact same reaction occurs in the Celtic tradition: when learning that Fand has left him to join Manamán, Cú Chulainn "was for a long time without drink or food, wandering through the mountains" (*The Wasting Sickness of Cú Chulainn* 148). But King Alfred's translation provides with an earlier testimony of greater relevance for the purpose of this paper, since it contains an interpolation showing how Orpheus retires from the world and retreats into the woods:

> Đā sǣdon hī þæt ðæs hearperes wīf sceolde ācwelan ond hire sāule mon sceolde lǣdan tō helle. Đā sceolde se hearpere weorðan swā sārig þæt hē ne meahte ongemong ōðrum mannum bīon, ac tēah tō wuda, ond sæt on ðǣm muntum ǣgðer ge dæges ge nihtes. (13.9-13).[15]
>
> [Then they said that the harper's wife died and her soul was supposed to go to hell. Then the harper was said to be so sad that he could not be among other people, but withdrew to the woods and stayed in the mountains both by day and by night.]

At first, Orfeo's seems a desperate and irrational decision that, however, can be understandable because he feels that reason has let him down and has offered no help in either preventing or comprehending Heurodis's disappearance.[16] Though contrary to reason, Orfeo's decision is not a hasty one

[15] Saunders uses this reference to suggest that the author of *Sir Orfeo* "may also be familiar with a unique English vernacular tradition of Orpheus as seeking exile in the wilderness before his voyage to hell" (200).

[16] In Geoffrey of Monmouth's *Vita Merlini* (ca. 1150), Merlin reacts in a similar fashion when he laments the death of his heroes after the battle between the Britons and Scots, in spite of the former's victory: "Inde novas furias cum tot tantisque querelis / aera complesset cepit furtimque recedit / et fugit ad silvas nec vult fugiendo videri, / ingrediturque nemus gaudetque

or one indicative of madness, since he leaves careful instructions for his nobles to prepare his succession, thus suggesting it has been thought through: "& when ȝe vnder-stond þat y be spent, / Make ȝou þan a parlement, / & chese ȝou a newe king" (215–17; and when you understand that I am dead, then summon a parliament for yourselves and choose a new king for yourselves). Enjoining his nobles to summon a parliament and choose a new king manifests a particular view of the parliament, not so much as a forum for resolving judicial issues (as the English parliament did until the beginning of the fourteenth century), but instead as a legislative body with political powers, which became the parliament's new attributions after the Statute of York of 1322 (Keen 74–80). Considering that the parliament was instrumental for the deposition of Edward II on January 15, 1327 (Keen 59–61), Orfeo's stipulation resonates with topical connotations, since the poem is preserved in a manuscript that was produced ca. 1330–1340 (Pearsall and Cunningham vii). Moreover, the same manuscript contains a version of the *Anonymous Short Metrical Chronicle of England* (NIMEV 1105) that refers to the death of Edward II "At berkele [castle]" and closes with a prayer for "þe ȝong king edward" (fol. 317r). Orfeo's instructions to his nobles acquire a political dimension emanating "a very English arrangement" (Burrow and Turville-Petre 120 n.)[17] and, owing to their topicality, indicate that they are attributable to the Middle English poet. In other, we have compelling evidence that *Sir Orfeo*, at least, is not a direct and loyal translation of its supposed Old French or Anglo-Norman source.

Orfeo's period in the woods extends for more than ten years, in really harsh conditions, until the moment the following apparation takes place:

> And on a day he seiȝe him biside
> Sexti leuedis on hors ride,
> Gentil & iolif as brid on ris;
> Nouȝt o man amonges hem þer nis. (lines 303–06)

latere sub ornis / miraturque feras pascentes gramina saltus" (lines 72–76): Then, when the air was full with these repeated loud complainings, a strange madness came upon him. He crept away and fled to the woods, unwilling that any should see his going. Into the forest he went, glad to lie hidden beneath the ash trees (trans. Clarke 56–57). This parallel reaction may have some significance for the purposes of this article, since in the same text Geoffrey of Monmouth displays his acquaintance with the story of Orpheus: "Nec curam mutabo meam uelut orpheus olim / Quando suos calathos pueris commisit habendos / Euridice stigias plus quam transnauit harenas" (lines 371–73): Nor shall I change my care as Orpheus once did when Eurydice gave her baskets to the boys to hold before she swam across the sandy Styx (trans. Clarke 70–71). The episode mentioned here, however, refers to a version of the story that is unknown to us (Clarke 139 n. and 209).

[17] See the discussion in Wade (97–98).

> [And on a day he saw next to him sixty ladies –charming and cheerful as bird on branch– riding on horses; there is not one man among them.]

Orfeo gazes at them and focuses all his attention on one, "& seþ bi al þing þat it is / His owhen quen, Dam Heurodis" (321–22; and sees by everything that it is his own queen, Lady Heurodis). This scene is reminiscent of what happens to Eochaid, in *The Wooing of Etain*, when he "saw fifty women all of like form and raiment as Étain" (187). This encounter is part of Midir's stratagem to thwart Eochaid's meeting with Etain. Still, we have evidence that this motif had been assimilated into English literary culture before *Sir Orfeo*. This evidence comes from an analogue that is chronologically and geographically closer to our romance, namely, Walter Map's *De nugis curialium*, composed between 1181 and 1191. One of this work's chapters tells of a Breton knight who had lost his wife and mourned her loss for a long time after having buried her, until, "in magno feminarum cetu de nocte reperit in conualle solitudinis amplissime. Miratur et metuit, et cum rediuiuam uideat quam sepelierat, non credit oculis, dubius quid a fatis agatur" (344; Dist. iv, ch. 8: He found her at night in a great company of women in a valley in a wide tract of desert. He marvelled and was afraid, and when he saw her whom he had buried, alive again, he could not trust his eyes, and doubted what the fairies (fates) could be doing; 345).[18]

The scene of the mutual recognition of Orfeo and Heurodis is puzzling for the silence on both sides:

> Ȝern he biheld hir, & sche him eke,
> Ac noiþer to oþer a word no speke;
> For messais þat sche on him seiȝe,
> Þat had ben so riche & so heiȝe,
> Þe teres fel out of her eiȝe. (lines 323–27)[19]
>
> [He looked at her eagerly, and she at him too, but neither said a word to the other; the tears fell from her eye because of the wretched condition in which she saw him, who had been so rich and so exalted.]

[18] This episode is also mentioned in a different chapter of *De nugis curialium* where it is described as a case of fantasy "in quo dicitur miles quidam uxorem suam sepellisse reuera mortuam, et a chorea redibuisse raptam" (160; Dist. ii, ch. 13: in which a knight is said to have buried his wife, who was really dead, and to have recovered her by snatching her out of a dance; 161). Other conceptual confluences between the otherworld in *Sir Orfeo* and in Map's work are discussed by Cartlidge (203–13). While Cartlidge remarks, "*De nugis curialium* did not circulate widely and is unlikely to have served as a source of any kind for *Sir Orfeo*" (211), he also admits that "Map's work is clearly analogous to *Sir Orfeo*" (205). It seems quite likely, however, that *De nugis curialium* and *Sir Orfeo* were influenced by shared oral traditions. For biographical information on Map, see Brooke.

[19] The punctuation of this fragment follows that in Burrow and Turville-Petre (123).

The two characters' speechlessness happens through enchantment, as Owen has shown, and shares some patterns with Celtic tradition.[20] In *The Wasting Sickness of Cú Chulainn*, when he awakes from his dream, Cú Chulainn suffers temporary dumbness caused also by some enchantment: "he was not able to speak. ... he was for a year in that place without speaking to anyone at all" (31). And, once more, the same motif became available in England through Marie de France, who in her *Yonec* describes how the meeting of two lovers in the otherworld also involves silence, although in this case it is caused by the lady's fainting due to extreme emotion:

> Si tost cum ele l'ad veü,
> Le chevaler ad cuneü.
> Avant alat tute esfrëe[e],
> Par desus lui cheï pasmee. (lines 393–6)
>
> [As soon as she saw the knight she recognized him, and approached in alarm, falling over him in a swoon; trans. Burgess and Busby 91]

When the effects of the enchantment wear off, Orfeo pursues these fairy ladies with the hope of gaining Heurodis back, unconcerned about the consequences for himself: "Whider-so þis leuedis ride, / Þe selue way ichil streche / —Of liif no deþ me no reche" (340–42; wherever these ladies may ride, I will go the same way –Whether I live or die doesn't worry me). It proves to be the right decision, since Orfeo soon follows them through a mysterious passage into the otherworld:

> In at a roche þe leuedis rideþ,
> & he after, & nouȝt abideþ.
> When he was in þe roche y-go
> Wele þre mile, oþer mo,
> He com in-to a fair cuntray. (lines 347–51)

[20] Broulard explains that this silence would be interpreted in the Celtic tradition as "le signe certain d'une morte-ressuscité" (111), although no supporting textual evidence is provided. Bliss (53 n. to 323–30) argues, "Orfeo and Heurodis do not speak to each other, not because of any enchantment, but because she is full of pity at the sight of his misery." Bliss imposes this interpretation on the text of *Sir Orfeo* by the way he punctuates the passage. However, since in the case of this poem all punctuation is editorial, the best way to ascertain the interpretation of the passage is by comparing it with other literary analogues, which in this case suggest that the speechlessness is caused by some kind of enchantment; cf. Owen. For the original punctuation of this passage in the Auchinleck manuscript, see Pearsall and Cunningham, fol. 301v, where the pause at the end of each line is marked with a *punctus* or *punctus sine uirgula*. For the interpretation of medieval punctuation, see Parkes (41–49). The manuscript can also be consulted in an electronic facsimile; see Burnley and Wiggins.

[At a rock the ladies ride in and he goes after without tarrying. When he was gone in the rock three miles fully, or more, he came into a beautiful country.]

Figure 1. Erlangen, Universitätsbibliothek, MS 2361, fol. 89v. Reproduced with permission

This scene must have fascinated the imagination of the poem's medieval readers and listeners, and became representative of the story as presented in this romance. So much so that a fifteenth-century manuscript of Christine de Pisan's *L'Epistre d'Othea*, now held in Erlangen University Library, contains an illustration that portrays Orfeo playing the harp before a gated hole in a rock, which presumably is the portal to the underworld.[21] While this representation

[21] See fig. 1. The illustration is the work of the Flemish artist Willem Vrelant. For a description of the manuscript, see Lutze (235–46, with specific reference to this image on p. 243); for an edition of this manuscript, see Lengenfelder. I want to express my gratitude to Elisabeth Engl

gives us a sense of the attraction this moment exerted among late medieval audiences, the belief that the otherworld could be accessed through a rock has an earlier origin. In the corpus of Celtic literature I have been unable to identify otherworld entrances through a rock, although according to Celtic lore there exist passages communicating the two worlds (Broulard 54).[22] By contrast, the same motif is present in a text with English circulation, namely, Marie de France's *Yonec*, where the lady follows her lover to the underworld across a hill:

> En cele hoge ot une entree,
> De cel sanc fu tute arusee;
> Ne pot nïent avant veer.
> Dunc quidot ele bien saver
> Que sis amis entré i seit;
> Dedenz se met en grant espleit. (lines 347–52)
>
> [In this hill there was an opening, all covered in his blood, but she could see nothing beyond and therefore assumed that her beloved had entered there. She hurriedly went in; trans. Burgess and Busby 90]

The lady returns through the same passageway: "Vers la hoge sa veie tient; / Dedenz entra, si est passee, / Si s'en reveit en sa cuntree" (450–52; [she] made her way towards the hill, which she passed through and arrived back in her own region; trans. Burgess and Busby 92). As in the case of *Sir Orfeo*, it is a two-way passage that is later used to return back to the normal world. Another English text, though somewhat later, also refers to the same tradition of using a rock as a portal into the otherworld. It is the Middle English romance *The Turke and Gawin* (NIMEV 1886), which reads, "He [i.e. the Turk] led Sir Gawaine to a hill soe plaine; / the earth opened & closed againe" (66–67).[23]

After entering the otherworld and gaining access to the Fairy King's castle, Orfeo contemplates a scene of Dantesque nature:

> Þan he gan bihold about al
> & seiȝe liggeand wiþ-in þe wal
> Of folk þat were þider y-brouȝt,
> & þouȝt dede, & nare nouȝt.

for making arrangements for my consulting this manuscript, and to the staff of Erlangen University Library for their kind assistance and granting permission to reproduce this image.

[22] This belief is not unique to Celtic mythology, but appears in Norse mythology as well, since we see how the domain of Hel is accessed through an opening named *Gnípahellir* or "cliff-cave" (Gordon 202 n. 457).

[23] Although the text is preserved in the so-called Percy Folio manuscript (British Library, Additional 27879, pp. 38–46), produced ca. 1650, the poem was composed towards the end of the fifteenth century. For a discussion of the manuscript, see Rogers.

Sum stode wiþ-outen hade,
& sum non armes nade,
& sum þurth þe bodi hadde wounde,
& sum lay wode, y-bounde,
& sum armed on hors sete,
& sum astrangled as þai ete;
& sum were in water adreynt,
& sum wiþ fire al for-schreynt.
Wiues þer lay on child-bedde,
Sum ded & sum awedde. (lines 387–400)[24]

[Then he looked at everything around and saw people lying within the wall that were brought there and were thought to be dead, but were not. Some stood without head, and some had no arms, and some had a wound through the body, and some lay bound mad, and some sat armed on horses, and some choked as they ate, and some were drowned in water, and some completely scorched to death with fire. Women lay there on childbed, some dead and some mad.]

Taken by this graphic description, Bruce Mitchell has argued, "the original of these offending passages was not in the first instance part of the poem" (158), alleging a supposed inconsistency. In his previous apparition, however, when the Fairy King summons her to meet him the following day, he already utters a dire threat of violence:

& ȝif þou makest ous y-let,
Whar þou be, þou worst y-fet,
& to-tore þine limes al,

[24] Knapp comments that the underworld "is a place filled with people who have died in suffering, or violence, or madness" (267). The underworld dwellers in *Sir Orfeo*, however, "were þider y-brouȝt, / & þouȝt dede, & nare nouȝt" (389–90), that is, they are not necessarily dead, although they may seem to be. Allen accurately interprets these lines with reference to Celtic superstition, according to which certain types of death were explained by the intervention of the fairies, who would take the deceased to the otherworld. In these circumstances they were not considered *dead*, but *taken*, a belief that corresponds closely with our version. Brouland has proposed a complementary reading. In her view, the people Orfeo encounters "semblant être une réinterpretation nouvelle d'un thème populaire de la tradition celtique, celui des morts multiples" (212). Multiple death consists in the combination of different and opposite elements which cause the triple death of a person. In his *Vita Merlini* Geoffrey of Monmouth describes how Merlin predicts the triple death of a youth: "hic morietur homo de celsa rupe ruendo" (311; this lad will die by falling from a high rock; trans. Clarke 68–69); "Puer hic cum venerit etas / mente vagans forti succumbet in arbore morti" (320–21; When this boy grows up, he will meet a violent death in a tree through misjudgment; trans. Clarke 68–69), and finally "morietur in ampne" (338; he will die in a river; trans. Clarke 68–69). See also Saunders 203–04.

> Þat noþing help þe no schal;
> & þei þou best so to-torn,
> Ȝete þou worst wiþ ous y-born. (lines 169–74)
>
> [And if you offer us resistance, wherever you may be, you will be fetched and all your limbs torn to pieces, so that nothing shall help you; and although you will be thus torn to pieces, still you will be carried off with us.]

These words alert us vividly to the King's cruelty and, therefore, prepare us for the living conditions that Orfeo finds in the otherworld castle. Although this incident is unique to our version, it shows a certain level of affinity with the Alfredian rendering which, departing from the classical account, refers to the dwellers of hell and their suffering: "ond eall hellwara wītu gestildon, ðā hwīle þe hē beforan ðām cyninge hearpode" (14.41-42; and all the inhabitants of hell rested from their torments, while he harped before the king). It seems plausible that this component of cruelty, although amplified by the Middle English poet, was already an ingredient part of the insular tradition of the Orfeo story.

This article shows that the story of Orpheus circulated in England at least from the times of King Alfred, whose translation of Boethius departs significantly from the classical account. Regarding the otherworldly experiences and descriptions in the Middle English romance, while the influence of a Celtic substratum seems apparent, none of the texts of Celtic origin mentioned in this article was used as a direct source by the English poet. Instead, the motifs they contain had already been assimilated and naturalized into English popular culture by the time the Middle English poem was composed, as the description of Fairyland shows. By contrast, King Alfred's alterations to the classical version, in particular those affecting the otherworld, are coherent with and find continuity in the Middle English romance because of the existence of a rich oral tradition. As Wade suggests, "the *Orfeo* story probably picked up resonances not only through its classical antecedents, but also through other similar Otherworld accounts circulating in chronicles and miracle stories, and, presumably, in oral tradition as well" (80). Unfortunately, oral phenomena leave little if any trace in the more learned, written culture. It seems likely that there existed an insular tradition of the history of Orpheus, as the allusion in Geoffrey of Monmouth's *Vita Merlini* implies (cf. n. 14), that was gradually expanded and altered by the introduction of otherworldly features as they became more accessible in England, especially after Marie de France's Breton lays.

Considering that neither the variations introduced by King Alfred nor the insular tradition mentioned by Geoffrey of Monmouth circulated on the continent, it cannot be assumed that they informed the Old French *lai d'Orphey*

mentioned in other medieval French texts. Still, we cannot exclude the possibility that the Middle English poet could have used an Old French version and adapted it to the insular tradition. The Middle English text as preserved in the Auchinleck manuscript, however, cannot be considered an exact translation of a French version, since it contains elements of topicality meant for the text's English audience. What is more, since the romance text presents clear signs of memorial transmission,[25] it seems more reasonable to assume that it was influenced by the oral tradition that articulated the insular form of the classical narrative. In addition, the conspicuous absence of a lay of Orfeo in the Shrewsbury manuscript is a strong indication that no Anglo-Norman version of the story circulated widely across England during the thirteenth century. Consequently, Bliss's hypothesis that the Middle English *Sir Orfeo* is based on an Anglo-Norman or Old French version should be reconsidered. *Sir Orfeo* could actually represent the most complete textual witness of the insular tradition of the Orpheus story, which goes back to Anglo-Saxon times and evolved as it was disseminated orally incorporating influences from the genre of the Breton lays. Rather than accepting the existence of a hypothetical source, of whose existence we have serious doubts and of whose influence we have no sufficient evidence, some scholarly consideration should be given to the theory offered in this paper, although it is here proposed with caution as a conjectural possibility.

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[25] Putter ("Historical Introduction," 33 n. 22).

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"BEHOLD HOW THAMES DOTH SMOOTH HER SILVER WAVES! … PROUD TO RECEIVE YOU TO HER WATERY BED": AN INTRODUCTION TO RACHEL JEVON'S STUART POETRY

Juan de Dios Torralbo Caballero

Universidad de Córdoba

Abstract

This work investigates the legacy of Rachel Jevon, specifically the poem *Exultationis Carmen: To the Kings Most Excellent Majesty upon his Most Desired Return* (1660), studying how it is constructed and how it contributes to the historical dialogue of its time. First, the literature of the Stuart Successions is addressed to contextualise the poem, along with a brief biographical note on its author, born in Worcester. Second, the Virgilian echo ("Fourth Eclogue") that Jevon's poem contains is noted. Third, the essay focuses on some fragments of the poem, segmented through historical milestones of the era, to analyse their content, educe their authorial dimension, and link them thematically to the different episodes of the history of England that transpired from 1649 to 1660.

Keywords: Rachel Jevon, Stuart Literature, Exultationis Carmen, Commonwealth, Restoration, Charles II.

Resumen

Este trabajo investiga el legado de Rachel Jevon, concretamente el poema *Exultationis Carmen: To the Kings Most Excellent Majesty upon his Most Desired Return* (1660), estudiando cómo se integra en el diálogo histórico de la época y cómo contribuye a éste. En primer lugar, se aborda la literatura de la monarquía de los Estuardo para contextualizar el poema, añadiendo una breve nota biográfica sobre su autora, nacida en Worcester. En segundo lugar, se infiere el eco virgiliano ("Égloga IV") que contiene el poema de Jevon. Seguidamente, el ensayo se centra en algunos fragmentos del poema, los cuales se segmentan a través de los hitos históricos de la época para analizar su contenido, colegir la dimensión *autorial* del mismo y vincularlo temáticamente con los diferentes episodios de la historia de Inglaterra acaecidos desde 1649 hasta 1660.

Palabras clave: Rachel Jevon, literatura Estuardo, Exultationis Carmen, República, Restauracióm, Carlos II.

1. Introduction

This work explores the sole work of Rachel Jevon, her eulogy to the King, printed in London in 1660. The poem consists of 192 verses and was published in both Latin and English in the same year. The Latin title is *Carmen Thriambeutikon*, while the English one is *Exultationis Carmen: To the Kings Most Excellent Majesty upon his Most Desired Return.*

First, some observations on the literature of the Stuart Successions are made, in order to contextualise the writer's political and laudatory literature. Next, after introducing Jevon's legacy, selected segments of the poem are studied, applying a reading that investigates its society and the historical features reflected in the literary text. We are not aware of the existence of any studies similar to this one.

The uniqueness and value of Rachel Jevon in this publication have recently been pointed out by Margaret J.M. Ezell (117), and Andrew McRae and John West (150), experts in 17th-century literature. Brenda M. Hosington (90) also studied Jevon's odes, relating them to eulogistic and funerary literature written by women. Previously, Carol Barash (43) wrote that "Jevon elides her political and poetic subjectivities into the expressive realm of emotion, claiming it is not she who writes the poem, but her 'exultation'". Previously, Elaine Hobby (19) had already stated that Jevon's poem "was not the naive outpouring that it might at first appear"; and that it entailed a "planned strategy of publicising her learning, loyalism and humility", as two years later she "made a personal ... petition to the king for 'the place of one of the meanest servants about the queen'".

2. Literature of the Stuart Successions

In Andrew McRae and John West's recently published *Literature of the Stuart Successions. An Anthology*, both professors situate and sequence this type of writing in accordance with key dates marking historical milestones over the course of the 17th century. Hence, the book consists of six parts: 1603, 1625, 1653 and 1658, 1660 and 1702. The section devoted to the Restoration of the Monarchy ("Part IV: 1660") contains eight clearly ordered sections. First, "The Declaration of Breda (1660)"; second, "John Milton, from *The Ready and Easy Way to Establish a Free Commonwealth* (1660)"; third, "Samuel Pepys, from his diary (25 May 1660)"; fourth, "Martin Parker, *The King Enjoys his Own Again.*

To be Joyfully Sung, with its Own Proper Tune (c. 1660)"; fifth, "John Dryden, *Astraea Redux. A Poem on the Happy Restoration and Return of his Sacred Majesty Charles the Second* (1660)"; sixth, "Rachel Jevon, *Exultationis Carmen: To The Kings Most Excellent Majesty upon his Most Desired Return* (1660)"; seventh, "John Crouch, *The Muses' Joy for the Happy Arrival and Recovery of that Weeping Vine Henrietta-Maria, the Most Illustrious Queen-Mother, and her Royal Branches* (1660)"; and eighth, "Edmund Waller, *A Poem on St James's Park as Lately Improved by His Majesty* (1661)".

Among the eight works included, one of female authorship stands out: that by Rachel Jevon, addressed in this article. Jevon is noteworthy as the only woman (McRae and West 179) who wrote and published a panegyric to the Restoration of the Monarchy in the year 1660. Brenda H. Hosington (81-82) addressed the question of the "Englishwomen's Latin writings" and concluded that they dedicated their efforts to laudatory, eulogistic and funerary poetry. Hosington (98) goes back to 1549, when the daughters of the Duke of Somerset (Anne, Margaret and Jane) composed an elegy, *Hecatidistichon*, after the death of Marguerite de Navarre, which was published in Paris in 1550. She adds the examples of Elizabeth Jane Weston (*Poëmata*, 1602; *Parthenicôn*, 1606) and Bathsua Reginald, who published 15 poems in *Musa Virginea* (1616) dedicated to James I of England. Carol Barash (42) characterised this writing as "a type of political action… to reinforce royalist political sympathies".

3. Rachel Jevon

Rachel Jevon was born in 1627, the daughter of a clergyman (a rector) whose ministry was in the Diocese of Worcester. The writer's historical legacy is scant. According to Joseph Crowley (393), the name of Rachel Jevon is recorded in just four documents: the Latin poem celebrating the return of Charles II, its self-translation into English, a parish record with her birth certificate in Worcestershire (Broom), and two requests to the King for "the place of one of the meanest servants about the Queen" and for "the place of Rocker to the Queen" (qtd. in Crowley 393), dated from 1662.

The poem was published in Latin and in English. In this regard, Elaine Hobby (19) states that "it was very rare for women to be taught Latin in the period, and almost unknown for them to publish in the language". According to the annotations made in the title, the writer herself gave the poem to the King on August 16, 1660. Brenda M. Hosington (90) deduced that "the odes share many lines, although one is not a translation of the other" adding that "an interesting

difference between the English and Latin versions… occurs. In the former, as the king is restored, so Jevon's "dead Muse" is drawn from her urn".

4. Title and preliminary quote: "iam redit et Virgo, redeunt Saturnia regna"

The poem consists of 192 verses,[1] preceded by this quote in Latin: "En rediit", celebrating the return of a golden age, "the return of Saturn's reign". The use of the theme in imperial panegyrics is modelled on Virgil's "Fourth Eclogue" (Gatz 138-9).

The title is, *per se*, descriptive of the historical juncture that contextualises and fuels it (*Exultationis Carmen: To the Kings Most Excellent Majesty upon his Most Desired Return*), which is supported by the explicit quote from "Carolus" and, more specifically, the verbal reference "En rediit", which, through the verb "redit", clarifies the meaning of the king's return from the beginning. The Virgilian eclogue is known as the messianic eclogue. The Latin reference is a recreation produced by Jevon of the sixth verse of Virgil's "Eclogue IV", which reads: "iam redit et Virgo, redeunt Saturnia regna"; that is, "Now returns the Virgin, returns the reign of Saturn". The first seven verses of the 63 that Virgil (9) wrote are:

> Sicelides Musae, paulo maiora canamus!
> Non omnis arbusta iuvant humilesque myricae;
> si canimus silvas, silvae sint consule dignae.
> Ultima Cumaei venit iam carminis aetas;
> magnus ab integro saeclorum nascitur ordo:
> iam redit et Virgo, redeunt Saturnia regna;
> iam nova progenies caelo demittitur alto.

The Virgilian source is considered a political text whose characteristics suggest that it was apt and capable of inspiring Rachel Jevon's celebratory poem (Nisbet 161, Hosington 82). The seventh verse praises the arrival in general: "now a new generation descends from heaven". This influence can also be appreciated in John Dryden's *Astraea Redux* (1660), which may be translated as *Justice Restored* and whose header includes the sixth verse of the aforementioned Virgilian eclogue: "Iam Redit & Virgo, Redeunt Saturnia Regna", which corroborates its rereading and its application (Burrow 28) in English literature to define political circumstances (Martindale 117). The

[1] The primary text is cited using the edition by Andrew McRae and John West (179-185), indicating in each case the corresponding verse number(s).

Virgilian source makes it possible to "add a contemporary political resonance to compliment a ruler" (Liversidge 95).

5. Memory of Charles I: "The living image of our martyred King"

The next verses begin by welcoming the restored King and presenting a sequence of glorifications of the monarch, stressing the recognition of his ancestors and explicitly referring to and exalting his father Charles I. According to the historian Ian Mortimer (3):

> In April of 1646, after a string of military setbacks, the King seeks refuge among his Scottish subjects. A few months later, the Scots give him up and send him as a prisoner to the English Parliament. After a brief second civil war in 1648, which ends in defeat for the royalists, Charles is tried for high treason: he is found guilty and beheaded at Whitehall on 30 January 1646. A few days later the monarchy and the House of Lords are abolished. England, Wales, Scotland and Ireland are collectively declared a republic – a "Commonwealth and Free State" - and Parliament formally confirms itself as the source of all just power in the British Isles.

The king, therefore, was beheaded on the scaffold at Whitehall on the morning of Tuesday, January 30, 1649, by the Republican Puritans led by Oliver Cromwell. This historical fact is injected into the poem in the following way:

> Welcome mild Caesar, born of heavenly race,
> A branch most worthy of your stock and place,
> The splendour of your ancestors, whose star
> Long since out-shined the Golden Phoebus far;
> The living image of our martyred King,
> For us his people freely suffering;
> Sprung from the rose and flower-de-luce most fair,
> The spacious world ne'er boasted such an heir. (13-20)

6. The Battle of Worcester, September 3, 1651: "Your strange escape from Worcester's bloody fight"

The writer evokes the fight that raged between the Royalist and Republican armies, particularly at the Battle of Worcester, in which the troops led by Oliver Cromwell defeated the King's army:

Could ever rebels act a part so vile?
Hence, hence sad sorrows, and all past annoys,
Let nought approach you but triumphant joys;
And let us remember now with delight
Your strange escape from Worcester's bloody fight,
Through thundering troops of armed foes, whose strife
Was to bereave you of your sacred life.
Where many thousand Britains spilled their blood,
Weltering in gore, for King and country's good: (38-46)

The Republican faction is described pejoratively as the "rebels", and their actions condemned with the reproachful adjective phrase "so vile". Cromwell's troops are then defined negatively, as the enemy: "thundering troops of armed foes". The poem evokes the contrast between a set of dire and turbulent years, and other years of peace and hope. The faction with which the writer identifies herself, and the one she glorifies, is included through the metonym (*totum pro parte*) in the phrase "many thousand Britains", which emphasises the number of the King's followers, at the same time alluding to the bloodshed and suffering inflicted on the monarch's army, which is underlined in the following verse ("for King and country's good") through the adverbial of manner ("Weltering in gore") and, principally, in the description of the side: "for King and country's good".

7. The exile: "Then wandering through inhospitable lands"

The next fragment portrays the fleeing King wandering through inhospitable lands and points out the fact that he was exiled from his country ("banished from every part"), such that the world (another personification to denote the anomalous situation) "stands / To see him". The adversative prayer stands out in the middle of verse 70, highlighting the King's faith, alluding to his ancestors, and then contrasting his affable character ("charms", "love" and "piety") and kindliness in the face of the arms, revealing a mysterious aspect (Nisbet 173), which is also present in the Virgilian eglogue that inspired Jevon's poem:

Then wandering through inhospitable lands.
Still seeking rest, the world amazed stands
To see him banished from every part
Of its great orb, yet from his faith not start;
Nor to regain his father's rights would be,
From th'ancient worship of his fathers flee,

For every kingdom he subdued by charms,
Of love and piety, more strong than arms. (67-74)

8. The exiled king arrives in France: "France ... receives this deity of peace"

France is introduced into the text through a broad personification that contains both negative and positive attributes. Firstly, the country is described as if it were a person, whose hair is "dishevelled, torn and sad"; that is, by means of three adjectives denoting a state of distress. France's personification also includes a description of the country as dressed in the bloody garments (the adjective stresses their warlike nature, through the chromatic image of blood it conveys) of civil war. Rachel Jevon integrates into the text the uprisings known as La Fronde, which took place during the regency of Anne of Austria and the minority of Louis XIV. Charles II went into exile in France from October 1651 to July 1654; these wars took place from 1648 to 1653:

France with her hair dishevelled, torn and sad,
With bloody robes of civil war beclad,
With joy receives this deity of peace, (75-77)

France is also portrayed as having a generous nature, as (note that the adverbial phrase is placed before the verb) it receives him "with joy". The object, the arriving King, is described by the circumlocution "this deity of peace", whose semantic purpose is to transmit the monarch's divine character and its peaceful implications through the genitive "of peace".

9. Recalling the King: "... Druina … recalls him to his native grove"

The central part of the poem symbolically contains the call made by the English country to its exiled heir. The historical reference corresponds to May 1, 1660 when all the Members of Parliament decided to invite the crown prince to the throne (Mortimer 5). In this allegorical language, Druina signifies England[2]:

At length Druina ravished with love,
Humbly recalls him to his native grove,
In peace to triumph, and to reign to lord
O'er hearts subdued by love, not by the sword. (91-94)

[2] McRae and West (183) explain that this correspondence between Britain and Druina "was not uncommon in the mid-seventeenth century". In the book by James Howell (*Dendrology, Dodona's Grove*, 1640) "the forest of Druina is ruled over by the royal oak".

In addition, Jevon communicates that the king's return, the inauguration of the new era, is achieved in peace, highlighting the semantic field of love and triumph ("peace", "triumph", "reign", "hearts", "love") and pointing out, by means of the rhetorical figure of the *extenuatio, attenuatio*, or litotes, the absence of war in the Restoration: "not by the sword" (94).

The following fragment begins with a personification of England calling out for the presence of its King. It is the third time that the adverb "humbly" appears in the poem: first it was to define the writer's offer to the restored monarch (92), the second was to describe how Britain called out to its exiled heir (96), and in this new case "humbly" appears to underscore this same nuance of moderation and obedience with which the people plead for the return of the new king. The nation is described as "Three widowed kingdoms their espoused king", while Charles is referred to as their husband:

> His native country faint and languishing,
> Humbly implores the presence of her king:
> Lo how the late revolted sea obeys,
> How gladly it the billows prostrate lays
> Before your royal navy, proud to bring
> Three widowed kingdoms their espoused king! (95-100)

Natural elements, the sea and the clouds, accompany the King's arrival. The sea, also personified, is described as obedient, in contrast to its previously tumultuous state ("late revolted sea"). In the same way, the mass of clouds at sea also dissolves, as the royal navy is "proud to bring" the king, thereby healing the pain all across England.

10. Arrival: "**The fates are kind; conduct you to the shore**"

Throughout the poem, Nature is described as a force participating in and favourably reflecting the text's central events. The writer points out the efforts of the winds to produce propitious gales (a kind of oxymoron), such that they propel the "blessed" ships, which are also portrayed as having a sacred and celestial halo. With regard to the ships, Jevon notes that they are the property of the heir, by means of the possessive adjective "your":

> How do the winds contend, the spreading sails
> Of your blessed ships, to fill with prosperous gales;
> The fates are kind; conduct you to the shore,
> To welcome you the thundering cannons roar; (101-104)

The poem states that "the fates are kind", thereby evoking the Moiras (μοῖρα, destiny, Greek goddesses) or the Fates (Roman goddesses), and suggesting the destiny of man; in this case, the destiny of the exile. In this way, he is "conduct[ed] to the shore". Upon his arrival, according to the poem, the cannons (again, through the rhetorical figure of personification) welcome him. The "cannons" are premodified by a denominal adjective, which in this case does not contribute any extra meaning to the noun, whose function is to reinforce the noise produced by the "cannons".

11. Reception: **"With you to earth Astraea fair is come"**

The people who turn out to meet them are presented with reference to a scale of hierarchy and possession, as the subject of the following sentence is "your ravished subjects". Their joy is underscored by the hyperbaton, as the adjective "overjoyed" appears as a postmodifier of "subjects". The verb phrase "do stand" then enhances this sense of fruition and happiness, precisely thanks to the emphatic use of the verb "do" before the main verb "stand". The crowd that rejoices awaiting the crown prince harbours a purpose clearly expressed in the poem, through the subordinate adverbial clause of purpose "To see the stranger (Peace) with you to land". In this way peace is materialised and concretised, as it can be observed and seen, and is presented as an inherent attribute of the future King:

> Your ravished subjects overjoyed do stand,
> To see the stranger (Peace) with you to land,
> With you to earth Astraea fair is come,
> And golden times in iron ages room: (105-108)

The poet portrays the arrival of justice to English shores, precisely when she names the goddess "Αστραια" or "Astraia", daughter of Themis, whose postmodifier (hyperbaton) emphasises her role as the goddess of justice on earth. This meaning is related to and linked to "The Declaration of Breda", signed on April 4, 1660 in that city (presented in both Houses of Parliament on May 1) as well as its practical application in the "Act of Oblivion" ("An Act of Free and General Pardon, Indemnity, and Oblivion"). The declaration and subsequent legislation demonstrate the lenient and conciliatory nature of the new era, although it established that the crimes against Charles I were not pardoned.

The writer explicitly refers to the shift from one era to another through her references to "iron ages" giving way to "golden times", and by means of two patterns that appear in the poem consecutively and in a structurally parallel way (premodifier and noun), with the verb (hyperbaton) occupying the final position

of the line: "And golden times in iron ages room". The categorical and apodictic value of this verse is further reinforced by the initial conjunction "and", which presents the idea as a conclusion, as if it were a syllogism.

Diarists of the time John Evelyn and Samuel Pepys left written testimonies documenting how the city rejoiced. Specifically, in the *Diary* of Pepys we read of a king, considered a New Augustus, who arrives in Dover, the country joyously celebrating:

> I [Pepys] went, and Mr Mansell and one of the Kings footmen … went in a boat by ourselves; and so got on shore when the King did, who was received by Generall Monke with all imaginable love and respect at his entrance upon the land at Dover. Infinite crowd of people and the gallantry of the horsemen, citizens, and noblemen of all sorts. The Mayor of the town came. (Pepys 150)

12. A formal song celebrating the return of the monarchy: "Proud to receive you to her watery bed"

The following fragment is a song within the general poem and directly addresses the king, by means of several verbs in the infinitive at the beginning of the first and third verses ("Behold", "Mark"). The writer, the lyrical subject, explains to the king how the river (personification) calms the waves and is happy to receive him, humanised by means of the direct object "your gilded bark". It is significant that the waves are described as silver, and the king's boat as gold, again establishing a hierarchy and a relationship of superiority between the monarch and the rest of nature, in this case animated and humanised. Another notable aspect to be considered is the use of the simple present, endowing the action with a timeless and eternal meaning:

> Behold how Thames doth smooth her silver waves!
> How gladly she, your gilded bark receives;
> Mark how the courteous stream her arms doth spread,
> Proud to receive you to her watery bed. (113-116)

The poem features erotic symbolism,[3] establishing a relationship between the River Thames, which is pronominalised in the feminine ("her silver waves", "she", "her arms"), and the king, directly referred to with these terms: "your gilded bark", "you" as an object pronoun (116, 119), "your presence" and "you" as a subject pronoun (124, 125). These semantics are supported not only through

[3] Carol Barash (43) alludes to "a similar cluster of sexual images" in the manuscript poem, "Upon his Majesties most happy restoration to his Royall Throne in Brittaine".

the personification of the current, embracing him, but also the locative reference "her watery bed".

A comparison between the past and the present is then suggested, the "old" and the new, the bad and the good, contrastively denoted by "tyrants" who have "torn the city" and "beauteous youth", temporarily marked by the verb tenses endowing the past ("torn") with its finished and completed aspect, in contrast to the simple present ("adorn") which denotes the duration of the action and an eye on the future. The presence of the king is highlighted by the adjective "ravished", this being the third time that it appears in the poem (lines 91 and 105) to describe the people's enthusiasm. This verse, again, syntactically contains a hyperbaton that spotlights the complement of the verb "gaze" in order to emphasise the receiver, whom the population beholds with delight:

> The old metropolis by tyrants torn,
> Your presence doth with beauteous youth adorn.
> On you how do the ravished people gaze? (117-119)

The following sequence contains elements that conceptualise the sound made by the crowd receiving and celebrating the return of the monarchy, specifically through the alliteration of fricative and plosive phonemes in the phrase "the thronging troops" and through the verbs in the next two verses: "shout" and "ring", which accentuate the Majesty's reception, as even the triumphant streets "ring again". The adverb "again", which reappears three verses later (125), helps to underscore the idea of a return, one to the joy and happiness before the Regicide, the Civil Wars and the Interregnum:

> How do the thronging troops all in amaze
> Shout loud for joy, their King to entertain,
> How do their streets with triumphs ring again. (120-122)

The poem portrays another relationship between the king and the people, denoted first through the rejoicing of the personified streets (122), and the explicit reference to "we" as the subject in the syntactically anomalous sentence "You we adore", and the explicit reference to "us" (124, 125) as an object in the second part of the same verse and in the next. The vertical relationship between the king and the people is established semantically through the verb "adore" and the adjective "poor", which premodifies "mortals" (124). In this way the figure of the monarch is absolutised and deified, the monarch's divine meaning being contrasted with the mortal nature of the rest of the people:

> Great Charles, terrestrial god, offspring of heaven,
> You we adore, to us poor mortals given,
> That you (our life) may quicken us again, (123-125)

The absolutisation of the king appears in the previous verse (123) through three noun phrases written consecutively, and through the asyndeton whose illocutionary and perlocutionary effect is to offer an ample list of positive attributes of Charles II, thereby generating a rigorous cumulative effect in the enumeration. The meaning of the three phrases is established *in crescendo*, as he is first called "Great Charles"; secondly, "terrestrial god"; and, finally, son "of heaven". The third phrase ("offspring of heaven") stands out compared to the other two previous ones because its morphological structure (substantive and genitive) breaks the parallel structure that the first two maintain (adjective as premodifier and substantive as head of the noun phrase). In this way, not only is the fluid and consecutive enumeration accentuated, but also the divine nature conferred on the protagonist of the poem.

The poem contains a rhetoric of persuasion, similar to that achieved by John Donne in his poem "The Flea" (Donne 47) which begins *in media res* and also makes use of the imperative in its first verse: "Mark but this flea, and mark in this" (1), in this case conveying the erotic theme of the fusion between the lovers' blood, following Aristotelian postulates. Recalling the abrupt beginning of Donne's poem, published posthumously in 1633, is inevitable and its erotic content, which a seasoned reader during Rachel Jevon's time would probably have in mind.

13. The monarch as the Saviour of the people: "With peaceful olive in his sacred hand"

The references and the semantics of the poem evoke plain imagery, mythological references and, finally, religious symbology conceptualising the return of the monarchy through the arrival of the Saviour God himself. A parallel is obvious when Charles is introduced as a Christ-like figure, entering Jerusalem, carrying an olive branch, transmitting the semantics of peace and the sacred nature of the protagonist:

> Lo lovely Charles with dove-like galles soul,
> (Coming to th'ark of his blood deluged land,
> With peaceful olive in his sacred hand)
> Espoused is to Albion dyed in Gore
> And to her princely beauty doth restore; (155-159)

Other images, such as the portrayal of Charles as a dove, or as a wife, proceeding from the book of "Genesis" (8:11) and "Songs of Songs" (6:9), denote the symbiosis between Christ and his Church, and Charles and his people.

In the final verses of the poem are phrases such as "Celestial Charles" (189), the text concluding in this way:

> Celestial Charles triumphantly ascent
> T'enjoy the heavens in bliss without all end.
> Glory to God alone,
> Thrice blessed three in one. (189-192)

The two final verses present an evident intertextuality with the poem "L'Envoy" (McRae and West 185) by the devotional poet George Herbert (239), where we also find these verses at the close of the metaphysical poem: "Blessed be God alone, / Thrice Blessed Three in One" (17-18). Herbert, thus, also included the Trinitarian doxology in a poem addressing Jesus. In this way Jevon reiterates the correlation between Charles and the Saviour, positioning her text in the tradition of English religious poetry.

It is remarkable and significant that the religious semantic field emerges in the final section of the poem, precisely when the king (defeated in war, exiled, beseeched, returned and restored) has made his triumphal entry into his country; that is, once the achievement entailed by the work's thematic centrepiece has been realised. In this way Rachel Jevon elevates and sublimates the king through this Biblical language, conveying the benefits of the monarchy's Restoration for her country and her people.

14. Conclusion

The poem reflects the historical events of its era, at times condemning them, such as in the case of the beheading of Charles I, the Civil War, and the flight and exile of Charles II; and other times documenting and praising them, in its allusions to the call for, welcoming of and, in general, return of the exiled king and the Restoration of the monarchy.

As suggested, the abundant use of hyperbaton is owing to the air of uneasiness described, generating an atmosphere echoing the doleful events and reflecting the painful turbulence of the time for the Royalists, as a result of the regicide, the Civil War, and Cromwell's theocracy. In contrast, Rachel Jevon uses other devices to achieve the opposite effect when the semantics address the desire and call for the monarchy and the moment of its restoration. In this regard, the extensive use of personification (for example, by means of an animated Nature, which joyfully receives it) contributes to the generation of an atmosphere amenable to the king's return. In the same way, the use of alliteration and euphemisms auditorily stress the jubilation of the Restoration.

The poem relates the king's return to that of a peaceful, just and abundant golden age, which allows us to infer that Rachel Jevon's work contains an echo of Virgil's "Eclogue IV", which became the source of numerous imperial panegyrics, as evidenced by the Drydenian panegyric *Astraea Redux*. In fact, Jevon's poem features, in its heading, a quote from the aforementioned Latin eclogue. During Jevon's time Virgil's work was known in England, thanks to the revival of interest in classical works and the translations of it.

The text is a clear echo of its historical time, integrated into the historical dialogue of the era through the inclusion of different episodes that took place in the period between Charles I's beheading and his son's return from exile in several countries, and was received with much joy and exultation. This poem faithfully reflects the "Royalist print culture" (Peters 2017), becoming a source of knowledge and historical pedagogy for both readers of its time and today.

Rachel Jevon's poem evidences her able handling of references to the historical developments and figures of her time. Likewise, the verses reveal her education and wide-ranging knowledge of classical literature and mythology, the Bible, and the English literary tradition.

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HELLENIC LANGUAGE AND LITERATURE IN POE'S HORROR SHORT STORIES: "SIOPE- A FABLE" AND "THE SPHINX"[1]

Dimitrios Tsokanos

Universidad de Almería

Abstract

Edgar Allan Poe is renowned for his tales of horror and the desolate environments within his works that baffle readers. Several studies in the past have demonstrated his constant attempts to criticize his contemporaries principally due to the immoral path that he believed they were following. In doing so, he envisioned morbid catastrophes that signified his belief that humanity's absolution would only be ensured through total annihilation and absolute silence. The present study focuses on two of these instances, "Siope- A Fable" and "The Sphinx," in an effort to demonstrate Hellenic motifs in Poe's dreary visions that have not been sufficiently discussed by relevant literature.

Keywords: Siope, The Sphinx, Hellenic motifs, Oedipus, Hellenic language, Hellenic Literature.

Resumen

Edgar Allan Poe es conocido por sus historias de horror y los ambientes desolados dentro de sus obras que desconciertan a los lectores. Varios estudios en el pasado han demostrado sus constantes intentos de criticar a sus contemporáneos principalmente debido al camino inmoral que él creía que estaban siguiendo. Al hacerlo, imaginó catástrofes mórbidas que significaban que su creencia de que la absolución de la humanidad sólo sería asegurada mediante la aniquilación total y el silencio absoluto. El presente estudio se centra en dos de estos casos, "Siope-A Fable" y "The Sphinx", siendo un esfuerzo por demostrar los motivos helénicos en las visiones de Poe que no han sido suficientemente discutidos por la literatura pertinente.

Palabras clave: Siope, Esfinge, motivos helénicos, Edipo, lengua helénica, literatura helénica.

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1. Introduction

Edgar Allan Poe is rightly considered as one of the central figures of American Romanticism. His works have influenced many even today, and imitators of his works have emerged all over the world ever since the end of the nineteenth century. Notwithstanding this, English-speaking critics have recurrently dismissed his importance in the field of American literature, often being unable to understand why he is so significant in European eyes. Aldous Huxley, for instance, dedicated a number of pages into explaining why Poe's works are mere vulgarities in his 1930 essay titled *Vulgarity in Literature*. Indeed, Poe had a complex personality; his sufferings were often caused by his own actions, and his eccentricity was probably what led many critics into denying his importance for the field. Be that as it may, the American author's high intellect is most obvious; he often responded to connoisseurs through sharp commentary destined to alert the American society by constantly stressing the oppressive tendencies of the democracy of his time. However, the Americans were apparently absorbed by the changes the Industrial Revolution had brought about, and they had no time to pay attention to a writer who had lost his credibility due to his peculiar behavior.

In attempting to contextualize motifs in Poe, covering a panoramic view of the American author's corpus and its relation with dark imagery, I may remind us that readers often come across the author's need to pursue unity and oneness. For him, humanity's sole way of reaching absolution was utter destruction which would ultimately lead to a perfect rebirth. "Impossible or not, Poe attempted to picture death in other early works," adds Scott Peeples (48). This Poe scholar intriguingly asserts that Poe often employs *eternal silence* "to equate death with a perfect stillness" (48). Great instances of such images found in Poe are "The Colloquy of Monos and Una," "The Conversation of Eiros and Charmion," and "Silence-A Fable," three of his most renowned post-apocalyptic tales. In order convey his literary message, Poe often uses the Greek language — either Greek words in the text or epigraphs borrowed from Hellenic sources. That urged Burton Pollin (2001) to reexamine Poe's Greek; his study ultimately determined that the American author was most likely confused when it came speaking and writing in Greek. Added to the above, Poe's burlesque perspectives on American society often point toward Greek symbols in his attempt to mock superstition and inexplicable preoccupations with omens. Notice, for instance, how Poe's remorseless narrator in "The Black Cat" is haunted by a domestic animal whose eerie presence has justly been connected to Hellenic antiquity — in his seminal

edition of the tale, T. O. Mabbott interestingly contends that "the cat's name, Pluto, from the ruler of Hades, is symbolic" (859).

The purpose of this essay is to revisit Greek motifs in Poe in two of his most grotesque short stories that envision a desolate environment, one that would ideally serve humanity's absolution. More to the point, following Burton Pollin's lead, I will attempt to stress the importance of Hellenic language and literature in Poe's "Siope-A Fable" and "The Sphinx," two short stories that are dominated by the motifs of *terror* and *isolation*. My study will also attempt to approach the reasons behind Poe's obsession by Hellenic language and literature; the lack of studies focusing on the American author's plain use of Hellenic motifs in these two tales is notable, and my essay is a foreword to future systematic study on Poe's Hellenic sources and associations.

2. The Importance of Hellenic language for Poe's Ultimate Silence: "Siope-A Fable"

"Silence-A Fable" is one of Edgar Allan Poe's most unusual short stories. It was first published in 1838 in *The Baltimore Book* and later republished in *The Broadway Journal* on September 6, 1845. The fable introduces the reader to the story of a demon and a man in an ensorcelled land, and its mystic ambience has concerned relevant research over the past few years. In this regard, Christian Drost's study interestingly asserts that "the story is characterized by 'inarguable irony'" which ultimately "came to contrast arguments stating that its 'nature is far from poetic, and the final silence is anything but inspiring'" (178).

One should be aware of the only sound they 'hear' throughout the plot as it is unfolded: a demon's voice. That is also confirmed by its first words — "Listen to *me*" (Mabbott 195) — along with the last sound which the author compels us to keep in mind, the demon's laughter. The plot is set off by a demon's narration of his/her attempts to sway a man on a rock using various methods of pandemonium. For instance, he/she "called upon the hippopotami" which "roared loudly and fearfully beneath the moon" and then "a frightful tempest gathered in the heaven, where, before, there had been no wind" (197). Ultimately, the demon's attempts to dismantle the man's composure fail. It is only when chaos disappears and absolute silence takes over that the unnamed protagonist becomes agitated, intimidated and horrified by the nothingness. As Poe makes clear, the man is originally attracted by chaos away from humanity while sitting on a rock, carefully observing the horrifying scenery — this place is where the demon lives and predominates. Then, the man opts to stay still despite the anarchy and utter confusion he witnesses. The background of the story — a conversation in which

the allegory is being narrated — takes place next to a tomb. The concluding scene, and perhaps the most distressing, portrays a cat sitting on the demon while staring into his/her eyes. The demon's laughter ends the narration, hinting humanity's embrace of chaos instead of nature.

Poe chose to construct his story in three levels: the demon narrates the story to the narrator; then he/she focuses on the story of another man; ultimately, the narrator tells the story to the readers. Satirically, both the man in the demon's story and the narrator himself commit the same mistake, and that is probably the reason why the demon ends the tale with a laugh. Just as in the case of "The Colloquy of Monos and Una" and "The Conversation of Eiros and Charmion," Poe employs a protagonist away from humanity here. To that end, the American author uses the first two lines of Alcman's poem—*εὕδουσι δ' ὀρέων κορυφαί τε καὶ φάραγγες* (Mabbott 195)—as the tale's epigraph. Indeed, that particular reference is a conclusive hint of a Hellenic influence in Poe. Building on this remark, I may remind us that Alcman (7th century BC) was an ancient Greek poet from Sparta, one of the nine most renowned melic poets in Hellenic history. His previously mentioned poem of six lines attempts to approach nature and to indicate the absolute silence that dominates it. In fact, as Ana Agud interestingly adds, "el poema describe el sueño, solo el sueño, de toda la naturaleza salvaje, aquella cuyo *sueño no se parece al de los hombres* porque no es el reposo de la conciencia, sino el de cuanto carece de ella, de cuanto está por debajo de ella en los 'niveles de conciencia'" (36). The above scholar further explains: "Este sueño del paisaje es la figura de aquel otro 'sueño profundo' de las especulaciones indias, que está por debajo de toda ensoñacion y de toda forma de la imaginación... En este sueño de 'todo' puede reposar también la imaginación humana, sumarse a el y dejarse llevar no solo a la 'negra tierra' sino también a la noche definitiva" (36). Keeping these remarks in mind, I may notice that Poe and Alcman both delve into the same topic; the obvious similarities between the story and the Greek poem may actually confirm the American author's influence by Hellenic literature. Poe quite possibly wished to demonstrate this obsession by Greek sources; after all, "nothing makes so fine a show as your Greek," as another protagonist of his states in "How to Write a Blackwood Article" (Mabbott 225). After examining several recent editions of Poe's tale, I observe that the Hellenic phrase is often misspelled; yet it is always accurately translated as "The mountain pinnacles slumber; valleys, crags, and caves *are silent*" (Mabbott 195). Intriguingly, the last two words which are crucially relevant to the message of Poe's narrative—man's alienation from society and eternal silence — have been italicized. It may also be interesting to note that Henry Curwen's 2014 edition of Poe's work based on Charles Baudelaire's French adaptation presents the Hellenic phrase written in Latin characters even though the original 1845 version in the *Broadway Journal*

confirms that the author had in fact attempted to present it in Greek. In this regard, after taking a closer look at the latter issue, I also observed a number of typographic mistakes which may suggest that Poe could not master the language at that point of his life — the epigraph is found as follows: "*Ενδονσιν δ'ορεων κορνφαι τε και φαραγγες/ Πρωνες τε και χαραδραι*" [sic] (Poe 135).

Added to the above, Poe clearly indicates his extraordinary interest in the Greek language by using a Hellenic word in his title. Gerald Kennedy and Charles E. May both confirm that the was originally titled "Siope-A fable" (May 60; Kennedy 39). Building on that, it becomes apparent that Poe may have wished to portray the ideal environment for humanity's absolution, one that is dominated by silence, using the Greek word *σιωπή* which should read as "silence" or "stillness". Intriguingly, Drost's study observes that this word "is an anagram for 'is Poe'" (179), thus indicating the profound depth of this Hellenic reference. It is interesting to note that Poe's emphasis on silence continues one step further in another poem, "Silence-A Sonnet," published on January 4, 1840. This work appears to be his warning of a silent demise of the human soul. It is this apparent connection between the two works that may have urged Thomas Ollive Mabbott to remind us that when one compares the two works they "need not find the meaning beyond all conjecture" (192).

Furthermore, we should also be aware of Poe's direct link to Hellenic antiquity in the story's concluding lines. Upon the narrator's final remarks, we become witnesses of a reminiscence of the Hellenic past: Poe states that "there were much lore too in the sayings which were said by the Sibyls; and holy, holy things were heard of old by the dim leaves that trebled around Dodona" (Mabbott 198). Upon her exploration of Hellenic mythology, Lucia Impelluso (206) delves into the Sibyls' importance for the Olympian gods, and she particularly mentions the following:

> The Sibyls were renowned female prophets of antiquity. Generally speaking, their image is that of a priestess who guards the cult of Apollo and interprets his oracles. The Sibyls have very ancient origins, and many lands claim to have been their birthplace. The name is apparently derived from Sibyl, the daughter of the Trojans Dardanus and Neso. A maiden endowed with the gift of prophecy, her reputation soon expanded to all the known world. After her, all female prophets were attributed her name. (Impelluso 206)

Based on the above, we may effortlessly observe that the concluding paragraph is an undeniable link between Poe and ancient Greece. To be sure, my study does not wish to underplay references alluding to Arab folklore and Islamic religion in Poe's work; my main purpose is to shed some additional light to Poe's

Hellenic face which has somewhat been overlooked by relevant literature. The story's Hellenic title, its Hellenic epigraph, its probable connection to Alcman's ancient poem, as well as its allusions to Hellenic mythology all point toward Poe's obsession by Hellenic sources. This emerging Hellenism is perhaps a product of the Bostonian author's extensive education on the classics as well as of his unconcealed fondness of the Hellenes through Byron which has been noted by Pollin's 1968 study, Kenneth Silverman's extensive review of the American author's life, or even by Dimitrios Tsokanos's more recent essay on Poe's critique on contemporary society.

3. The Presence of a Hellenic Myth in Poe's "The Sphinx"

"The Sphinx" is one of Poe's most distinguished horror stories. It was first published in 1846 in *Arthur's Ladies Magazine* and it has rightly been perceived as a satire. It principally deals with the two-week visit of an unnamed narrator to a relative just outside New York. Presumably, the events described took place in the early 1830s when, as the *New York Times* reveal, "the epidemic of cholera, cause unknown and prognosis dire, had reached its peak" (qtd. in Wilford). As William Marks observes in his 1987 essay, Edgar Allan Poe "did not invent either the cholera or the wave of terror it produced in New York and other major Eastern seaports during his lifetime" (47). The motif of terror is dominant here and it has inevitably prompted a number of studies by several Poe scholars up until very recently — see, for instance, Morris and Navarette.

Poe makes clear that the narrator's mental state has been severely affected by the excessive number of deaths that had occurred in New York at the time. In this regard, William Marks points out that "he [the narrator] is fairly palsied by daily arriving news of the city's mounting death toll" (47). The plot is unraveled as the narrator admires the "naked face of a hill"; his eyes suddenly fall upon a monster that ultimately astonishes him. Terrified as he is, he questions his own sanity, unable to believe what he had just seen. He soon attempts to describe the horrific creature portraying it as a monster of huge dimensions, "larger than any ship of the line in existence" (Poe, 1846: 15). He vividly adds the following:

> The mouth of the animal was situated at the extremity of a proboscis some sixty or seventy feet in length, and about as thick as the body of an ordinary elephant. Near the root of this trunk was an immense quantity of black shaggy hair — more than could have been supplied by the coats of a score of buffaloes; and projecting from this hair downwardly and laterally, sprang two gleaming tusks not unlike those of the wild boar, but of infinitely greater dimension. Extending forward,

> parallel with the proboscis, and on each side of it, was a gigantic staff, thirty or forty feet in length, formed seemingly of pure crystal, and in shape a perfect prism: — it reflected in the most gorgeous manner the rays of the declining sun. The trunk was fashioned like a wedge with the apex to the earth. From it there were outspread two pairs of wings — each wing nearly one hundred yards in length — one pair being placed above the other, and all thickly covered with metal scales; each scale apparently some ten or twelve feet in diameter. I observed that the upper and lower tiers of wings were connected by a strong chain. But the chief peculiarity of this horrible thing, was the representation of a *Death's Head*, which covered nearly the whole surface of its breast, and which was as accurately traced in glaring white, upon the dark ground of the body, as if it had been there carefully designed by an artist. While I regarded this terrific animal, and more especially the appearance on its breast, with a feeling of horror and awe — with a sentiment of forthcoming evil, which I found it impossible to quell by any effort of the reason, I perceived the huge jaws at the extremity of the proboscis, suddenly expand themselves, and from them there proceeded a sound so loud and so expressive of wo, that it struck upon my nerves like a knell, and as the monster disappeared at the foot of the hill, I fell at once, fainting, to the floor. (Poe, 1846: 15)

After the incident, the narrator desperately attempts to explain his vision but his effort is hindered by his own fear of losing his sanity. However, as the plot progresses the narrator sits near a window right next to his relative and he soon spots the monster once again. He then decides to express his fear by showing the monster to his relative. Strangely unable to locate the creature, the relative causes the narrator's dismay. William Marks interestingly reconsiders this part of the tale asserting that the relative's "richly philosophical intellect was not at any time affected by unrealities" (47). This scene leads to a monologue in which the tendency of humans to "underrate or overvalue the importance of an object" (Poe, 1846: 16) is emphasized. The relative then introduces the protagonist to the "school boy account of the genus Sphinx, of the family Crepuscularia, of the order Lepidoptera, of the class of Insecta" (16). Upon his portrayal of the creature, it becomes apparent that it precisely matches the description of the narrator's vision of a monster. The story concludes with Poe's attempt to illustrate the human tendency to misinterpret the value of certain objects; after all, the alleged monster was an insect which deceivingly appeared as a large animal though it was no more than a "sixteenth of an inch in its extreme length" (16).

At first glance, it is arguable that Poe's intention was to project the ease in

which all humans make mistakes and misjudge certain situations. Those mistakes are even more aggravated when one is properly predisposed and open to the impossible. On a closer examination, we could discern striking similarities between the tale and the myth of the ancient Greek Sphinx. This has not escaped the attention of relevant literature; William Marks remarks that "Poe's allusion to the legend of Oedipus should remind us that the original solution to the riddle of the Sphinx was not the end of the story but rather a prelude to the hero's tragic realization that the mysterious problems that plague human life like to disguise themselves as happy solutions" (50). Bearing this observation in mind, I wish to build upon the possibility of Poe's allusion to the Greek myth of Oedipus. After all, the American was not the first author of his time to revisit the Hellenic myth as there have been several others who have also dealt with the myth long before Poe did. As Gerard Gillespie clarifies:

> The modern fascination for the Oedipus figure began its steep rise by the mid-eighteenth century in the wake of the young Voltaire's tragedy *Oedipe* (1719) and attained its major climax in the first few decades of the twentieth century under the influence of Freud. Thus the newer vogue of Oedipus overlapped the already prominent vogue of Prometheus, which climbed to an earlier zenith in the romantic age. (197)

Other instances of renowned writers that have incorporated Oedipus's legend in their works are William Shakespeare in *Hamlet* and De Quincey in his "The Sphinx's Riddle," an essay first published in *Hogg's Instructor* in 1850.

A variety of comments regarding the myth can be encountered in works of several ancient Greek poets; those of Homer, Hesiod, Pindar, Aeschylus and Euripides stand out among others. Nonetheless, the most prominent adaptation of the legend comes from Sophocles's *Οἰδίπους τύραννος. Οἰδίπους ἐπί Κολωνῷ. Ἀντιγόνη*[2]. As the ancient Greek tragedian dictates, Oedipus came across a mythical creature commonly known as "the Sphinx" on his way to his hometown. Intriguingly, the mythical Sphinx is described as a creature with indisputable similarities when compared to Poe's monster. As mythology dictates, after inadvertently killing his father, Oedipus decided to pass through Thebes. During that period, Thebes was devastated by the appearance of the Sphinx at the outermost part the city. The beast was a winged creature, with the head of a woman and the body of a lion, and it identified with death. More to the point, it was responsible for the ceaseless deaths of all passers-by. Allegedly, the Sphinx asked every person it chanced upon to solve an unsolvable enigma; in the case of a wrong

[2] Oedipus Rex. Oedipus at Colonus. Antigone.

answer it instantly killed the bystanders. In answer to the numerous deaths in the area, the king of Thebes promised his throne and the hand of his own wife to whoever solved the enigma. Oedipus's journey led him to the area and he inevitably encountered the notorious creature.

With respect to the enigma and its exact wording, researchers have not conclusively decided on an exact version as it one is not provided by mythology. Yet, as Haralabos Spiridis contends, later texts of Apollodorus of Athens (c. 180 BC- after 120 BC) have revealed that the the question was the following: "*τι ἐστί ὅ μίαν ἔχον φωνήν τετράπουν και δίπουν και τρίπουν γίνεται;*"[3] A more analytic version of the mysterious question comes from Asclepiades of Samos (born c. 320 BC) in his *Σπαράγματα*: *Ἔστίν δίπουν ἐπί γῆς και τετράπον, οὗ μία φωνή, καί τρίπον, ἀλλάσσει δέ φύσιν μόνον, ὅσσ' ἐπί γαῖαν ἑρπετά γίνονται, και ἀν' αἰθέρα και κατά πόντον. Ἀλλ' ὁποτάν πλείστισοιν ἐρειδόμενον ποσί βαίνῃ, ἔνθα τάχος γυίοισιν ἀφαυρότατον πέλει αὐτοῦ.* (qtd. in Spiridis).[4] The myth ultimately implies that this question was perceived by the ancient Greeks as the most uncanny enigma. However, the fable goes on with Oedipus solving it within seconds—according to Sophocles, Oedipus described the moment using the following words: "*ἀλλ' ἐγώ ο μολών, ὁ μηδέν εἰδώς Οἰδίπους, ἔπαυσά νιν, γνώμη κυρήσας οὐδ' ἀπ' οἰωνῶν μαθών*"[5] (Sophocles 60-2). Oedipus's answer also remains a mystery until today. Speculations of the tragic hero's response have been expressed in later texts; such instance is Servi's claim that his answer was the following: "*Ο άνθρωπος. Γιατί όταν είναι μωρό περπατάει με τα τέσσερα, όταν μεγαλώσει με τα δύο και όταν γεράσει χρησιμοποιεί, ως τρίτο πόδι, ένα μπαστούνι"*[6] (117). Immediately after his answer, the Sphinx broke into pieces and vanished.

Beyond the shadow of a doubt, the two stories bear similarities that can be spotted at first glance. Poe most likely alluded to the Sphinx in order to convey the same literary message; the Hellenic legend unequivocally intends to refute the notion of impossibility; meanwhile, as Marks (46-51) indicates, Poe's tale intends to address the same matter. Physically speaking, both creatures are described bearing similar body parts borrowed from different animals—although they are portrayed as monsters incorporating features of a lion or an elephant, they are both portrayed as winged creatures. Moreover, both are closely connected to death, they

[3] Translated: "What creature lives on earth and is two-legged, four-legged and three-legged throughout its life?" [My own translation]

[4] Translated: "It is a creature that lives on earth and it has two and four legs, it has more than one voices, it also has three legs, it changes its nature when it starts walking, and its speed is reduced in time." [My own translation]

[5] Translated: "But I, Oedipus who knew nothing, shut the Sphinx's mouth by solving the enigma using my mind and not by finding the answer through birds." [My own translation].

[6] Translated: "It is Man; because when we are babies we crawl, when we are young we walk on our two legs and when we are old we use a cane as a third leg." [My own translation].

are immensely feared, and they unmistakably impersonate the concept of a horrid curse upon humanity. In fact, one could claim that they are even considered as an omen of death. Finally, as I indicated above, the two stories attempt to indicate the same flaw in human nature: its tendency to be conquered by fear ultimately rejecting logic. In the same vein, Marks comments the following: "Poe's Sphinx forms part of an appalling design, although it is quite innocent and insignificantly small in itself" (48). The above approach is also incorporated in the Greek myth; the purportedly invincible Sphinx is obliterated by Oedipus's simple and logical answer. This Poe scholar also claims that "the buried subject of 'The Sphinx' is the mind, and in Poe's fiction the mind cannot be treated apart from the subject of TERROR" (49). Identically to the case of the ancient Greek Sphinx, Poe's tale reduces mystery into a puzzle.

Perhaps the mysterious and simultaneously intellectually stimulating aura of the ancient Sphinx is the reason why Edgar Allan Poe chose the particular myth as a departing point for the creation of his tale. As it was previously determined, the publication of the present short story coincides with a challenging period in the American author's life due to the rise of cholera and a social crisis. Those seem to have affected the judgment of the author's contemporary society and, quite possibly, his own.

4. Conclusions

The purpose of this essay is to demonstrate that the Hellenes had crucially influenced Poe upon his literary production. I also wish to indicate that this influence has most certainly led the author into employing Hellenic references in his critique on society and in tales that suggest a change that would ultimately lead to a perfect rebirth. As I have demonstrated in the previous pages, Hellenic language is definitely present in "Silence-A fable"; Poe identifies the absence of sound with the Greek word *σιωπή* which ultimately seems to be a major reference to his motifs of *isolation* and *silence*. Hellenic mythology is also present in Poe, undeniably shaping his morbid setting in "The Sphinx". Fear and madness are intertwined here, and both do transport readers to the ancient myth of Oedipus, as I have demonstrated.

Perhaps all the aforementioned references are proof of Poe's affection for the Hellenic literary spheres. After all, we must not forget that Greece was his "Holy Land" as Pollin has asserted in his 1968 extensive essay on Poe's "Sonnet-To Zante" (1968: 305). Future research might usefully explore the presence of the myth of Oedipus in "The Sphinx" since a number of other narratives — "Eleonora" being one of the most evident examples — contain Oedipal elements,

ones which may constitute a clear link between Poe's works and Hellenic literature.

Considering the above, I must acknowledge that the present study does not hope to undertake a systematic approach to the topic. Be that as it may, it is an attempt to stress the importance of the Hellenic literary spheres for Poe, and the need for further research in this unfathomed aspect of Poe studies. Future research should revisit the psychoanalytic school since Morris Wei-hsin Tien's (1990) study interestingly reconsiders the presence of Oedipus in a number of Poe's tales arguing that it is closely linked to his much discussed Oedipal complex.

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TRANSITION IN TONI MORRISON'S "CONSOLATA" FROM *PARADISE* (1997)

Rosalía Villa Jiménez

Universidad de Córdoba

Abstract

In her novel *Paradise* (1997), Toni Morrison portrays one of her main characters, Consolata or "disconsolate", through a constant journey in search for her African American identity as a complete woman. This journey engulfs Consolata in an eternal fluctuation between hope and hopelessness, which results from being caught up in the so-called liminal/diaspora space in hybridity (Bhabha, 1994; Brah, 1996).

The present paper deals with location of culture and gender identity in the marginal, unhomely spaces between dominant social formations by analysing chapter 7 "Consolata". Consolata may be seen as an illustrative example of the black female community struggling to overcome the hurdles of being victimised as hybrid diasporic women in a patriarchal archaic western [black] culture.

Keywords: hybridity; diaspora; liminal space; cultural identity.

Resumen

En la novela *Paraíso* (1997), la autora Toni Morrison nos presenta a Consolata o «desconsolada», uno de los personajes principales, en un viaje en busca de su propia identidad como mujer afroamericana a la que han privado del poder de la palabra. Este periplo simboliza el estado fluctuante entre la esperanza y la desilusión que se sucede del denominado «espacio liminal» (Bhabha, 1994; Brah, 1996). En este trabajo abordamos las cuestiones de identidad y de género para lo que estudiaremos el capítulo séptimo «Consolata». El personaje objeto de análisis es manifiesto particular de la lucha por superar los obstáculos que conlleva ser una mujer de la diáspora en una cultura [negra] occidental arcaica y gobernada por el dogma del patriarcado.

Palabras clave: hibridación; diáspora; espacio liminal; identidad cultural.

1. Hybridity, diaspora and cultural identity

Hybridity is defined as the process by which colonial authority becomes decentred from its position of power, so that authority may also become hybridised when placed in a colonial context in which it finds itself dealing with, and often inflected by, other cultures (Ashcroft 14).

Similarly, Homi Bhabha thereto states that "the colonial authoritative and representative power is seen as the '*production* of hybridization' rather than a form of authority or repression itself" (12). Hence, hibridity may be explained as the process resulting from the clash between two or more representative cultural authorities, by which the colonising power is decentred or subverted when this clash enables resistance on the part of the colonised in the form of a performative mimicry.

Systems co-exist in an ambivalence space or space in-betweenness in which cultural differences articulate, giving rise to imagined constructions of national and cultural identities however. As a direct consequence, this third space of enunciation allows the dismantling of dual representation and power discourse, "The cultural hybrid breaks down the symmetry and duality of self/other, inside/outside … colonial discourse is *compelled* to be ambivalent because it never really wants colonial subjects to be exact replicas of the colonizers" (Bhabha 112-13).

In a like manner, Hall, as cited in Williams, Patrick, and Chrisman, lays emphasis on the intentionality underlying the urge for an ambivalent discourse in as much as the colonising power and the colonised other express their volition for self-articulation, dissociating themselves from any form of cultural and national replica. In the same line, Young, following Derrida, points out that, "Hybridity is the process that makes difference into sameness, and sameness into difference, but in a way, that makes the same no longer the same, the different no longer simply different … difference and sameness in an apparently impossible simultaneity" (26).

In regard to diaspora, Ashcroft briefly defines this process as "the voluntary or forcible movement of peoples from their homelands into new regions which extends to colonialism" (68-70), which consequently ends up in hybridity and the enunciation of clashing powers in a space of liminality. Quite in a similar vein, Hall describes the concept of diaspora in the following way:

> Diaspora is defined, not by essence or purity, but by the recognition of a necessary heterogeneity and diversity: by a conception of 'identity' which lives with and through, not despite, difference; by *hybridity*, Diaspora identities are those which are constantly producing and

> reproducing themselves anew, through transformation and difference. (qtd. in Williams, Patrick, and Laura Chrisman 402).

In addition to this, Avtar Brah understands the concept of diaspora as "an interpretive frame for analysing the economic, political, and cultural modalities of historically specific forms of migrancy" (16). In other words, these forms of migrancy constitute diasporic groups in a host community that set up a critique of the discourse of fixed origins, i.e., commonly the western[ised] discourse, either black or white. Amid the dispersal of exile and immigration, analogous to Bhabha's space in-betweenness, Brah proposes the concept of diaspora space as the site of immanent de/centring, "the intersectionality of diaspora, border, and dis/location as a point of confluence of economic, political, cultural, and psychic processes. It is where multiple subject positions are juxtaposed, contested, proclaimed or disavowed" (Brah 208).

Concerning the producing and reproducing of identities, Hall, on his part, provides a definition for the notion of cultural identity from two different angles. On the one hand, a cultural identity may be conceived of in terms of a unique shared cultural construct, which does not permit any possibility of disruption, hence advocating for an insurmountable power discourse. In this sense, hybrid diasporic identities would be cast adrift in a fruitless romantic quest for preserving cultural uniqueness:

> Cultural identity in terms of one, shared culture, a sort of collective one true self, hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common. … our cultural identities reflect the common historical experiences and shared cultural codes which provide us, as 'one people', with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history. (Hall, qtd. in Williams, Patrick, and Laura Chrisman 393).

But on the other hand, a cultural identity may present a turning point towards displacement within the mimicry process in the third space of enunciation. This second notion references hybridity (third space of enunciation) and diaspora (diaspora space) as a constant reconstruction of identity power discourses over the course of history, consonant with Hall and Brah's illustration of the rationale of diaspora. Brah elucidates that "tradition [hence cultural identity] is itself continually invented … what is at stake is the … myriad processes of fissure and fusion that underwrite forms of transcultural identities" (208).

In brief, hybridity and diaspora processes as elucidated above become key concepts in the continuous confluence and formation of cultural identities as well

as transgressing the borders of virtually insurmountable power discourses and fixed duality expressed by the self/other, centre/margin dichotomy. Accordingly, the ensuing section concentrates on the physical and transcendental liminal/diaspora spaces in Toni Morrison's chapter 7 "Consolata": the convent, the cellar and Consolata's journey in search for her own cultural identity as a female African American female (non)citizen.

2. The voyage to the centre, the convent and the cellar: culture as a site of travel

Consolata or 'disconsolate' begins her migratory voyage by a ship that evokes the memories of dreamers bygone. She departs from Africa and arrives to Brazil, where Mary Magna (Great Mother) kidnaps—and rescues—her along with two other children, later left in an orphanage on her return to the United States in 1925. Afterwards, Consolata becomes an inmate at Christ the King School for Indian Girls run by Mary Magna known as the Convent in a remote patriarchal black town in the desolate Ruby, Oklahoma—an old black frontier settlement—.[1]

Her first great travel across the ocean—a paradox analogous to slavery trade and/or the Chosen people (chosen black community) of the Old Testament setting foot on the Promised Land—indicates an exile from her African homeland, which terminates in a constant struggle to dismantle duality in a liminal/diaspora space, to resist and counterattack.

Like many young girls' design, Consolata's was no exception. She was abandoned to live on her own on the streets, to poverty and rape, which precarious situation is a result of a patriarch-dominated sphere in which women's claims for her visibility are unheard. In light of this, being kidnapped/rescued at heritage's expense in order to reach the other side of the ocean will set her at battle to avoid the complete loss of her African identity and to re-define herself as a woman.

The convent school—temple/crypt—appears transformed into a threshold site of confinement and confluence, where upon many occasions, the female inmates cannot be heard being devoid of agency. Accordingly, this ambiguous

[1] According to Peniel, "Toni Morrison would situate [her] third novel, *Paradise*, within the frameworks of what has come to be understood as the black town movement of the American West" (83). The creation and rapid growth of all-black towns in the southern middle-west regions in the United States in the second half of the nineteenth-century was due to the fleeing of black communities from slavery, economic crisis and, most importantly the dissolution of the Freedman's Bureau Bill initiated by President Abraham Lincoln in 1865. This period is also referred to as the Reconstruction Era, which concerns the reconstruction of the states after the Civil War (1861-1865) and the need to upgrade the rights of former slaves.

remote secluded space is not always a place of identity loss but of liminal enunciation and performative acts and speech for our main character, Consolata—a green-eyed and light-skinned convent girl/woman embodying liminality.

Cycling from transition to self-realisation is as well echoed through ageing (growth) and travelling (movement). On the one hand, her second travel to the religious temple on the borders of Ruby—itself a space in-betweenness and an all-black town that enforces white values (civilised) and represses female sexuality (savage) as a corrective to black savagery—may be interpreted as a form of early displacement from the fixed western duality of self/other and centre/margin.

The threshold convent firstly gives shelter and comfort to a very young Consolata who, under the influence of innocence, sees cloistered life as the sole form of existence and identity expression. In essence, the innocent girl appears to enjoy a fixed canon of ideals far beyond her roots as an African woman-to-be.

At a very early stage or phase in the convent—underscored by Christian references—the young Consolata needs a protective mother to guide her through life and Mary Magna is appropriately allotted to play this role. The old nun, Sister later in adulthood, therefore, does not only embody a mother-daughter relationship—subverting thus the conventional mother-son bonding well established by a male-dominated Catholic sphere—but also calls to mind she symbolises the pure teachings of the Bible.

Put in other words, Mary Magna becomes ambiguously a conduit of female self-assurance through the monitoring of the young girl in the western religious tradition. To give an example:

> For thirty years she offered her body and her soul to God's Son and His mother as completely as if she had taken the veil herself. To her of the bleeding heart and bottomless love. To her quae sine tactu pudoris. To the beata viscera Mariae Virginis … He who had become human so we could know Him touch Him see Him in the littlest ways … And those thirty years of surrender to the living God cracked like a pullet's egg when she met the living man (Morrison 225).

Inversely, the second phase refers to maturity and implies an attempt at turning away from the past, from being an unwitting spectacle towards self-awareness—Consolata reminisces about Mary Magna, now her sister, from whom she becomes estranged and to whom she struggles to remain attached. In addition to being dis/placed in a space in-betweenness/diaspora space, Consolata finds a form of enunciation as a female self by means of transgressing the confining gardens of celibacy in the matriarch of the convent. The private sphere of the

convent, which first functioned as a haven to the orphan girls, now turns into an unsuitable place for a woman who is seeking fulfilment.

Having sexual intercourse, a sign of volition that counteracts rape in childhood, with a westernised black male counterpart serves to highlight Consolata's coming of age (she is 31)—reconciling with her heritage—i.e., as an articulation of her assertiveness, which may only be possible by being displaced in a liminal space and acquiring a diasporic hybrid identity that surpasses duality:

> What did he say? Come with me? What they call you? How much for half a peck? Or did he just show up the next day for more of the hot black peppers? Did she walk toward him to get a better look? Or did he move toward her? In any case, with something like amazement, he'd said, "Your eyes are like mint leaves." Had she answered "*And yours are the beginning of the world*" (Morrison 228).[2]

Nevertheless, Deacon (Deke) at large withdraws from the clandestine, erotic affair knowing Consolata had made up her mind to refuse to live under the proscribed ideal of womanhood. Deke's narrative is blatantly marked by strict male standards to restrain women to the private sphere and sees Consolata as an unnatural savage African woman unable to control her femininity, which would, in turn, undermine the control and power of the patriarch of the Ruby community. Even if this travel for meeting a man from Ruby depicts a great leap for self-enunciation, Consolata still relies on Mary Magna to allow her to move towards spiritual freedom.

Overall, travelling into and out of the convent, itself a site for transition, either physically or transcendentally, may be explained as a point of confluence between the past and the present, of tradition and novelty and cultural identity negotiation.

Relative to the cellar, it is important to point out this underground space shrouded in mystery and darkness—echoing the blackness of Consolata—may bespeak of light in the shadows of the daily work up in the matriarchal convent. Furthermore, the dark cellar reverberates the re-enacting of witchcraft and the supernatural, an illustration of returning to the ancestors. The references to reincarnation constitute a type of Africanism that reminds us of the importance of resistance and of heritage and self-realisation enabled in the liminal/diaspora space that shape the lives of African American women in a widest sense.

Following Vega, magic means a consecration to paganism, which allows spiritual freedom to Consolata, "el término mágico-religioso hace eco a la fusion

[2] Italics in the excerpt from Morrison's novel are mine to lay emphasis on the sense, if fleeting, of completion for Consolata.

entre la magia y religión característica de las culturas tradicionales africanas" (18). In addition, she goes on to explain "al reclamar y recurrir a lo sobrenatural estas autoras están abogando por el intermedio, lo posible, frente a lo monolítico y lo rígidamente definido. Lo que predomina en sus novelas es la perspectiva mestiza" (40).

Thus, this magical form of freedom appears interwoven with Mary Magna's teachings, which may be explained as a process of cultural identity negotiation by transgression.[3] By way of illustration, "Yet however repugnant, the gift did not evaporate. Troubling it was, yoking the sin of pride to witchcraft, she came to terms with it in a way she persuaded herself would not offend Him or place her soul in peril" (Morrison 247).

The cellar—room of darkness opposite to the garden outside where light and fresh air heal Consolata at intervals— no sooner inflames the woman's desire to leave the convent than extinguishes the fire within her heart. By candlelight and in darkness, Consolata's identity is swallowed and vomited up from the black bottles of wine with handsome names.

Upon many occasions, she wakes to the disappointment of not having died, of having to cope with the waking day, "… and hoped that a great hovering foot would descend and crush her like a garden pest" (Morrison 221). The struggle in the liminal/diaspora space of the cellar may be excruciatingly destructive, on the other hand, being like a coffin to Consolata amid the clean depression of darkness in life. For instance, "Reaching for a bottle, Consolata found it empty. She sighed and sat back in the chair. Without wine her thoughts, she knew, would be unbearable: resignation, self-pity, muted rage, disgust and shame glowing like cinders in a dying fire" (Morrison 250).

On top of that, drinking and alcohol-impairment—a warm corrective—symbolise the mimicry of the cultural values imposed by the prevailing white middle-class patriarch. But being a complete replica of the western power discourse is solely a mirage on the borders of Ruby. African rituals, even if reconciled with the Christian dogma, rise from darkness and silence. The travel to the cellar, this said, embraces identity negotiation as a hybrid diasporic self, which may annihilate and revive Consolata at a time.

[3] Vega underlines that the African American writer Toni Morrison in a series of interviews remarks «la importancia de la espiritualidad, lo sobrenatural y la magia—sin connotaciones peyorativas—como reflejo del entorno que la ha rodeado desde su infancia» (26).

3. The female diasporic hybrid: a minority discourse based on heterogeneity

By minority discourse we mean a theoretical articulation of the political and cultural structures that connect different minority cultures in their subjugation and opposition to the dominant culture (Janmohammed and Lloyd ix).

Janmohammed and Lloyd underline the binary relational opposition between minority (diaspora) and majority cultures when they collide, in which the latter exerts its representative discourse to re-define minority groups. Yet it is interesting to highlight, following Brah, that minority cultures should be considered individually as heterogeneous identities.

Accordingly, the extent of oppression by the dominant culture varies among oppressed groups. There is not a single homogeneous minority discourse that resists subjugation but myriad discourses that oppose relational positioning majority discourses differently.

As stated by Brah, diasporas should be re-codified as heterogeneous mappings of cultural identities fusing with the self-representative categories typically defining the melting dominant discourse:

> Diasporas ought not to be theorised as transhistorical codifications of eternal migrations, or conceptualized as the embodiment of some transcendental diasporic consciousness … the term should be seen as conceptual mapping which defies the search for originary absolutes, or genuine and authentic manifestations of a stable, pre-given, unchanging identity; for pristine, pure customs and traditions or unsullied glorious pasts. (196).

Briefly, any single diasporic minority identities struggle to maintain their own defining histories that codify unique class, gender and ethnicity categories in an oppositional and relational binary dichotomy when clashing with representative majority discourses.

In terms of gender and ethnicity, Sara Suleri points out minority feminist discourses pursue to undermine discriminatory and marginalising categories not only within a particular community but also when clashing with a majority authority takes place, "until the participants in marginal discourses learn how best to critique the intellectual errors that inevitably accompany the provisional discursivity of the margin, the monolithic and untheorized identity of the center will always be on them" (757-58).

She goes on to explain that in order to disempower monolithic authorities—western feminist, patriarchal ethnicity powers as marginalising discourses—it is essential that the female subaltern speaks for herself in a heterogeneous discourse

of/for the female other.[4] In a similar vein, Keating (1998) states that these threshold identities should resist and articulate from within, deconstructing oppositional subjugating categories that define gender and ethnicity stereotyped models.[5] Thus, the heterogeneous female other should:

> Engage in what I call *tactical (re)naming*, or the construction of differentially situated subjectivities that deconstruct oppositional categories from within. … By disrupting the restrictive networks of classification that inscribe us as racialized, engendered subjects, there is an emergence of nonbinary models of subject formation, thus opening up psychic spaces where alterations (…) can occur (…) in order to resist self-reification and closure, the challenge has to be taken up every time a positioning occurs. (25).

Furthermore, she underscores that "we redefine the other as a part of ourselves by acknowledging our own otherness" (31). Lorde, in a like manner, proposes to re-define personal identity in non-dual terms, destabilising the binary oppositional boundaries of gender and ethnicity by "recognizing the other(s) within ourselves and, simultaneously, to recognize ourselves within the so-called others" (107) in a liminal/diaspora space, blurring consequently the seemingly clear-cut self/other division, i.e., enabling *tactical (re)naming*.

Sandoval shares this approach towards (de)constructing engendered and ethnicity-related subjectivities by expounding her theory of differential consciousness, based chiefly on Brah's and Bhabha's premise on the strategy mechanisms allowed in the liminal/diaspora spaces. She remarks thus, "Differential consciousness represents a new subjectivity, a political revision that denies any one ideology as the final answer, while instead positing a tactical

[4] "The subaltern classes refer fundamentally in Gramsci's words to any "low rank" person or group of people in a particular society suffering under hegemonic domination of a ruling elite class that denies them the basic rights of participation in the making of local history and culture as active individuals of the same nation … Gramsci's perspective was to reach the state of freedom through a "permanent" victory which necessarily guarantees a dismantling of the master/slave pattern. This dismantling is to be realized within Gramsci's theoretical framework, by releasing the subordinated consciousness of non-elite group from the cultural hegemony exercised by the ruling class" (Louai 5).

[5] Gayatri Chakravorty Spivak in "Can the Subaltern Speak?" reconsiders the concept of the subaltern proposed by Gramsci and applies it to the problems of gender, "and particularly Indian women during colonial times. She reflected on the status of Indian women relying on her analysis of a case of Sati women practices under the British colonial rule (Louai 7). Clearly the Sati woman loses her voice, as a subaltern, "The conflict between these two positions produced two different discourses with no possible solution; one postulates that, "white man [are] saving brown women from brown men," the other maintains that, "the woman actually wanted to die (Spivak 33).

subjectivity with the capacity to recenter depending upon the kinds of oppression to be confronted" (Sandoval 14).[6]

On balance, hybrid diasporic female subjectivities that constitute minority marginalised groups may articulate and resist, according to Minh-ha, thanks to, "the ability to perceive difference within, between, and among speaking subject(s), which means that I am not I, am within and without i. I/i can be I or i, you and me both involved. We … sometimes include(s), other times exclude(s) me. You and I are close, we intertwine" (90).

More specifically, concerning Morrison's narrative, Consolata and the matriarchal convent school, to some degree, symbolise a minority discourse that enunciates and opposes complete displacement. At the death of Mary Magna by 1970s, Consolata takes up the responsibility of raising the few orphan girls in the convent, Mavis, Gigi, Seneca and Pallas, becoming thus a more appropriate heterogeneous site for the reconciliation among subjectivities and a space for female realisation as little is made of racial/ethnicity purity and homogeneity, and gender distinctions.

The isolated threshold convent appears as a micro-cosmos that shelters a diversified female community transgressing exclusion and seclusion by the once all-empowered majority discourse. These new subjectivities are far more capable of acknowledging their otherness and recognising themselves in the self-representative authority.

In actual fact, they may conceive of the patriarch of the town and western gender and ethnicity canons as entities intertwining with their own in a liminal/diaspora space. Any form of separatism only reinforces differential oppositional cultures and the construction of universal fixed values estranging identities and discourses. In these terms, Widdoson points out that "separatism is not a solution—for blacks and whites *[men and women]*; … But Ruby *[and the Convent]*, immorally frozen in its own stasis (…) the town is ideal because it cannot change, and it cannot change because it is ideal" (329).

In addition to this, oppositional discourses are based on the sense of belonging to the community that displaces the diaspora women, i.e., of being identified as a natural hybrid female citizen in the target country. However,

[6] Keating (2013) summarises Sandoval's theory of differential consciousness as "differential consciousness is not oppositional in any conventional sense of the tern. Unlike oppositional forms of resistance, which rely on exclusionary mechanisms and dichotomous categories, differential consciousness represents a fluid, sometimes contradictory both/and approach. And yet, differential consciousness does not entirely always *reject* all conventional forms of opposition; rather, differential consciousness draws from binary oppositional modes selectively, in context-specific ways" (Keating, *Transformation* 109).

Consolata reveals that she still feels the burden of being an immigrant, abandoned, without legal rights to stay in the United States.

Morrison attempts at re-writing African American history from slavery abolition in the early second half of the nineteenth-century to the Declaration of Civil Rights in 1976—leading to the so-called Black Power and Black Feminist movements[7]—seen by the author as a second and third Reconstructions respectively, emulating in principle the Reconstruction Era of the United States in 1865.[8]

In theory, this third Reconstruction aims were to "do away with the invisibility black women experienced [by the white feminist and Black Power movements/discourses] and to meet the [real] needs of black women" (O'Brien 913). The writer attempts at speaking the unspoken and for the silenced, alluding to a reformed conception of female freedom by including primarily gender and ethnicity among the former categories of colour, creed and racism that took the form of exclusion and homogeneous misrepresentations of an underdeveloped woman.[9] Notwithstanding, by calling into question the real influence of these movements over dominant discourses, Morrison places Consolata, a black woman of the diaspora, in a liminal space that more often than not becomes a site made up of strongly fixed boundaries, however, which construct Manichean discourses.[10]

[7] Van Deburg shows an interesting survey study revealing that the term "Black Power", in general, was interpreted negatively by white and black people, connoting violence and riot, but "it [actually] did not speak of a vindictive desire to get Whitey by seizing control of the country's [United States] economic infrastructure. The ostensibly revolutionary rhetoric forwarded by Black Power advocates was designed to rouse the slumbering black masses, not to promote riots … Black Power was seen as a force promoting, not disturbing, racial peace" (19). It was, in fact, a liberation movement to claim freedom and equal civil rights for the black communities during the 1960s-1970s. Unfortunately, in view that the Black Power rhetoric silenced black women, a wave of black feminism emerged to counteract this lack of perspective.

[8] Peniel explains that "the African American who came [to towns such as Langston in Oklahoma Territory and Boley in Indian Territory] shared the general immigrationist view of the time: that to make a fresh start in owning land in the West was to lay claim to what seemed, after the Homestead Act of 1862, the American entitlement to liberty and prosperity" (83).

[9] Morrison reasserts her role as female writer in a male public sphere and criticises the negative influence of gender relations as portrayed by African American male writers. Her literary and gender relations criticism is clearly seen through the collision course between the Convent and Ruby, the all-black town.

[10] Janmohamed states that "Colonialist literature is an exploration and a representation of a world at the boundaries of 'civilization,' a world that has not (yet) been domesticated by European signification or codified in detail by its ideology. That world is therefore perceived as uncontrollable, chaotic, unattainable, and ultimately evil. Motivated by his desire to conquer and dominate, the imperialist configures the colonial realm as a confrontation based on differences in race, language, social customs, cultural values, and modes of production" (59).

To crown it all, Morrison and Consolata encourage the reader to reflect on the possibility of articulation and self-representation—as hybrid female citizens—for immigrant or diaspora women facing the reality of imaginary threshold discourses that build apparently impassable physical and imaginary border walls.

4. Conclusions

Toni Morrison in chapter seven "Consolata" alludes to the importance of articulating and continuing African cultures/subjectivities by linking to any form of Africanism, especially outlining female identity, through re-shaping the life of Consolata, an African American diaspora woman. Morrison as well narrates the discourse dramas of liminality and diaspora referencing to citizenship, gender and ethnicity issues and presenting a heterogeneous female community and minority discourse, the convent, in a differential consciousness, thus distinguishing from larger and virtually insurmountable male-dominated towns or countries either black or white, mirroring majority Manichean discourses. The liminal/diaspora space, nevertheless, brings both light and darkness to Consolata or "disconsolate". To quote Peniel's words in reference to Morrison's novel, from which "Consolata" is a wonderful example:

> *Paradise* imagines how the Utopian efforts of African Americans to construct spaces free of white racialized violence and discrimination intersected with the desire to own land and establish full American citizenship in the all-black towns in the West. It also delineates the excesses of nostalgia for a place "out of time" in the face of the failure of the Utopian project (85).

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THE PROBLEMS OF IDENTITY IN JEANETTE WINTERSON'S *WHY BE HAPPY WHEN YOU COULD BE NORMAL? ORANGES ARE NOT THE ONLY FRUIT* AND *THE PASSION*

Małgorzata Wronka

Universidad de Salamanca

Abstract

This paper investigates identity problems following the life of Jeanette Winterson presented in her autobiography *Why Be Happy When You Could Be Normal?* and the characters of her works *Oranges Are Not The Only Fruit* and *The Passion*. The article seeks answers mainly scrutinizing Freud's accounts of conflict theory, childhood experiences, the significance of unconsciousness, and drives of libido, which find their reflection in the social, gender, and sexual identity inadequacies presented by Winterson. The discussion centers on the issue of the true self and the attempt at (re)stabilizing the self-image, whose construction is hindered by both personal indeterminacy and conformity to the norms standardized by the orthodox society. Literary analysis of chosen examples aims at regulating whether there is a possibility of (re)defining one's own identity despite past influences.

Keywords: Jeanette Winterson, identity, psychoanalysis, *Why Be Happy When You Could Be Normal? Oranges Are Not The Only Fruit, The Passion*

Resumen

El objetivo del estudio es analizar la problemática de identidad en base a las experiencias de vida de Jeanette Winterson presentados en su autobiografía *Why Be Happy When You Could Be Normal?* y las protagonistas de su obras *Oranges Are Not The Only Fruit* y *The Passion* poniendo énfasis en la teoría del sicoanálisis de Freud. En líneas generales, una suma de factores, tanto internos como externos, tiene influencia en la formación de la personalidad y el "yo" del individuo, basado en la mayoría de los casos en las relaciones familiares y sociales. Finalmente, el análisis de las vivencias de Winterson y Villanelle así como la observación de sus relaciones interpersonales tienen como objetivo responder al interrogante de si es posible aislarse de la normatividad social impuesta y así encontrar una identidad propia.

Palabras clave: Jeanette Winterson, identidad, sicoanálisis, *Why Be Happy When You Could Be Normal?, Oranges Are Not The Only Fruit, The Passion*

In her novels Jeanette Winterson very often touches upon the concept of lost identity which is triggered by the author's own personal experience. As a lesbian and an adopted child, Winterson was struggling with antagonistic family members, a prejudiced society, and most importantly, with her own self, which tried to conform to imposed standards, on the one hand, and wanted to follow personal desires, on the other. The crisis of identity may be caused by social, religious or sexual reasons, which becomes clearly visible while investigating Winterson's works such as *Why Be Happy When You Could Be Normal?, Oranges Are Not The Only Fruit,* and *The Passion.* I have decided to choose those three books since, although they represent different literary genres – autobiography, Bildungsroman with semi-autobiographical elements and historical fiction, respectively – they coalesce to find the common denominator in the pursuit of one's own self. While *Why Be Happy When You Could Be Normal?* unveils facts about Winterson's actual psychological condition, her problems with self-acceptance and social rejection, *Oranges* is a bridge between cruel reality and a soothing fantasy. It can be said that *Oranges* was written to falsify reality and discard demons of the past. The novel both coincides with the author's autobiography and mitigates memories. *Why To Be Happy* and *Oranges* show the process of purification and disengagement from the personal traumas; the latter is a shy cry to notice the problem of minorities while the former, written after the years, is an explicit story about the life of an adopted homosexual person brought up in a conservative community. *The Passion*, although may seem to be disentangled from *Why To Be Happy* and *Oranges* by its form and genre, is strictly related to the subject of identity. Villanelle's difference caused by her webbed feet, her unidentified identity, a struggle for its recognition and the final regaining of it seems to be nothing else but the copy of Winterson's life, namely, the writer's otherness caused by the fact of being an adopted child, her unknown self, the battle for its understanding and its eventual discovery. It indicates that *The Passion* tells the same story as *Why To Be Happy* and *Oranges*, just "disguised" differently. To support this claim, Onega also sees Winterson "as constantly approaching the same subjects and ideas from different perspectives while trying everything to a single central vision" (Onega, *Jeanette* 223). What is more, she notices that appearing in *Oranges* words "I'm lying to you but I am also telling you the truth. Trust me" (Winterson, *Oranges* viii) resemble Villanelle's repeated phrase "I'm telling you stories. Trust me" (Winterson, *The Passion* 13). "The paradox both statements convey synthetizes Winterson's conviction that literature, and

specifically fantasy literature can be more truth-revealing than history" (Onega, *Telling Histories* 142). These three books, though superficially completely different, share what is the most important – the main plot based on uncertainty, search and recognition. It should be also noted that the author of this paper deliberately treats Winterson's fiction and non-fiction in similar terms in order to show the thin line between both of them, their dependence and interrelation as well as to present how strong was the influence of Winterson's personal experiences on the creation of *Oranges* and *The Passion*. The analysis of the aforementioned books will allow to look closer at the process of molding one's own identity in the conditions of constant disagreement between inner drives and external expectations.

The question of identity is an inseparable part of the human life. Since an individual cannot function properly in reality without knowing oneself, the process of discovering and molding one's own identity plays a crucial role in understanding "who am I?" Although many people do not have problems with defining their own identity, there is a great number of those who struggle to find the answer on the question above. In her works, Jeanette Winterson emphasizes the difficult process of search, acceptance, and reconciliation with oneself, which is very often preceded by an unequal fight with society, family, and internal conflicts. The author of this article draws attention to the complexity of the problem and presents the portrayal of identity as multiple, unconventional, and ambiguous. Winterson pronounces that the route for finding the real self is a long one and that "every mirror you look into is a magic mirror of a kind because you hope to see a deeper reflection of yourself" (Winterson, Adopted).

As one of the most prominent postmodernist authors, Winterson explores territories of controversy and the unknown, she crosses boundaries and transgresses the sacred. Her writings are fraught with various solutions, hybridities, and the multiplicity of identities, which merged together, create a maze of unexpected events, idiosyncrasies, and peculiarities. Although Winterson touches upon a wide range of topics and juggles with different notions such as magical realism, intertextuality, the grotesque or fragmentation, her main research area concerns the subject of gender, social, and sexual identity. Since the writer craves for equality, she triggers the discussion about tolerance and freedom of choice, which so often appears to be repressed by the prejudiced voice of society. It is well known that Winterson herself struggled in accepting her own identity, therefore, her books are steeped in truth and authenticity that seem to appeal more than any other social theories.

As the set of features which construct one's social, religious, gender or sexual preferences, identity can be understood as all the internal and external factors that

influence the level of individual's complacency, satisfaction, self-esteem, self-image as well as the feeling of affiliation. In order to fully comprehend human behavior, firstly, we have to analyse one's mental condition which acts as the background for all the foregoing and forthcoming actions. Freud's findings lend support to the claim that human actions are not driven by the conscious *I* but by unconsciousness hidden in the deepest layers of the brain; therefore, memories, experiences, and past events, which have been cumulated in the subconscious, have an enormous impact on the process of shaping one's own identity (Freud, Wstęp 188). This process may be compared to doing jigsaw puzzles where every piece has an influence on the creation of the final look of an individual. Thus, some critics have decided to examine the problem of human identity in the light of postmodern era – the period of time which "engages a double view, [where] sameness and difference, unity and rupture, filiation and revolt [go hand in hand]" (Hassan 3). Multiple perspectives of postmodernism demand looking at things multidimensionally, from different angles, from inside and outside; this practice allows to notice the human existence in a wider context. To quote Horrocks, who finds the connection between Freud's theories and postmodern ideas:

> there seem to be connections between depth psychology and certain postmodern ideas… There is … a sense of fragmentation and dissimulation in Freud's model of the psyche which seems sympathetic to postmodernism: the hypothesis of the unconscious suggests that we can never be sure about our motives. Freud also lays stress on the irrational and fantastic nature of our mental life: and this seems to match the postmodern emphasis on the representation of things rather than things themselves (4).

Also, Theodore Von Laue invokes identity in appealing for postmodern philosophy: "Only by looking at ourselves from the outside, … can we see how deeply enmeshed we are in the network of hidden factors that constitute our … identity. In that enlarged perspective we become aware that our actions are determined by an almost infinite number of forces beyond the range of our consciousness" (xvii). This look leads to another postmodernist theory which says that since a man is not a simple linear structure but the product of various and numerous experiences, his identity may also assume multidimensional forms. It must be noticed that Winterson conforms to the postulates of ontological dominant that accepts multiplicity of identities and questions "Which world is it? What is to be done in it? Which of my selves is to do it?" (McHale 8). As Makinen (52) notes in her own discussion, Winterson "demonstrates the multiplicity of selves within the postmodern fragmented identity", which may refer to some of her protagonists or directly to herself. Since the writer neither puts limits nor establishes

boundaries, she can accept self-plurality. Based on the ontological dominant, we may presume that, firstly, human identity is multifold and it can exist simultaneously in unrelated dimensions and, secondly, that various identities can blur, interweave, and overlap. Thus, to determine and establish one's own self is to discover the variety of possible identities and follow the one in conformity with personal convictions and feelings.

By presenting different faces of identity, Jeanette Winterson triggers the discussion about otherness, disparity, and inadequacy. As an adopted child, she knows best what it means to be excluded from society and search for one's own self; therefore, the writer decides to share her own experience and tell the story about gender, sexual, and social identity problems. Her autobiography *Why Be Happy When You Could Be Normal?* can be analysed in the light of psychoanalytical theories, which facilitate understanding of an identity creation. The first stage of molding the self-concerns the period of an early childhood; awareness of being "unwanted" engenders in a child the feeling of devastation, incongruity, and guilt as well as it causes the loss of identity (Freud, Poza 150). Rejection is the factor responsible for weakening the child's ego and it prohibits the proper functioning in the succeeding stages of life. Winterson's beliefs rest on the assumption that "[l]ove is not the problem. Adoption isn't a love problem; it is an identity issue. Who are you? Where are you from? Where do you belong?" (Winterson, "Adopted"). Winterson propounds the view that it is not the loss of love but rather the loss of identity that interferes in achieving emotional and personal stability. The sense of not belonging is not a temporary state but a long-lasting struggle to become somebody. Although the consciousness of the child may be dormant, his/her subconscious constantly acquires emotions and external stimuli, which are stored and, as Paweł Dybel implies, using Freud's concept of *Nachträglichkeit*, released with delay after many years from the moment of their emergence (36). In such circumstances, identity cannot be formed and it remains inchoate till the moment of *catharsis* (Breuer, Freud 21–48).[1] However, before it occurs, the child enters the stage of adolescent development with the sense of "an absence, a void, a question mark" (Winterson, *Why Be Happy*).

During the puberty period, juvenile identity disorders related to the rejection by biological parents and the fear of abandonment by the adoptive family become extended by one more factor, namely, sexuality. At that moment, the adolescent should reach the point where s/he recognizes his/her own sexual drives, needs, and desires and treats the body as a passage and integral part of identity. Nevertheless,

[1] The cathartic method is widely discussed as the case study of Anna O. in Breuer and Freud's *Studies on Hysteria*, pp. 21-48

at this point it is worth posing the question what if the juvenile "pervert[s] God's plan for normal sexual relationships?" (Winterson, *Why Be Happy*). As we may observe, and as Winterson does, the problem occurs in the traditional sexually oriented societies which oppose, or even reject, any kind of love that is different from heterosexuality. Only when Winterson realizes that it is a female body that attracts and fascinates her, does she generate tension between her desires and superego. Since lesbian love in orthodox communities is perceived as "perversity, inflection and possession by demons" (Front 110), Winterson endeavors to repudiate her sexual orientation, yet over time an ideal ego caves in to the pressure of libido. At this point, sexual identity is restricted by commonly accepted norms and values. Consequently, a conflict between the individual's motives and the expectations of the family and society takes place; this phenomenon is known as a conflict theory, which assumes that satisfying one's own vicious and immoral desires, like homosexual love, leads to numerous conflicts with the external world (Freud, Poza 174). The feeling of constant ambivalence and antithetic attitudes cause individual's needs to be suppressed and identity has no opportunity to be formed. Hence, years are needed for a person, who as a child was rejected by his/her family and later by society, to find his/her own true core. The best support for theories presented above are the words of Winterson, who in an interview promoting her autobiography, says that:

> [*Why Be Happy*] was a painful book but it was also an exhilarating book for me … [Some things] needed to be washed away so I had a cathartic effect which is different to a therapy effect. It wasn't a therapy but it was a kind of ending or at least a kind of culmination […] with the self after all these years. (Vintage Books, "Why Be Happy")

After many years of repressing the real self, Winterson became ready to accept her life, reconcile with the past and tell the story of who she really is. Before that, in search of her own identity, she was creating fictional characters who embodied her concerns, doubts and needs.

As a writer, Winterson has the possibility of breaking free from the oppressive reality by escapism into the world of fantasy. Her first book *Oranges Are Not The Only Fruit* should not be read only as a fiction but rather as "a fiction masquerading as a memoir" (Onega, *Jeanette* 18), a vent for author's past experiences and her suppressed desires. The book, considered as a semi-autobiographical, is a conscious act to overcome one's own weaknesses and fears. As the writer confesses, creating *Oranges* was like creating her own self, her identity, and personality: "I didn't realize that if you invented yourself, everybody would think that the book was autobiographical ... I was inventing myself when I wrote *Oranges*. I was remaking myself. It was a conscious act, a creative act"

(Picardie, qtd. in Asensio Aróstegui 4). Through the process of writing, Winterson cuts herself off from the self and socially imposed norms and allows for the release from the emotional subjugation and constant tension concerning her incompatibility, firstly, as an adopted child and later as a homosexual person in a homogenous society. In *Oranges* she writes the story of her own life which is shrewdly hidden behind the fairy tales and imaginary worlds. Winterson creates a protagonist who seems to be her *alter ego* – a girl not only carries the same name as the writer but also she "must negotiate both the external and internal worlds by banging first the wall and then her own chest, as seminal for ... the emerging self. Walls and pollution are metaphorically associated with the external, cultural world, the cultural expectations and gender stereotypes of both family and society as a whole" (Makinen 47). As presented in *Oranges*, Evangelical society and especially a mother, or actually it should be said mothers, had the greatest influence on molding the character, attitudes and beliefs of young Jeanette. Firstly, an abandonment by Jeanette's biological mother caused in the girl the feeling of guilt, rejection and generated the question "why has it happened to me?" With the loss of biological parents, the protagonist becomes cut off from her origin and history and consequently she loses the part of her identity. Secondly, she has to face exaggerated expectations and religious devotion of her adoptive mother. For a long time, the fear of being rejected also by Mrs. Winterson does not allow Jeanette for the admission of her homosexuality. She is forced to suppress her own desires in order not to be completely alienated and isolated from the closest society (Freud, *Poza* 150). Nevertheless, the protagonist is not able to deal with the love to another woman and since she cannot get any support from her conservative mother, she hopefully turns to fairy tales to find their existential truths. Makinen continues that:

> the mother is the child's defining experience of culture, one the child often needs to challenge, though mothers can be either oppressive or liberatory. The [adoptive] mother in *Oranges Are Not the Only Fruit* is the former, as the intertextual references cast her as first Abraham, dedicating the child to God ... The search for the self is elaborated by creating one's own variant narratives via fairy tales, Arthurian myth the fantasy orange demon. The fairy tale of the prince's search for an ideal woman, in 'Leviticus', dramatises Jeanette's own crisis in being unable to live up to her Evangelical community's expectations and the need to find her own answer to the balance between external and internal, within her own hands (47-48).

It seems that not only the protagonist of *Oranges* is looking for "the balance between external and internal" but also Jeanette Winterson, through the creation

of the book, tries to find the answer of who is she. As examined by Freud, every piece of writing becomes a mirror reflection of the author's secrets and desires, which till that moment were hidden in unconsciousness; now, poured on the paper in the form of words, they have a cathartic effect and restore the writer's lost identity (Freud, *Creative*). Winterson admits that "the creation of *Oranges* was not an experiment, or a whim, it was a downstream force by a high wind. It was as though the book was already written" (Winterson, *Oranges* xii). When analyzing this statement, we may assume that the plot of the story is the echo of Winterson's personal doubts and anxieties, which have never been revealed due to the feeling of incongruence between her own perception of identity and the expectations of her community. The opportunity to challenge reality by telling her story, which for an uninitiated reader is nothing more than a mere fiction, from the perspective of an unwanted child and a lesbian, allowed Winterson not only to discover her real self but also to accept it.

After writing *Oranges*, Winterson continues scrutinizing the area of personal identity and, more precisely, interrogating stereotypical approaches towards the female body and gender roles. Identity discourse is interwoven in her other work *The Passion*, which re-establishes and re-defines the portrayal of women. Although the principal theme employed in *The Passion* is love, it is the multiplicity of Villanelle's identities that will be the subject of consideration in this passage. It should be remembered, though, that notions of love and identity are closely related and there is an impossibility of analyzing one of them without touching upon another. As Front suggests, the quest for love symbolizes the pursuit of one's own identity which, because of its spiral and heterogeneous character, turns into a long-lasting journey:

> It is only in the process of those explorations that the characters gain self-knowledge and realize the multi-facetedness of their selves to have a liberating potential of trying out various scenarios. As the need and wish for wholeness is rooted in every human being, Winterson's protagonists attempt to find it through love and art (11–12).

The "multi-facetedness" of selves mentioned by Front finds its perfect reflection in the figure of Villanelle who, depending on the present situation, juggles with her identities and changes her physical appearance by donning various masks. "Her body crosses over the boundaries of binary opposites, too, her identity being fickle for it is a conflation of a man and a woman, a human and animal, and the double identification is encoded in her body and sexual orientation" (Front 103). Although born a girl, Villanelle is marked by webbed feet assigned only to Venetian boatmen. This distinctive feature, which may be treated as the freak of nature, is of both social and political overtone; since webbed

feet are only a masculine attribute, they can be considered as the symbol of phallus and power (Asensio Arostegui 7–18). Thus, Villanelle reaches beyond categories of physicality and sex. Duality diffuses the whole figure of Villanelle, her corporality, gender, sexual identity, and even her name, which introduces chaos and confusion because of its French origin: "[y]ou are a Venetian, but you wear your name as a disguise" (Winterson, *The Passion* 54). Especially significant for our examination is the fact that with the change of physical appearance, Villanelle "gains ... the power to choose gender" (Front 103). She has two faces and two identities which allow for creating illusions about her real self. Villanelle shrewdly changes her costumes and dons various masks since, as she says, "dressing as a boy is part of the game" (Winterson, *The Passion* 54). Her dresses act as a camouflage and protection while her body determines contradictions and dichotomies, which merged together, create an androgynous, hermaphroditic, and bisexual unity. The duality of Villanelle's nature re-shapes her identity that is immersed in-between femininity and masculinity. Disguised as a boy, she has numerous affairs both with men, who are enchanted by the voluptuous particle of Villanelle's delicacy, and with women who are attracted by her mysteriousness. Divided into pieces, the life of the Venetian girl runs its course between multiple temporalities and parallel poles of posing and candour, love and desire, homo- and heterosexuality. Although Villanelle seems to find pleasure in teasing Casino guests captivated by her charm, she finally has to come to decision which of her multifold lives she intends to follow and which of her selves is the real one.

> I looked at my palms trying to see the other life, the parallel life. The point at which my selves broke away and one married a fat man and one stayed here, in this elegant house … Perhaps our lives spread out around us like a fan and we can only know one life, but by mistake sense others … Sometimes, drinking coffee with friends or walking alone by the too salt sea, I have caught myself at that other life, touched it, seen it to be as real as my own … Perhaps I would never have sensed other lives of mine, having no need of them. (Winterson, *The Passion* 144)

The girl endeavours to find her identity that is lost in the piles of garments, maze of masks, fake faces, and painted smiles: "And what was myself? Was this breeches and boots self any less real than my garters?" (Winterson, *The Passion* 65–66). At the end of *The Passion*, the character is mature enough to establish her own identity and to stop dissimulating: "I don't dress up any more. No borrowed uniforms. Only occasionally do I feel the touch of that other life, the one in the shadows where I do not choose to live" (Winterson, *The Passion* 150). It illustrates that the character took control over her own life and eradicated from it the simulacra. Considering the array of Villanelle's personalities, we might have

assumed that the protagonist cannot be saved from disintegration of identity; however, surprisingly, Villanelle's identity becomes reshuffled like a pack of cards to finally find its core. As it has been mentioned at the beginning of the article, the situation of Villanelle is not completely detached from the one of Jeanette Winterson or the protagonist of *Oranges*. Although women's superficial life stories differ, their goal is the same – all three of them crave to find their true selves. They are misfits with undefined life histories and inchoate identities, however, they start to search, interrogate and make decisions which finally allow them to answer the question of who they really are.

This paper has sought to examine the creation of one's own identity on the grounds of Jeanette Winterson's memoirs from childhood and her experiences as a homosexual person with references to Freud's theories, Winterson's semi-autobiography *Oranges Are Not The Only Fruit* and her multidimensional novel *The Passion*. The feeling of incongruity has its roots in the family relationships, which constitute the child's own impression about himself/herself and provoke either complacency or a self-destructive trajectory of thoughts. What is more, sexual heterodoxy generates tensions between inner drives of an individual and steeped in tradition societal expectations, which encumber identity development. It must be noticed that amalgamation of social exclusion and gender inadequacy, as in the case of Winterson and her fictional characters, results in mental disorders and a tedious struggle with oneself:

> We know from 100 years of psychoanalytic investigation that an early trauma, often buried or unavailable to consciousness, is the motif that plays through our lives. We meet it again and again in different disguises. We are wounded again in the same place. This doesn't turn us into victims. Rather, we are people in search of a transformation of the real (Winterson, "In Praise").

As mentioned by Winterson, alternation and re-writing of reality releases the repressed *id* and initiates identity creation. One may conclude that the conflict between antithetical selves may be obviated by the reconciliation with the past and the transgression of social boundaries. Both Winterson, the protagonist of *Oranges* and Villanelle close the previous chapter, don the new face and, by rolling the dice, they play, they lose, and finally they win their self-identities.

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NOTES FOR CONTRIBUTORS

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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

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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.

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Edited book

López-Peláez, Jesús. Ed. *Strangers in Early Modern English Texts*. Frankfurt: Peter Lang, 2011.

Chapter in an edited book:

Kavanagh, James H. "Shakespeare in Ideology." *Alternative Shakespeares*. 1985. 2nd ed. Ed. John Drakakis. London: Routledge, 2002. 147–69.

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.

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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>.

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