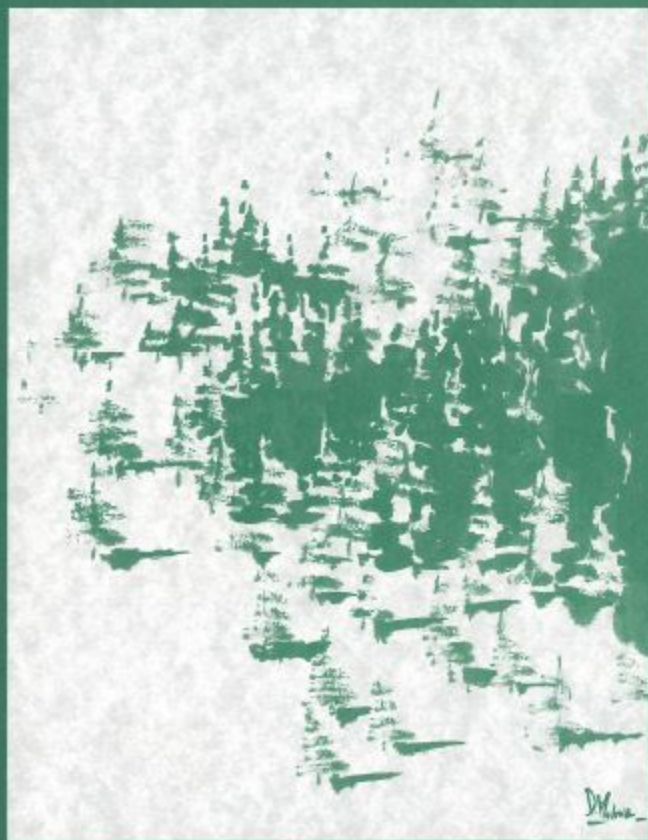


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**AN ENGLISH POETIC RHAPSODIC VISION OF THE SPANISH CIVIL
WAR: ROY CAMPBELL'S POETIC OEUVRE**

**UNA VISIÓN POÉTICO-RAPSÓDICA DE LA GUERRA CIVIL ESPAÑOLA:
LA OBRA POÉTICA DE ROY CAMPBELL**

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Abstract

This article revisits and re-examines Roy Campbell's poems inspired by the Spanish Civil War: *Flowering Rifle*, *Talking Bronco* and "A Letter from the San Mateo Front". The studies carried out by Esteban Pujals (1959), Stephen Spender (1980) and Bernd Dietz (1985) reflect the scarcity of research about Campbell's warlike poems. This article aims to develop a better understanding of Campbell's war images and literary references to the Spanish conflict, by analysing them in the light of the poet's own political ideology. Campbell presents a paean to the 'Nationalist' leadership and this exaggerated idealising of the rebels and their deeds contrasts with the way he denigrates those in favour of the Republic. The article concludes that this exaggerated feat transforms most of these poetic works into quasi-Manichaean pamphlets resembling more a morality play than a work of modern literature.

Keywords: Roy Campbell; Spanish Civil War; war literature; war poetry; literature of the thirties.

Resumen

En este artículo, se revisa y examina la poesía de Roy Campbell inspirada en la Guerra Civil española: *Flowering Rifle*, *Talking Bronco* and "A Letter from the San Mateo Front". Los estudios llevados a cabo por Esteban Pujals (1959), Stephen Spender (1980) y Bernd Dietz (1985) reflejan la escasez investigadora que existe sobre los poemas bélicos de Campbell. Este trabajo ofrece un entendimiento más certero y fiel de las imágenes bélicas y las referencias literarias de este conflicto, empleadas por Campbell, teniendo en cuenta la perspectiva ideológica del poeta. Campbell presenta un peán al liderazgo 'Nacional' y esta representación exacerbada se opone al nivel de degradación que sufren quienes

están a favor de la República. Algunas de las conclusiones que se extraen son que la mayor parte de sus versos se transforman en un panfleto cuasi-maniqueo semejante a una dramatización de tipo doctrinal o a una alegoría medieval.

Palabras clave: Roy Campbell; Guerra Civil española; literatura de guerra; poesía inglesa; literatura de los 30.

1. Introduction

Recent and growing interest in preserving or reviving the historical memory of events surrounding the Spanish Civil War mainly focuses for obvious reasons on the combatants and victims in the country itself. It nevertheless also inevitably involves the foreign volunteers who fought in the International Brigades, especially those who lost their lives in the conflict. What is more, this interest has broadened, and has extended to those who, from the rear guard and from other countries, fought with some very different weapons, such as literature, journalism, film, photography, painting and even poster design, to support the democracy they saw under threat in Spain. Strong evidence of this renewed attention to the subject matter of the Civil War can be found in the recent proliferation of publications on the Brigades and on the literary works inspired by the war (Celada and Pastor). In fact, there has been, on the one hand, an increase in monographs and essays whose central theme has been the political role of the Brigades or the strictly military significance of the acts of war in which Brigade members took part, not to mention the many conferences and meetings to which surviving veterans have often contributed (Álvarez and López). On the other hand, there have been studies on the literature which emerged from the period, not only in Spain but especially elsewhere, as a result of the ideological commitment to this attack on the Republic (Cunningham; Díez).

An enormous body of dedicated literature emerged in the main Western countries, and more specifically in English-speaking ones, in the wake of the military uprising against the legitimate government of the Republic. The Spanish translations of this literature published so far, as well as the articles and monographs produced and distributed in the last few years, have provided ample information on the passion and fervour with which the events of this war were followed beyond Spain. Artists and intellectuals are well known to have been committed almost exclusively to the Republican cause, as many of them saw in the military coup against democratic legitimacy a prelude to and even the first battle in the war which would soon deliver the free West from Nazi totalitarianism. Nevertheless, there were also intellectual and literary voices which, from the start,

took the side of the insurgent cause. Needless to say, disregarding these latter writers would fail to do justice to this unique page in English-language writing dedicated to the fight in Spain. These authors include Roy Campbell, as his voice is, beyond all doubt, the strongest and frankly also the most strident. However, this author, who was so connected with all things Spanish and the culture of Spain, where he had lived before the outbreak of war, remains one of the least known of these writers. According to Esteban Pujals, “[in] 1933 Roy Campbell first comes into contact with Spain, [when h]e first appears in Barcelona, then at the beginning of 1935 he can be found in Altea (Alicante) with his family, [and i]n June of the same year he can be found in Toledo, in Cisneros Street, opposite the cathedral” (19-21; my translation).

Admittedly, this silence which has surrounded Campbell has much to do with his ideological disposition and political choices. From the mid-1930s, both his in-built rejection of liberalism and his frequently uncompromising religious fundamentalism were not just well-known but also rejected in intellectual circles in Britain. However, the enthusiasm with which he would defend the rebellion against the Republican state by the army headed by Franco is not surprising, if we add to his ideological predisposition an event the author experienced at very close hand in Toledo in 1936. This involved the murder of some of his friends, Carmelite friars in the city, by a group of unrestrained extremists. In fact, along with the murder of a significant number of clergymen, monks, nuns and even some bishops, and with the burning or destruction of many churches and monasteries, this massacre may contain the seed for the intensification of language in many of his verses.

In turn, this very lack of proportion in his expression may have contributed to his being forgotten, as his vitriol against the enemy often exceeds the self-imposed limits of Franco’s propaganda itself. This seems to have been the fate of this maligned poet, condemned to be forgotten and ostracised not only by democrats but also by Franco’s followers, as well as by most of the English-speaking writers of his generation who were unequivocal in their commitment to the Spanish Republic. This study proposes a review of some of the comments or ideas proposed by Esteban Pujals (1959), Stephen Spender (1980) and Bernd Dietz (1985) upon Roy Campbell’s literary value. With it, this article aims to develop a better understanding of Campbell’s war images and literary references to the Spanish conflict, by analysing them in the light of the poet’s own political ideology.

2. Roy Campbell's Poetic Imagery

2.1. Against intellectuals and the Bloomsbury circle

Writers and artists, and especially any of their works written to defend democratic ideals, were one of the first targets for Campbell's darts in his works *Flowering Rifle* (*Flowering*), *Talking Bronco* (*Talking*) and "A Letter from the San Mateo Front" ("Letter"). *Flowering Rifle* was first published in 1939; Campbell started writing *Talking Bronco* in 1945 and this poetry collection was eventually published in 1946; and "A Letter from the San Mateo Front" (or "The Letter from the San Mateo Front", as is also glossed) was finished between the years 1939 and 1941, and included in one of Campbell's poetry collections. In these intellectuals and creative minds, the South African author seems to see the root of all evil, and on a number of occasions awkwardly reduces them all in his imagination to "ghosts of the left", the "left of the salons", and especially a "salon" in Bloomsbury, which annoys him most of all. He effectively sees the Bloomsbury circle as a pack of drones:

He rides superb across the open grave
That gapes to swallow the rejected drones,
And there while they await the final chill,
Like Bloomsburies, perhaps, in envious need
They'll sit and patronize the Victor's deed
Or, as the English poets, stay forlorn
And curse their evil fortune to be born— (*Flowering* 1370-76)¹

Campbell sees in them little more than a very *sui generis* clique of inepts, who defend, or say they defend the workers "by decree", though of all those who become involved in the conflict either personally or through their art, he himself is "the only Worker", as he reminds us in "A Letter from the San Mateo Front":

To wish (quite rightly) they had not been born
Since of the English poets on your shelf
The only sort of 'Worker' is myself. ("Letter" 207-09)

To him, they seem the perfect synthesis of communism and capitalism, both of which ideologies are equally rejected in Campbell's perspective. He also portrays this with conspicuously cutting sarcasm and bizarre imagery in "A Letter from the San Mateo Front", as follows:

¹ All quotes and references used in the current article from *Flowering Rifle*, *Talking Bronco* and "A Letter from the San Mateo Front" are taken from the 1957 *Collected Poems* (Campbell). They will be referenced by indicating the lines.

As doomed anachronisms, Sire and Son,
 Capitalist and communist make one,
 The scrawny offspring and the bloated sire
 Sentenced by nature to the same hot fire. ("Letter" 44-47)

In short, the mildest adjectives and epithets Campbell ascribes to his peers in the literary world are "reds", "gangsters", "smug" and "charaders", which can be seen condensed into this significant representation in the same poem:

So in red Bloomsbury the two are tied
 gangsters to be taken for a ride
 Smug rebels to Society, the tame
 Charaders in a dreary parlour game,
 Where breaking crockery gives a lawless thrill
 And Buffaloes each smug suburban Bill. ("Letter" 48-53)

However, these are not the only adjectives he assigns to the British writers who sympathise with the Republic, whether they belong to the Bloomsbury elite, the Oxford group or are more or less independent. As he illustrates in another poem, *Talking Bronco*, this is because they all seem to him to be true "pimps", capable of prostituting a writer's most precious gift, the word:

... when the mealy mouths are heard
 Of those who prostitute the word
 And in the rearguard pimp for hire,
 It's time to imitate the bird
 Who preens his chevrons under fire! (*Talking* 112-16)

Campbell considers the ringleaders to be the main protagonists in the Oxford group, Auden and Spender, because of their radical commitment to the democratic government of Spain. He sees them and their many disciples and followers as distorting the truth, and placing their pen at the service of the enemies of what he considers the "true Spain":

Daring the rage of all who vainly think
 Against a Nation to uphold a Stink,
 In the fat snuggery of Auden, Spender,
 And others of the selfsame breed and gender,
 Who hold by guile the fort of English letters
 Against the final triumph of their betters,
 Muzzle the truth, and keep the Muse in fetters
 While our own hoary sages with white hairs
 Must cringe to them, like waiters on the stairs. (*Flowering* 155-63)

In other words, for Campbell, the enemies of the “real Spain” are a hotchpotch of militants from the different factions constituting communism: socialism, anarchism, and the democratic right and centre, between whom he makes no distinction. For example, in *Flowering Rifle*, he has no trouble lumping together writers as far removed from communist thinking as Virginia Woolf, Ralph Bates—who, like Campbell, got to know Spain prior to the war—, and Ernest Hemingway, who simply defends Spanish democracy, with no particular sympathy for any political affiliation:

Knowing these things how could I entertain
 The Charlies’ Meeting Bates mistook for Spain,
 Whose false experience of the land must yield
 To mine both in the letters as the field:
 Or take like Hemingway for ‘Spanish Earth’. (*Flowering* 412-16)

The “anarchists and borderline anarchists” come off worst of all, as Campbell seems to consider anarchism to be the epitome of Republican ideology, encoding it as crime, destruction and death. For him, the Herbert Reads and Aldous Huxleys, whom he considers “... ever in the cause of the Hyena” (*Flowering* 635), constitute “[a] sort of “Rabid Canine Friends Society” (*Flowering* 637). His objection to their attitude is as disproportionate as it is bitter:

O world gone imbecile! each way one looks
 Humanitarians slobbering over crooks!
 Each skull a box of worms before its time,
 To fish for bloaters of subhuman crime
 Prawning for larvæ where the mildews bloom!
 These in their lives, as in their prose and verse,
 Anticipate the coffin and the hearse ... (*Flowering* 623-30)

2.2. A paean to Franco

The increasing number of insults the South African poet hurls at his fellow writers is distressingly consistent with his unrestrained description of those who fight on the side of the Republic. In his Manichaean view of the world, the level of smears and insults is inversely proportional to the praise he lavishes on the nationalist side and its leaders. In this sense, just like the right-wing ‘ultramontanist’ activists and sympathisers of the 1930s, Campbell eulogises the leader as much, if not more than, the ideology. In this case, with the compliments he pays Franco, the adjectives he assigns to him, and the metaphors, analogies and imagery he uses in general to describe the “chieftain” and his “feats”, this writer sets himself up as one of the pioneers of the monotonous propaganda which will not cease until the

death of the dictator. In Campbell's text, this early cult of personality begins with a series of references and exaggerated analogies, which transform Franco and his closest and most loyal collaborators not only into heroes of epic dimensions but even into a class of anointed ones sent by God to redeem the country. In this way, the discreet, even secret flight in which an unknown English pilot carries Franco in a hired plane from the Canary Islands to Morocco, is transformed, in Campbell's overactive imagination, into the exaggerated feat he describes in the following lines from *Flowering Rifle*:

And Franco bade the epic years begin,
 Flying unarmed to dare the fiery zone
 And shouldering the Impossible alone,
 To lift three fallen centuries from the slime
 Where they had bogged the ebb and flow of time,
 Which is no one-way stream as we mischart,
 But circulates, like blood, the solar heart,
 And when the artery's stopped, to sap the vein,
 The sword must slice the ligature in twain. (*Flowering* 520-28)

When he idealises the bravery and power of the "chieftain" a few lines later, this is equally overstated. Specifically, in referring to Franco's apparent gallantry, he says:

It was not shirking danger saved his skin,
 But that he flew so boldly in her face
 It jerked her Phrygian Nightcap out of place:
 For with a buffet as he brushed her by,
 And zoomed from Teneriffe into the sky,
 It jerked the aim and force from her eye. (*Flowering* 536-41)

This cult of the leader is a constant feature of his war poems, and in "A Letter from the San Mateo Front", he identifies Franco with the uprising to such an extent that they become one and the same: "And well may they beware: far from her chain/A 'Southern Gesture' liberated Spain" ("Letter", 1010-11). Campbell identifies this "liberating" force from the south so much with Franco, and Franco, in turn, with this "liberating" force, that he seeks to reassure himself in a footnote that the cause and its "chieftain" are inseparable: "A literal fact, Franco flew from exile at Teneriffe" ("Letter" 1011).

This idealisation reaches its height when he elevates Franco's uprising to the status of divine plan or crusade. However, Campbell takes the concept of 'crusade' way beyond what Franco's propaganda machine would do during the war and post-war period. He therefore not only has no problem seeing the nationalist

fighters as ‘apostles’ and ‘disciples’, and the fallen as ‘martyrs’, he also assigns right-wing politicians and the military leaders of the coup the role of messiah or redeemer, going so far as to identify them with Jesus Christ himself.²

2.3. Against the defenders of democratic legitimacy

This almost hagiographic catalogue of exemplary deeds, and even ‘miracle-working’, by the forerunners or leading lights of the uprising, clearly only the fruit of ‘Campbellian’ madness, is juxtaposed against the demeaning imagery with which this author’s poetry depicts those who remain loyal to the Republic. Firstly, in the way he represents them in his poetry, the political leaders of the Republic do not have this spirit of rigour and self-sacrifice, nor do their military leaders possess the heroic bravery and commitment to the cause that we have seen in the ‘nationalists’. It will therefore first be useful to look at a few examples of how Campbell portrays Indalecio Prieto—one of the well-known leaders of the Spanish Socialist Workers’s Party (PSOE), minister between 1931 and 1933, and between 1936 and 1938, and the president of the party between 1948 and 1951—highlighting his so-called “lies” and his ‘views on money’:

For though with lies your hearing they belabour
Theirs is the Capital as ours the Labour—
As fat Prieto boasted with a grin
‘The Rights are penniless, and cannot win.’ (“Letter” 70-3)

Secondly, the poet wishes to convey a contrast to the reader between the generals on the nationalist side, who fall in the line of duty, and the commanders of the “Red” army who, in his opinion, up and flee to Valencia in order to escape to Italy:

Then five of our first leaders that were six
Rushed forth to seize a bridgehead on the Styx,
On duty killed, or that they scorned to fly
When for their blood was raised the wolfish cry
(Unlike the Red chiefs, who scuttle to Valencia—
And after to Genoa—peradventure!). (*Flowering* 529-34)

It therefore seems that the vehemence, the absurdity and the hyperbole in Campbell’s language reach their zenith when they refer to ‘the others’, meaning the defenders of democratic legitimacy. In this way, the poem generates a

² This detailed, well-documented and acknowledged study on Campbell’s Spanish Civil War poems, and his role in the war, constitutes one of the chapters in Bernd Dietz’s book, *The Impact of the Spanish Civil War on English Poetry: 1936-1939*. See pages 388-407 for the use of religion in these poems, and the way Campbell compares his verses with real history in general.

reductionist, Manichaeic dialectic which robs the imagery of any credible or convincing reference point. This dialectic reduces the poem to a kind of puppet-like horse-trading in which the elements in the trade-off, the combatants, are on the one hand a line-up of 'saints' whose miracles and exemplary lives are merely a figment of Campbell's imagination, and on the other, are subjected to a stream of smears and insults, an embryonic form of the rhetoric which would become so beloved of Franco and the regime established after his victory.

Whereas the text culminates in this ever-increasing praise for the rebels of the coup by identifying them with the divinity himself, it descends to the depths of degradation in denying that the opposing side is even human, portraying them as little more than animals. In this way, a group of Ainu volunteers, whose only crime is to belong to one of Japan's native minorities, is transformed in his poem into "[the] fauna of the steppes" (*Flowering* 847). He also calls the five hundred Senegalese who are fighting with the International Brigades "fauna" and "quadrumanes". In terms of the latter, Campbell shows signs of such abject xenophobic sentiment that it is not only incompatible with his own Catholic fervour he displays, it also insults anyone who entertains it. To be specific, he calls them mercenary "... tailless apes from Senegal", and adds that they are "... troops recruited from the tops of trees/From the less agile of the Chimpanzees" (*Flowering* 825-26). In contrast, when it comes to other Africans such as the North Africans who fought on his own side, he rushes to justify their presence in that "they proclaim the Brotherhood of Man" (*Flowering* 801). Campbell not only transforms some Africans into beasts, he also considers Spanish anarchists to be "Hyenas" (*Flowering* 635).

When the Republican fighters are not being robbed of their status as human beings, the author attaches a wide-ranging series of labels to them from "sub-men" (*Flowering* 822) to cruel savages or murderers, and even "Jews". These latter 'compliments' would seem to support the link some see between Nazism and Nietzsche's idea of the 'superman', even if in this case, by the good graces of the 'chieftain', the inferior race does not apply to the African troops Franco took to the Peninsula. In this way, Campbell tells the reader, for example, that it was a much nobler choice on the part of the Moroccans to opt for Franco than to enter into a partnership with the Republic or with "sub-men": "Rather to help the rightful heirs of Man/Than rule with sub-men on an equal plan" (*Flowering* 821-22). The Jews, in contrast, suffer a quite different fate in his poems, but only because, in his mindless reductionism, he sees them as belonging to the other side: "That moors should fight for us, small wonder, too, /Since on their side the Reds have got the Jew—" (*Flowering* 814-15).

In his labelling of this community somewhere between bestialised and degraded to the point of being sub-human, lies his untamed, criminal violence, just as he lumps together the broad spectrum of republicans. It will be useful to consider a few very representative examples of how this violence manifests itself, invariably in symbols which speak of communism, or in circles and groups of intellectuals or workers with clear humanitarian or progressive leanings.

The first involves the metaphor he assigns to “the Adversary”, the Russian or embodiment of the ‘reds’, those who defend outside interests, as opposed to “He of Spain”, the nationalist: “Go Hammer him according to your plan/And geld him with a Sickle if you can!” (*Flowering* 60-70). In the other example, as noted above, those championing progressive-leaning societies and brotherhoods are responsible for the greatest excesses:

For never yet was loafing such a passion
Or murder, rape, and arson so in fashion
As where conjoined in Brotherhood of ‘Labour’
Humanitarian Progress loves its Neighbour. (*Flowering* 197-200)

To the class of “the others”, that hive of “reds”, “idlers” and “murderers” who do not deserve to be called “real men”, Campbell adds those he considers the most undesirable beings in society, leaving in no doubt at any time that “his people”, the “nationalists”, are not like that. Firstly, making use once again of his rather convenient, stilted parallels between the recent history of Spain and Sacred History, the attitude of those on the left, just like the behaviour of the thief in the same position alongside Christ on the cross, is reduced to an irrational snarl that cannot free it from damnation. In contrast, the attitude of the one on God’s right hand, which Campbell sees as personifying his reactionary right, is one of valiant, joyful suffering, an attitude with echoes of martyrdom:

But the Good Thief was hammered to the Right
And bore the nails with valour and delight,
Unlike the snarling Comrade on the Left
Whose dole and rights all other thoughts bereft. (*Flowering* 1127-30)

Moreover, the men and women of the Republic are a collection of “good-for-nothings”, a “real sore” on the country:

Let these ...
Since loafing communists, the country’s sore,
Had made such health impossible before. (*Flowering* 509-14)

This is why they sow ruin and shortages far and wide:

Never before by earthquake, fire or tide
Were bankruptcy or famine spread so wide
As by this all-reforming modern State. (*Flowering* 222-24)

In contrast to these people, “we”, says Campbell of his own side, far from destroying, “create and produce”:

While we, worse-handicapped, without a dime,
Fought and created in the teeth of time,
Who had no programme, years before prepared,
But had to snatch the moment as it flared.
With our spare hand (which they reserve for plunder)
Fixed to the Plough, and in our Right, the thunder. (*Flowering* 228-33)

The ineffectiveness of these “drones” (*Flowering* 1371) of the left is only suspended when they are committing all types of crime, because they are very effective in their determination to kill innocent people. Compared to “us”, says Campbell, contradicting any figures or statistics furnished by history, they cause ten times as many deaths in the conflict:

Who slaughter ten times more, their love to press,
Than we for anger, vengeance, or redress,
No less when on each other’s necks they fall
And then they are most ‘comradely’ of all. (*Flowering* 205-08)

Thus, Campbell makes a clear distinction in how he represents the two opposing sides, from which they cannot even escape when they die. The author maintains this difference, as shown above, while they are alive and fighting. On the one hand, the extremes of this contrast consist of the ‘animal’ status to which Campbell reduces the defenders of the Republic, and on the other, his constant reminder that those on his own side are “men”. As a corollary to this, he presents virility as a supreme virtue.

3. Concluding remarks

The first thing that springs to mind in reading these poems by Campbell is something which makes him radically different from the other British writers who turn their literary attention to the causes and events of the Civil War in Spain. This substantial difference is not so much determined by the fact that he fully identifies with the rebels, as by his making a formal and completely different choice in terms of style. To put this in a nutshell, Campbell does not seem to feel at ease with the patterns of realism or naturalism of earlier eras chosen by these other authors of

his generation. There can be little doubt that he is much more attracted by the decidedly experimental modernist tendencies of the previous generation. The formal approach of T.S. Eliot, with whom he struck up a friendship,³ interested him more than the outmoded models. In fact, in order to reflect his rich personal experience of the war in a suitable poetic framework, Campbell seeks a literary structure or reference of a higher order, which will guarantee the harmony of the whole and reinforce his artistic coherence and lasting significance. He requires a structure which weaves together elements from such disparate sources as Sacred History (particularly the figure of the prophet and the Old Testament god of the army, but also the Redeeming Lamb of the Gospel), sun deities such as Mithras, and the harvest ritual. In short, it needs to be a type of artistic macro-structure capable of bringing unity and coherence to the multiple aspects of an experience as profound and complex as he lived through in Spain during those years. Something not too different from what Stephen Spender calls “unity of design” (441) and which he fails to find in this poem, or that “most universal and perennial valour” (66) which Pujals also finds lacking in these works of Campbell’s in an exhaustive study on the poet.

It is clear that the author fails to embed his rich personal experience or his own view of the war in these references, which might otherwise have been capable of bestowing lasting resonance on these historical events. In consequence, it is also clear that he fails to integrate his rich language, distinguished by its lexical exuberance and even a certain syntactic versatility, into a harmonious whole. Thus far, it is not difficult to agree with both Spender’s and Pujals’s assessments of the merit of Campbell’s poems. However, if the reasons these two critics suggest for his failure are taken into account, this is where the agreement ends. Thus, although Spender takes care to note from the start that a work should not be condemned for the opinions of its author, in reality this is indeed the form of reasoning he puts forward. Specifically, he declares that: “[i]n the first place, [the work] is an incoherent, biased, unobjective, highly coloured and distorted account of one man’s experiences of the Spanish war, seen through the eyes of a passionate partisan of Franco” (440-41). Later on, he adds that, apart from this it offers very little because he believes that, textually, it lacks “unity of design, ... sustained argument, ... plot, [or] single vision”. He compares this work disparagingly to a “three-decker sandwich”, which passes from one layer to another with no internal logic at all. Spender considers the layers, or “storeys of the sandwich” to be firstly an invective against the intellectuals of the left, the International Brigades and the

³ In her well-known monograph on the Spanish Civil War, Katherine Bail Hoskins says, “[Campbell] had first come to England at eighteen to attend Oxford University. During the two years of this sojourn, he made such influential friends as Eliot, the Sitwells, Augustus John, and –perhaps most important– Wyndham Lewis” (41).

army of the Republic, secondly a series of personal experiences, and thirdly a rhapsody in which he treats Franco and the other leaders of the uprising as angels (440-41).

It is clear that Spender is assessing this poem, and probably the others, on the basis of parameters more in keeping with realism, or even ‘socialist realism’, than with the new literary models Campbell was seeking. Otherwise, in evaluating this work he would not have to call on the lack of “sustained argument, ... plot, [or] single vision”, because to a great extent these new literary models specifically tend to free themselves from the shackles and restrictions imposed by single-faceted and monolithic points of view, storyline or even plot. Spender also labels these verses “incoherent”, and there is no doubt that some of them are. The doubt arises, however, in specifying the type of “coherence” to which he is referring, because both the tone of his review of the poem and the immediate context of the sentence in which the term appears (followed by the adjectives “biased”, “unobjective”, “distorted” and “partisan”) point more to coherence of a political nature, which it is difficult not to share with Spender, than to aesthetic coherence. The “three-decker sandwich” analogy only serves to corroborate all these, because there is indeed an internal logic or thread running through the three layers. What is happening is that this internal logic is in keeping with Campbell’s ideology, which is light years away from Spender’s. The same can be said of the way he denigrates the work for its apparent lack of “single vision”, because one of the greatest failings of these verses probably lies in the fanatically monolithic approach of the point of view from which they are written. In short, Spender does not identify the real reasons for Campbell’s aesthetic failure. These are not, of course, what specifically annoys him, namely the fact that it is biased and partisan. The undoing of this work, which puts paid to any epic overtones, is in fact the incoherent way in which it is articulated and the use of hyperbolic language which reduces the events and experiences to absurdity.

Pujals’s critical evaluation, on the other hand, does not suffer from the partisan touch which can be detected in Spender. Thus, even if he is not completely free of it, he is not prone to some of Spender’s worst contradictions. Pujals does, however, say that “...the poem does not seem [to him] entirely satisfactory, as it contains too much ephemeral material” (66; my translation). This assertion, taken on its own, might seem obvious, particularly if we consider that the source of the content is war, historical material in other words, and as such is subject to the limits of space and the dictates of time. Nevertheless, Pujals adds something which touches on what, in all probability, constitutes one of the keys to Campbell’s failure. He suggests specifically that “[i]t is as though the poet, dancing to the tune of prevalent political and religious emotions in his writing, was not prepared to

purge it of these to give the poems more universal or perennial value ..." (66; my translation).

This value of a more universal and lasting nature is a good description of the literary benchmark or poetic framework which Campbell is seeking, but does not achieve. Although Pujals's fairly severe criticism of the aesthetic framework which underpins, or should underpin, these poems do not prevent him from acknowledging their inherent value, or occasionally assigning value to them, he barely takes the time to clarify where the mistakes lie or what they consist of. In any case, the examples with which he illustrates this are far too erratic. While his examples of certain unsuccessful images in the first books of *Flowering Rifle* can be quite abundant, even repetitive, he could not be more frugal in citing instances of failed attempts in the last part of the poem. Pujals limits himself to the following comments: "*Flowering Rifle* is a work which is extraordinarily difficult to put in a nutshell. Instead of developing around the thread of an argument, the poem consists rather in a set of digressions in verse structured around a theme ..." (66; my translation).

In fact, the level of aesthetic contradiction in Pujals's evaluation is not far away from the critique offered by Bern Dietz. The failure of 'Campbellian' poetic endeavours is analysed in greater depth by Dietz, so that his assessment of these verses is much more considered than Pujals and particularly Spender. Dietz analyses the events of the war rigorously alongside the political ideologies that contribute to its onset, but he does it with the aim of evaluating the truth of what the 'Campbellian' verses convey. However, in contrast to Spender, he takes great care to base his literary verdict on reasoning of an ideological nature. He also differs from Pujals in that he recognises no value at all in Campbell as a poet, much less as a person.

In conclusion, it would seem beyond any doubt that it is the disproportionate hyperbole of excessive political bias, this distortion of events and experiences by simplifying them whatever the cost, and particularly the thaumaturgic perspective from which Campbell approaches the subject of his inspiration, which ultimately put paid to a promising poetic project. Saying things like the enemy's vehicles of war fall all by themselves into rebel hands by the grace and agency of the sun (*Flowering* 1038-46), that Christ's miracles, which bring abundance to the nationalists, mean the opposite for the enemy, transforming their bread into hunger and their water into thirst ("Letter" 554-71), or that wheat refuses to grow in the fields of his opponents (*Flowering* 913-21), is tantamount to such profound perversion of the subject that it becomes unrecognisable. This impinges on any epic representation of the war in Spain, as it pushes the limits of the satirical subgenre in which Campbell tends to move around with great ease. Furthermore,

the level of distortion of the images is such that it would even fail to meet the minimal poetic coherence required by the experimental models which seemed to attract this author so much.

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KIM AND KIP IN THE MIRROR OF MIMICRY: A POSTCOLONIAL STUDY

KIM AND KIP EN EL ESPEJO DEL MIMETISMO: UN ESTUDIO
POSTCOLONIAL

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Abstract

The research paper aims to give an accurate account of how Kirpal Singh/Kip in *The English Patient* by Michael Ondaatje copies the socio-cultural and linguistic norms of the Europeans (colonizers) unlike Kipling's Kim who emulates the Eastern people (colonized) and their culture. They are examples of going through a long drawn process of growing up, looking into the mirror of mimicry. Kip joins the English army as a grown up, learns the need to show affinity to the new culture by way of imitation, adopting their ways to weave a comfort zone. Being different could be an assaulting fact for both sides, Kip is quick to realize that. But his childish view of looking down upon his native culture is the irony of mimicry. It wipes out the original being to rewrite a new identity. Kip leaves the small community sprouted accidentally in the Italian monastery, showing traces of a stricken conscience. Kim, by the virtue of living in close company of Indians, adopts their habits and manners without any qualm, in a most unconscious manner. He never worries to look or sound his original self which he has not experienced for long. Thus, a kind of reverse mimicry is his fate and character when we look at him as an outsider living as an Indian native. The ambivalence of their characters, presented by both, is an interesting aspect of mimicry. In the paper, we have used the views of postcolonial and cultural literary theorists on mimicry, deliberating upon how with the effect of both the processes, Kip and Kim, consciously or unconsciously, get their national identity peeled off, affixing new hybrid identity.

Keywords: ambivalence; colonizers; colonized; hybridity; identity; mimicry.

Resumen

El presente artículo de investigación tiene como objetivo proporcionar un relato preciso de cómo Kirpal Singh / Kip en *The English Patient* de Michael Ondaatje copia las normas socioculturales y lingüísticas de los europeos (colonizadores) a diferencia del Kim de Kipling, que emula a los orientales (colonizados) y su cultura. Ejemplifican el paso por un largo proceso de crecimiento, mirándose en el espejo del mimetismo. Kip se une al ejército inglés como adulto y aprende la necesidad de mostrar su afinidad con la nueva cultura a través de la imitación, adoptando sus formas para sentirse cómodo. Ser diferente podría ser un hecho agresivo para ambas partes: Kip se da cuenta rápidamente de eso. En su visión infantil, que menosprecia su cultura nativa, se plasma la ironía del mimetismo. Borra el ser original para reescribir una nueva identidad. Kip abandona la pequeña comunidad que brotó accidentalmente en el monasterio italiano, mostrando huellas de una conciencia afligida. Al vivir en estrecha compañía con los indios, Kim adopta sus hábitos y modales sin ningún reparo, de la manera más inconsciente. Nunca se preocupa por su ser original, con el que no ha conectado desde hace mucho tiempo. Por lo tanto, su destino es una especie de mimetismo inverso: un forastero que vive como un indio nativo. La ambivalencia de estos personajes es un aspecto interesante del mimetismo. En el artículo hemos utilizado los puntos de vista de los teóricos literarios poscoloniales y culturales sobre el mimetismo para analizar cómo Kip y Kim, consciente o inconscientemente, consiguen desprenderse de su identidad nacional, adoptando una nueva identidad híbrida.

Palabras clave: ambivalencia; colonizadores; colonizado; hibridación; identidad; mimetismo.

1. Mimicry and Reverse Mimicry

Mimicry, in general, is defined as an act of imitation, which has its close affinity to other words such as ‘parroting’, ‘copying’, and ‘emulation’ etc., occupies an imperative position in postcolonial study. Mimicry, like *sanskritization*, works as one of the bludgeons of the social changing process where the colonized people, by force or by choice, imitate the dress, language, and mannerisms of colonizers. Ania Loomba, an Indian literary scholar, has truly explored the colonial influence and its dominancy in her book *Colonialism/Postcolonialism* (1998): “by the 1930s [the European] colonialism had exercised its sway over 84.6 percent of the land surface of the globe ... Right from its earliest years, it deployed diverse strategies and methods of control and of representation” (Loomba 19). Historically, the Europeans have been enjoying the luxury of being looked upon with awe for a

steady long time, holding power and superior position while the Eastern people, who were stereotypically thought to be lower class people, looked for upward mobility. The colonized people interacted with the Whites as well as examined their behaviours closely, forming certain aspects of their identities. The Europeans, as vividly explored by Edward Said in his well-received seminal work *Orientalism* (1978), established a belief that they were more sophisticated, refined, closely controlled, and conversant ones as compared to colonized people who were considered as instinctive, primordial, and ill-bred ones. Accordingly, the people of the 'East', as thought by them, could not rule themselves and it was the White man's burden to rule and civilize them. They took it as their birthright to rule over the 'East' generating an irreconcilable difference: the "Western superiority and Oriental inferiority" (Said 42). "Said argues that representations of the 'Orient' in European literary texts, travelogues and other writings contributed to the creation of a dichotomy between Europe and its 'others'" (Loomba 43). The dichotomy, as explored by Loomba, was "central to the creation of European culture as well as to the maintenance and extension of European hegemony over other lands" (Loomba 43). In addition, they started sophisticating their own culture and linguistic norms that had, overtly or covertly, controlled the minds of the Eastern people and led them submerged into the 'cultural well' of the West. The common proverb of the 'crow' and 'swan' might have come out of the same situation—if the crow tries walking like a swan, he ends up forgetting his own way to walk. So, the colonizers slowly started internalizing the culture, linguistic norms, and practices of the colonizers and started feeling at par with them. Consequently, they tried to give up their own culture and values in order to equate themselves to the status of colonizers but failed to completely eradicate their aboriginal identities many a times. Apart from this, its adverse effect also has been observed: when a colonized person mimicked others' ethnic elements, he/she was suspected and judged by his/her own community people as weak in will causing shame and anger, and in addition, his/her own community people used to deride at such person.

Homi K. Bhabha, though the deliberation on the phenomenon of mimicry is not his own creation, defines and explains the term 'mimicry' in an indulging manner in his famous essay "Of Mimicry and Man" taken from *The Location of Culture*. Mimicry, though he has explored it noticeably, is a mixed derivation from Jacques Lacan's psycho-analytic theory, Jacques Derrida's deconstructive theory, and J. L. Austin's 'performative theory', while exceeding influence of Edward Said and Michel Foucault's 'discursivity' should be noted here. For Bhabha, mimicry works as "a complex strategy of reform, regulation and discipline which appropriates the 'Other' as it visualizes power" (Bhabha 86). The colonizers use mimicry as a strategic tool of the subjugation of the 'Other' / 'colonized people'. Precisely, "colonial mimicry is the desire for a reformed, recognizable other, as a

subject of a difference that is almost the same, but not quite” (Bhabha 86). Subsequently, “the discourse of mimicry is constructed around ... ambivalence” (Bhabha 86); the colonized people remain in a state of constant flux or uncertainty. Bhabha brings forth the tension which occurred between the colonizer and colonized, providing slippage on the identity of the colonized that never comes to an end. In one hand, colonial ‘mimicry’ leads the colonized people to have double identity and on the other hand, they continue in the state of constant fluidity due to cross-cultural encounter, creating an oscillation in their identity. “Bhabha’s writings are indeed useful in insisting that neither coloniser nor colonised is independent of the other. Colonial identities—on both sides of the divide—are unstable, agonized and in constant flux. This undercuts both colonialist and nationalist claims to a unified self” (Loomba 149). Jacques Lacan, a well-known psychoanalytic theorist, “... aligns mimicry with the technique of camouflage as ‘practiced in human ware’; he lists travesty and intimidation as the other ‘major dimensions’ in which the mimetic activity is employed” (Myers 66). Furthermore, mimicry acquires an additional dimension in life science: biologists describe it as a self-defense mechanism used by insects to escape any kind of harm. Sometimes, they use it to gain certain advantages also. It makes an interesting study if the humans do it for the same purpose too.

Mimicry sometimes goes beyond such traditional way of imitation and hybridization. It was not only the colonized people or immigrant minorities who always imitated the Whites’ dress, culture and their linguistic norms, but also the White colonizers, in disguise or acquiescently, had copied the socio-linguistic norms of colonized people and fantasized them. Thus, in ‘reverse mimicry’, the ‘occupiers’ or ‘colonizers’ imitated and followed the food habit, dressing sense and behaviour of the ‘occupied’ or ‘colonized’ people. In spite of such difference, ‘reverse mimicry’ finds a very close affinity to ‘mimicry’ and vice-versa as white has with black, and dark has with light. Specifically, the common element which we find in the both processes is ‘hybridization’ but it takes place in different ways. Consequently, reverse mimicry was considered to be one of the ways to become a ‘native’, instead of a ‘white’. According to Amardeep Singh, an Associate Professor of English at Lehigh University, further elaborates it in his essay, “Mimicry and Hybridity in Plain English”: “*reverse mimicry*, which in the colonial context was often referred to as *going native*” (2009). To illustrate it further, Singh brings about a “... most famous example of this kind of reverse mimicry (‘passing down’) might be Richard Francis Burton, who often attempted to disguise himself as Arab or Indian during his time as a colonial administrator” (2009). We can trace the subject of ‘passing down’ not only in Kipling’s *Kim* but also in Joseph Conrad’s *Heart of Darkness*, depicting Kurtz’s possibility of ‘going to be native’.

So far as the present study is concerned, Rudyard Kipling's *Kim* (1901) and Michael Ondaatje's *The English Patient* (1992) are set in different time frames. *Kim*, a colonial text, is a work depicting the British rule in India; whereas Ondaatje's *The English Patient*, a postcolonial text, traces the slow, heinous process of the colonial erasure, assaulting the entire world in varying degrees. Here, the paper aims to give an accurate and illustrative account on mimicry through the portrayal of a colonizer (represented by Kim) and colonized (represented by Kip). In addition to that, we have specifically tried to deliberate upon how with the effect of both the processes (mimicry and reverse mimicry), they, consciously or otherwise, got their national identity peeled off, and affixing new hybrid identity. The paper further illustrates how the colonial mimicry got reversed; the colonizer internalized the cultural and linguistic norms of the colonized people. Besides Bhabha and Said, the evolutionary views proposed by other postcolonial theorists such as Bill Ashcroft and Frantz Fanon are also applied and correlated during the analysis of the characters (Kim and Kip), while the scholarship of the poststructuralist Jacques Derrida and psychoanalyst Jacques Lacan cannot be neglected here.

2. Kip and Mimicry

Michael Ondaatje, a Sri Lankan-born Canadian post-colonial novelist, candidly details 'mimicry' through the portrayal of Kirpal Singh/Kip in his Booker Prize winning fiction *The English Patient* for he has seen as well as experienced the Western people, their cultural and linguistic norms from very close quarters. Ondaatje has unequivocally revealed the colonial mimicry through the portrayal of Kip, one of the main characters in *The English Patient*. Kip has fascination for the Western culture and its people has been influenced to a great extent by it not only during his stay at homeland but also at adopted land. Due to such attraction, he reaches in England and works as a sapper there.

The alteration of his name from Kirpal Singh to Kip not only signifies his mere conversion to whiteness but also depicts his "authorized version of Otherness" (Bhabha 88). According to *Oxford Advanced Learner's Dictionary*, the word 'kip' means "sleep or to sleep" (Hornby 852), especially in a place which is not one's home. England is not Kip's own home rather it is his adopted home, depicting the status of foreignness. 'Kip' also means "the skin of a young animal, especially a calf or lamb" (Robinson and Davidson 749) and "a small thin piece of wood used in the game of two-up for spinning coins" (Robinson and Davidson 749). Here 'lamb' metaphorically may stand for Kip's 'meekness' or 'timidity' while 'spinning coins' covertly may prove the 'de-centric' nature of his identity. Kip's name itself becomes a pun and matter of fun for his colleagues and companions there: "In his first bomb disposal report in England some butter [gets]

marked his paper, and the officer [has] exclaimed, ‘what’s this? Kipper grease?’ and laughter [surrounds]” (Ondaatje 93). Does he mind it? No. The dictionary meaning of ‘kipper’ is fish, “a small Salmon” (Robinson and Davidson 749), being cured by salting and smoking in order to make it worth eating. Ironically, same process is followed with Kip; his Indian socio-political identity is cured and re-created as per the requirements of the colonizers like Lord Suffolk, an English captain of his bomb defusing team. Lord Suffolk, along with his team members, prefers to call Kirpal Singh by his nickname Kip. He also accepts the same without much thought. Ironically, it stands for Kip’s adaptation of English culture at the cost of abjuring his usual Indian ways. Kip seems willing to wipe out his Indian identity, as if he does not want to exhibit him as an Indian sapper.

As a new comer, Kip is suspicious of everyone in the West. He is unable to feel comfortable anywhere. At the outset, he gazes at Englishmen with ‘foreign eye’ which indicates his alienation and ‘Otherness’. Doubts about his entry in this aspect of army as an Indian engineer are dense and heavy. But somehow, he is also sure of an easy selection if racial discrimination does not play its card. His final selection, despite being a figure of ‘Otherness’, bridges the East-West gulf, has won the passage. During his interview, when he is peering around a room cautiously, without touching anything there, he is suddenly caught by the eyes of a middle-aged English secretary. She looks at him sternly because his appearance and activities speak out loudly for his state of being a foreigner and a stranger. In the room, his furtive manner of moving towards bookshelves and not daring to touch anything there, putting his nose closely to the books-shelves could ring the alarm bells in any conservative British mind. Suddenly, he again catches the eyes of another woman who is looking at him suspiciously: He feels “... as guilty as if he [has] put the book in his pocket. She [has] probably never seen a *turban* before” (Ondaatje 200). After all, he is “... a black figure, the background radicalizing the darkness of his skin and his khaki uniform” (Ondaatje 193).

Kip has a half-knowledge of English language as he wrongly mutters the phrase ‘very dry’ as ‘wery dry’, but then corrects his pronunciation of ‘wery dry’ as ‘very dry’. Ashcroft, Griffiths, and Tiffin have given an extensive view on such issue of mockery in their book *Post-Colonial Studies: Key Concepts in Post-Colonial Studies*:

By adopting the colonizer’s cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather, the result is a ‘blurred copy’ of the colonizer that can be quite threatening. This is because mimicry is never far from mockery, since it can appear to parody whatever it mimics. Mimicry therefore locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behavior of the colonized. (139)

Here, we can easily affix Macaulay's golden words too to his character as he becomes an "... Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect" (Macaulay 1835). This is how Kip's own identity is diluted and he is slowly converted to a state of hybridity, causing major changes in his real, previous being. Here, language naturally becomes the first medium of mimicry getting him Anglicized, but as Benedict Anderson says "to be Anglicized is emphatically not to be English" (qtd. in Bhabha 87). Such an issue of identity-castration is not only found in Ondaatje's *The English Patient* but also seen in V. S. Naipaul's well-recognized novel *The Mimic Man* (1967) where Kripal Singh is converted to Ralph Singh as per the need of the West.

Kip initially appears to be an inexperienced fellow, has been slowly moulded and used perfectly by Lord Suffolk. Suffolk appears to be a kind hearted man with little regard for racial superiority unlike other Englishmen. But, his commanding role, his efficiency in controlling twelve workers from different parts of the world at a time speaks for his authoritative attitude and supremacy like a colonizer. Though Suffolk has welcomed Kip to his English bomb defusing team in a gentle manner, his way of administering Kip during the training stipulates his colonial attitude which no reader can connive at. Suffolk has talked a lot about England's culture, customs, and its people to Kip "as it [is] a recently discovered" (Ondaatje 197). Kip initially struggles to adjust himself to new environment of the West, but he, under the coverage and care of Suffolk, slowly gets attracted to the English food, songs, festivals and movies which nourish him with their warmth. The English culture, in the words of Ngũgĩ Wa Thiong'o, is like a 'cultural bomb' that explicitly wipes out his aboriginal histories. "The effect of the cultural bomb is to annihilate a people's belief in their names, in their languages, in their environments, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves" (Thiong'o 3). Kip believes in strong characteristics of the opponents, takes his enemy seriously but he has failed to completely fathom the reasons and motives behind the kindness of Suffolk. Kip also starts forgetting his own family members, culture, and 'homeland' in touch of the West. Frantz Fanon in his *The Wretched of the Earth* says, "For a colonized people the most essential value, because the most concrete, is first and foremost the land: the land which will bring them bread and, above all, dignity" (Fanon 43). We can recapitulate his transformation by Fanon's other words,

Having judged, condemned, abandoned his cultural forms, his language, his food habits, his sexual behavior, his way of sitting down, of resting, of laughing, of enjoying himself, the oppressed flings himself upon the imposed culture with the desperation of a drowning man. (Fanon 39)

England is not Kip's own native soil but he loves to be there and loves to work under Lord Suffolk. Suffolk gathers a number of talented sappers like Kip from

all over the world during the Second World War. Suffolk takes good care of Kip when he joins as a lonely foreigner, coming from an English colony, in England. He welcomes him open heartedly in his bomb defusing team like a family member. “After a year abroad, as if he were the prodigal returned, [offers] a chair at the table, [embraces] with conversations” (Ondaatje 202). Suffolk’s father-like attitude towards Kip is very significant from colonial point of view. Kip’s proper transformation begins when he starts participating in bomb diffusion actively under his guidance. Kip makes efforts to mould himself as per the expectations of his foreign colleagues where he is a single minority; pleasing them with good work and a bearable behavior becomes a mantra of his life and living. “Although he [is] a man from Asia who [has] in these last years of war [assumes] English fathers, following their codes like a dutiful son” (Ondaatje 229). The British army teaches him the skills how to defuse bombs and then the Americans teach him the further skills. Kip might not have taken it as suffering but his situation, in spite of his impressive demeanour, makes him look vulnerable amidst bombs and Whites. Kip’s ability to obey and endure the colonizer makes him an adorable disciple, making him an exemplary colonized being for colonization does begin with the promise of better education and enlightenment.

Kip further wishes to accomplish some of the power of colonizers and his dreams gets fulfilled only after Suffolk’s death. He, after Suffolk’s death, becomes the master and trainer of the British sappers. Here, the whole scenario is changed as the colonizers (the British sappers) become the students of the colonized (Kip); a reversal of typical race role. Hardy easily accepts Kip as his boss and barks out the word ‘sir’ loud and enthusiastically so many times. “Though Kip [is] ten years younger than Hardy and [is] not an Englishman but he [is] happiest in the cocoon of regimental discipline” (Ondaatje 225). Here, we find the juxtaposition of mimicry and reverse mimicry; the colonized (Kip) mimics the colonizers (represented by Suffolk) and the colonizers (represented by Hardy) mimic the colonized (Kip). Interestingly, this reminds one of Kim, a creation of Kipling who fondly terms himself as a ‘Chela’—an Indian word for a ‘disciple’ with a tongue in cheek satirical ring. Chela is usually understood to be a mindless follower of the guru/guide who himself/herself can also acquire the position of a guide in the long run.

Kip is accepted and regarded optimistically by others like Hana, a nurse from Canada and Caravaggio, an Italian thief. Hana, like Kip, breaks the ethno-racial boundaries traveling all through the Golden Temple with the wings of her imagination. Through an aesthetic description of the Golden Temple of India, Ondaatje tries to omit at least the religious and nationalistic gulf between an ‘Asian Other’ (Kip) and a ‘Western observer’ (Hana). The relationship breaks the demarcation and voices for a melting pot where a colonizer like Hana can easily

engulf with the colonized, Kip. He, as a sapper, saves countless lives valuing human lives over nationalism and debunking ethnocentric views. The most surprising yet very natural conclusion is the formation of a community without nationalities and borders among them, however fragile in its nature as they live together. The magic of this book can be ascribed to a great extent, to this aspect of their life; four persons (Almasy, Kip, Hana, and Caravaggio) from different countries, which are almost at war with each other, tearing one another, have agreed to live together under the same roof of an Italian villa. They care for each other; their suspicions about each other have washed out, Kip and Hana romance around. Positively, Ondaatje, through the portrayal of Kip, wants to create “a new system of mobile relationships [which] must replace the hierarchies inherited from [colonialism and] imperialism” (Said 274). Ondaatje through his transformation and unification with others creates a theory of ‘oneness’, instead of ‘ownership’. It signifies the de-centrality of any dissection of humans on the basis of racial and ethnic norms. They have formed a world of their own in its pure, primeval form.

Kip works with faith, honesty, and brotherhood with other sappers, but fails to get the same treatment reciprocally from the Englishmen, except some conditional care and love from Suffolk and Hardy. Here, Ondaatje has shown the hollowness of English people as they, decidedly professional, only expect people to work and yield according to their order and will. Moreover, despite such cultural transition and affection to the Western people, Kip has failed to change his earlier eating-habit and behaviour highlighting his affiliation to India and Indian culture. The repeated references and allusions to Kip’s ‘brown hand’ and ‘brown wrist’ persistently remind him of his aborigine identity, depicting his ambivalent nature, “a signifier without signified” (Hilger 42). Due to such effect, Kip, in the words of a poststructuralist theorist Jacques Derrida, can be defined as an “indefinite referral of signifier to signified” (qtd. in Chandler 79). In the word of Derrida, it refers to the ‘play’ or ‘freeplay’ of such signifier. Kip, according to the French psychoanalyst Jacques Lacan, remains “the incessant sliding of the signified under the signifier” (qtd. in Chandler 79). Such decentral identity is much comparable to Stuart Hall’s elaboration of ‘race’ as a floating signifier. Kip’s fluid identity has helped him to realize the cold commanding attitude of dominant English people in the second half of the story when the two destructive atom bombs drop on Hiroshima and Nagasaki by Americans wake him up abruptly from the trance he is living through. It is a trance caused by his blind faith in his masters and the instilled conviction that the Whites are the saviours of the East. He finds the mask removed suddenly, from their faces. They are barbarians of another level. He feels many things changing across the previously enjoyed harmony of his colleagues and seniors. “So quickly [has] London gone sour on [him]. The great city, center of the world, in which, fleeing disorder, [falsely he has] hoped to find the beginning of order” (Ondaatje 18). Kip who has earlier rejected his family, culture

and activity in order to adopt the culture and food habit of the Western people, decides to return back to India. He says, “American, French, I don’t care. When you [start] bombing the brown races of the world, you’re an Englishman. You had king Leopold of Belgium and now you have fucking Harry Truman [then the president] of the USA. You all learned it from the English” (Ondaatje 304). As far as such barbaric attack is concerned, the ‘brown’ race “... would have never dropped such a bomb on white nation” (Ondaatje 304).

3. Kim and Reverse Mimicry

Rudyard Kipling, an Indian-born English author and critic, has openly glorified British imperialism in his famous poems “Ave Imperatrix” and “The White Man’s Burden”. For the reason, he is considered to be the “Poet of the Empire” (Besant 1900) and “the prophet of British imperialism” (Orwell 1942) but we cannot deflate the “existence of an anti-imperial presence” (Wegner 140) from the narration of his writings like *Kim*, a spy thriller and coming-of-age novel, published in the year of 1901. The novel *Kim*, which is written in the milieu of the collapse of the British imperial power in South-East Asia, is “... a positive, detailed, and non-stereotypical portrait of the colonized that is unique in colonialist literature” (Jan Mohamad 97).

Kim is a son of an Irish soldier, grown up in the streets of Lahore city which is situated in the Punjab province, which was once the capital of the Sultanate Dynasty of India. Kim spends the early important years of his childhood there. He comes from a well-off family background and golden times: his mother Annie Shott was a nursemaid in the family of a Colonel and his father Kimball O’Hara was a sergeant of the Mavericks of an Irish regiment in Punjab and Delhi Railway. Later, they were brought down to a poverty-stricken life after the fall of Irish regiment in South-East Asia. After departure of the Irish, O’Hara and his family stayed back in India but they started losing their grandeur in the hands of time as his

...wife died of cholera in Ferozepore, and after that, O’Hara fell to drink and loafing up and down the line with the keen-eyed three-year-old baby. Societies and chaplains, anxious for the child, tried to catch him, but O’Hara drifted away, till he came across the woman who took opium and learned the taste from her, and died as poor whites die in India. (Kipling, *Kim* 2)

Kim starts growing up with an unremitting influence of the Eastern people and their culture. Kim “...has lost his own country and has not acquired any other. But he has a most complete hatred of his conquerors” (Kipling, *Kim* 277). “Kim delights in changing his appearance and identity in becoming Other, and he loves

to live in a world of pure becoming. His is a world of infinitive concrete potentiality ... Endowed by the narrator with special talents, he can do anything and become anybody” (qtd. in Wegner 148). He is fated for the life of an interracial mixing, cancelling out Kipling’s imperial motive: “a man should, whatever happens, keep to his own caste, race, and breed. Let the white go to the white and the black to the black” (Kipling, *Plain Tales* 147). Kip, a baptized Christian, disguises himself as a Muslim and is fascinated by the sacrosanct Haj dinner. Besides these, “Kim [learns] whole chapters of the Koran by heart, till he [can] deliver them with the very roll and cadence of a mullah” (Kipling, *Kim* 195-96). Religion has no primacy in his life,

... in the land of many religions, he changes from a Hindu to a Muslim, from a Muslim to a Buddhist, from a Buddhist to a Christian, and then begins the cycle (of disguise) all over again. Along the way he adopts innumerable minor identities and disguises, further proliferating the play of subjectivities. (Wegner 148)

For the reason, we can find fluidity in Kim’s subjectivity like Ondaatje’s Kip. From Kim’s appearance Arthur Bennett, a British minister, mistakenly judges him as a local thief but later Bennett recognizes his real identity. Bennett tells him to move to Masonic Orphanage but for Kim it would mean looking back. He wants to move ahead and explore everything in and about India.

Kipling’s *Kim* is about Kim’s journey from Lahore to different parts of India with his master Lama who has guided and shown him the right path. He has gone through a long winding process of changes— “he transforms himself from a common street urchin to the Lama’s dedicated *chela* to a star student at St. Xavier’s to a significant new player in the Game” (Wegner 148). He feels tired of Lahore city so he wishes to experience air and water of India, mainly in the cities of Benaras and Lucknow. Kip’s journey from Lahore is nothing but a quest for new identity which he searches for in company of the Lama in the land of India. Peace is their grail. Kim, ‘Little Friend of all the World’ has gone through it all, has begging, doing all kind of errands in the street of Lahore before entering to his another vagrant life in the 19th Century British India. Kim also helps lama to get food in Lahore from a woman, and their sharing of food reveals the East-West unison. Lama, a colonized, is from Tibet while Kim is a figure standing for a colonizer, is from Irish family but both approach life united by a semblance of thought despite their cultural diversity. They never let the gulf of difference evolve between them, taking each other as fellow beings paves the way for a new company and community rather. Lama is a man under whose guidance Kim matures, he is the guardian angel: “He is not a fakir. He is not a down-country beggar. He is the most holy of holy men. He is above all castes; I am his *chela*” (Kipling, *Kim* 78). He does not feel discomfiture to call himself a *chela* of Lama

that “I am now that holy man’s disciple” (Kipling, *Kim* 22). He never wants to leave him; no one can take him away from him. Bennett wants to take Kim away from India but Kim is not in a mood to return back rather he ensures lama (his master) that he will rejoin him to find the River of the Arrow, as he rejoins him later. Kim becomes a dependent on the Lama for all his whims and decisions, and considers him as his father and mother as he once bursts into a flood of tears. He has loving affections for lama and later reveals that they are rather interdependent. As Kipling makes Kim think aloud, he is “...the prop of lama’s declining years, and that the lama would die without his care” (Kipling, *Kim* 34). The Lama can be taken as the archetype of the wise old man, who instructs, guides and even assaults a fledgling hero with a purpose of helping him in his adventures of life.

Kim has worked as a messenger, a spy under Mahbub Ali, and a horse trader, who knows how to execute all secret business by keeping master’s faith. Kim is “... the one soul in the world who [has] never told him a lie” (Kipling, *Kim* 26). On one occasion, Kim has to hide himself in a nearby hedge in order to deliver a message given by Mahbub Ali at an Englishman’s place. Kim, without disclosing his identity, throws it to his feet and he is paid back for troubles by the Englishman by dropping a coin on the ground. The dropping of a coin, instead of paying at his hand, shows the disrespect and indifferent attitude like a typical colonizer to a colonized. Thus, Kim, though has a blood of West, is treated like a person of the East.

Kim also bears unique views regarding India: he not only defines India as an only democratic land in the world but also prefers to speak in vernacular Indian languages though he is an Irish. Despite being a man of White class, he is able to speak a comprehensible Urdu language. He has adopted that very ‘clumsy Urdu’ and Hindi, words like ‘Maharaj’ (emperor), ‘pahari’ (Hillman), ‘shabash’ (bravo!), and ‘Pardesi’ (a foreigner) etc., make part of his lingo. He is mocked by a drummer-boy for talking in an Indian language. The boy believes that the Indian language does not suit the White people like Kim but he doesn’t feel offended for such opinions. The drummer-boy further talks about England, basically Liverpool suburb but Kim does not show any concern for it. He remains very casual about his native culture and its people. He seems to have rejected it long ago. He has nothing to do with “his [lost] country—his race—his village” (Kipling, *Kim* 22). Lurgan, like Kim, is also influenced by the Eastern culture and its people revealed through his vast knowledge on the South Asian culture. Moreover, he has multiple sides to his identity; he can also fluently speak Urdu language does not seem English at all. It would not be an exaggeration to say that he has lost his attachment to the West in touch of the East. Kipling, through such narration, demands to bridge the gap between the ruler and ruled.

A half-caste opium addicted woman who looks after Kim is his mother's sister, as claimed by the woman herself. She, with tears, insists him to wear the European clothes: a shirt, trousers, and a battered hat but Kim doesn't care for it. He feels comfortable with the usual *Desi* (native) garb: he finds "it easier to slip into Hindu or Muhammadan garb" (Kipling, *Kim* 4). Accordingly, Kim wholeheartedly accepts a complete suite of Hindu kit given by a fashionable man. It is

[the] costume of a low-caste street boy, and Kim [stores] it in a secret place under some baulks in Nil Ram's timber yard, beyond the Punjab High Court, where the fragrant deodar logs lie seasoning after they have driven down the Ravi.... Sometimes there [is] food in the house, more often there [is] not, and then Kim [goes] out again to eat with his native friend. (Kipling, *Kim* 4)

Kim also loves to eat food with poor people of the Asia. There are ash-smeared fakirs (holy men) "with whom he [is] quite familiar—getting them as they [return] from begging tours, and, when non one [is] by, eating from the same dish" (Kipling, *Kim* 3). Kim has truly loved them and unconditionally accepted their dress and food. Such assertive behaviour at the Eastern people deconstructs the man-made racial dichotomy between the East and the West. Thus, with mimicry as the medium of survival is causing Kim's identity to traverse through myriad changes; seasons, places and people affect his persona all the times.

Kim, due to the influence of Indo-English culture, has kept himself in a state of ambivalence. Besides it, Kim, more or less, shows his neutral attitude towards the East and its people unlike typical colonizers. In the beginning of the novel, he consorts "... on terms of perfect equality with the small boys of the bazaar; Kim [is] white—a poor white of the very poorest" (Kipling, *Kim* 1). In spite of being a man of upper class family in blood, he boards a jam-packed train fully incarcerated with diverse group of people like a Hindu Jat farmer, Hindu banker, Sikh craftsman, and Dogra soldier etc. He does not hesitate to sit "... side by side with all castes and peoples" (Kipling, *Kim* 32). In the train, "All castes and kind of men move here. Look! Brahmins and chamars, bankers and tinkers, barbers and baniyas, pilgrims and potters—all the world going and coming. It is to me as a river from which I am withdrawn like a log after a flood" (Kipling, *Kim* 65). The train becomes a place where opposite of everything is being debunked; everyone becomes equal, as stated by Mikhail Bakhtin in his theory of 'carnivalism'. Kip's exceptional approach and behaviour towards Indians in spite of being a man of White race demystify the stereotypical concept of nationalism. Creighton Sahib encourages and advises Kim not to change his attitude and sympathy for the local cultures and its people. Though Kim's adaptation of the Eastern culture has made him Indian, he cannot hide his European identity as meticulously revealed by

Father Victor in the novel. “Father Victor [steps] forward quickly and [opens] the front of Kim’s upper garment” (Kipling, *Kim* 99) and speaks to Bennet,

‘You see, Bennett, he’s not very black. What’s your name?’

‘Kim.’

‘Or Kimball?’

‘Perhaps. Will you let me go away?’

‘What else?’

‘They call me Kim Rishtike. That is Kim of the Rishte.’

‘What is that— ‘Rishte’?’

‘Eye-rishti—that was the Regiment—my father’s.’

‘Irish—oh, I see.’

‘Yes. That was how my father told me. My father, he has lived.’

‘Has lived where?’

‘Has lived. Of course he is dead—gone-out.’

‘Oh! That’s your abrupt way of putting it, is it?’

‘He is certainly white, though evidently neglected.’ (Kipling, *Kim* 99)

4. Conclusion

Mimicry can thus, be read in multiple ways. While Bakha in M. R. Anand’s *Untouchable* mimics a soldier to look different and acquire a momentary sense of independence from shackles of caste inferiority, Najeeb in Kamila Shamsie’s *God in Every Stone* mimics English men sartorially to make his friend and guide, Vivien Rose, happy and accepted in Lahore. Kim and Kip are examples of going through a long drawn process of growing up, looking into the mirror of mimicry. Kim, by the virtue of living in close company of Indians, adopts their habits and manners without any qualm, in a most unconscious manner. He never bothered to look or sound his original self which he had not experienced for long. Thus, a kind of reverse mimicry is his fate and character when we look at him as an outsider living as an Indian native. Luckily he has an easy sail, he is accepted by all and treated affectionately by most. The doubt and rejection by a few to take Kim as one’s own is another aspect of this mimicry. It is something that our diaspora experiences even in present day democracies, Gogol in Lahiri’s novel *The Namesake* finally does decide to repatriate to India even though he was born and brought up in New York. Kip joins the English army as a grown up, learns the need to show affinity to the new culture by way of imitation and mimicry, adopting their ways to weave a comfort zone. Being different could be an assaulting fact

for both sides, he was quick to realize that. But his childish view of looking down upon his native culture is the irony of mimicry. It wipes out the original self to rewrite a new identity. Kip leaves that small community sprouted accidentally in the Italian monastery, showing traces of a stricken conscience. The ambivalence of their character is an interesting aspect of mimicry presented by Kim and Kip.

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BRUCE CHATWIN Y SU VIAJE A PATAGONIA: EL NÓMADA QUE SE CONVIERTE EN ESCRITOR

BRUCE CHATWIN AND HIS JOURNEY THROUGH PATAGONIA: THE
NOMAD WHO BECAME A WRITER

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Resumen

El escritor británico Bruce Chatwin (1940-1989) partió hacia Patagonia en busca de una respuesta a la pregunta que marcó su creación literaria: ¿por qué viaja el hombre en lugar de quedarse en casa? El resultado de ese periplo fue el análisis del espíritu nómada que le impulsaba a emprender el camino de manera obsesiva. El presente artículo se propone estudiar el despertar de su pasión por el nomadismo e indagar en cómo su aventura en Patagonia le transformó en un viajero literario herido por la nostalgia de un pasado nómada. Se había convertido en un héroe que emprendía un camino de carácter intelectual hacia el núcleo de su anhelo viajero.

Palabras clave: nomadismo; Patagonia; Bruce Chatwin; viaje; horreur du domicile; Sotheby's.

Abstract

The British writer Bruce Chatwin (1940-1989) travelled to Patagonia in search of an answer to the question which conditioned his literary career: why do men travel instead of staying at home? The result of that journey was the analysis of the nomad spirit that he suffered and made him change places constantly. This article intends to study the awakening of his passion for nomadism and to examine how his experience in Patagonia transformed him into a literary traveller hurt by a nostalgic desire to be a nomad. He became a hero who set off for an intellectual answer to the heart of his yearning for travelling.

Keywords: nomadism; Patagonia; Bruce Chatwin; travel; horreur du domicile; Sotheby's.

1. Introducción

Bruce Chatwin dedicó su obra literaria a analizar el impulso nómada del ser humano. Su curiosidad intelectual nació a partir del dicho de Blaise Pascal según el cual la infelicidad procedía de la incapacidad humana de permanecer en una habitación (78). Ante la imposibilidad de obtener una respuesta a la agonía existencial, la búsqueda de distracciones se convierte en la única vía de escape. El viaje representa un pretexto clásico e idóneo. Su único propósito es eludir el cuestionamiento metafísico, a ojos del autor británico. Lo que Baudelaire denominaba “horreur du domicile” (12), el terror a permanecer en casa, definía para Chatwin los síntomas de una dolencia que le afectaba desde la infancia. Su biografía quedó marcada por la necesidad de responder a su propio imperativo de huida del hogar. Abandonó su empleo en la casa de subastas Sotheby’s, en la que había ascendido meteóricamente desde el puesto de mozo de cuerda a uno de los más jóvenes directores de la firma. El tráfico de objetos y permanecer anclado al mismo lugar propiciaron en él una ceguera psicósomática. Su médico le recetó un viaje y el desierto curó su afección. Una tribu nómada con la que convivió allí despertó en él su anhelo por explicar la conexión entre la felicidad y el acto de caminar. Tras años anotando en sus cuadernos privados sus reflexiones acerca de esta cuestión y las colaboraciones en la revista *Sunday Times* le inician en el oficio de escritor. Construirá a partir de ese momento una producción literaria que evidencia un viaje metafísico y se vertebra en torno a los siguientes tres ejes que explican la lucha entre el nomadismo y el sedentarismo desde variadas perspectivas.

En primer lugar, la metáfora que le ayudó a responder a la raíz de su inquietud es la imagen del héroe que parte en busca del Santo Grial, objeto que simboliza el paraíso añorado por el ser humano. El hombre emprende su viaje con el fin de alcanzar ese estado de felicidad primigenia previa a la acumulación de las posesiones, lejos aún del fetichismo proyectado sobre las propiedades. Chatwin proyecta en sus obras *In Patagonia* y *The Songlines* esta metáfora.

En segundo término, con el fin de analizar la lucha entre el sedentarismo y el nomadismo, Chatwin recurrió al mito de Caín y Abel. Fundamentalmente en *The Viceroy of Ouidah* y en *On the Black Hill* el escritor utiliza diversas interpretaciones de la historia de los dos hermanos, aunque la idea central gire siempre entorno a la envidia del prisionero por la libertad del hermano. Caín, el colonizador, mata a Abel, el pastor viajero, y se le condena, irónicamente, a vagar hacia el Este del Edén donde una vez Abel viajó antes que él. Con ello Chatwin asocia al nómada con la inquietud y la bondad, mientras el colonizador se vincula con la envidia y la codicia. Este último domina hoy en día el mundo y ha reprimido el ímpetu viajero.

Por último, Chatwin examinó las consecuencias del abrazo al sedentarismo que se tradujo en desdicha, esencialmente, en su última obra *Utz*. El ser humano, al traicionar su propia naturaleza, sucumbió al fetichismo de las posesiones. Este tema se une a los otros dos arriba mencionados para construir una obra singular a la que sería aplicable el adjetivo Chatwiniano, por la originalidad de sus planteamientos.

2. El despertar de la pasión de Chatwin por el nomadismo

La pasión de Chatwin por el nomadismo comenzó un día que amaneció ciego, en la versión novelesca que cuenta el propio autor. El médico le sugirió que emprendiera un viaje donde pudiera ver horizontes lejanos. Su trabajo en la casa de subastas Sotheby's implicaba el examen minucioso de las obras de arte, actividad que terminó por perjudicar gravemente su salud ocular. A Chatwin le gustaba dramatizar y adornar esta historia, contribuyendo a alimentar el mito que rodeó su vida. Pero sí es cierto que permanecer demasiado tiempo en el mismo lugar y mirar constantemente a los cuadros le provocó la ceguera. El viaje representó, desde ese momento, la única solución a sus males. Se marchó a Sudán, donde prendió su pasión por las tribus nómadas. Años más tarde incluiría esta historia en su obra *The Songlines*. Convirtió la vivencia en una señal que le había ofrecido el destino para la cura de su eterna inquietud, esa que le había transformado en un viajero infatigable. Durante su estancia en Sudán tuvo la oportunidad de compartir con una tribu nómada unos valores opuestos a los vigentes en el mundo del arte. El viaje a África, recomendado por su médico como único remedio de esa ceguera psicósomática, fue el inicio de la búsqueda de una explicación al eterno vagar del ser humano. Los faraones del antiguo Egipto habían desaparecido; sin embargo, la tribu con la que convivió había permanecido a lo largo de los siglos. Sintió que debía descubrir el secreto de su incansable vitalidad, el porqué de sus viajes sin principio ni fin. A partir de este momento, el nomadismo se erigió en uno de los temas que marcó la corriente de su pensamiento (Clapp 144).

Debido a su experiencia personal, Chatwin estableció desde aquel instante una conexión íntima entre viaje y curación. No sólo unió ambas ideas. Tornó su propia vida en una búsqueda incesante del origen de la inquietud y su obra en pequeñas piezas de un puzzle que en su conjunto formaron la respuesta a ese interrogante. Se transformó a partir de aquel momento en un exiliado, un ser sin patria fija. El movimiento equivalía al hallazgo de la tranquilidad. Su hogar era el lugar más alejado de aquel donde se encontraba. El momento de la partida era siempre un instante de felicidad. Frente a la belleza y liberación del viaje, Sotheby's se asemejaba a una funeraria. Las obras de arte empezaron a simbolizar

la muerte, aunque establecería con ellas una relación peculiar de amor-odio hasta el final de sus días. El conflicto le perseguiría hasta la publicación de *Utz*, su último libro, donde lo resolvería al fin.

De vuelta a Inglaterra, decidió cursar arqueología en Edimburgo, pero aquel interés por los objetos, el mismo que había presenciado en Sotheby's y que tanto aborrecía, se desvaneció. Su pasión era lo invisible, las vidas de los nómadas, los que no dejaban ninguna huella en el camino que el arqueólogo pudiera descubrir con su pala. Comenzó a apreciar los objetos simples y a desdeñar el coleccionismo. No obstante, la experiencia en la universidad le sirvió para aumentar más aún su erudición. Estudió sánscrito y, más importante aún, aprendió que el inerte mundo de los objetos nunca le haría feliz porque estarían siempre asociados en su mente con el lúgubre universo de lo inmóvil. Chatwin elaboró una lista personal de grandes protagonistas de la historia donde no dio cabida a los arqueólogos ni a su colección de antigüedades. Incluyó en ella, sin embargo, las vidas anónimas de aquellos que pasaron por la Historia inadvertidos. Los estudios que había decidido seguir le ataban una vez más a aquello de lo que había huido y había provocado su ceguera. Un verano dedicado al seguimiento de las rutas nómadas en Asia Central le impulsó definitivamente a menospreciar las grandes pirámides construidas por los faraones y a deleitarse con los caminos evanescentes de los nómadas. Su interés por el tema, que incluía pueblos desde Mongolia hasta Hungría, le involucró en la preparación de una exposición llamada *El arte del estilo animal de Oriente a Occidente*, organizado por la Asia House Gallery de Nueva York. Participó en la elección del material y la compilación del catálogo. El rasgo más relevante de esta colaboración fue que supuso su primer paso como escritor. De esta experiencia surgió la redacción de un ensayo. Chatwin intentó convertirlo en el primer capítulo de una gran obra sobre nomadismo que nunca llegó a terminar cuyo título sería *La alternativa nómada* (Clapp 1997). A pesar de no lograr concluirlo, volcó en él los temas y obsesiones que le perseguirían durante el resto de su vida. Quiso demostrar que el modo de vida de las tribus nómadas constituía un ejemplo de existencia ideal, ya que promovía comportamientos más bondadosos si se contraponían a las conductas de los colonizadores (Chatwin, *Anywhere Out of the World* 11). Tardaría una década en resolver las incógnitas surgidas durante la redacción de esta obra inconclusa. Aunque no pudo terminarlo, fue vital para su desarrollo como escritor. Era la primera vez que trasladaba por escrito sus obsesiones. El ensayo apunta esa manera tan peculiar en él de presentar ideas, lanzando conjeturas de manera precipitada.

Una vez decidido a escribir una obra sobre el nomadismo, Chatwin lo convirtió en algo vital. *La alternativa nómada* pretendía ser un estudio ambicioso centrado en el nomadismo que rompiera con ciertos conceptos establecidos sobre la cuestión. Por ejemplo, se alejó de cualquier aspecto ideológico: "La experiencia

nómada revistió a sus ojos un grado de evidente apoliticidad. La alternativa nómada se erguía no en contra, sino fuera del Estado” (Gnoli 25). Como constata Gnoli: “Para Chatwin la palabra nómada más que un estilo de vida fue una forma de inteligencia” (22). Su pasión alcanzó tales magnitudes que le resultó complicado poner orden a tal cantidad de información bullendo en su cabeza. Su empeño duró años y finalmente degeneró hasta convertirse en un texto ininteligible para el propio autor e imposible de publicar. El manuscrito contenía incluso una diatriba contra el propio oficio de escritor. La esencia de éste la incluiría en *The Songlines* dentro del capítulo dedicado a sus anotaciones personales. Chatwin era consciente de que el texto carecía de calidad y el estilo con el que eligió escribir tampoco le dejó satisfecho. A partir del momento en que abandonó el proyecto, dirigió sus pasos hacia el lado opuesto al que se había encaminado en su primera aventura como escritor. El resto de sus libros fueron una reacción al estilo utilizado en esta última obra.

La alternativa nómada quería responder a una pregunta: ¿por qué los hombres deambulan en lugar de estarse quietos? Fue el primer intento de explicarse a sí mismo, de encontrar respuesta a su desasosiego. Aunque no llegó a publicarse, sí se firmó un contrato donde se establecía que el libro se publicaría bajo el título de *La alternativa nómada*. La editorial que en un principio se iba encargar de su publicación terminó finalmente desestimando el texto. Comenzaba con un rechazo rotundo de la literatura de viajes; en su opinión, se convertían sencillamente en pruebas de la incompetencia del viajero como tal. Para Chatwin, los mejores viajeros eran aquellos que no tenían que parar a tomar notas de sus pasos, sino que vivían el periplo como una experiencia única cuyo propósito no era la redacción de ningún relato, ya fuera verídico o ficticio. Chatwin relaciona a continuación la liberación que supone la partida con la misma sensación de felicidad y alivio que ofrece la escritura. Con ello llama la atención sobre el valor terapéutico de tales actividades y establece una unión entre ambas. Con esta idea se describe a sí mismo. Sus cuadernos de notas Moleskine serán el único compañero que no le dejará en la estacada. En el libro recurre a Baudelaire para disertar sobre esa enfermedad que empuja al ser humano hacia lo desconocido. Se pregunta, por primera vez, por qué el movimiento conduce a la felicidad, mientras que el hogar despierta tristeza. Reconoce que el viaje plantea el dilema principal del hombre. Chatwin fue incapaz de llegar a ninguna conclusión. El texto se llenó de generalizaciones y teorías abstractas que no le condujeron a la resolución de los enigmas planteados (Chatwin, *The Songlines* 218). Pretendió ser demasiado ambicioso en la temática y el borrador terminó siendo ininteligible para él mismo. Sin embargo, refleja su descaro a la hora de lanzar especulaciones y da pistas sobre su estilo narrativo futuro (Murray 32).

En este período trascendental de su vida no sólo se dedicó a escribir. Los viajes llenaron también sus días. Casi siempre acompañado de amigos, algunos de ellos escritores de la talla de Peter Levi o Salman Rushdie, recorrió el globo persiguiendo ideas. Su mujer se unía también en algunas ocasiones. Durante esta época visitó lugares como Afganistán o Mauritania buscando datos para su interminable proyecto sobre el nomadismo. También abordó su primera visita al reino de Dahomey, tan relevante en su carrera literaria, ya que supuso el origen de su obra *The Viceroy of Ouidah*. La escritura sería su tabla de salvación (Clapp 1997) y su pasión por el nomadismo dominaría su carrera literaria al convertirse en un tema constante en sus libros. El primer paso en este sentido lo dará tras su escapada a Patagonia, momento vital en el que aglutina el conjunto de ideas que pululaban en su cabeza desde hacía años.

3. *In Patagonia*: el viaje que le convierte en escritor

En la obra *In Patagonia* Bruce Chatwin utiliza el concepto de movimiento como filosofía de vida y como forma de creación. Fue concebido mientras avanzaba por un territorio baldío, el desierto patagónico y mientras exploraba la manifestación del deseo de evadirse del hogar. Chatwin era incapaz de permanecer mucho tiempo en el mismo sitio, incluso leía deambulando por la casa. Necesitaba alejarse del lugar sobre el que escribía para poder reflexionar acerca de él. A los treinta años se convirtió en un escritor tardío que intentaba explicarse a sí mismo. Encontró en la Patagonia una colección de expatriados que gozaban el mismo sentimiento de felicidad cuando erraban por el extranjero. Su viaje por esta región se traduce en un intento de conexión con el núcleo de su añoranza trashumante. Marcado por una biografía propia de un trotamundos, esta obra ensalza esa condición. Además, incita a explorar Patagonia, puesto que sus pasos por esa región vivifican su tesis acerca de la naturaleza viajera del hombre. Fueron muchos los que “después de *En la Patagonia*, imaginaron que se parecían a Chatwin y que se entregaban, fieles, a ese vasto horizonte sin alegría”, afirma Gnoli (13).

La recuperación de un trozo de brontosaurio simboliza el motivo principal del viaje a Patagonia, si se sigue la versión relatada en el libro. Equivalía a un fragmento de su niñez, un tesoro que un antepasado suyo, Charley Milward, marinero, envió a su abuela. Ocupaba un lugar sagrado en la vitrina de su casa, junto con otros objetos curiosos. Pero alguien irrumpió en su pequeño museo y lo tiró. La recuperación de una muestra de este animal ocupó una posición central entre las razones del viaje, el cual se podría calificar de sagrado, en el sentido de búsqueda de una especie de Grial (Meanor 23). Chatwin llegó a Argentina con una idea muy clara y precisa de lo que deseaba crear. Como él mismo afirmaba, primero decidía lo que quería y después intentaba hallarlo. En esta ocasión decidió

recuperar la idea principal de su tratado inconcluso titulado *La alternativa nómada*. Aspiraba a recuperar la idea del protagonista que abandona a su familia para vencer al ogro que amenaza la supervivencia de la tribu. Tales viajes son la fuente de los primeros relatos conocidos, una constante absoluta, una idea literaria universal (Shakespeare 290). Chatwin partió en busca del animal guardado en la vitrina de su abuela del mismo modo que Jasón había buscado el Vellochino de Oro. Barajó incluso la posibilidad de titular el libro *A Piece of Brontosaurus (Un trozo de brontosaurio)* convirtiéndolo, así, en una especie de documento apócrifo en el que podría dejar de lado las explicaciones académicas que le habían asfixiado en su estudio sobre el nomadismo. Por fin podría abandonar los conceptos abstractos que no pudo dominar para reflejar sus ideas en historias y relatos concretos.

Su huida constante hacia los confines del mundo conocido se convirtió, además, en un intento de comprender los fundamentos del desasosiego humano. El rincón más lejano del orbe lo elevó a categoría de territorio que personificaba la inquietud humana. Redactó un libro, como confesó a Gnoli, que fuera una especie de metáfora de la nostalgia del espacio (Gnoli 72). Chatwin otorgó a la cueva de la bestia el honor de representar ese lugar último concreto hacia el cual el hombre, tal y como él mismo estaba haciendo, se dirigía para dar respuesta a ese anhelo. Para él Patagonia era el símbolo definitivo del desasosiego humano (Shakespeare 291). Durante esta búsqueda, Chatwin además se tropezó con una serie de personajes marcados por la peculiaridad de sus vidas. Cosechó una serie de historias que le ayudaron de una u otra manera a explicar las fuentes de su inestabilidad: “Fue una de las experiencias más sorprendentes que he tenido nunca, porque en cualquier lugar al que llegabas podías conocer a un personaje excéntrico que te narraba su fantástica historia ...” (Shakespeare 291). En la mayoría de ocasiones no se trataba de buscar la crónica de un suceso, porque el argumento de éste ya le estaba esperando en ese lugar: “No tuve necesidad de ir a la caza de la historia, la historia te encontraba a ti. Creo que el viento tenía algo que ver en el asunto” (Shakespeare 291). Esta constatación contribuyó a que Chatwin decidiera ofrecer una imagen cubista de la región que reflejara el carácter cosmopolita de la zona. Subrayó este rasgo dividiendo el libro en 97 secciones. No hay conexión entre una sección y otra, la mayoría de las veces. Tales saltos y la variedad de temas y personajes ayudan a entender la idea que Chatwin trató de expresar sobre Patagonia. En la sección segunda, donde explica el porqué de su viaje, consigue describir Patagonia en cuatro frases: “The history of Buenos Aires is written in its telephone directory. Pompey Romanov, Emilio Rommel, Crespina D.Z. de Rose ... five names taken at random from among the R’s” (Chatwin, *In Patagonia* 7). De este modo introduce al lector en un escenario dominado por el exilio. Patagonia constituye una tierra de nadie o de todos.

Algunos de los personajes que componen este grupo de desterrados consiguen sobrevivir en esta tierra mediante una curiosa mezcla de realidad y ficción. Han arribado allí después de una serie de acontecimientos y se sienten cómodos lejos de sus orígenes y de su patria. Estos se caracterizan por la facilidad para adaptarse a la dureza del paisaje y su capacidad para sobrevivir sin contar con una gran variedad de recursos. Conforman un grupo de exiliados felices que podrían vivir en Patagonia o en cualquier otro sitio siempre y cuando la sensación de movimiento se mantenga. Huyen de la comodidad. Sus vidas transcurren con pocos medios y están siempre prestos para partir.

Chatwin se detiene tanto en los personajes anónimos como en los legendarios. Entre los últimos destaca ante todo el relato de las aventuras de Butch Cassidy y Sundance Kid. Sus peripecias mantienen la trama del libro en movimiento junto con el relato de las aventuras de su tío Charlie. Los dos forajidos escaparon a Patagonia pensando que se trataba del lugar más recóndito de la tierra. Si permanecían en Norteamérica, no podrían librarse de una larga temporada en prisión. Chatwin intenta rastrear testimonios orales y gentes que pudieran haberles conocido. Incluso localiza una conexión entre Milward y el propio Butch Cassidy, aunque la relación entre ambos se limita a una simple anécdota. Para Chatwin estos célebres individuos no son asesinos, sino ladrones a los que no culpa de ningún crimen sangriento. Los define como dos hombres que buscan cobijo en Tierra de Fuego, el lugar más remoto de la tierra, donde nadie podría encontrarles.

Los personajes anónimos, sin embargo, lo único que ansían es construir un espacio donde representar las vidas que dejaron en su país natal. Trajeron de su tierra todos los componentes necesarios para no olvidar el lugar de procedencia. Forman un grupo de exiliados inadaptados que conservan intactas las costumbres de sus antepasados. Algunos reconstruyen Escocia en Patagonia y siguen tocando la gaita en las fiestas tradicionales. En sus casas, junto a las bellísimas fotos de lagos y valles, se exhiben los retratos de la familia real y de Winston Churchill. En Patagonia, con sólo dar un paso se pueden vivir con las costumbres escocesas o, si se prefiere, visitar una pequeña Alemania. Sobrevivieron al éxodo al reconstruir su pasado en ese nuevo marco. Huyeron de su patria y se asentaron en una especie de tierra prometida.

La ironía de este último grupo de exiliados reside en que al huir de lo anterior trasladándose a esta parte del mundo han esclavizado a los que vivían allí antes que ellos. Este es el caso de los galeses, que escaparon de Inglaterra para refugiarse junto al río Chubut, propiedad de los indios Tehuelche. Estos últimos ahora trabajaban al servicio de los primeros en condiciones pésimas. A Chatwin le preocupan los oprimidos, los pueblos desfavorecidos cuyas costumbres desaparecen por la llegada de los invasores. Esta acusación se observa a lo largo del libro y se repetirá en sus obras posteriores, especialmente en *The Viceroy of*

Ouidah y en *The Songlines*. Chatwin denuncia las terribles condiciones en las que malviven los indios, la mayoría presa de la dependencia alcohólica, que sufren por su incapacidad de adaptación a la nueva cultura impuesta en su territorio. Sin embargo, hace cien años eran conocidos por su fiereza. Prueba de ello es el poema “Araucana”, escrito por Alonso de Ercilla en su honor, que además sirvió a Voltaire en su formulación del concepto del “buen salvaje”. Según Patrick Meanor, Chatwin buscaba siempre pruebas que demostraran el declive de los pueblos nativos. Describía el paso desde una condición edénica de inocencia a la esclavitud. Tropezó con este fenómeno allí donde miraba, y no sólo en Patagonia, sino también en Australia. Lo irónico es que el intento europeo de recuperar su Edén fue llevado a cabo en detrimento del paraíso nativo (Meanor 26).

A este grupo de desterrados le resultó sencillo adaptar sus sueños a una tierra en la que la nada dominaba el paisaje. Patagonia constituye el lugar perfecto para comenzar una nueva vida gracias al vacío que transmite. En una ocasión Chatwin se declaró defensor de la influencia decisiva que el paisaje imprimía sobre las personas. Según él, el erial patagónico contribuyó a que se resaltara el carácter excéntrico de los personajes. Indudablemente, los individuos poco convencionales despertaban en él una profunda curiosidad y atracción (Murray 14). Nicholas Shakespeare, autor de la biografía más pormenorizada de Chatwin, considera que Patagonia se puede definir describiendo su suelo: “rodados patagónicos”, piedras basálticas fruto de los glaciares, y “jarilla”, un pequeño arbusto que constituye su flora dominante. A esto se debe sumar un viento que sopla de octubre a marzo con tal fiereza que obligó al avión de Antoine de Saint-Exupéry a volar hacia atrás en lugar de hacia delante. Chatwin insistía en señalar que no intentó destapar rarezas, de lo que se le acusó en numerosas ocasiones; simplemente observó a las gentes tal y como eran sobre este escenario tan desolador. Su imaginación hizo el resto. Le llevó a mantener relación con gente que vivía en los márgenes arrastrando una vida solitaria. Chatwin captó desde el principio esta idea del exilio y su viaje hacia el sur no hizo más que confirmar su primera impresión. La soledad facilita la exageración de los rasgos personales (Shakespeare 289). En la Patagonia no existe el término medio: los bebedores beben, los devotos rezan, los solitarios acentúan su soledad. Chatwin prestó atención a aquellos soñadores y aventureros cuyos sueños no se habían cumplido.

Para los propios argentinos Patagonia representaba, según testimonio de Jorge Torre Zavaleta, con quien Chatwin coincidió al inicio de su viaje, una especie de callejón donde diferentes culturas revolotean alrededor de un lugar bastante aburrido. Mientras los escoceses y alemanes pasan allí sus días, los argentinos prefieren visitar la verdadera Escocia y Alemania. No fue ésta la única ocasión en la que Chatwin escuchó argumentos desalentadores. Pero él dio la vuelta a esta percepción. Convirtió Patagonia en una tierra mítica fundiendo su

propia experiencia a la de tantos otros que antes de él supieron percibir ese componente mágico de la región. W.H. Hudson la describía como un paraje que deja la mente libre y abierta para recibir la naturaleza como un todo (Chatwin, *Patagonia Revisited* 19). Esta superficie baldía se apodera de la imaginación porque su vacío obliga a crear. El explorador galés John Murray Thomas, en su periplo tierra adentro en julio de 1877, escribió: “Anoche soñé que Harriet y yo estábamos en la habitación. Nos besamos dulcemente. No hay noche que no aparezca en mis sueños” (Shakespeare 289). El vacío de Patagonia es fértil porque en él se pueden engendrar nuevas vidas, como ocurre en el asentamiento galés que descubre en Port Madryn. Habían llegado allí en 1865 en busca de una Nueva Gales. Se trataba de “refugees from cramped coal-mining valleys, from a failed independence movement, and from Parliament’s ban on Welsh in schools” (Chatwin, *In Patagonia* 23). Sus líderes habían rastreado el globo en busca de una zona donde no hubiera ingleses. Patagonia fue lo más distante que encontraron. Pero lo que descubren dista mucho de ese sueño. Las colinas galesas no pueden hallarse más lejos: “Port Madryn was a town of shabby concrete buildings, tin bungalows, tin warehouses and a wind-flattened garden. There was a cemetery of black cypresses and shiny black marble tombstones” (Chatwin, *In Patagonia* 24). El carácter desolador de la tierra donde plantaron sus sueños no ha desaparecido. Sin embargo, la nada constituye el mejor comienzo y para ellos fue como llegar al paraíso. El gobierno les cedió un trozo de desierto donde comenzar nuevamente: “And when they did reach the valley, they had the impression that God, and not the Government, had given them the land” (Chatwin, *In Patagonia* 24). Sin embargo, los galeses insisten en destacar que su asentamiento constituye un ejemplo del triunfo del progreso frente a la barbarie, aunque sus sueños no se cumplieran. Representan este triunfo erigiendo un monumento en memoria de los galeses. En la estatua aparece diferenciado el mundo salvaje de la civilización. Para describir al primero se había elegido la representación de un grupo de indios Tehuelche desnudos, mientras que para el segundo se había recurrido a “greybeards, young men with scythes, and big-breasted girls with babies” (Chatwin, *In Patagonia* 24). Pero Chatwin anuncia que los sueños de la civilización no se tornan en realidad. El hombre, paradójicamente, se esclaviza a sí mismo al renunciar al impulso nómada. Los galeses se alzan como un buen ejemplo de ese sacrificio. Este pueblo se había resignado al profundo aislamiento de Patagonia convirtiendo así a sus habitantes en meros supervivientes. Chatwin muestra esta realidad al describir una escena cotidiana donde se descubre lo absurdo de sus vidas. Un camarero sirve en un restaurante anónimo un cordero quemado, si bien realiza su trabajo llevando unos impolutos guantes blancos. Mientras, una imponente rubia, representativa de la civilización occidental, se pinta las uñas. En el desierto no son necesarios ni guantes blancos ni laca de uñas. Chatwin denuncia así la banalidad de unos personajes empeñados en apuntalar su

paraíso en un lugar ya habitado. Su asentamiento ha desencadenado la esclavitud de la población nativa: “And Indian came in drunk and drank through three jugs of wine. His eyes were glittering slits in the red leather shield of his face. The jugs were of green plastic in the shape of penguins” (Chatwin, *In Patagonia* 24). El monumento levantado en Port Madryn se ha convertido en testigo del desorden originado por la ambición colonizadora. Ni la rubia guarda relación con las fértiles mujeres galesas del monumento ni el indio se asemeja al lado salvaje de los relieves de bronce. La supervivencia en un lugar como Port Madryn parece depender, por tanto, del grado de ficción que consigan alcanzar sus habitantes. Para Chatwin, el movimiento equivalía a la felicidad. Cuando el hombre renunció al dinamismo, como habían hecho los galeses, traicionó su instinto y comenzó a corromperse. Subyugó a su prójimo y construyó su edén sobre los cimientos de una sociedad injusta y hostil. También los Padres Salesianos, en Punta Arenas, comprendieron esta idea y habían captado la importancia del versículo 3:19: “The Golden Age ended when men stopped hunting, settled in houses and began the daily grind” (Chatwin, *In Patagonia* 136). Chatwin vincula el estatismo al nacimiento de la agresión.

Cuando Chatwin traspasa la frontera del espacio conocido y entra en la Tierra de Fuego, el viaje se convierte en un verdadero descenso a los horrores del averno. Como Meanor afirma, resulta imposible ignorar las resonancias míticas de su descenso y comparar su viaje con personajes literarios como Ulises o Dante (Meanor 25). Lo primero que percibe es que esta zona es explotada por sus reservas petrolíferas. Antes constituía una fuente de beneficio para los ingleses. Esta manera de obtener provecho de la tierra contrasta con la de los indios que habitaban allí. Es precisamente un monje de la orden salesiana quien le ofrece la llave del museo local. Chatwin aprovecha la oportunidad de observar el pasado de los Ona, los Haush, los Alakaluf y los Yaghan, todos ellos pertenecientes a tribus nómadas que un día poblaron Tierra de Fuego. Sobrevivían cazando en diferentes lugares; unos, trasladándose a pie; y otros, en canoa. Debido a que su forma de vida les obligaba a cambiar de lugar constantemente, sus posesiones se limitaban a lo esencial. Sin embargo, hoy en día sus pertenencias acumulan polvo en unas vitrinas del museo. Los arpones, las cestas y los arcos, antaño transportados de un lugar a otro, están expuestos junto a los avances traídos por la civilización:

Their bones and equipment decayed on glass shelves—bows, quivers, harpoons, baskets, guanaco capes—set alongside the material advances brought by a God, who taught them to disbelieve the spirits of moss and stones and set them to petit-point, crochet and copy-book exercises. (Chatwin, *In Patagonia* 109)

Su visita al museo sirve para constatar el impacto que la civilización tuvo en el destino de estas tribus nómadas. La eterna lucha de Abel, el viajero, contra Caín,

el inventor de la propiedad privada, finaliza con la victoria de este último. Lo único que queda de aquellas tribus se reduce a una serie de materiales inservibles expuestos en una especie de mausoleo. Chatwin nunca describió escenas terribles en las que se viera la crueldad colonizadora de un modo obvio. Por el contrario, describe los hechos de una manera aparentemente objetiva, adoptando un tono de relato histórico con el que consigue aportarles mayor veracidad. La condena de las crueldades cometidas por los europeos resulta así mucho más trágica al no caer en una retórica dramática. Chatwin no se conforma con mostrar a los lectores el resultado de la colonización a través de unos restos del pasado, fósiles de unos pueblos ya irrecuperables. Después de esta exposición tan visual, procede a resumir la historia de los conflictos entre los indios y los colonos. Los primeros nunca habían sufrido ningún sentimiento expansionista hasta que visualizaron una nueva frontera de alambrada de espinos. Fue entonces cuando su instinto de supervivencia les obligó a robar las ovejas traídas por los europeos. Los indios atacaron los cimientos mismos del mundo sedentario, puesto que esta práctica amenazaba los intereses de las compañías. Su respuesta a este ataque fue acusar a los Onas de comunistas. La medida aplicada por el mundo civilizado no pudo ser más demoledora: “the accepted solution was to round them up and civilize them in the Mission—where they died of infected clothing and the despair of captivity” (Chatwin, *In Patagonia* 111).

La llegada de Chatwin a la ciudad más meridional de Patagonia muestra los horrores de la civilización de manera explícita. Ushuaia comenzó su descenso a los infiernos con la aparición de la Marina Argentina. Durante dieciséis años los indios Yaghan habían podido convivir con la misión anglicana inaugurada en 1869 por el reverendo W.H. Stirling hasta que “the Argentine Navy came and the Indians died of measles and pneumonia” (Chatwin, *In Patagonia* 115). El asentamiento se convirtió finalmente en un presidio donde el inspector de prisiones hizo imposible que ni un solo aliento de libertad se respirara una vez dentro: “The inspector of Prisons designed a masterpiece of cut stone and concrete more secure than the jails of Siberia. Its blank grey walls, pierced by the narrowest slits, lie to the east of the town. It is now used as a barracks” (Chatwin, *In Patagonia* 115). La Prisión, construida como monumento a la civilización, constituye el mejor ejemplo de los daños cometidos contra la población nativa. Es lo más alejado al espíritu nómada que los indios cultivaban y que Chatwin tanto admira. En dos párrafos concisos, Chatwin consigue delinear la historia de la destrucción de otra tribu, los Yaghans, y mostrar los males del progreso. En *Retorno a la Patagonia* (Chatwin y Theroux, *Retorno* 74), se expone un documento donde aparece el número de indios Yaghans extinguidos a lo largo de la historia. Las escalofriantes cifras pueden ser aplicadas a todas las tribus en general. En 1843, el año en que Darwin y “The Beagle” dejaron atrás Tierra de Fuego, existían 3.000 nativos. En 1889, el gobierno argentino distribuyó ropa a

los hambrientos y contabilizó unos 400. En 1924, sólo quedaban 50. Un año después la epidemia de sarampión acabó con la vida de los escasos supervivientes: “With the exception of a few mixed bloods the Indians of Tierra del Fuego are probably extinct” (Chatwin, *Patagonia Revisited* 50). Lo único que queda de ellos es un monumento en la pequeña plaza de Ushuaia donde se lee “Al indio”. Chatwin se marcha de la ciudad descorazonado: “I left Ushuaia as from an unwanted tomb” (Chatwin, *In Patagonia* 125).

Chatwin no abandona Ushuaia sin contar la historia del famoso anarquista Simón Radowitzky, célebre inquilino de la cárcel. Chatwin compara el anarquismo con la vieja lucha entre Abel, el viajero, y Caín, el propietario. Incluso se permite una apreciación personal que delata la razón por la cual elige contar la historia de este personaje que además era judío: “Secretly, I suspect Abel of taunting Cain with: Death to the Bourgeoisie!” (Chatwin, *In Patagonia* 116). Su historia es la de otro exiliado más cuyo único deseo es cambiar el mundo desde los cimientos.

Como ha podido observarse, Chatwin no sólo se identifica con escritores que como él sufrían esta enfermedad, sino también con las tribus de la zona cuya forma de vida representaba su ideal: “All were tireless wanderers and owned no more than they could carry” (Chatwin, *In Patagonia* 109). Viajar ligeros de equipaje para llegar más lejos. Las posesiones, el asentamiento, la civilización, en una palabra, encierran para Chatwin los males que acabaron con la felicidad del hombre, como terminaron con las tribus de la zona. Ése es el resultado de la civilización occidental. Se produjo la lucha a muerte de Abel, el viajero, contra Caín, que deseaba la propiedad.

En su intento de demostrar el profundo desarrollo intelectual de las comunidades indígenas, Chatwin se refiere al lenguaje de la tribu Yaghan. Siempre atento a los personajes con carácter que podían cruzarse en su camino, cuenta la historia de Tomás Bridges. Llegó a Tierra de Fuego y dedicó su vida a elaborar un diccionario del idioma de la tribu. Cuando murió en 1898, después de convertir a los indígenas al cristianismo, acababa de dar por finalizada su labor. La nieta del misionero es la encargada de donar a Chatwin un ejemplar del diccionario. Simboliza una revelación para Chatwin, ya que demuestra que el lenguaje es el corazón de la cultura; por tanto, algo sagrado. El gusto de Chatwin por trascender desde cada acontecimiento hasta una serie de coincidencias mágicas se vuelve a encontrar en la narración de esta historia. La nieta había estado sentada en las rodillas del Capitán Milward “and listened to his sea-stories” (Chatwin, *In Patagonia* 127). Cuando Chatwin estudia el diccionario se da cuenta que la tribu contaba con una capacidad de expresión incluso más sutil que el inglés. Para ellos monotonía era la ausencia de amigos masculinos y definía el adulterio en términos de *hobby*. Pero lo que más importa a Chatwin es que los Yaghan eran

viajeros, aunque nunca se alejaban mucho de su centro de operaciones. Sólo se sentían felices si permanecían en movimiento. El interés de Chatwin por la tribu corrobora de nuevo su ideal de que la condición edénica de los nómadas fue devastada por el asentamiento (Meanor 24). Los Yaghan eran conscientes de la importancia de la tierra y luchaban por mantener una conexión con ésta, sentimiento que desaparece con el establecimiento en un espacio perpetuo. Chatwin expresa que para los Yaghan “a tribe’s territory, however uncomfortable, was always a paradise that could never be improved on. By contrast, the outside world was Hell and its inhabitants no better than beasts” (Chatwin, *In Patagonia* 130).

Cuando Chatwin al fin penetra en la cueva y su sueño se materializa, no encuentra nada de lo que buscaba: “The floor was covered with turds, outsize black leathery turds, full of ill-digested grass, that looked as if they had been shat last week” (Chatwin, *In Patagonia* 182). Descubre algunos pelos rojizos tan solo, pero comprende que lo importante no es el fin del viaje sino el camino recorrido: “I had accomplished the object of this ridiculous journey” (Chatwin, *In Patagonia* 182). Es un anticlímax (Murray 30). La finalidad del viaje resulta irrelevante comparada con todo lo que ha visto y vivido durante el trayecto. Las gentes que ha conocido, las tribus sobre las que ha investigado y los personajes descritos que de una u otra forma estuvieron unidos a Patagonia le confirman la idea de que el hombre es más feliz cuando viaja o está fuera de su patria. La búsqueda del trozo de brontosaurio le ha hecho recorrer un camino que pone cada recuerdo de su niñez en su sitio. El círculo de los acontecimientos se ha cerrado. Todo lo vivido, desde que viera ese tesoro en la vitrina de su abuela hasta el momento en que siente una cierta frustración en la cueva, le ha permitido alcanzar una mayor comprensión de su propia alma viajera. Ha llegado hasta el final del mundo y ahora puede emprender desde allí un nuevo camino.

4. Conclusiones

Bruce Chatwin partió un día a la tierra de la bestia patagónica en busca de la naturaleza viajera del hombre. Empezó la marcha ligero de equipaje. Sólo llevaba consigo una libreta Moleskine donde apuntaba sus descubrimientos acerca del origen de la inquietud humana. La narración de la historia mítica del monstruo y de los avatares de su aventura ocupaba poco espacio en sus apuntes. Su verdadera ambición consistía en la resolución de una incógnita: ¿Por qué viaja el hombre en lugar de quedarse en su hogar? El resultado de su periplo a los confines de la tierra fue su obra *In Patagonia*. En ella se había convertido en un héroe que emprendía un camino literario hacia el corazón de su anhelo viajero. La necesidad de localizar la fuente de su desasosiego le había transformado en escritor. Sin

embargo, al final del trayecto aún no había resuelto la duda que marcaba su existencia. Todavía quedaba mucho camino por recorrer.

El viaje a Patagonia había dibujado la primera línea de un mapa que conducía hasta el corazón de donde manaba su imperativo trashumante. En sus siguientes obras continuó planteándose el problema. Así, prolongó el paseo por los misterios de su nomadismo. La complejidad del camino le desviaba constantemente hacia otras ideas y conceptos que provocaban nuevas dudas. ¿Qué ocurriría si se permaneciera en una habitación encerrado en lugar de eludir las preguntas existenciales con los viajes? Con *The Viceroy of Ouidah* y *On the Black Hill* analizó las consecuencias de la toma de esta decisión. En el primero de ellos se centró en el devenir de una alma viajera que interrumpió su marcha y eligió el asentamiento. En el segundo indagó en la vida de dos espíritus anclados eternamente en su hogar.

Con *The Viceroy of Ouidah* y *On the Black Hill* logró alejarse de la denominación de escritor de libros de viajes que le había perseguido desde la publicación de *In Patagonia*. Había traspasado los límites del género. Su iniciativa creativa le estaba convirtiendo en un autor singular dentro del panorama literario de su tiempo. La idea de viaje continuaba articulando la trama de sus libros. Sus personajes y ciertos acontecimientos se basaban en la realidad. No obstante, tanto la fábula del traficante de esclavos brasileño como el cuento de los mellizos sólo podían calificarse de obras puramente narrativas. Eran fruto de su extraordinaria imaginación y de la combinación de todas las estrategias creativas a su alcance. La resolución de la incógnita que provocaba su desasosiego seguía siendo su fuente principal de inspiración. La forma en la que había decidido estudiar esa obsesión le señalaba como un autor único.

En *The Songlines*, su siguiente obra, mezcló hechos reales e invenciones sin pudor. Los críticos se enfrentaban una vez más a la difícil tarea de etiquetar su obra. ¿Era Chatwin un autor de libros de viajes o era un viajero que se había convertido en escritor? En su periplo por Australia recurrió a la forma narrativa más cercana a la ficción para diseccionar el desasosiego humano. Reflejó los horizontes humanos y la fisonomía paisajística con la intención de acercarse a la génesis del carácter errante del ser humano. Una revelación le sorprendió en terreno aborígen. La metáfora del viaje estaba en el corazón de toda narración. Cuando miraba atrás, podía observar cómo su producción literaria previa reflejaba esa insistencia en descubrir el origen de su inquietud.

The Songlines parecía el final de esa larga travesía en busca de la naturaleza viajera del hombre. Una vez vertidas sobre el papel las ideas que le habían perseguido durante tantos años, Chatwin escribió *Utz*. En esta novela analizó la estrecha relación entre la posesión y la búsqueda de la inmortalidad. Su

protagonista recorría el camino que va desde el coleccionismo compulsivo hasta su liberación de la tiranía de los objetos. *Utz* anunciaba el comienzo de un nuevo ciclo literario. Hasta entonces Chatwin se había servido de los distintos géneros para estimular el hallazgo de un estilo personal. Los lectores se dejaron llevar por el contador de historias que hipnotizaba al lector con sus relatos de héroes y monstruos. Tras Patagonia, partió a lugares que lograban immortalizar su devenir intelectual. Así creció como escritor y despejó incógnitas sobre su eterno interrogante acerca del motivo del viaje. Se convirtió en el protagonista de las exploraciones de cualquier corazón errante dejándonos una producción literaria original y estimulante.

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IDENTITIES IN SEAMUS HEANEY'S TRANSLATION OF *BEOWULF*
IDENTIDADES EN LA TRADUCCIÓN DE *BEOWULF* POR SEAMUS
HEANEY

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Abstract

The present article sets out to prove the hypothesis that the Modern English translation of *Beowulf* by Seamus Heaney reflects his Irish political and cultural roots. His interpretation aroused the interest of critics by its use of Hiberno-English and dealing with linguistic structural tasks in a different way for the first time. By considering specific examples from the original and the translated version of the poem, the present article analyses the linguistic choices made by Heaney in his translation of the Old English version of *Beowulf* taking into account its critical reception and the author's personal opinions and experiences. It sets out to establish the roots of this translation in Heaney's upbringing in rural Ireland by observing specific memories from his own childhood, family members, politics and surroundings. The article also compares this translation to previous ones to provide the reasons for the uniqueness of Heaney's rendering and establish its importance in today's literary scene.

Keywords: *Beowulf*; linguistics; literature; Old English; poetry; translation.

Resumen

El presente artículo parte de la hipótesis de que la traducción al inglés moderno de *Beowulf* realizada por Seamus Heaney refleja sus raíces políticas y culturales irlandesas. Su interpretación ha despertado el interés de los críticos por el uso del hibernoinglés y por abordar las tareas lingüísticas estructurales de una manera diferente por primera vez. A través de ejemplos específicos del poema original y la versión traducida, el presente artículo analiza las decisiones lingüísticas tomadas por Heaney en su traducción de la versión en inglés antiguo de *Beowulf* teniendo en cuenta su recepción crítica y las opiniones y experiencias personales del autor. Se pretenden encontrar las raíces de esta traducción en la educación de Heaney al brindar recuerdos específicos de su propia infancia en áreas rurales de Irlanda, miembros de la familia, política y sus alrededores. El artículo también compara esta traducción con las anteriores de la misma obra para proporcionar

razones de la singularidad de la interpretación de Heaney y manifestar su importancia en la escena literaria de hoy.

Palabras clave: *Beowulf*; inglés antiguo; poesía; lingüística; literatura; traducción.

1. Introduction

In Seamus Heaney's own words, poetry is "the most apt interpreter" of our "inner world of ... feelings and thoughts", because it is a "source of images" and "of possible meanings" that has "a sure claim on our understanding" (Heaney, *Beowulf* 20-23). It can be interpreted, therefore, that for him translating poetry was not a tiresome venture but one full of possibilities and choices. For instance, he could use dozens of different words to refer to his land or parts of the landscape. This lexical richness, which is examined in detail in this article, comes from his childhood and can be appreciated in his work, both original and translated. In a review, Joseph McGowan points out the importance of poetry, which he completes with his cultural background:

Heaney "credits poetry" in threefold manner: for making possible "this spacewalk" by which the rural student becomes world-famous poet; for "encouraging [him]self (and whoever else might be listening) to 'walk on air against your better judgment'"; and "ultimately because poetry can make an order as true to the impact of external reality and as sensitive to the inner laws of the poet's being as the ripples that rippled in and rippled out across the water in that scullery bucket fifty years ago". The poet is gifted with an artistic craft which in Heaney's case is developed in a country with dual history and personality. (n.p.)

Heaney's literary legacy consists of fifteen collections of poems, several translations of works in different languages, critical essays and articles. Still, these facets are not clear-cut, for Heaney translation is an "integral part of making poetry" (Brunetti 94). It is a way to express inner feelings and ideas and even though there is not much freedom for the translator, he always manages to leave a personal mark. His complete translations and adaptations into Modern English are Sophocle's *Philoctetes* (*The Cure at Troy*) and *Antigone* (*The Burial at Thebes*), the Irish poem *Buile Suibhne* (*Sweeney Astray*), *The Midnight Court* by Brian Merriman (*The Midnight Verdict*), *Treny* by Jan Kochanowski (*Laments*), and a song cycle by the Czech Leos Janáček (*Diary of the One Who Vanished*). They all prove that he was as prolific a translator as a poet, so it is worth researching how he developed this task.

This article sets out to prove the hypothesis that Heaney's translation of the greatest Anglo-Saxon poem *Beowulf* reflects his Irish origins and culture through specific linguistic choices.

2. Literature Review

As a translator, Heaney builds a bridge between the original language (source) and the language of a certain English-speaking modern society (receiver) and by doing so, he is responsible for modifying both languages and identities of both societies. Looking at Heaney's comments in the revealing introduction to his translation of the poem, we can perceive his attempts to avoid the strict division of English and Irish and rather see them as "adversarial tongues, as either/or conditions rather than both/and" (Heaney, *Preoccupations* xxiv). However, in this article the author's linguistic choices are analysed because, this intention is not an easy endeavour. As Ráez Padilla points out, "the cultural and political redressal of a verse translation from Old English by an Irish author does not pass unnoticed" (293).

According to Heaney, identities are not stable, they are continuously changing and translations play a central role in the process of differing them. In his view, identities change through history and are re-established by translation. It is a cultural process which subtly helps both sides interact and share their cultures. In the case of *Beowulf*, Heaney shares that due to undertaking the translation process he was given the opportunity to rethink "his self-pertinence and he felt the text as "part of my voice right" (Heaney, *Preoccupations* xxiii). As Lawrence Venutti has noted, "the viability of a translation is established by the relationship to the cultural and social conditions under which it was produced and read" (18), so Heaney's way of staying true to his culture is successful and compromised.

The critical audiences are generally supportive and commend his achievement to return the life and interest of *Beowulf*. Scholars agree and clarify that:

Beowulf is much admired for the richness of its poetry—for the beautiful sounds of the words and the imaginative quality of the description. About a third of the words in *Beowulf* are words known as *kennings*. *Kennings* are words that are in themselves metaphorical descriptions, and were a typical feature of Anglo-Saxon poetry. *Kennings* combine two words to create an evocative and imaginative alternative word. By linking words in this way, the poets were able to experiment with the rhythm, sounds and imagery of the

poetry. *Beowulf* contains over a thousand *kennings*. (British Library 2006)

Seamus Heaney contributes to the translation a huge number of modern words, some of them with Irish roots—Hibernicisms, which are central to the present study. Part of his biography now sums up the importance of his work:

His muscular translation of the 8th century Anglo Saxon epic *Beowulf* was yet another contribution to literature. In it he balanced the formal and colloquial. His learning is assured and wide ranging, but his intellect always looks to his instinct. It was Seamus Heaney who championed the English translation of Beat Sterchi's powerful Swiss German novel, *Blösch*, he directed the reader to "the reek and frenzy of the yard-workers' world" and saw the tragedy of a favourite's undignified decline. As poet, teacher, critic, spokesman and as witness, Heaney, a most human and humane voice, has contributed to poetry and literature—to Ireland and the world. If initially not the most likely successor to Yeats as national poet, Heaney's art, robust graciousness and candour have brought honour to the task. (Poetry Foundation, n.d.)

Much has been speculated about the cultural identity adopted in the translation; Terry Eagleton insists that *Beowulf* "ultimately retains its pride of place in English studies mainly due to its function, from the Victorian period forward, as the cultural tool of a troubling nationalist romance with an archetypal and mythological past" (16). Similarly, Tom Shippey shares Eagleton's opinion on the political importance of *Beowulf*, "one has to say that the poem itself at all times appeared as a source of potential authority and power" (n.p.). He supported the work when he wrote in a review for the *Times Literary Supplement*:

Seamus Heaney is a Nobel Prize-winner; his translation of the poem was commissioned for and is going straight into *The Norton Anthology of English Literature*; set for virtually every introductory course in English on the North American continent ... and he is a Northern Irish Catholic, one of the excluded, a poet in internal exile. All this, within the power poker of American academe, gives him something like a straight flush, ace high; to which any reviewer must feel he can oppose no more than two pairs, and aces and eights at that ... Like it or not, Heaney's *Beowulf* is the poem now. (n.p.)

Still, this leaves the reader with so many questions. Why did Seamus Heaney undertake this task? What makes his translation of *Beowulf* stand out amongst more than sixty others? How is it received by critics and scholars?

3. Methodology

The main methodology in the present study consists in extracting significant examples of the original Old English version of *Beowulf* and analysing the approach Heaney applies to translating them. For this purpose, journal articles and critical companions have been consulted and analysed since there were often disagreements about the correct translation or why Heaney made a specific decision. Therefore, the following part follows this practical contrastive methodology focusing on the linguistic choices as means to reflect identity, politics and culture.

4. Analysis and Discussion

For Seamus Heaney, the cultural aspects of Anglo-Saxon life must be maintained in the translation in order for it to be successful. Thus, when translating *Beowulf*, he did not aim to compose a Modern English version of it. The use of Hibernicisms marks this translation as unique and original. The term “Hiberno-English” is generally used to indicate the variety of English spoken in Ireland, which can be further divided in many variants corresponding to the different districts. Filppula (32) and other scholars distinguish between “northern Hiberno-English”, spoken in the historical province of Ulster (where Heaney was brought up), and “southern Hiberno-English”, spoken in the provinces of Leinster, Connacht and Munster. However, further distinctions could be made, depending on vocabulary, vowel quantity and lexical distribution of phonemes. Generally, it can be referred to as “the non-standard language of a sub-group” (Heaney, *The Drag* 16). The Hiberno-English words in this translation are: *thole* (“to suffer”, line 15), *bawn* (with the meaning of Hrothgar’s or Hygelac’s “hall”, lines 522, 720, 721, 1304, 1968, 1970), *brehon* (means “spokesman”, line 1456), *clan* (“tribe”, for example in line 9), *keens* (“laments”, line 1118), *kesh* (to indicate a bridge or a passage, line 539), *bothie* (“hut”, line 140), *sept* (“branch of a family”, line 1673), *howe* (“barrow”, line 2774), *hirpling* (“limping”, line 975), *graith* (“harness” or “armour”, lines 324, 2988), *session* (in “hall-session”, used with the Hiberno-English meaning “gathering”, line 767), *wean* (“young child”, line 2433), *hoked* (“rooted about”, line 3026), *scaresomly* (“terrifyingly”, line 3041).

A main feature of Heaney’s translation that needs to be discussed is his representation of culture, known as cultural redressal. The translator shares that “there was one area, however, where certain strangeness in the diction came naturally. In those instances where a local Ulster word seemed either poetically or historically right, I feel free to use it” (Heaney, *Beowulf* xxx). The fact that the word “historically” is used here is ideologically charged and points to the fact that

many of these words derived from Old English, therefore, closer to the original, which, at times, made them the logical choice for the author.

In his introduction, Heaney also explains how his Irish past and education define his usage of language and also how several words resonated in his work with his memories of what he once perceived as distinctly Irish words, but now he calls them “loopholes” in his own linguistic barriers. First, he was inspired by the poetry of Gerard Manley Hopkins who used the Anglo-Saxon rhythm and meter. Thus he became familiarized with Old English style and its intricate structure. Later, he was astonished by Ted Hughes’ poetry, which combined Northern Irish tradition with Anglo-Saxon. But the turning point of acceptance of “the gradual acceptance of the voice of the other” (O’Brien 32), was when he found the word *polian* “to suffer” (used nine times in his translation), extinguished in Modern English but still existing in the Ulster dialect to refer to someone suffering sudden difficulty. This not only served “... to persuade myself that I was born into its language and that its language was born into me took a while” (Heaney, *The Drag* xxiii) but also guided him to the right “note and pitch for the overall music of the work” (Heaney, *The Drag* xxvi). According to Ráez Padilla, “*polian* is, in fact, the password to Heaney’s translation, conscious as the poet is that the work has deep roots in the foundations of the English language” (293). This way, the Irish culture is closely intertwined with the English language. This word has shown Heaney the right path of translation (“it opened my right of way”), and also inspired him to finally try to give an answer to the question he had never faced before: “the relationship between nationality, language, history and literary tradition in Ireland” (Heaney, *Beowulf* xxiv).

Heaney felt attracted to Anglo-Saxon language and *Beowulf* itself but the decision to accept the invitation to translate the poem was not easy and unconsidered. The first main reason to take it was “a way of ensuring that my linguistic anchor would stay lodged on the Anglo-Saxon sea-floor” (Heaney, *Beowulf* xxi), he shares in the introduction. In spite of the hardship he passed through in the beginning “the whole attempt to turn it into modern English seemed to me like trying to bring down a megalith with a toy hammer” (Heaney, *Beowulf* xxi), he finds the text very close to his own style and language and sees similarities between Old English and his Ulster dialect. What is even more remarkable, in his poem “Digging” (1966), he had used the same metrics and alliteration—“each line divided into two balancing halves, each half containing two stressed syllables” (Ráez Padilla 293). So, in the translation, the linguistic style varies from formal to colloquial depending on the situation. For example, in official speeches of warriors towards an audience the reader can perceive more formal language but in more intimate conversations the lexical decisions have been more informal.

Moreover, he involves his cultural, historical, political and ideological background from his life in Northern Ireland.

According to Sauer, "Heaney even calls this recognition 'an illumination by philology'. The use of surviving Old English words as well as of Gaelic words has to do with Heaney's post-colonial appropriation of *Beowulf*" (101). This is a serious claim that needs a thorough analysis of specific examples. The beginning of the translation: the exclamation *Hwæt* (line 1), an interjection normally related to the oral context, articulated by scopas when they wanted to assemble the people or call their attention. Heaney's "So" marks a more familiar tone of speech, unlike other English translations like Michael Alexander's "Attend!" (line 1973), Liuzza's "Listen!" (line 1999), Crawford's "Lo!" (line 1926) that call for the reader's attention rather than Heaney's seeming to calmly continue or restart a story. Howe claims that Heaney's translation, in the very first lines, tends to "level the diction" of the poem and to "flatten [its] claim on the audience" (34). Still, for Heaney, it is legitimated by the Scullions' typical way of calling for attention. As Sauer remarks: "from the choice of the very first word the poet seems thus to provide an Irish background to his translation" (345). The fact that this word did not belong to the language of Northern Ireland authorized Heaney to recreate the tone of the Anglo-Saxon poem through the voice of the 'Scullions', common people. In this way, the refined reader realises they are before a culturally and linguistically ground-breaking translation of *Beowulf*.

In his recreation, Heaney himself notes the peculiar character of the first word of the text, *Hwæt*, and writes that previous translations "tend towards the archaic literary, with 'lo', 'hark', 'behold', 'attend' and—more colloquially—'listen'" (Heaney, *Beowulf* xxvii). The use of a more "archaic" version is intended to remember the, as he calls them, "big-voiced scullions" of his Anglo-Irish community, whose speech involved it as colloquial and familiar word, thus closer to the voice of the *Beowulf* poet. He translates *Hwæt*, as *So*, using it in the same way as the Scullions of his family did, with a twofold purpose. On the one side, to "obliterate ... all previous discourse and narrative", thus creating the illusion of continuance. On the other hand, its goal is simply to call for attention (xxvii). This *So* can be interpreted as a discourse marker between a long expectation for the beginning or an implicit idea. As a word often used to change topics, or to move to a different part of the discourse, it adds a conversational tone to the poem and the pause right after it emphasizes these effects.

Focusing on further examples of cultural redressal, special attention needs to be paid to the word "bawn", which refers to Hrothgar's hall. It has historical roots, in Elizabethan English, "bawn" (from the Irish *bo-dhun*, a fort for castle) used specifically is fortified dwellings that the English planters built in Ireland to keep the dispossessed natives at bay. So, it seemed the proper term to apply to the

embattled where Hrothgar “waits and watches”. Adrian Barlow notices that this choice is “willed” and it bears “historical suggestiveness” (65) leading to Hrothgar’s castle and 16th century fortified English dwellings in Ireland, he places the Old English epic to a modern context. For Heaney, however, translating this word is a project to reflect the complex history of conquest and colony and the resistance they received. Having spent part of his childhood in a farmhouse in a rural area called Mossbawn, the sound of a water pump was one of the first ones he heard. It is of great significance to him since it seemed to produce the melody of “omphalos, omphalos” and Heaney idealizes this familiar Irish sound and equates it to the Greek mythology notion of omphalos, which was a token considered as the navel of the world (Ráez Padilla 291).

On occasions, the translator does not turn to modern English but to his dialect where Old English words are still in use, which is another remarkable difference from other translators. That is why some critics are not in favour of the use of Irish words as it distances the text from a wider audience. Chickering claimed this translation was “disservice to students” (173), to people who face *Beowulf* for the first time, because Hiberno-English words mislead the reader, suggesting the idea that the original poem contained Gaelic terms mixed with the Anglo-Saxon ones, which is not true. Furthermore, Howe (35-36), Gruber (73-74) and Chickering (173) saw a provocative and polemical intention behind the use of Irish English. Actually, these words sound encroaching because, mixed with Standard English, they remind the political conflict between Ireland and England and the hard historical moment of Irish colonization. They represent not only an “act of appropriation” of *Beowulf* but, in a way, also a “political claim” (Howe 35), as though they tried to “subvert the Englishness of the poem” (Chickering 174). However, this translation is far from only a political polemic about historical backgrounds. The Irish poet creates a language of its own, in other words a mix of different languages, supported by footnotes when needed creates a universal language.

Another example of Hibernicisms in Heaney’s translation can be found in line 140, Heaney translates *būrum*, meaning “in the chambers/apartments/dwellings” as “in the *bothies*”, “chamber” (line 1310) and “dwelling” (2455), related to individual places. It is a corrupted Gaelic word referring to a basic accommodation, usually used without charge by travellers, townsfolk, and workers:

It was easy then to meet with a man
shifting himself to a safer distance
to bed in the *bothies*, for who could be blind
to the evidence of his eyes, the obviousness
of the hall-watcher’s hate? (lines 138-42)

In translating the Anglo-Saxon masterpiece, the Irish poet passes it through the prism of his cultural and national identity, thus domesticating it for a certain audience, creating a bridge between Old English and Irish (colonizer and colonized), and making it sound foreign at times when the reader needs to consult external material to experience fully Heaney's *Beowulf*. American students, for example, will need external sources in order to understand the complete poem. He has achieved his initial target to "come to terms with that complex history of conquest and colony, absorption and resistance, integrity and antagonism" (Heaney, *Beowulf* xxx), using a complex study and astonishing translation talent.

It is a fact, however, that Heaney's translation of *Beowulf* was an immediate success and it was published not only in Norton's Anthology edition but also in several others. It was broadcasted on the radio and media read by Heaney and it was even given the Whitbread Book of the Year Award for 1999, a prize usually intended for original literary works. We can observe two major features that make it look like an original work: the use of Hibernicisms and that of some non-conventional structure choices like running titles and notes. Critics, especially those who are not experts in Old English, have received positively this translation and praised the good command in use of alliteration and line stresses, the syntax and the directness to the reader. It was readable and nice and at the same time it accomplished many Anglo-Saxon poetry formal features.

On the other hand, experts such as the Anglo-Saxon philologists Shippey, Howe, Chickering and Gruber have provided the toughest criticism to the way Heaney has translated Old English. They noticed some flaws in the alliterative scheme and the use of "Ulsterisms" and, therefore, disregard that the poet's translation as limited, "in its dullest passages, no worse than many others" (Howe 37). However, the use of words deriving from old English has also been justified as "the consequence of nine centuries of English dominance over Irish affairs, life, and language?" and more as a result of "lingering discomfort that the foremost poet writing in English should come from where he does" (McGowan 40)

The stylistic features of the Anglo-Saxon *Beowulf* have been another aspect that the experts scrutinised, Howe (2000) claims that the syntax seems looser because it lacks the epigrammatic force of Old English. Chickering claimed that Heaney has not reproduced the caesura correctly as he had to—in the middle of the line, thus provoking misbalance in the lines; he also underlines the vocabulary the translator used—he considers it too mixed (archaisms alongside with recreated poetic compounds) and colloquial: "with a flattening effect on the diction of the poem" (167).

As can be seen, the critical responses to this work were varied but those who criticized it—Howe (32-33) and Chickering (2002, 161-62)—might have

forgotten that Anglo-Saxon poetry is rich in formal patterns that do not exist in Modern English, which makes them hard to transform. It has to be remarked that in Old English, meter was created in accordance with completely different syntax, so, translated into Modern English the devices that would serve to emphasize the important parts of the speech or new characteristics of formerly mentioned characters turn into a senseless repetition (Howe 35). Howe also stresses on the enormous difference between vocabulary of Old English and of contemporary English—today it is harder for the reader to understand the meaning of a certain word than centuries ago. Heaney clarifies that he tries to be true to both languages and respects translation and metrical laws whenever possible.

It is known that Old English is also called “the alliterative measure”. In his introduction to *Beowulf*, Michael Alexander states that “the key to Old English meter is the caesura in the middle of the line: the two halves of the line on either side of the break are felt to be equal in weight” (46). According to him, the alliteration is less important than the stress pattern, “Of the four stresses in the line, the first and/or the second must alliterate with the third, and the fourth must be different. Only the four fully stressed syllables of the line enter into this calculation, and it is necessary to distinguish a fully-stressed from a half-stressed syllable” (46), Alexander contends. Heaney confirms this pattern and he also admits he has not followed the strict metrical rules of Anglo-Saxon *scop* but did save the fundamental pattern of four stresses to the line but allows himself “several transgressions”. In other words, he prefers the natural shape and sound to the linguistic correctness. This decision is supported by experts in the field: “it is amazing how much of the alliterative music of the original he is able to keep alive” (Murphy 213). In line 64, for example, the *caesura* is definite and the verse is underlain by the original four-stress metrical structure: “the fortunes of war favored Hrothgar.”

Revising the other translations of *Beowulf*, different patterns of alliteration can be appreciated. Michael Alexander, for instance, breaks the line and alliteration: “then to Hrothgar was granted glory in battle” (line 65). His example of a balanced line which contains two half-lines consisting of two stresses and two unstressed syllables is: “the fell and fen his fastness was” (line 104). Heaney’s poetic interpretation imitates the original alliterative meter of the Old English original and is translated as: “and the desolate fens; he had dwelt for a time” (line 104). As Sauer points out, “the Old English alliterative long line consists of two half-lines. Each half-line has two stressed syllables, i.e. the long line has four stressed syllables, and two or three of the stressed syllables alliterate, i.e. they begin with the same sound (or letter in the written form)” (93). What Heaney achieves is to maintain these rules in his lines and this shows profound knowledge and mastery of linguistic resources.

One of the popular laws of alliteration is the Equivalence rule. It attributes more prominence to stressed syllables and this was established by Old English rules. For example, two stressed root syllables alliterate if they begin with the same consonant. The alliteration can be reinforced by the location within the line. The complexity of language is significant:

The language of the poem is grammatically distorted because of the alliteration. This breaking up of the natural word order is characteristic of skaldic poetry after the ninth century, and the Anglo-Saxon agrees with those later skalds also in his accumulation of subsidiary and parenthetical clauses, poetic verbosity with artificial twisting and tortuousness. (Shippey and Haarder 210)

Through focusing on the alliterative patterns, it can be stated that Heaney creates both target-oriented and source oriented piece of translation. It is extraordinary that both original and translated works end at the same line. He makes it easier for the reader to get closer to the original work and culture and he maintains the source as intact as possible even though he had to apply modern words to keep the musicality of the poem.

5. Conclusion

Apart from being a remarkable poet, translator, playwright, lecturer and a Nobel Prize winner, Seamus Heaney was, above all, an Irishman. That is what changed his perspective of language in *Beowulf* and makes his translation probably the most criticized and praised one at the same time. In this article, it has been shown that in his translation different languages and traditions are brought together and, building on his personal history and culture, he has managed to create a rendering of a work in a way that “would not be simply a badge of ethnicity or a matter of cultural preference or an official imposition, but an entry into further language” (Heaney, *The Drag* xxv).

In spite of the few negative responses by some critics due to metrical and structural alterations discussed above, they have been justified from linguistic, cultural and poetical point of view. Reading this translation, we witness a union of two sides in which each has changed. Anglo-Saxon has lost part of its original metrical patterns but has gained a new aspect—that of the Irish culture related back to the Old English origins. This is achieved through a careful and implicit use of words and, as Ráez Padilla states, “Heaney is not the loud iconoclast, but the quiet diplomat. One is usually on guard against the former, although the virtue of reliability makes the latter a much more effective rebel against orthodoxy” (297).

Through his poetic rendering of the Old English poem presented in a poem that combines English and Irish tradition, he contributes to the overall popularity of the poem. Despite the fact that some critics claim that it brings a subtle political meaning (Irish-English historical conflicts), this translation has by no means caused any consequent problems in the mentioned countries. In fact, it is suggested that Heaney's version "may do more for Anglo-Irish literary relations than any other text of the late twentieth century *Beowulf*" (McGowan 42).

So, it can be concluded that it is thanks to, not despite, Heaney's political and cultural choices based on his Irish upbringing that he revolutionizes the stereotypes and brings different cultures and languages together to create a perfectly synchronized translation without losing its original ornateness and brilliance. For all this, Heaney's *Beowulf* has become, for many, the definite verse translation of the great poem.

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**CHARLES V'S 'ENCOMIUM MORI' AS REPORTED BY
AMBASSADOR ELYOT¹**

EL ELOGIO DE CARLOS V A MORO SEGÚN EL EMBAJADOR ELYOT

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Abstract

William Roper is the author of the first and most influential biography of Sir Thomas More, his father-in-law, finished in 1557. As stated in this source, shortly after More's execution for high treason at the Tower of London (1535), the Emperor Charles V met Thomas Elyot then serving as ambassador at the imperial court. The content of this meeting was later on disclosed by Elyot himself to some members of More's closest circle, among them Roper himself, whose testimony has remained the ultimate source of the episode. As soon as Charles had come to know about More's execution, he communicated the news to Elyot and shared with him his admiration for the ex-Chancellor. Several scholars, however, have questioned the reliability of Roper's memory in the light of historical evidence for Elyot's whereabouts at the time of More's death. This paper revises the main stances in the discussion of this episode, and brings into consideration other issues that might cast some light, not only on the details of this story, but also on the relationship between these two Thomases (More and Elyot) and Charles, the most powerful ruler in Europe at the time.

Keywords: Thomas More; Thomas Elyot; Charles V; the King's Matter.

Resumen

William Roper es el autor de la primera y más influyente biografía de Sir Tomás Moro, su suegro, finalizada en 1557. Según se indica en esta fuente, poco tiempo después de la ejecución por alta traición de Moro en la Torre de Londres (1535), el Emperador Carlos se reunió con Thomas Elyot, a la sazón embajador en la corte

¹ With the certainty that Erasmus of Rotterdam would have allowed me to use the title of his most popular work, *Encomium Moriae* (*The Praise of Folly*), I have slightly modified it to mean precisely his intended second meaning, 'the Praise of More'. This paper has been written within the Research Project "Thomas More and Spain (16th and 17th centuries): Ideological and Textual Construction" (FFI2017-83639-P), funded by the Ministerio de Economía, Industria y Competitividad of Spain.

imperial. El contenido de este encuentro fue después revelado por el propio Elyot a algunos de los más allegados a Moro, entre los cuales estaba el mismo Roper, quien a la postre queda como la fuente original del episodio. Tan pronto como Carlos supo de la ejecución de Moro, comunicó la noticia a Elyot, transmitiéndole también la admiración que sentía por el ex-canciller. Sin embargo, varios estudiosos han puesto en tela de juicio la fiabilidad de los recuerdos de Roper a la luz de las evidencias históricas sobre el paradero de Elyot cuando se produjo la muerte de Moro. En este artículo se repasan los datos principales en el estudio de este episodio, tomando en consideración además otros factores que podrían ilustrar no solo los detalles de esta historia, sino la relación entre estos dos ‘Tomases’ (More y Elyot) y Carlos, el gobernante más poderoso en la Europa del momento.

Palabras clave: Tomás Moro; Thomas Elyot; Carlos V; el Asunto del Rey.

In 1531 Thomas Elyot published his *Boke called the Governour*, dedicated to Henry VIII. This treatise on the education of statesmen soon became very popular at court, and Elyot gained immediate reputation: Henry rewarded him with an appointment as ambassador to the court of Charles V. On 10 September (1531), Eustace Chapuys—the Imperial ambassador at Henry VIII’s court—was already informing Caesar about the new appointment:

The ambassador to be sent to your Majesty is Master Vuylloit [Elyot], a gentleman of 700 or 800 ducats of rent, formerly in the Cardinal’s [Thomas Wolsey] service, now in that of the lady [Anne Boleyn], who has promoted him to this charge. (*L&P* V, n. 416)

Chapuys’ report was brief, but provided Charles with key information about the past and present loyalties of the Englishman. By that time, Wolsey was already dead, having fallen into disgrace after his failure to obtain Pope Clement VII’s annulment of Henry’s marriage to Catherine of Aragon. Anne Boleyn’s role in the so-called ‘King’s Matter’ needs no further explanation. Of course, Charles was well aware of Elyot’s mission before meeting the English diplomat. As specified in his instructions (dated 7 October 1531), the new ambassador’s chief concern was to obtain the Emperor’s assent (or favorable disposition) to Henry VIII’s separation from the Spanish Queen, who happened to be Charles’ aunt (Croft lxxii-lxxv). Nevertheless, it soon became clear that Elyot was by no means devoted to this task and the King called him back soon enough.

Over two decades later (1557), William Roper had completed the first biography of his father-in-law, Sir Thomas More, executed for high treason in

1535. As narrated by the author, Elyot had met him and some other members of More's closest circle to inform them about a relevant episode. As soon as the Emperor had come to know about More's execution at the Tower of London, he summoned Elyot to share with him his admiration for the ex-Chancellor, whose death was certainly a tragic event:

Soone after whose [More's] deathe came intelligence there of to the Emperour Chareles. Whervvpon he sent for *Sir* Thomas Elliott, our English Embassadour, and said vnto him: "My Lord Embassador, we understand that the Kinge *your* master, hath put his faithful seruauant and grave, wise Councellour, *Sir* Thomas Moore to deathe." Whereunto *Sir* Thomas Elliott awneswered that he vnderstood nothing thereof. "Well," said the Emperour, "it is too true. And this will we say, that if we had bine maister of such a servante, of whose doings ourselfe haue had these many yeares no small experience, we wold rather haue lost the best city of our dominions then haue lost such a worthy councellour." Which matter was by the same *Sir* Thomas Eliott to myself, to my wife, to maister Clement and his wife, to master John Haywood and his wife, and [vnto] diuers other his Friends accordingly reported. (Roper 103/18-24—104/1-10)

On the day of More's execution, the Emperor Charles was with his troops at the siege of La Golette, a city he had to capture before heading towards Tunis. After his African campaign, Charles left for Italy on 17 august. Roper places the conversation between the *Caesar* and the English ambassador 'soon after' More's death, something which is confirmed by Elyot's response to Charles: the Englishman was not giving a diplomatic answer, but being sincere. Only a few weeks later, such words should not be taken literally for the news of the ex-Chancellor's death soon came to be known in continental Europe. Already by August 1535, English agents were busy trying to justify the executions of More (and John Fisher) by portraying both as relentless conspirators against Henry VIII (Vocht 25-30).

The authority of Roper's original account was further supported by all the early biographers of More. Despite minor variations—such as, for example, the inclusion of Fisher's name in the Emperor's words—, there is a noticeable agreement between Roper's narration and the words of Harpsfield (1557),²

² "Who is it then but this worthy man, for whose woorthiness the late noble and newe Charles the mayne, I meane Charles the fift, gaueout such a singular and exquisite testimony and praise? For when intelligence came to him of *Sir* Thomas Mores death, he sent for *Sir* Thomas Eliott, our englishe Ambassadour, [and saide to him: 'My Lorde Ambassadour]. We vnderstande that the king, your master, hath put his faithfull seruauant and graue, wise Counsailour, *Sir* Thomas More, to death'. Wherevnto *Sir* Thomas Eliot aunswered that he heard nothing thereof. 'Well,' saide the Emperour, 'it is too true. And this will we say, that if we had beene master of such a

Stapleton (1588),³ the Ro. Ba. (1599),⁴ Cresacre More (1631);⁵ *The Life of Fisher* (1655) attributed to Richard Hall could also be added.⁶ Consequently, in his 1883 edition of Thomas Elyot's *Boke called the Governour*, Croft concluded: "... we know that Elyot was out of England when that event [More's death] happened. The tradition that the news was communicated to him [Elyot] for the first time by the Emperor himself rests on too high an authority to be rejected" (cxvii).

Yet it is a fact that Thomas Elyot's mission to Charles ended abruptly when he was summoned back to England over three years before More's execution.⁷

seruaunt, of whose doings ourselfe haue had these manye yeres no small experience, we would rather haue lost the best Citie of our dominions then haue lost suche a worthy Counsaillour"" (Harpfield 205/14-23—206/1-8).

³ "The Emperor Charles V, no less penetrating in his judgments than he was brave and fortunate in war, on hearing that More and Fisher had been put to death, spoke as follows to Thomas Eliot, who at the time was Henry's ambassador at his court. 'If I had had in my dominions two such lights, I would have rather lost my strongest city than have allowed myself to be deprived of them, much less permitted them to be unjustly put to death.' High praise from a noble prince!" (Stapleton 202).

⁴ "Charles the Emperour, the [fift] of that name, a most reverent and victorious Prince, gaue a singular testimonie of the praise of this man. For when intelligence came to hym of Sir Thomas More his death, he sent presentlie for Sir Thomas Eliot, our English ambassadour then with hym, to whom said the Emperour, 'We vnderstand that the king your maister hath put to death his faithfull seruaunt, his grave, and wise Counsellour, Thomas More.' Wherevnto our Ambassadour answered that he hard nothing thereof. 'Well,' quoth the Emperour, 'it is too true. And this we ewill say, that if we had bene maister of such a seruaunt, of whose doings ourselfe haue had these manie yeares no smale experience, we would rather haue lost y^e best Citie of our dominion then haue forgone so worthie a Counsaillour"" (Ro. Ba., 264/18-20—265/1-12).

⁵ "Last of all, I will recount what the good emperor, Charles the Fifth, said unto Sir Thomas Elliot, then the king's ambassador in his court, after he had heard of Bishop Fisher and Sir Thomas More's martyrdoms, on a time he spoke of it to Sir Thomas Elliot, who seemed to excuse the matter by making some doubt of the report; to whom the emperor replied, 'It is too true; but if we had had two such lights in all our kingdoms, as these men were, we could rather have chosen to have lost two of the best and strongest towns in all our empire, than suffer ourselves to be deprived of them, much less to endure to have them wrongfully taken from us'" (Cresacre More 307).

⁶ "Lykewise the most noble and Christian Emperor Charles the Vth at such time as Sir Thomas Moore was beheaded, and word therof brought to him, he sent speedily for Sir Thomas Elliott, the kings Ambassador, there resident with him, and asked him whether he heard any such newes or not; who answered him that he heard noe such thinge. 'Yea' (said the Emperour), 'it is trewe, and too true that Sir Thomas Moore is now executed to death as a good Bishopp hath lately bene before;' and with that (geving a sigh) said: 'Alas, what ment the kinge to kill two such men: for' (said he) 'the Bishopp was such a one, as for all purposes (I thinke) the kinge had not the lyke againe in all his Realme, nether yet was to be matched through Christendome; So that' (said he) 'the king, your maister, hath (in killinge that Bishopp) killed at one blowe all the bishoppes in England,' meaning (no doubt) that this bishop, considering his pastorall care and constant profession of his bishoply duty in defence of the Church, in respect of the rest of his brethren did only deserve the name of a bishopp. 'And Sir Thomas Moore' (said he) 'was well knowne for a man of such profound wisdom, cunninge, and vertue, that yf he had bene towards me as he was towards the kinge your maister, I had rather have lost the best Citie in all my dominion then such a man'" (Hall 128-29).

⁷ Elyot was replaced in January 1532 by Thomas Cranmer, who returned to England in October as he had been elected Archbishop of Canterbury. Nicholas Hawkins was then designated for

Even when he knew that Elyot had been called back to Henry VIII's court in 1532, Croft was eager to accept the veracity of Roper's words: it was equally true—he argued—that the English diplomat was not in England at the time of More's death, which made it theoretically possible that Elyot was again with Charles. The plausibility of his suggestion—"a gallant attempt" by Croft, as Donner put it (55)—was indirectly encouraged by the presence in Charles V's correspondence of a nameless English ambassador who accompanied him along his African campaign and his subsequent journey through the Italian peninsula (Croft cxx-cxxiv).

The first scholar to question the veracity of Roper's account (or at least in all its terms) was A.F. Pollard in a letter published in *The Times Literary Supplement* (July 1930). There was no way that the Emperor had informed Elyot of More's death, and this for two reasons. In the first place, Elyot was in England at the time of More's death "visiting monasteries and inquiring into the value of other ecclesiastical property". Furthermore, the nameless ambassador who accompanied Charles V was, in fact, Richard Pate.⁸ Pollard concluded that Roper's account, "true in substance, had merely acquired an inaccurate date of recollection or transmission" (qtd. by Chambers, "Historical Notes" 353, note to 205/16—206/8). Chambers himself further stated that "Roper's story must have some foundation in fact ... that he had a very definite scene in his mind" ("Historical Notes" 353-54, note to 205/16—206/8), thus laying the basis for a hypothesis that is held to date.

Before Elyot left for England early in 1532, the Emperor was well aware that More's position as Chancellor was no longer defensible: "This news must have moved Charles: for More's troubles were closely linked with his championship of the Emperor's aunt". And so, "[i]t is but natural that the Emperor should have burst into an encomium of More, esteeming him above the best city in his dominions" (Chambers, "Historical Notes" 354, note to 205/16—206/8). Back to London, with More's resignation (16 May 1532) as the talk of the town, Elyot would have repeated Charles' words of praise to Roper and others. But he "would hardly have done so after More's execution", as this might have been considered disloyalty (or censure) to his king (Chambers, "Historical Notes" 354, note to 205/16—206/8). Chambers concluded that, after two decades, "Roper's mind doubtless went back to many meetings of his little band: one perhaps shortly after More's resignation, another after his death. Roper transfers Elyot's words, by a

the post.

⁸ In November 1533, Archdeacon Pate was appointed King Henry's ambassador resident in the court of the Emperor. He remained in this post until June 1537. Thomas Wyatt, an experienced diplomat, served in this position until 1540. Pate was again designated. However in December 1540, he defected from his post: his disagreement with Henry VIII's separation from the Church of Rome and the King's mistrust were the main causes behind his defection (Sowerby 2011).

natural lapse of memory, from an earlier to a later meeting” (“Historical Notes” 355, note to 205/16—206/8).

Similarly, in his 1935 edition of Roper’s life of More, Hitchcock insisted on what was already known: Elyot’s only mission to Charles had finished long before More’s death. In any case, for Hitchcock (as for Chambers) the value and relevance of Roper’s testimony was safeguarded: “there was some definite scene in his [Roper’s] mind—probably after More’s resignation in 1532, the Emperor’s words referring to Henry’s loss of his wise councilor by that act” (126, n. 103/19-23). Roper’s fragile memory was again the backbone of Chambers’ line of argumentation when he dealt with this anecdote in his biography of Thomas More (originally published in 1935). The Emperor would have summoned Elyot for an audience and inquired about More—whose difficult position even before resignation was known to him through Chapuys’ dispatches. The old biographer would have mixed up two visits paid by Elyot to More’s family: the first one, “just after More’s resignation,” and the second “not long after More’s execution” (Chambers, *Thomas More* 288).

Despite Chapuys’ warnings to the Emperor about Thomas Elyot’s sympathies, the real feelings of the English ambassador seemed to incline towards the legitimate Queen, Catherine of Aragon. His diplomatic efforts reported too little, and therefore incurred in suspicion from the English court. His appointment lasted only from October until the following January (1532), when he left the Emperor’s court. Elyot left behind “the esteem in which [he] was held by the members of the Emperor’s court” (Croft lxxxi). Apparently—as Chapuys reported to Charles—the reason behind Elyot’s return to England was Catherine’s will: “the King [Henry] told me that he [Elyot] had been recalled merely on his wife’s application” (5 February; *CSP IV*. 2, n. 898).⁹ One may safely assume that Henry did not want Charles to think that Elyot had been withdrawn for being of very little use in fulfilling a task for which he felt no enthusiasm at all.

To sum up, Roper’s anecdote must be understood under the following premises:

1. The Emperor knew that by the end of 1531 Thomas More was in a difficult situation as a consequence of his sympathies for Queen Catherine and his duty and loyalty towards his King.
2. Before he left for England (January 1532), Elyot was summoned to an audience by Charles V. The Emperor transmitted to the English ambassador his fear that soon enough Henry would lose such ‘a worthy counselor’ as More. Obviously, his execution was in no one’s mind at the

⁹ Chapuys is obviously referring to Catherine when he talks about Henry’s wife. Anne Boleyn and the Tudor king formally married on 25 January 1533.

time, so it never came up in their conversation.

3. Elyot arrived in London shortly after More's resignation (May 1532). The Emperor had rightly foreseen the end of his office. Elyot paid a visit to the family and friends of the ex-Chancellor, and shared with them the Emperor's words of praise for More.
4. On July 6, 1535 More was executed for high treason. Elyot visited the family soon after. Despite the explicit reference to Charles' praise for the dead ex-Chancellor in the biography by Roper', this is a remote possibility. Elyot's prudence would not run this risk; besides, Charles and the English ambassador never talked about More's death, as they were not together when it happened.
5. In Roper's recollection of these events, two visits by Elyot (one after More's resignation, the other after his death) merged into one, which was most probably recreated in the likeness of the second one. However, the message delivered by Elyot in the earlier meeting was preserved and necessarily updated to the new scenario after More's death.

A few considerations remain to be added before ending this paper. Sir Thomas Elyot returned to England in May 1532—as argued—shortly after More's resignation. Then he would gladly have reported the Emperor's words to that group with whom he had so many things in common. None of the authors who have analyzed this episode has suggested the possibility that More himself had been present at the time of Elyot's first visit. In fact, I do think it is a reasonable possibility: the Mores were living in the Chelsea household, and the Ropers with them. It is true that the biographer did not place his father-in-law at that meeting, but it seems clear to me that he probably gave the names (Margaret Roper, the Clements and the Heywoods) of those who welcomed Elyot in his visit after More's death. Therefore, if Sir Thomas More—as I claim—was at Chelsea, he would surely have received Charles' *encomium Mori* with caution. Although grateful, he might not feel very comfortable with this praise, now that the King had apparently left him aside in the issue of his 'Great Matter'. Any sign of favor from the Emperor, the nephew of the dethroned Spanish Queen, could be very dangerous.¹⁰ Free from his public office, the ex-Chancellor hoped that he might very well devote his time to read and write, spend more time with his family and see his grandchildren grow.

Despite the fact that More was over ten years older than Elyot, Thomas Stapleton refers to the younger humanist as one of More's friends, since both

¹⁰ It is relevant to mention at this point More's prudence when in March 1531 he refused to accept a letter of gratitude by the Emperor for being, in Chapuys' words, "a good servant of the Queen Catherine" (Olivares Merino, "Thomas More" 209-20).

shared an interest in the pursuit of “polite literature”; furthermore, Margaret, Elyot’s wife “also gave herself to the study of literature in Sir Thomas School” (40). The younger humanist would later on present himself as an advocate for the right of women to education in his *Defence of Good Women* (1540)—a work dedicated to Anne of Cleves; there is no need to further insist on More’s pioneering commitment with this cause. Some other details also point at a certain familiarity between both humanists—even when they both fail to name each other in their correspondence. One of the first works published by More was the *Lyfe of Johan Picus Erle of Myrandula* (1510), an English translation of the Latin *Vita* written by Pico’s nephew Gianfrancesco. More’s work triggered a keen concern for the writings of this Italian humanist. In the words of one of the editors of *Lyfe of Johan Picus*, this interest “achieves its most sustained expression” (*CW* 1: lvi) in a later work by Elyot, a translation of a work by Pico, titled *The Rules of a Christian lyfe made by Picus Erle of Mirandula*. Elyot published this text in 1534, as an addendum to his *A swete and devoute Sermon of Holy saynt Ciprian of Mortalitie of Man*. I do think More was also behind the election of this Father of the Church, whose presence in the works of the former I have elsewhere discussed (Olivares Merino, “Cyprian”). All in all, as stated by John M. Major in his biography of Elyot, it is fairly probable that when shaping his conception of an ideal state, the author of the *Governour* was influenced by what More had written in his *Utopia* fifteen years before. Therefore, the author concludes that the relationship between the two “was probably that of master [More] and pupil [Elyot]” (Major 89). It is equally significant in this sense that in a letter written to Cromwell in 1536, Elyot himself talks about the “amity betwene me and sir Thomas More” (Wilson 31).

As More, Elyot sympathized with Catherine’s party, and probably wished the King to return to her. On 5 June (1532), Chapuys wrote to Charles, telling him that the former ambassador had visited him to inform about a meeting with Henry VIII; Elyot had declared to him his best dispositions towards Charles and his aunt Catherine:

But whatever may be Master Heliot’s assertions, I have strong doubts of his report having produced as good effect as he says on the King ... The said ambassador [Elyot], as he tells me, has put down in writing the whole of his conversation with this king, and addressed it to Señor Don Fernando de la Puebla [Puebla] according to Your Majesty’s wishes in the very cipher which that gentleman gave him for the purpose, and, therefore, I will forbear saying anything more about it. ... and [I] will also try to pump the ambassador [Elyot] and pay him as much court as possible for the better success of the Queen’s case. (*CSP* IV.2, n. 957)

However, there was no case for the Spanish Queen, especially after Anne Boleyn became Henry's wife at the end of January 1533. Writing to the Emperor on 10 May (1533), Chapuys claimed that "the King's ministers themselves by false representations [were stirring] the people on to disorder" and trying to "find an excuse to arm against Your Majesty, thereby depriving the English of all hope of that good-will towards them, at which, as I have understood from ambassador Elyot and others, they are nowadays aiming" (*CSP* IV.2, n.1072). The king's new wife was crowned on June 1. Elyot was among those who were asked to attend the celebration, since they were not particularly enthusiastic about Anne Boleyn; so was Cuthbert Tunstall, More's friend and a character in *Utopia*. More himself did not accompany them to the ceremony of coronation at Westminster Abbey. It has been suggested that Elyot was secretly trying to help "the fallen queen—and the Catholic struggle as well" (Major 94). This seems to be confirmed in another dispatch to the Emperor written by Chapuys at the beginning of the following year—all references to the Queen are, of course, to Catherine, even though she was not anymore:

As to the sending of personages which the Queen desires, I have never had much hope that they would persuade the King or obtain leave from him to appear in Parliament to act on the Queen's behalf. I was moved to write about it by the Queen's order and the request of several persons of whom Elyot was not the last, and he was instigated from a good quarter, as he himself told me. Though Elyot ought not to be considered one of the principal, I mention him because you know him. (29 January 1534; *L&P* VII, n.121)

As he had already done in his dispatches about Thomas More, Chapuys always did his best to present Elyot as one of those whose support and loyalty to Catherine turned them into undercover agents of Charles and the Pope. In the case of More, he was obviously wrong in his assumptions; as for Elyot's pro-Imperial sympathies (or how far he was involved in plots against Henry), Garrett Mattingly's assertion that he was among those "conspirators from the south-east and the home counties [who] were the most dangerous" (289) seems a bit far-fetched.

Elyot would meet again Roper after More's execution (6 July 1535). The date of this second visit to those close to the dead humanist must have been not long after his death. Elyot surely offered his condolences to family and friends, either at the Ropers' or the Clements'. As pointed out, it is not reasonable to argue that he would run the risk of reporting Charles' praise in this new scenario, after More's execution for high treason. The frail memory of the biographer would bring together an early meeting with a later one, mixing up the date of the second with the words spoken at the first. Things got increasingly dangerous for More's

relatives and friends. All those who had had any closeness with the traitor were questioned, spent some time in prison or were executed. Already in 1536 Elyot was trying to cut off his links with his former friends, as proved by a letter he sent to Thomas Cromwell. Elyot could not possibly deny his well-known sympathy for More, but he was wasting no time to state that his loyalty to Henry had always been his primary concern:

I therefor besieche your goode lordship now to lay a part the remembraunce of the amity betwene me and sir Thomas More which was but *Vsque ad aras*, as is the proverb, consydering that I was never so moche addict unto hym as I was unto truthe and fidelity toward my souveraigne lorde, as god is my Juge. (Autumn [after July 2], 1536; Wilson 31)

More's alleged last words at the scaffold also establish a hierarchy of affections and loyalties. As reported by the anonymous author of the *Paris Newsletter*,¹¹ the convict declared "qu'il mourait son [the King's] bon serviteur et de Dieu premierement"¹² (*Paris Newsletter* 266).

Roper quoted the dialogue between Charles and Elyot as a solemn colophon to his biography, as it bore testimony of Charles' high opinion of the ex-Chancellor. This was not only because he knew that More supported his aunt, but because the Emperor himself had had the opportunity of dealing, directly and indirectly, with such a skilled diplomat "of whose doings"—in his own words—"ourselves have had these many years no small experience" (Roper 104/3-4, Harpsfield 206/5-6, and Ro.Ba. 265/9-10). For Chambers, Charles' comparison between losing More and losing the best of his cities was "inadequate" or "absurd" (*Thomas More* 289). But it might not be so; in fact I think it was probably common at the time (still is) to measure the value of man (or his life) in terms of material properties. More himself used a similar comparison in a conversation with Roper, his son-in-law:

"I thancke our Lord, sonne," quoth he, "I find His Grace my very good lord indeed, *and* I beleeeve he dothe as singularly favour me as any subiecte within [this] realme. Howbeit, sonne Roper, I may tell thee I haue no cawse to be proud thereof, *for if my head [could] winne him a castle in Fraunce[...]* it should not faile to goe". (my emphasis; Roper 21/7-13)

¹¹ The *Paris Newsletter*, dated from the said city on July 23 (1535) is the French translation of a now lost account in English of More's trial and execution, probably composed by a first hand witness.

¹² "that he died his good servant and God's first" (my translation).

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**A STUDY OF DIRECT SPEECH COMPLEMENTATION WITH
EMBEDDING VERBS: THE COLLOSTRUCTIONAL ANALYSIS**
UN ESTUDIO DE LA SUBORDINACIÓN DE ESTILO DIRECTO CON
VERBOS COMPLETIVOS: EL ANÁLISIS COLOSTRUCCIONAL

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Abstract

Non-relational verbs, as opposed to relational ones, cannot replace their complement clause with a complex nominal, meaning that they do not denote a proposition, as the Relational Analysis states. However, direct speech seems to be a proper replacement for the complement clause in the non-relational verb cases. This paper deals with the analysis of some of the most representative taxonomies of embedding verbs using the *British National Corpus*, to check whether they can occur with direct speech complements; the *collostructional analysis*, which is a technique of statistical significance; and the programming language *R* to do it in a computational and automatic way. Thus, the collostructional method will measure the strength between the embedding verbs and their corresponding complement clauses in the direct speech form.

Keywords: collostructional analysis; complement subordination; corpus linguistics; direct speech; embedded complements; non-relational verbs.

Resumen

Los verbos no relacionales, al contrario que los relacionales, no pueden sustituir sus cláusulas subordinadas por un nominal complejo, es decir, estas cláusulas no denotan una proposición como establece el Análisis Relacional. Sin embargo, el estilo directo parece que reemplaza de manera correcta a las cláusulas subordinadas en el caso de los verbos no relacionales. El presente artículo realiza un análisis de algunas de las taxonomías más representativas de los verbos completivos usando el *British National Corpus*, para comprobar si estos verbos ocurren con cláusulas en estilo directo; el análisis colostruccional, que es una técnica de significatividad estadística; y el lenguaje de programación *R* para

hacerlo de manera automática. De este modo, el análisis colostrucciona medirá la fuerza entre los verbos completivos y sus cláusulas subordinadas en la forma de estilo directo.

Palabras clave: análisis colostrucciona: subordinación completiva; lingüística de corpus; estilo directo; verbos completivos; verbos no relacionales.

1. Introduction

In English, there are some embedding verbs which behave differently from the typical transitive ones both semantically and syntactically. A *prima facie* problem is that these verbs cannot replace their complement clauses with complex nominals because doing so either makes the sentence ungrammatical or does not paraphrase the full meaning of the complement clause. Therefore, this group of verbs cannot be analysed as the transitive one since they do not express the same type of relation (Moltmann 82–5; Pietroski 217–32; Rosefeldt 302). For this reason, we will refer to them as *non-relational* verbs (Moltmann).

Nevertheless, there seems to be a grammatical construction that works as a proper substitution for the complement clauses of non-relational verbs, that is, direct speech (Orrequia-Barea 251). The main aim of this paper is to statistically demonstrate that there is a group of embedding verbs, non-relational ones, that attracts the construction of direct speech as their complement clause. This feature can be added to a list of characteristics that split embedding verbs into two groups differentiated by their singular behaviour in semantic and syntactic terms. To prove this hypothesis, we have explored whether embedding verbs extracted from two selected taxonomies in English (Hooper and Cattell) occur with direct speech complements in the *British National Corpus* (BNC henceforth). Preliminary results indicate that this set of verbs mostly appear with direct speech complements in the corpus. However, to prove it statistically, a corpus linguistics technique of statistical significance is used: the *collostructional analysis* (Gries and Steefanowitsh) which measures the attraction strength between the direct speech complements and the embedding verbs (Schmid and Küchenoff) to shed some light on the semantic differences between two apparently synonymous constructions, that of embedding verbs taking *that*-clauses as complements.

The article is organised as follows. Section 2 offers a review of the literature, focusing on the taxonomies of the studied verbs and the collostructional analysis. Section 3 describes the methodology used to analyse the embedding verbs of Section 2 and their clausal complements. In Section 4, we analyse the results obtained from the application of the collostructional analysis. Section 5 is a

discussion of the results from the previous section. Finally, Section 6 offers a summary and some conclusions.

2. Literature Review

Traditionally, transitive verbs are analysed using the Relational Analysis, which has two main tenets (Moltmann 79):

- 1) The complement clause denotes a proposition, and for this reason, it can be replaced by complex nominals such as *the proposition that S* or *the fact that S* without a change in meaning. Hence, examples (1) and (2) are synonymous.
 1. John regretted/forgot the fact that he had destroyed the files
 2. John regretted/forgot that he had destroyed the files.
- 2) The verb expresses a relation between the subject and the complement clause. In example (3) what made Mary very upset is the thing that John accepted.
 3. John accepted something that made Mary very upset.

Unlike most embedding verbs in English, there are some verbs that do not fulfil these two requirements of the Relational Analysis. On the one hand, their complement clause does not denote a proposition and, as a consequence, they cannot be replaced by complex nominals, as can be seen in the ungrammatical (4). This is known as the *Substitution Problem* (Moltmann 82).

4. #John thinks/hopes/argues/comments/says the proposition that the earth is round.

On the other hand, these verbs do not express a relation between the subject and the complement clause of the verb. This phenomenon is called *Objectivization Effect* (Moltmann 86). The difference between examples (5) and (3), repeated here as (6), is that in the former what made Mary very upset was the fact that John said something, whereas in the latter, it is the thing itself what upset Mary, not the fact of accepting it.

5. John said something that made Mary very upset.
6. John accepted something that made Mary very upset.

Taking into account the inability of these verbs to be analysed by the Relational Analysis, they are called *non-relational* verbs, as opposed to those that do establish a relation between the subject and the complement clause, the *relational* ones. This is further reflected in the fact that there are several grammatical phenomena that take place in non-relational verb environments, whereas they are

not allowed in relational ones. Some of these constructions are: root transformations, parenthetical constructions, raising passive, ‘so’ anaphor, complementizer omission or adjunct extraction, as can be seen in examples (7)-(11) respectively (Orrequia-Barea).

7. John says he doesn’t want to meet Mary, but Mary says that meet her he will.
8. Mary is not at home today, she believes.
9. He said/thinks so.
10. They said (that) they were too busy.
11. How_i did Mary say that he was doing t_i?

It seems that the correlation between these phenomena, the direct speech complementation and the semantics of these verbs reveal a pattern of coincidence that is too systematic to be neglected.

2.1. Verb taxonomies

To gather as many instances of embedding verbs in the English language as possible, two taxonomies were chosen to analyse their members: Hooper’s (92) classification and Cattell’s taxonomy (77). These two compilations include a large number of embedding verbs, that is, verbs taking *that*-clause complements.

Firstly, Hooper’s (92) classification will be analysed. The criterion used to divide these verbs is the ability of some of them to change the prominence of the information from the main clause, where it is by default, to complement clauses. Therefore, some subordinated clauses can be asserted as main clauses usually are. Thus, when embedded clauses work as the focus of the sentence, the main clause is reduced in content and meaning to a second place in the sentence. As a consequence, not only do main clauses allow for grammatical constructions such as root phenomena (adjunct extraction, topicalization, anteposition), raising passive, complementizer omission or parentheticals, but also complement clauses do so. This classification also includes a previous division made by Kiparsky and Kiparsky (143) according to the concept of *factivity*. Table 1 shows the verbs included.¹

¹ Verbs with really low frequency in the corpus have been excluded from the analysis.

	Assertive verbs	Non-assertive verbs
Non-factive verbs	<i>Acknowledge, admit, affirm, allege, answer, argue, assert, assure, certify, charge, claim, contend, declare, divulge, emphasise, explain, grant, guarantee, hint, hypothesize, imply, indicate, insist, intimate, maintain, mention, point out, predict, prophesy, postulate, remark, reply, report, say, state, suggest, swear, testify, theorize, verify, vow, write, agree, be afraid, be certain, be sure, be clear, be obvious, be evident, calculate, decide, deduce, estimate, hope, presume, surmise, suspect, appear, believe, expect, figure, guess, imagine, seem, suppose, think</i>	<i>Be likely, be possible, be probable, be conceivable, Be unlikely, be impossible, be improbable, be inconceivable, doubt, deny</i>
Factive verbs	<i>Discover, find out, know, learn, note, notice, observe, perceive, realise, recall, remember, reveal, see</i>	<i>Amuse, be exciting, be interesting, be odd, be relevant, be sorry, be strange, bother, care, forget, make sense, regret, resent, suffice</i>

Table 1. Hooper’s (92) classification of embedding verbs

As far as non-factive verbs are concerned, there are two types: assertive and non-assertive verbs. The first group includes all the verbs that always allow the assertion of their complement, that is, verbs whose complement clauses can work as the focus of the sentence, as examples (12) and (13) illustrate (from Hooper 92).

- 12. Many of the applicants are women, it seems
- 13. He wants to hire a woman, he says.

In examples (12) and (13), the main clause is now relegated to a second place at the end of the sentence since the prominence of the information is now placed on the embedded clause. Parenthetical constructions are the structural reflection of the fact that the complement clause is semantically more relevant than the main clause.

Conversely, non-assertive verbs do not allow the assertion of their complements in any case, therefore the main clause always bears the prominence of the information as examples (14) and (15) demonstrates (from Hooper 113).²

- 14. *Many of the applicants are women, it's likely.
- 15. *He wants to hire a woman, it's possible.

Regarding factive verbs, we can also find two different groups which behave differently: *semifactive* verbs, which are assertive, and *genuine* or *pure* factive, which are classified as non-assertive (Hooper 114). On the one hand, the latter always presupposes the truth of the complement clause, therefore, they cannot allow assertion. In example (16) the speaker must presuppose that he has not told the truth (from Hooper 115).

- 16. It is possible that I will {regret/forget} later that I have not told the truth.

On the other hand, semifactive verbs are considered to have a special status in semantic terms. They are included in the factive verb group because they also imply the presupposition of the truth of their complement. However, they only do so in at least one reading, that is, the presupposition is cancellable in certain contexts, for example, under the negation. As a consequence, this characteristic of presupposition is not constant as it is in the case of the genuine factive verbs. Compare the following examples (from Karttunen 343):

- 17. John regretted that he had no money.
- 18. John didn't regret that he had no money.
- 19. John remembered to lock his door.
- 20. John didn't remember to lock his door.

In examples (17) and (18), despite the negation, the presupposition in both sentences is 'John had no money'. Regarding sentence (20), the presupposition is that 'John didn't lock the door', as the verb *remember* allows the negation to reach the infinitive clause. However, there is no way in which this presupposition remains the same for example (19) since John actually locked the door. Unlike (17) and (18), in sentences in which there is a semifactive verb like (19) and (20), the presupposition can be cancellable because of the presence of the negation. It is worth mentioning that due to this cancellability, this group also shares one of the main characteristics of the assertive verbs, that is, they allow for parenthetical constructions.

- 21. Meg is pregnant, I found out.
- 22. You've painted your house, I see.

² Further classifications inside each group have been ignored for expository purposes.

In the present paper only assertive verbs and semifactives have been taken into account, since they are the only ones which fall under our non-relational verb terminology, that is, they do not fulfil the criteria of the Relational Analysis. The pure factive and non-assertive verbs are considered relational verbs, as they behave like run-of-the-mill transitive verbs.

The second taxonomy to be analysed is Cattell's (77). According to Stalnaker (701), assertion and presupposition are understood as opposed terms. Presupposition is defined as the set of cases that interlocutors share in a conversation, that is, the *common ground* (CG henceforth), whereas assertion is what contributes to transforming that set. There is a set of theories that claim that certain lexico-semantic properties of some embedding verbs are able to make their subordinated clauses change the context as main clauses usually do. Stalnaker (704) defines the clause in terms of their potential of changing the context. For example, to define subordinated clauses, it is considered to what extent the propositional information introduced by the verb belongs to the set of cases shared between the interlocutors, that is, the CG. In a conversation, the CG shared by the interlocutors is what determines whether presuppositions of a sentence are satisfied (Peters 122).

Cattell (66) represents the first application of these ideas to the complement subordination phenomenon. As this scholar states, the classification criterion is whether the information conveyed by the complement clause belongs to the CG or not. There are two main groups: *stance* verbs, which contribute to change the CG, either including new propositions (*volunteered stance* verbs) or questioning and reinforcing the presence of propositions already included (*response stance* verbs); and *nonstance* verbs, which do not add anything to the CG. According to Cattell's classification (77), the subject of an embedding verb can:

- a) not mean to alter the CG or set of propositions that are taken for granted in the pertinent context: *nonstance* verbs
- 23. John commented that Madrid is the capital of Spain.
- b) try to contradict or reinforce the truth of the propositions taken for granted in the CG: *response stance* verbs.
- 24. John accepted/denied that Madrid is the capital of Spain.
- c) try to introduce a new true proposition in the CG: *volunteered stance* verbs.
- 25. John claimed that Madrid is the capital of Spain.

Table 2 shows the verbs included in these three groups:

Stance verbs		Nonstance verbs
Volunteered stance verbs	Response stance verbs	(be) aware, (be) certain, comment, convey, convince, detail, doubt, emphasise, forget, mention, notice, point out, realise, recall, recognise, regret, remember, remind
Allege, assert, assume, believe, claim, conclude, conjecture, consider, decide, declare, deem, envisage, estimate, except, fancy, feel, figure, imagine, intimate, judge, maintain, propose, reckon, report, say, state, suggest, suppose, suspect, tell, think	Accept, admit, agree, confirm, deny, verify	

Table 2. Cattell’s classification of embedding verbs (77)

In his theory, Cattell focuses on the root phenomenon of adjunct extraction and the different interpretation some verbs have regarding this phenomenon. When making a question using an adjunct like *why* in a complex sentence like (26), this adjunct should apply to any of the clauses of that sentence, that is, it should have at least the two interpretations in (a) and (b) (adapted from Cattell 61).

26. Why do the they think (that) Sue killed Harry?
- a) Why_i do they t_i think [that Sue killed Harry]?
- b) Why_i do they think [that Sue killed Harry t_i]?

Interpretation (a) asks why they consider that Sue killed Harry, whereas (b) looks for Sue’s reasons to kill him. Regarding the classification presented above, *volunteered stance* verbs are the ones allowing this double interpretation. However, not all the verbs are ambiguous between these two interpretations. Consider (27) and (28).

27. Why do they deny that she killed him?
28. Why did Richard comment that Sue killed Harry?

As there are two clauses, we expect to have two different interpretations, one raised out of each clause. Nevertheless, in (27) and (28) the adjunct is only extracted by the main clause and the subordinated one blocks such interpretation. According to the author, complement clauses of *response stance* and *nonstance* verbs behave like “islands” and they can only be interpreted as in the reading of (a).

In this paper, only *volunteered stance* verbs have been selected for our study. Nonetheless, since there are some verbs from the *response stance* group, such as *admit* or *agree*, which are included in Hooper's (92), they have also been taken into account.

2.2. Collostructional Analysis

The collostructional analysis (Stefanowitsch and Gries 214) is a statistical technique frequently used in Corpus Linguistics. This approach is based on Construction Grammar (Lackoff, Goldberg) which sets the construction as the basic unit of linguistic organisation, hence the study of the lexicon and the grammar is not seen as something completely different. Stefanowitsch and Gries define the term *construction* as "any linguistic expression ... that is directly associated with a particular meaning or function, and whose form or meaning cannot be compositionally derived" (212). The main aim of the collostructional analysis is to provide an objective method to determine "the degree to which particular slots in grammatical structure prefer, or are restricted to, a particular set or semantic class of lexical items" (Stefanowitsch and Gries 211). This method can be applied to any linguistic unit, such as morphemes, compounds, multi-word expressions, phrasal verbs and even more abstract ones like tense, aspect or mood.

According to these scholars, the collostructional analysis "investigates which lexemes are strongly attracted or repelled by a particular slot in the construction (i.e., occur more frequently or less frequently than expected)" (214). It measures the collostruction strength, that is, the "attraction" or "repulsion" of a *collexeme* and a *collostruct*. The *collexeme* is the word that is attracted to a particular construction, in this particular case, the collexemes are the embedding verbs selected from each taxonomy. Conversely, the *collostruct* is the construction which is associated with a particular lexeme, namely the direct speech construction, in this case. The combination of these two elements is known as *collostruction* (Stefanowitsch and Gries 215).

Collostructional analysis uses Fisher's exact test as the statistical measure because it "neither makes any distributional assumptions, nor does it require any particular sample size" (Stefanowitsch and Gries 218). Then, to calculate the collostruction strength four frequencies are needed: the frequency of the collexeme in the construction, the frequency of the collexeme in all other constructions, the frequency of the construction with lexemes other than the collexeme and the frequency of all other constructions with lexemes other than the collexeme. Using this information, the Fisher's exact test provides the probability of this distribution. The main disadvantage of this statistical test is the numerous

calculations that need to be made but, fortunately, it can be calculated by using computational programs.

3. Methodology

Direct speech seems to be a proper replacement for the complement clause of non-relational verbs. In fact, the search for most of the selected verbs from the taxonomies with the direct speech returned at least one hit (Orrequia-Barea). However, the mere presence of one occurrence of this construction in the verb environment is not relevant enough since we want to measure the degree to which embedding verbs prefer the direct speech complements. To do this, two main steps have been followed: firstly, to compile a subcorpus of the selected embedding verbs with the direct speech complementation from the BNC; and secondly, to apply the collostructional method using the programming language R.

3.1. Data collection

The first step was to obtain a subcorpus of examples from the BNC. For this reason, we searched for the embedding verbs included in the taxonomies in 2.1 followed by the direct speech complementation to explore if there is empirical evidence of this pattern.

The *British National Corpus* was chosen since it is classified as a reference corpus because of its representativeness of the most important grammatical constructions, vocabulary and varieties of the English language. Additionally, it is considered a balanced corpus and its validity has been proved due to the number of studies that have been carried out based on its examples. The BNC is a monolingual corpus which contains samples of the late-20th century British English and it consists of 98,000,000 words (10% of spoken English and 90% of written language).

The BNC can be accessed from different websites; however, we chose the one from Lancaster University³ because it seemed to be the most adequate for our purposes. On the one hand, this interface allows to download the samples, even in KWIC (*Key Word in Context*) format; on the other hand, it allows the use of quotations marks, something essential in this study to look for concordances including direct speech. Although we downloaded every instance of each verb with apparent direct speech constructions, a vast number of examples also turned up, which had to be manually discarded since quotation marks were used for other purposes.

³ <http://www.natcorp.ox.ac.uk/>. Free registration is necessary.

The queries were restricted to the past tense of the verbs for two main reasons: firstly, because most of the texts compiled in the corpus are written, where narratives tend to be used, which means a frequent use of verbs in the past tense for obvious reasons; secondly, there are a lot of verbs which coincide in form in the past tense and the past participle form, thus returning more hits than any other tense. When looking for the samples, the search engine of the corpus requires a special syntax for specific constructions as is the direct speech due to the use of quotation marks. The syntax used to query this pattern is shown in (29):

29. <verb> \, "4

In the interface, the quotation marks are straight, then there is no distinction between the opening and closing ones. However, this webpage allows the user to choose between open or close quotation marks in the option *frequency breakdown*. In this tab, the type of quotation mark can be selected and the interface shows the number of occurrences and percentage corresponding to each option. For example, the form [said \, "] returned 10,781 hits with the closing quotation marks, which means 98.65% out of the total. However, there were only 148 occurrences with opening quotation marks, meaning 1.35% of the total. Obviously, the first option was chosen as we are looking for samples in which the embedding verb takes the direct speech as its complement, rather than embedding verbs which are placed at the end of a quote. It is not surprising that there were so many hits of the verb *say* as it is typically used in introducing direct speech in narratives. The same procedure was followed for each of the verbs of the taxonomies.⁵ Once we searched for each verb, we downloaded the information to create our subcorpus of embedding verbs with direct speech complements.

3.2. Data analysis procedure

As previously mentioned, the main disadvantage of Fisher's exact test was the summations of all the probabilities, which means a tiresome and time-consuming task. This is the reason why we performed the analysis using the programming language R, implemented in RStudio, a desktop application and a free environment to easily manage R. There is a script to compute the collostructional approach and make it in a computational and automatic way (Flach).⁶ The package contains the functions to do Simple, Distinctive and Co-Varying Collexeme Analysis (Stefanowitsch and Gries 100). We used the Simple Collexeme analysis,

⁴ Angle brackets are used to mark the elements that must be introduced by the user, but they should not be included in the real query.

⁵ The verb *tell* requires a special syntax to include the presence of the dative in the query: [told * \, "]. The asterisk means that any word can appear in that slot. Using the same pattern as the rest of the verb, the corpus only returned passive voice examples.

⁶ For more information: <https://sfla.ch/collostructions/>

called *collex*, in which the information required is a data frame with three columns containing the word, the construction frequency and the corpus frequency, respectively. Apart from that, the size of the corpus and the association measure, in this case Fisher's exact test, are also required. Additionally, it is needed to be specified if the output will be ordered in descending or ascending order. There are other options that can be customized, such as the number of decimals. Although the package includes datasets to explore the different methods, the user needs to upload their own data extracted from a corpus to see the results. When the analysis is finished, the output is displayed in a table that can be downloaded. In the subsequent sections, we will show and comment the most relevant results.

4. Results

The output displayed on the screen after the computational analysis shows interesting and valuable information about the embedding verbs and the collocation strength they have regarding the direct speech construction. For example, there are two columns which are really interesting for our study. First, the ASSOC column refers to the collocation strength and it gives two parameters: "attr", which stands for attraction, and "rep" which is displayed when the collexeme and the collocation are repelled. This measure is based on the difference between the observed frequency in the corpus of each verb with direct speech complementation and the expected frequency of the collexeme in the construction. Secondly, the significance of the association is also shown in the output using asterisks for the different levels of representativeness or "ns" to indicate that it is "non-significant". The more asterisks used, up to five, the more significance. The output can be seen in figure 1.

In our analysis, we have explored 74 verbs selected from the previously mentioned taxonomies of embedding verbs. Only 38 verbs were found with the direct speech complementation in the BNC, from which 28 are analysed as significant according to the Fisher's exact test, which means 74% of the verbs. Apart from that, there are 8 verbs which are considered to be attracted to the construction but their association measure is not considered statistically significant because the occurrences in the corpus are very few. The remaining two are neither attracted to the construction nor significant. The verbs which are attracted can be seen in figure 1.

	COLLEX	CORPFREQ	OBS	EXP	ASSOC	COLL.STR.FYE	SIGNIF
1	reply	5063	217	0.4	attr	Inf	*****
2	say	195278	7193	16.3	attr	Inf	*****
3	tell	35375	182	3.0	attr	250.56538	*****
4	write	9703	125	0.8	attr	221.82615	*****
5	think	53567	164	4.5	attr	189.55867	*****
6	answer	3614	88	0.3	attr	180.86852	*****
7	remark	1641	69	0.1	attr	158.62021	*****
8	comment	1917	45	0.2	attr	92.23929	*****
9	explain	6762	47	0.6	attr	71.45498	*****
10	declare	4399	38	0.4	attr	61.51640	*****
11	conclude	3085	23	0.3	attr	36.12174	*****
12	state	5127	25	0.4	attr	34.62670	*****
13	observe	4997	19	0.4	attr	24.49723	*****
14	admit	5569	18	0.5	attr	22.00666	*****
15	recall	1795	12	0.1	attr	18.65343	*****
16	suggest	10793	19	0.9	attr	18.33381	*****
17	insist	3230	9	0.3	attr	10.79565	*****
18	argue	6370	8	0.5	attr	7.00851	*****
19	note	6070	6	0.5	attr	4.81887	****
20	reveal	5243	4	0.4	attr	2.96769	**
21	divulge	35	1	0.0	attr	2.53512	**
22	point out	3378	3	0.3	attr	2.51949	**
23	conjecture	40	1	0.0	attr	2.47722	**
24	claim	8223	4	0.7	attr	2.27038	**
25	allege	3051	2	0.3	attr	1.56235	*
26	agree	14350	4	1.2	attr	1.47450	*
27	figure	418	1	0.0	attr	1.46493	*
28	maintain	4052	2	0.3	attr	1.33943	*
29	realise	4711	2	0.4	attr	1.22396	ns
30	remember	5011	2	0.4	attr	1.17732	ns
31	report	11918	3	1.0	attr	1.10081	ns
32	predict	1812	1	0.2	attr	0.85282	ns
33	acknowledge	2066	1	0.2	attr	0.80032	ns
34	confirm	4861	1	0.4	attr	0.47694	ns
35	feel	26035	3	2.2	attr	0.43186	ns
36	believe	7964	1	0.7	attr	0.31377	ns

Figure 1. Distribution of the verbs that attract the direct speech

As expected, the verbs with the highest significance are those related to speech acts. Speech act verbs are defined as those referring to “any type of verbal behaviour or to the much smaller subset of verbs expressing specific speaker’s attitude” (Proost 912). The terms ‘illocutionary verbs’, ‘verbs of communication’ or ‘verbs of saying’ are also used to name this type of verbs. Some of the verbs with the highest frequency belonging to this group are: *reply*, *say* and *tell*

(250.56).⁷ Surprisingly, in the first two cases, the significance is so high that the output does not even provide an exact number, but the abbreviation “inf” which stands for “infinite”. More verbs related to speech acts are also found in different positions of the results: *answer* (180.86) in the sixth position followed by *remark* (158.62), *comment* (92.23), *explain* (71.45), *declare* (61.51) or *conclude* (36.12), among others. However, the verb found in the fourth position is *write* (221.82). It may not be fully considered a speech act verb but taking into account the previous definition, it also makes reference to a verbal behaviour, in this case in the written form.

Unexpectedly, although the analysed construction is one related to the discourse, as is direct speech, not all the verbs that have a great significance are speech act verbs. For example, according to figure 1, in the fifth position we find the verb *think* (189.55), considered a propositional attitude verb or traditional *verba sentiendi*, which makes reference to a mental state and not to a speech act. Similarly, *observe* (24.49), which is more related to the senses, occupies the thirteenth position in figure 1.

Additionally, some speech act verbs which returned hits with direct speech, such as *report* (1.1) or *confirm* (0.47), are not considered significant by the collostructional method since the difference between the observed frequency and the expected one is not remarkable enough. Both verbs are classified as having an attraction with the direct speech (“attr”) but due to their low frequency in the corpus with this construction, it is not statistically representative.

Nevertheless, there are other verbs, such as *decide* (0.18) or *consider* (0.15), which can also be considered speech act verbs but the occurrences in the corpus are so few, particularly only one, that are classified as non-significant and verbs that repelled the direct speech construction.

To return to the taxonomies abovementioned, semifactive verbs, as previously stated, share some characteristics with assertive verbs, being the parenthetical reading the most important one. However, in this paper, we have found out that there is another feature that these verbs also share with the assertive group, that is, taking direct speech as complement clause. Actually, we did not expect to find occurrences of these verbs with the direct speech construction, as most of them do not refer to speech acts. Contrariwise, most of them returned hits with the direct speech as a complement clause. For instance, *observe* (24.49), *recall* (18.65), *note* (4.8) or *reveal* (2.96) are among the first twenty verbs, as can

⁷ Results of the association measure used, in this case Fisher’s exact test, which shows the probability of distribution by means of calculating the single and joint frequencies of the construction and the collexeme in the corpus.

be seen in figure 1. Additionally, *remember* (1.17) occupies the thirtieth position but is considered to attract the construction, although non-significantly.

5. Discussion

The collostructional analysis has shown that the embedding verbs are generally attracted to the direct speech complementation. It is not surprising that the top positions of the results are mainly taken by so-called speech act verbs. In semantic terms, direct speech denotes utterances and they cannot be paraphrased by complex nominals. This is one of the main reasons why non-relational verbs cannot replace their complement clause by referential expressions without yielding ungrammaticality or a change in meaning (García Núñez and Orrequia-Barea 171). However, if direct speech complementation denotes utterances, how then is it possible for a verb like *think* to take this type of complement clause? As previously stated, *think* is considered a mental state verb. However, the direct speech complement clause “can report on the possibly unexpressed utterance-based content of a mental state the speaker manages to describe the relevant eventuality by giving the content of the utterance that, to her knowledge, best sums it up” (García Núñez and Orrequia-Barea 173). This contrast can be seen in examples (30) and (31), whereas the former has an embedding verb denoting an utterance, the latter does not.

30. In a cool voice she answered, “I thought you might be late” (JXS 64).⁸

31. Catriona took a look at the brown liquid and thought, “I’m nineteen years old, I’ve failed all my O-grades, and I’m a disgrace to my family” (BN1 390).

However, one of the most revealing findings in this paper is the fact that semifactive verbs allow direct speech complementation. As reviewed above, semifactive verbs cannot be included in the factive verb groups since the presupposition of the complement can be cancellable in some contexts. For this reason, in these contexts, the complement can be asserted in the same way as it happens with assertive verbs. The verbs belonging in semifactive verb group apparently do not make any reference to a verbal behaviour, hence these verbs are not classified as speech act verbs. However, taking into account the results, we decided to look them up in a dictionary to see whether there was an explanation in terms of lexicography. We used the Oxford English Dictionary (OED) to look

⁸ Data cited in this work have been extracted from the British National Corpus, distributed by the University of Oxford on behalf of the BNC Consortium. All rights in the texts cited are reserved.

them up (“note”, “observe”, “recall”, “remember”, “reveal”). The point becomes clear as soon as we look carefully at the entry of each verb, as can be seen in (32).

32. *Note*

(i) To notice, observe.

(ii) To mention

Observe

(i) To take notice of, be conscious of; to notice, perceive.

(ii) To say by way of comment; to remark or mention in speech or writing.

Recall

(i) To bring back to the mind.

(ii) To recount (a circumstance, event, etc.) from one’s memory.

Remember

(i) To think of, recall the memory of (a person) with some kind of feeling or intention.

(ii) To mention.

Reveal

(i) To make manifest or apparent; to demonstrate, exhibit.

(ii) To disclose or make known (something previously unknown or kept secret) in speech or writing; to divulge, declare publicly or openly.

As stated by the dictionary entries included in (32), all semifactive verbs are ambiguous between a relational reading (i) and a non-relational one (ii). The definitions of the verbs in (i) make reference to the most widely used meaning of these verbs, that is, the relational one. Conversely, the meanings in (ii) are non-relational and in semantic terms, these readings can even be included in the set of speech act verbs as all of them make reference to a verbal behaviour. Actually, the meanings in (ii) are synonyms with verbs such as *say* or *mention*, which is the most used verb in defining them. Taking into account the definitions in (ii), it is not surprising then that direct speech complementation is allowed in these verbs environments since all of them are related to the discourse, as the following examples illustrate.

33. When he reflected with sadness on the unhappiness of his marriage towards the end of 1929, he noted, “Friendship with Lewis compensates for much” (A7C 494).

34. Hellman cautiously observed, “Does this mean you don’t like them?” (AP0 619).

35. Crawford later recalled, “I didn’t enjoy my last three years at school” (HRF 74).

36. So I felt really good about it until I remembered, “Damn, I was only plugged into a Zoom” (C9K 274).

37. Rosemary agreed, and revealed, “If the rent on this place wasn’t paid until the end of the year, I’d be in trouble myself” (JY1 219).

Generally speaking, it seems that embedding verbs which actually take direct speech complement clauses are those which somehow make reference to discourse. This reference does not necessarily mean that the speaker uses the verbatim utterance but a potential utterance the speaker thinks is the best summary of the subject’s attitudes and mental state.

6. Conclusions

Collostructional analysis seems to be a useful method to measure the association between the collexemes and the collostruction, that is, between the embedding verbs and the direct speech construction. Although the mere existence of a hit in the corpus can be taken as a kind of evidence of this phenomenon, the collostructional approach indeed provides more insight in the construction since it establishes whether that presence in the corpus is actually significant or not.

According to the results, embedding verbs are attracted to direct speech complementation since 74% of the verbs allow for this type of complement clause. Collostructional analysis determines that in 28 verbs out of 38 the results are significant, whereas there are other 8 that, although attracted, are not considered statistically significant. That means a total of 36 verbs out of 38 which are attracted to the direct speech complementation. Therefore, it can be stated that the direct speech is a proper replacement for complement clauses in non-relational verbs.

As the discussion revealed, direct speech complements denote utterances and this is the reason why these complements cannot be properly paraphrased by complex nominals of the type *the proposition that S*. The main difficulty arises with mental state verbs, such as *think*, in which there is no a particular utterance to report on. However, it is then the speaker the one who reports on a potential utterance that best describes the subject’s mental state. These results open the possibility for the collostructional approach to be a valid method to explore the semantic-syntactic interface.

The main problem this study has faced is the lack of evidence in the BNC of some verbs. Therefore, there are some verbs which have been identified as “repelled” by the collostructional analysis but which in reality can take direct speech complementation, as is the case of verbs like *affirm*, *guess*, *imply* or *indicate*, among others. This can be seen as an inconsistency of the theory. However, we can confirm that direct speech complementation is one more defining characteristic of the group of non-relational verbs. Although in this paper we have only focused on verbs which actually take direct speech complements, in

previous research (Orrequia-Barea), we queried all the members of the taxonomies to prove that direct speech is a construction that cuts off the embedding verbs. As discussed, there is a lack of evidence in the corpus of some non-relational verbs. However, no hits were retrieved in the case of so-called relational verbs with direct speech complementation. We believe that further research into this topic can search for the same non-relational verbs in other corpora, such as the *International Corpus of English*, which is not only restricted to British English but collects samples of English worldwide.

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**PLACE, SPACE AND IDENTITY IN MODERN DRAMA: ANALYSIS OF
FOUR SELECTED PLAYS**

LUGAR, ESPACIO E IDENTIDAD EN EL DRAMA MODERNO: ANÁLISIS
DE UNA SELECCIÓN DE CUATRO OBRAS

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Abstract

Individual's identity has always been expressed by abstract terms like culture, beliefs, religion, values etc. In this paper, I argue that modern playwrights show that the generations of the modern era tend to identify more with place, a concrete entity, than they do with the traditional constitutive elements of identity since these abstractions started to lose their glamour and value in an age marked by tremendous advancement in technology and materialism. With the modern generations increasingly associating themselves with place, an identity crisis has emerged since place is contingent to economic and social factors i.e. is not as stable as culture or religion. The vulnerability of modern identity turns it into a notion in flux, with no fixed or clear-cut boundaries. Thus, modern age people may live with multilayered identity or swing between two or more identities. Place, with whatever experience is practiced in it, remains the hinge on which modern identity revolves. To show that the phenomenon is a global one, the paper studies four plays representing different cultures and spheres—Anton Chekov's *The Cherry Orchard*, Arthur Miller's *Death of a Salesman*, William Saroyan's *The Time of Your Life*, and Wakako Yamuchi's *And the Soul Shall Dance*.

Keywords: modern drama; identity crisis; Chekov; Miller; Saroyan; Yamuchi.

Resumen

La identidad individual ha sido tradicionalmente descrita mediante términos abstractos como cultura, creencias, religión, valores, etc. En este artículo demostramos cómo los dramaturgos modernos muestran que la generación de la era moderna tiende a identificarse más con lugares o entidades concretas que con los elementos tradicionalmente constitutivos de la identidad, puesto que estas abstracciones comenzaron a perder su glamour y su valor en una época marcada por el tremendo avance de la tecnología y el materialismo. Esta identificación creciente con lugares concretos ha originado una crisis de identidad, puesto que

estos lugares están sujetos a factores económicos y sociales que no son tan estables como, por ejemplo, la cultura y la religión. La vulnerabilidad de la identidad moderna la configura como una noción que fluye más allá de límites claramente fijados. En consecuencia, la edad moderna presenta identidades multicapa o fluctuaciones entre dos o más identidades. El lugar, con independencia de cómo se experimente, articula la identidad moderna. Para demostrar la globalidad de este fenómeno, el presente artículo estudia cuatro obras que representan culturas y esferas diferentes—Anton Chekov’s *The Cherry Orchard*, Arthur Miller’s *Death of a Salesman*, William Saroyan’s *The Time of Your Life*, and Wakako Yamuchi’s *And the Soul Shall Dance*.

Palabras clave: drama moderno; crisis de identidad; Chekov; Miller; Saroyan; Yamuchi.

1. Introduction

The concept of identity is a remarkably fertile one, attracting the attention of scholars, particularly sociologists and philosophers, who approach it from differing aspects—individual, group, and national identities and their myriad markers. While some scholars focus on identity at the cultural, societal and individual levels, most of them concentrate their research on the abstract side of identity. The different definitions of identity hinge on abstract terms such as “beliefs”, “religion”, “ideals”, “values”, “statements”, etc., (Mol 2). Some, like Eli Hirsch, talk about the existence of concrete aspects of identity, trying to analyze what they call “bodily identity”, studying the subject in relation to “a succession of body-stages” (Hirsch 181). As such, identity can be associated with other physical entities, one of which is ‘place’, where we perform different activities, creating what we call ‘space’.

Until the mid-twentieth century, the term ‘space’ conveyed a strictly geometrical meaning and “the idea it evoked was simply that of an empty area” (Lefebvre 1). This geometrical notion of space, according to Lefebvre, had its roots in the works of Euclid (300 B.C.)—a Greek mathematician and author of a basic work on geometry—which had ever since defined Western thought. In 1967, Michel Foucault gave a lecture to architects under the title “Of Other Spaces, Heterotopias”. Commenting on the traditional notion of space, he said that space was perceived as “the dead, the fixed, the undialectical, the immobile” (qtd. in Soja 10). However, the latter half of the twentieth century witnessed a shift in preference “for the spatial rather than the historical analyses and analogies influential in certain kinds of critical writing” (West-Pavlov 19).

As a manifestation of this shift in the perception of space and what it offers to individuals and groups equally, critics as well as philosophers started to theorize about it. Some of the notable works in the wave of theorizing (phenomenon) about space include the French philosophers Gaston Bachelard's *The Poetics of Space* (1958) and Henri Lefebvre's *The Production of Space* (1991). Thus, this emerging perception of space opens new horizons in different disciplines, especially the domain of literary criticism. Since human existence cannot be conceived independently from place and space, individual identity must surely be tightly bound with these two elements. A convenient starting point is to make the distinction between 'place' and 'space'. The French Jesuit scholar Michel de Certeau, in *The Practice of Everyday Life*, remarks that place is "the order in accord with which elements are distributed in relationships of coexistence" while "space is a practiced place" (117). In place, two things, for instance, may coexist but not simultaneously in the same location; but their coexistence creates the notion of space where we have experience.

In his article "The Prompter's Box: Toward a Close Reading of Modern Drama", Alan Ackerman asks a question pertinent to our times: "What ... is the value of modern drama for life?" and states his intention of using his journal to "address" the question "in the coming years" (3). One significant value of modern drama, I believe, is its salient interest in one of the most intricate issues that concerns generations of the modern era, namely that of identity. Undoubtedly, identity with its ramifications is deeply invested in modern drama. In this paper, I attempt to show that we can find in modern drama a clear delineation of places and spaces as important constituents of individual identity. I argue that place reinforces individual identity to a varying extent depending on the type of experience (space) practiced in that place. This notion, I believe, is in harmony with other modern and global streams of thought like "self, autonomy, ownership, and property" (Lee 623). To delineate that this phenomenon is a global one, not limited to a certain region or culture, I have chosen plays representative of different cultures. Anton Chekhov's *The Cherry Orchard* (1903), Arthur Miller's *Death of a Salesman* (1949), William Saroyan's *The Time of Your Life* (1939), and Wakaku Yamauchi's *And the Soul Shall Dance* (1974) are salient exemplary plays of how individual's identity, in the upheaval of 20th century globalization, is depicted in modern drama as a notion in flux, with no fixed or definite markers.

2. Anton Chekhov's *The Cherry Orchard*

In his article "Polemic as Parting Advice: The 'Argument' of *The Cherry Orchard*", John Reid rightly observes that "in the political climate of the time, *The Cherry Orchard* was bound to be received as a political play" (36), in the sense that it marks the end of a specific stratum and the rise of a new one. A series of

socio-economic reforms begun by Peter the Great and continued under Alexander II saw the old system of serfdom swept aside to make way for a new modernized Russia. During Chekhov's childhood, it was not unknown for landowners to find themselves in dire straits like the major character of the play Madame Ranevskaya and her family. Those who survived the upheaval inevitably questioned their identity within the social class system. On the grand scale, the play looks at the identity crisis faced by the aristocrats, as former land-owners looked back to the old Russia and saw an idyllic scene, as represented by Ranevskaya. The wealth and property that had been the concrete markers of their identity had been lost to the emerging capitalists, some of whom rose from the very peasant class that had once been owned by the aristocracy. Russians from the lower social classes, the former serfs and their descendants, harbored bitter memories and were pleased to embrace the new identity offered to them, symbolized in the play by the character of Lopahin.

I aim to discuss Chekhov's *The Cherry Orchard* (1903) with regard to 'place' and 'space' and the extent to which they can influence an individual's identity. As the title would suggest, the orchard and the house, and the multitude of past experiences acted out there, are the focal point of the family's memories, and seem therefore the inseparable embodiment of their identity. Madame Ranevskaya, her brother, and her children were born and grew up in the same house and share similar childhood memories, reminiscing about the joys of growing up, happy and privileged, in the large house and the beloved cherry orchard. For Ranevskaya, to lose the orchard is to lose her real identity, that of her girlhood. On the day when the estate is to be put up for auction, while she awaits the news of her fate, she passionately asserts,

I was born here. My father and mother lived here and my grandfather. I love this house. I can't imagine my life without that cherry orchard and if it necessary to sell it, then *sell me along with it!* (III, 208-09; emphasis added)

Her daughter, Anya, gives us an insight regarding the circumstances that pushed Ranevskaya into a monumental change of identity, saying,

Six years ago our father died, a month later our brother Grisha was drowned in the river. Such a pretty little boy, just seven. Mama couldn't bear it, she went away, went away without ever looking back. (I, 198)

Having faced the hardship of losing her husband and son in quick succession, she abandoned her respectable, aristocratic identity. Moving to a new place (Mentone), she took on a new shabby identity, leading a disreputable life as a mistress, an identity which she carried with her to Paris. Her own brother describes her as having been credulous 'wanton' and 'loose' woman': "sister married a

lawyer not a nobleman ... and behaved herself ... not very virtuously ... you must admit she's a depraved woman" (I, 201). The shifting identity of Ranevskaya echoes the change in Russia as serfs were given their freedom and the aristocracy had to learn to live with the consequent socio-economic changes. Russia took on a new identity which the playwright portrays through some of his characters as low and undignified. The new identity is not fortuitous for Ranevskaya, who discovers that the man she loves and spends her money on is a ruthless person, or for the Russian landowners, who suffered great losses under the country's new identity. Her lover takes advantage of her and, as she says, robs her of "everything" (II, 204). Apparently, the new identity satisfies the physical appetite of the mother, but strips her of self-respect and any remaining money. After being forsaken by her lover for another woman, Ranevskaya is eventually forced to go back to her estate in Russia. Once there, she yearns to regain her original, true identity, the one that is thoroughly invested in this place, her family estate.

Ranevskaya returns to her 'home' in the early morning of a bright day in May. It is remarked, before her arrival, that "the cherries [are] all in bloom" despite the fact that "there is a morning frost" (I, 197). Thus we are told that the owner is coming back to her estate when the orchard is in its full glory, but the frost denotes that there are still hardships to be faced. Her happiness upon her arrival, after five years of absence, is plain as she cries "like a child" and kisses her "dear little bookcase" and her "little table" (I, 197). It is significant that the homecoming is played out before the audience in the nursery, the place where Ranevskaya and her brother spent their formative years, living the experiences that shaped their identity. Sadly, those experiences left them ill-equipped to deal with the financial hardship that now threatens their identity as wealthy landowners. It is worth noting that the only character within the family circle to be realistic about their current situation and to show any common sense in cutting expenses is Varya, Ranevskaya's adopted daughter who is not a blood relation. As for the others, they claim that their identities are so tied up with this place and its history that they cannot detach themselves to make sensible decisions on how to extract themselves from their predicament.

Madame Ranevskaya's inability to live in the present and her longing to return to her former identity is evident as she looks out of the nursery window at the orchard and says:

All, all white! Oh, my orchard! After a dark, rainy autumn and cold winter, you are young again and full of happiness. The heavenly angels have not deserted you—If I only could lift the weight from my breast, from my shoulders, if I could only forget my past! (I, 201)

Madame Ranevskaya is ashamed of her new identity and regrets the loss of her innocence, wistfully wishing that it could be regained and that she, too, could be pure once again like her cherry orchard, dressed in its white blossom. In his book *The Concept of Identity*, Eli Hirsch draws a “connection between bodily identity and various conditions which might be satisfied by a succession of body stages” (181). We can say that Ranevskaya’s identity as a mother and owner of the estate at this stage of her life is organically linked to her identity as a child, adolescent, and young woman since these previous stages of her life were marked by satisfaction and what Hirsch calls “sortal-covered continuity” (182). The house and the orchard, as two places where experience was practiced, create the space where identity was formed. Hirsch includes the continuity of place just as well in this process of identity formation when he says that “[t]he kinds of continuities that have been generally stressed are spatio-temporal and qualitative” (181).

We have seen that the new socio-economic order poses a serious threat to the family’s identity, but unlike Barbara, they are incapable of acting decisively in the face of inevitable change. The family friend and businessman Lopahin adds to the burden when he warns that the consequence of failing to repay their debts is the loss of the estate, saying “[a]s you already know, your cherry orchard is to be sold to pay your debts, and the sale is fixed for August 22” (I, 199). This seems like a huge blow to her because, according to her, the loss of her orchard means living without identity, even though it does not have an economic value in itself; the trees are old, grown too big, and only produce a harvest “once every two years”. Even then, it is hard to market, as Lopahin observes, because people are not interested in buying cherries anymore. That said, there is no denying the emotional value of the estate to Madame Ranevskaya and her family. She is still convinced that the situation remains as in the old days, stating that if there’s anything valuable in the whole district, it’s their cherry orchard. Her heart urges her to fight for the house with its rooms and for the orchard with its birds, well, and trees. Her problem is that her privileged upbringing has left her ill-equipped for the fight and, to use Cardullo’s expression, she is “battling without a real villain insight” (584).

Lopahin’s plan to save the estate is rejected because it entails cutting down the cherry trees, tearing down the house and out-buildings and replacing them with summer cottages to be leased to holiday-makers. “The Promethean rhetoric” of the emerging capitalist, in John Reid’s terms, “is checked ... by Ranevsky’s bluntly prosaic put down” (40). Lopahin here represents the new Russia, the Russia of the 20th century. When he prides himself of his long working hours and the abundance of his money, she says to him “You feel the need for giants—They are good only in fairytales; anywhere else they only frighten us” (II, 205). Capitalism is the giant that Ranevskaya fears to encounter in real life and refuses to accept as reality.

Ranevskaya and her brother Gayeff equally hold happy memories—when they both slept in the nursery as little children. It is obvious the importance he attaches to the place when, trying to reassure his two nieces that they will not lose their estate, he foolishly swears on his “honor ... that the estate will not be sold” (I, 202), asking them to call him “a worthless, dishonorable man” (I, 202) if he allows that to happen. He fails to comprehend that he lacks the means to save the estate but depends on his sister and her influence on Lopahin, the former peasant, who ironically does possess enough money to pay their mortgage interest. But neither Gayeff nor any member of the family can predict that “the estate [is] being taken over by the carpetbagger the family never paid attention to” (Als 6), perhaps because they still consider Lopahin as a lowly peasant, despite his newly-earned wealth. He, too, has undertaken a monumental shift of identity.

The daughter Anya is as happy as her mother to return to the house, showing that the place is also dominant as a constituent of her identity. Overcoming her fatigue after the long exhausting trip, she “tenderly” expresses her affection for everything: “My room, my windows ... I’m home! Tomorrow morning I’ll get up, I’ll run into the orchard” (I, 197). While talking to her sister Varya, the singing birds in the orchard attract her attention. She has been absent for only a few months, but she shares her mother’s deep joy at returning to the place where her identity is so deeply rooted. However, this joy is marred by worry about the fate of the estate; she is unable to sleep but feels relieved when her uncle Gayeff assures her they will be able to get a loan to pay the interest. She, like her mother before her, was raised in the house in a state of privilege and cannot fathom that the loss of the place that anchors her identity is imminent.

Hilton Als, in his article “The Cherry Orchard” in the Theater section of the *The New Yorker*, asserts that “*The Cherry Orchard* aches with Chekhov’s fascination with fashion and snobbism, and how the limits of each can *define us* [emphasis added], and make life tragic” (6). I suggest here that Als makes this interpretation solely from the standpoint of the hard-working Lopahin which leads him to dismiss Ranevskaya’s apparent intimate attachment to the place as “careless and infantile absorption in the past” (6). This is to hint that the estate and the orchard are not really inextricably tied up with the identity of the family members.

It is only when selling the estate at auction becomes inevitable that Ranevskaya and Anya start to see the alternatives. Trofimoff’s eloquence increasingly attracts Anya to him and as her interest in him grows her attachment to the estate lessens. She wonders what Trofimoff has done to her because she feels that she does “not love the cherry orchard the way [she] used to” (II, 206). Her hope of assuming a new identity as Trofimoff’s wife eases the impending loss of her former one. Her mother’s alternative comes in the shape of her “wild man”

who has been sending her a telegram “every day”, asking forgiveness and begging her to return to him in Paris to care for him because he has fallen ill. At first, these telegrams carried no weight and she would tear them to pieces. Now, however, when the estate is lost, they bring hope of an identity, even though a much less desirable one. She answers to Trofimoff’s apparent disapproval of her intention by saying “what am I to do, he is ill, he is alone, unhappy and who will look after him there, who will keep him from doing the wrong thing, who will give him his medicine on time?” (III, 209). Her argument is not a sensible one, since this man robbed her of everything, including her respectability. Yet, it seems, any identity is better than none.

Finally, the family members all leave the house, each taking an individual path and trying to cope with the available alternatives. Without the orchard, they now have new individual identities even though they lose their identity as a united family. Their very old faithful servant, Fiers, is accidentally locked in the nursery and left behind, which symbolizes the leaving behind of the former Russian system of serfdom, an institution that Fiers refers to fondly during the play, and plunging into the stratum with its ebbs and tides. As the family departs, the sound of “dull” axes cutting down the trees can be heard, a further symbol of vanishing identity. Chekhov uses *The Cherry Orchard* to illuminate, in a realistic way, the human capability to adapt to new socio-economic orders through the plight of the Ranevskaya family. In her book *Identity Politics in Deconstruction*, Carolyn D’Cruz states that “[i]dentity politics cannot function without the underlying assumption that it very much matters who I am, who you are, and what possibilities are open, or closed for us, in order to form a ‘we’” (11).

3. Arthur Miller’s *Death of a Salesman*

Identity is at the very core of Arthur Miller’s *Death of a Salesman* (1949). Willy Loman has spent his whole life creating his identity as a supposedly successful salesman. He talks much about the places he has been to and the things that he has done in his role as salesman, never in any other capacity. In addition, he has created an imaginary identity for his son, Biff, who we are told was a ‘big shot’ back in his high school days. Now a grown man, however, Biff “tramps around” (I, 1021) from one place to another, trying different jobs. His mother, in his defense, asserts to his disappointed father, “He’s finding himself” (I, 1022). We understand that Biff, as a teenager, idolized his father, fully buying into the persona that Willy created for himself until he got a glimpse of his father’s real identity when he discovered he was having an affair. In that moment, both father and son lost their identity, in Biff’s eyes. His confidence rocked, Biff got stuck in time, unable to grow out of his teenage identity into his adult one. Now, whenever despair takes over his spirits, he “comes running home” (1023), as he reveals to

his brother Happy. Fred Ribkoff attributes Biff's failure in "finding himself" to his feeling of "guilt" and "shame", adding that these feelings stem from "his father's wrong, a shameful act of adultery, coupled with Biff's failure to pass math and go to university to become a football star" (187). The consequences are of course destructive, for this feeling of guilt and shame "shatters Biff's ... sense of identity" (187). Thus, Biff, as an adult, does not have defined or clear criterion to create a full-fledged identity.

Having understood Biff's loss, we must ask why he quickly returns home when he fails to find himself. Home as both place and space is an identity marker of Biff the young man, but not Biff the adult. The identity of Biff the young has a concrete manifestation; the house with its memories or space are still there for him. This is what Eli Hirsch calls "a conceptual connection between bodily identity and various conditions which might be satisfied by a succession of body-stages" (181). Biff has no problem with his past (the athletic, self-confident youth); it is stable and well-defined. His problem lies in not having an identity as a grown up. Biff the adult, in Happy's terms, is "not settled ... still up in the air" (I, 1023), a statement that is so expressive of his identity as it is of his career. So when he despairs of finding his adult identity and thereupon experiences the horror of feeling "lost", he returns to seek refuge in the fortress of his older one, the one associated with the place and space wherein he shaped his identity as a young man. His return home has nothing to do with hunger, or the need for home per se; rather, he returns to recharge his identity as a young man. Being in the place of his secured old identity again with his brother Happy, he feels himself again. As Terry W. Thompson observes, they use "their boyhood nicknames" (281) when they address each other just like they used to do as teenagers. His former identity is reactivated and his feeling of loss evaporates, at least temporarily. Once he is at home with his brother, the old memories are automatically triggered. All their joyful talk is about the past; "the talk that went across those two beds" more than fifteen years earlier, the "dreams and the plans" (I, 1023). They talk about their flirtations with girls and, in Thompson's words, of "those sun-kissed days of yore when Willy's athletic and charismatic boys were in their teens" (277-78).

Biff's resort to his older identity enhances his sense of self-worth to the extent that it goes beyond reminiscing. In the restaurant, Biff is given the opportunity to relive the "football star" persona that he once possessed at high school; Happy introduces him to a girl, Forsythe, as a football player, not at high school, but as a player "with the New York Giants" (II, 1044) and Biff does not remonstrate. In this situation, both are "as immature as they were in their teens when they were cheating on exams, telling lies at every opportunity" (Thompson 281). Happy actually instigates his conversation with the girl with a lie when he pretends that he is a champagne salesman and asks Stanley, the waiter, to bring

her champagne to “try [his] brand” (II, 1044). Forsythe returns with her friend Letta, and Biff, enjoying reliving his high school reputation as a womanizer, ignores the tenuous condition he has just put his father in and turns to Letta and offers to buy her a drink: “What do you drink?” (II, 1047). We can see that returning home, the place and space where he built his identity, brings Biff back to his high school self, young, confident and attractive to girls, unhampered by any feelings of shame or guilt, as if the game-changing incident of catching his father with his lover had never occurred.

Ironically, just as Willy Loman was the one to undermine Biff’s identity, it was he who originally bolstered the ‘star’ persona. Just because Biff was athletically-built, Willy assumed that he would inevitably succeed, even though we understand that he possessed some natural athletic ability, but exerted no extraordinary effort either in academic or sports activities. Willy instilled in both his sons a belief that physical appearance is the key to success:

That’s why I thank Almighty God you’re both built like Adonises. Because the man who makes an appearance in the business world, the man who creates personal interest, is the man who gets ahead. Beliked and you will never want. (I, 1026)

It is not surprising, then, that Biff cannot consolidate his identity as an adult, because his teenage identity was built on a false premise. He has, perhaps, made more progress than his father. He does at least realize what he does not want to be. The American Dream, so highly prized by Willy, does not appeal to Biff.

Biff is reconciled to the fact that he is “a dime a dozen” (II, 1052), and during their final confrontation, Biff finally manages to shake off Willy’s unrealistic expectations for him and sees that he would be content to lead a simple life, without the trappings of success. Ironically, Willy’s demise at the end of the play heralds the beginning of Biff’s awakening to his true identity, a sad illustration of the fact that humans so often attach their own identity to that of another individual, whether it be a parent, spouse, sibling, etc. and that person overshadows or dominates their identity to the point where it becomes distorted and uncomfortable. This is an inevitable part of life, as our social interactions demand that we mingle our own identity with that of the people closest to us.

4. William Saroyan’s *The Time of Your Life*

Identity in Saroyan’s *The Time of Your Life* (1939) takes a different dimension. Saroyan, himself the son of Armenian immigrants to the United States, tackles the question of identity loss due to a physical move from the place that has nourished and preserved that identity. Saroyan said of his own works that each was “a play,

a dream, a poem, a travesty, a fable, a symphony, a parable, a comedy, a tragedy, a farce, a vaudeville, a song and dance, a statement on money, a report on life, an essay on art and religion, a theatrical entertainment, a circus, anything you like, whatever you please” (qtd. in Landau 17). In short, each play possesses numerous identities. Some critics express the view that this play centers mainly on existential issues, a concern of modern literature in general and modern drama in particular. With its cyclical plot without a definite end, the play stresses character, the individual in the wake of globalization.

Nick’s Pacific Street Saloon, a self-styled “restaurant and entertainment palace” (671), attracts a mixed bag of customers from various social and ethnic backgrounds. For varying reasons, the patrons of Nick’s all appear to be social misfits who have one thing in common, they lack a clear identity. They are alienated and marginalized individuals, each in search of fulfillment and meaning. Although their presence in the bar does not add to their sense of identity, it does appear to provide an intimate space where they are comfortable enough to reminisce about their lost identities. Moreover, it provides them, according to Doreen Massey, with “a sense of place” (151) which is essential for fixity and security. Functionally, it discloses their sense of dislocation and fragmentation.

The link between identity on one side and space and place on the other is a very crucial one in the study of this band of characters, which includes “immigrants, particular ethnic groups, prostitutes, young people ...” (Benwell and Stokoe 214). This diversity in characters, who are expected to have variable spaces and to be functioning in remarkably varied places, is reconciled through Nick’s Pacific Street Saloon which serves as a ‘catalyst’ for them all.

We have seen in earlier discussion that place is central to the construction of an individual’s identity and it is of particular importance to the character of Kitty Duval. Of Polish origin, her parents moved to the United States seeking a better life, but after a sequence of harrowing circumstances, she has found herself alone and working as a prostitute in San Francisco. She is dreadfully ashamed of what she has become, a “street walker”, “a two-dollar whore” (I, 674) as Nick puts it. She lives in a state of denial and is obviously offended when someone even thinks of her as a prostitute. “You be careful what you think about me” (I, 763), she warns Joe at first meeting. Her shame leads her to deny her current identity and claim another more satisfactory one, insisting that she was an actress who “played the burlesque circuit from coast to coast” (I, 674). She has gone so far as to pad out this assumed identity with details, asserting that she had dinners with wealthy young men, and received flowers from members of European royal families.

Her identity confusion started after her family lost their home. In spite of the troubles and hardships she and the family, as a whole, faced on their Ohio farm,

her reminiscences indicate that she led a comparatively happy life there. Surrounded by her family members, her identity was secure in the place where she was raised: "I always dream about it as if I could go back and Papa would be there and Mamma and Louie and my little brother Stephen and my sister Mary" (I, 676). However, her father died and the remaining family members had to move to Chicago to be able to survive. At that point, Kitty's identity crisis began, because she not only lost the place in which she had her own space and joint experience with her parents and siblings, but she also lost her support system when the mother died, the elder brother got killed, and the younger one ran away.

Kitty is vulnerable and therefore looks for a place to give her the minimal amount of security. Nick's bar offers Kitty both emotional and material shelter, but it is by no means a place to identify with. On the contrary, she refuses to be associated with it as a space. The bar to her is like a Salvation Army shelter to a homeless person, a place in which she can feel relatively secure but not to be identified with. Nick admits that his bar is the "lousiest dive in Frisco" (I, 676) and wonders why people come there. His final conjecture is the more probable one: "Maybe they can't feel home anywhere else" (I, 676). The internal strife caused by remembering her old identity while having to live with her current one comes to the surface in Kitty's constant crying. She longs to live life as a respectable young woman. She has a truly "noble" character, a character that aspires for a decent life. She reveals her longing to Joe:

I like champagne, and everything that goes with it. Big houses with big porches, and big rooms with big windows, and big lawns, and big trees, and flowers growing everywhere, and big shepherd dogs sleeping in the shade ... I'd walk out of the house, and stand on the porch, and look at the trees, and smell the flowers, and run across the lawn, and lie down under a tree, and read a book ... A book of poems, maybe. (I, 674-75)

However, in the present she is tormented by her identity as a street walker. A drunken young sailor, yelling her name while looking for her room in the hotel, makes her "terribly frightened" (IV, 688). She is not cut out for life as a prostitute, even though the two dollars she earns from men like the young sailor are crucial for her survival. The material gains are not worth the humiliation she feels when she must face the reality of this way of life. Her noble dream of having a house, a husband, and children to take care of is shattered when the sailor starts hollering her name and brings her back to reality; his voice falls on her like an electric shock that brings her back from her 'trance'.

A further danger to Kitty is Blick, the determined vice cop. Still asserting her imaginary identity, she tells Blick that she has come to Nick's place seeking a job as a singer and dancer, not hunting for customers as he thinks. Blick asks for proof

of her pretended identity and she does try to comply but it becomes evident that she is lying, just as it becomes evident that he intends to exploit the situation and sexually abuse her. Blick's intention to merge the two identities revives her feelings of humiliation and self-contempt. These feelings are demonstrated when she bursts out crying upon Joe's intervention to save her from the demeaning experience. For Kitty, the loss of her home and family robbed her of her identity, a relationship of which she is painfully aware. When asked by Joe, "What's the dream?" her answer is simply: "I dream of home ... I've no place" (I, 676). Joe is kind to her, however, seeing only her innate good nature, embodying Saroyan's heartfelt sentiment expressed in the preface to the play: "Discover in all things that which shines and is beyond corruption" (n.p.).

Another customer to be found in Nick's bar is an eastern gentleman, described as "a lean old man with a rather ferocious old-country moustache" (I, 671) and simply known as the Arab. He left his country, just like Kitty's family, in search of a better life. Nick, who demonstrates throughout the play a great tolerance for his eccentric clientele, describes the Arab as the "nicest guy in the world" (IV, 690). But Arab, like Kitty, has suffered the loss of his identity as a result of leaving his home country. We know that he was once a practicing Muslim, for his hand bears a "Mohammedan tattoo" (I, 671) showing that he once performed the pilgrimage to Mecca. At this point, however, he is a regular customer at Nick's bar, drinking liquor, unable to identify as neither Muslim nor Christian. Arab feels lost, with no identity, and drinks at Nick's bar apparently to forget the pain his loss of identity causes him. Again like Kitty, he has been looking for a place to identify with, passing through many places. He mentions having been in "New York. Pittsburgh. Detroit. Chicago. Imperial Valley. San Francisco" (IV, 690), but seems not to have yet found that place, although he works hard and does not "beg" (IV, 690). Moving on in age, Arab realizes that he has been working for "nothing" (IV, 690). We learn that in his home country he has a wife and three boys, although he does not know what happened to his family in the last twenty years, whether his boys are "lost" or "dead" (IV, 690). Where he once held identity as a father and husband, he now finds that long years of absence and hard work in different places away from his country, according to him, have left him with "nothing" (IV, 690). Ironically, he is worried that his boys could have been "lost" and he himself is lost. For him, the whole world is lost and knows not where it is heading. As such, he keeps reiterating "No foundation. No foundation ... Whole world ... All the way down the line" (II, 684), using these words to comment on whatever he sees, probably projecting what he feels about his surroundings and the whole world as well. His habit of going for a walk and looking at the sky is also indicative of his loss and search for a way out, or rather an identity to stick to.

5. Wakako Yamuchi's *And the Soul Shall Dance*

The notion that place and space are active constituents of one's identity is clearly at the very heart of Wakako Yamuchi's *And the Soul Shall Dance* (1977). Yamuchi is a Nisei (second generation) Japanese-American and draws on the experiences of her grandparents' generation who came to the western United States as part of a surge of Japanese immigration that reached its height in the first quarter of the 20th century. Set in Imperial Valley, California, the play "depicts the nostalgia of immigrants who yearned to return home to Japan" (Holliday 17). The plot revolves around two Japanese families trying to survive in the US during the Great Depression, a time of grinding poverty for many Americans. The Muratas and the Okas face the additional challenge of being unwelcome newcomers trying to work on inhospitable land and get to grips with a culture which seemed very much at odds with that of their home country. The story focuses on the struggle of each family, particularly the female members, as to how far they should shift their Japanese identity to fit the space and place they now occupy. There are clear similarities between the two families, in that they share a culture and the yearning for their homeland. As Japanese farmers, they suffer the injustice of the 1913 Alien Land Law that deprived immigrants the right to own property in the United States. Where they differ is in their ability to adapt to the new life. While the Muratas are realistic about the 'inscriptions' of their identity and unite to make the best of what they have in this inhospitable place, the Okas become doubly injured as they fight against any semblance of assimilation, fight among themselves, and consequently suffer an identity crisis. The Muratas make their cultural identity the more important form of commitment and meaning.

Oka identifies himself as a Japanese farmer in California, tied strongly to the farm that not only provides him with shelter and provision, but also keeps his Japanese identity safely intact so long as he doesn't venture further afield. Economic problems mean that the place ceases to sustain either his bodily needs or his identity. Striving to adapt to the new life, but overwhelmed by consecutive misfortunes, he finds himself forced to sell his horse, a disaster to a farmer. His neighbor points out that the horse, "is as important as his wife" (I, 837), if he is to be able to fulfill his financial obligations. From another perspective, losing his horse symbolizes the beginning of the end of his identity as a Japanese farmer. Aware that he will not be able to buy another one, he also knows that he cannot go back to Japan, for he has already sent for his only daughter Kiyoko to join him. Finding himself between a rock and a hard place, Oka plans to depart from the inscriptions of his cultural identity even though prior to this he, like other Japanese immigrants refused "to assimilate into American culture because they never intended to stay" (Holliday 11). His first act of assimilation is to buy Kiyoko "some American clothes" (II, 846) on the same day she arrives in the US, even

before they get to their farmhouse. Moreover, Oka realizes that language is of major importance as an identity marker so he asks his neighbor's daughter, Masako, to teach his daughter English and "the ways of Americans" (II, 847).

Yamuchi uses curly hair as a symbol for the acceptance of all things American. The two families address this issue in different ways. Discouraging Masako from curling her hair like American girls, Hana rather commends her straight, black hair to foster in her the love for this Japanese distinctive feature: "Your hair is so black and straight ... nice" (II, 854). On the other hand, Oka, out of a desire to accelerate the assimilation process rather than a fondness for American culture, allows his daughter to have curly hair like American girls. The bigger place and space he moves in make his life even harder; he acutely feels the hostility of white Americans toward Japanese immigrants and sees the best option for survival is to adopt facets of the 'American' identity. Relating to his neighbor the shoddy treatment encountered in a restaurant and the resulting humiliation, he says "[t]ook them a long time to wait on us. Dumb waitress practically threw the food at us" (II, 847). Here, the playwright comments on the hatred that was rampant among the general population, fanned by salacious reports in the English-language press that painted the Japanese as a danger to the safety of white women, enemies coming to steal American jobs, and a generally corrupting influence in American society. Interestingly, all of these same accusations had been slanted at Chinese immigrants in the decades before.

Most bitterly affected by the challenge to her identity is Oka's second wife, Emiko. She was sent to the US to marry Oka after her sister Shizue, Oka's first wife died. The audience is made aware that she was in disgrace back in Japan, where there was a controversial movement underway to change the social position of women. The traditional, submissive role of Japanese women was under attack from new, liberal viewpoints and undoubtedly this caused conflict in some parts of society. Whatever her personal history, Emiko clings to her Japanese identity and her inability to accept her new reality inevitably creates strife between her and her husband. Physically, she lives in the US the place but psychologically rejects any identification with the space, living in social isolation in the belief that she knows that she will "be going back one day" (I, 841) to Japan. Hana, her neighbor, complains that for three years she has been their neighbor but never been "hospitable" (I, 839). Shawn Holliday maintains that "Emiko's realization that she will never return home causes her to disengage from life around her" (17). Her way of dealing with the feeling of identity loss is to imprison herself in the house listening to Japanese music and songs, and crying. "The records are very nice. Makes me remember Japan" (I, 842) she tells the Muratas with eyes full of tears. As Hana puts it, "she can't adjust to this life. She can't get over the good times she had in Japan" (I, 843) and lives on "memories" she has carried with her from

the place that shaped her identity, to which she maintains such a strong attachment that she secretly saves money with the aim of one day returning, to be reunited with her true identity and her memories in the place she calls “my real home” (I, 841). Upon her discovery that Oka has taken this money to cover expenses and debts, she makes the difficult decision to part with her traditional kimonos to make some money to return to Japan. Unable to sell the gowns, Emiko loses hope of ever returning home, and decides to die with her Japanese identity on display. She commits suicide dressed in one of her beautiful kimonos, dancing and singing to her favorite Japanese song. The play opens with the fire burning down the Murata’s bathhouse, serving to foreshadow Emiko’s tragic end.

The Muratas, perhaps more wisely, try to combine the two identities, the Japanese and the American. Among their fellow Japanese immigrants, the parents maintain their Japanese identity. For instance, Hana states that it is “not good manners to go empty-handed” (I, 839) when you visit a neighbor, more a Japanese custom than one innate among the white Americans. When obliged to step outside their Japanese community, they try to protect themselves from mistreatment and humiliation by keeping their interaction with Americans to a minimum. Murata tells Oka that they “always pack a lunch when we go on trips” (II, 847) to avoid being discriminated against in American restaurants. Japanese traditional roles are also strictly adhered to inside the home where Murata is recognized as the master; his wife waits on him and his neighbor, serving the drinks and carrying out her husband’s commands, even scrubbing his back when he takes a bath. However, hints of the American culture are not totally absent, shown when Hana, the typical Japanese respectful and obedient wife, reveals her displeasure with her husband’s comment about a wife and a horse being equal in terms of importance. She may possibly have been influenced by the American women’s rights movement which demanded the right for a woman to be recognized as her spouse’s partner, not a commodity on his property. Masako accidentally burns down the bathhouse, a mistake that her mother attributes to carelessness, but feeling secure as an American-born citizen she boldly defends herself before her angry mother and confidently goes to read on her bed.

Realizing that it is in their daughter’s best interests to assume parts of American identity, Masako’s parents encourage her to learn English and be aware of American traditions. However, they do not desire a full assimilation, preferring her to preserve the core of her Japanese identity particularly regarding moral codes. Raised by her parents to see having a boyfriend contrary to Japanese morality, Masako’s response to Emiko’s assertion of “You’ll have a boyfriend one day”, comes without hesitation: “Not me” (II, 847). Despite being born in America, young Masako shows a readiness to commit to the culture of her parents.

Starting a new life in the US was a difficult prospect for all Japanese immigrants, but it was particularly challenging for women. Those who married farmers and laborers and settled in rural areas in California had to work in the fields and adjust to life in primitive agricultural settings, while those who settled in urban areas often worked as domestic servants for American families or as waitresses in Japanese restaurants. Coming from a culture where women didn't work outside the home, this in itself was a huge shift. At the same time, they had to maintain their roles as passive females within the home. Little wonder that some suffered crises of identity.

6. Conclusion

By examining four examples of modern drama, this study has tried to highlight the relationship between place and space and how far they reinforce or contribute to individual identity. At the same time, it has demonstrated that identity is not a static condition or an absolute state, but rather in flux, liable to alter in response to changing circumstances, which may be brought about by new surroundings or events. Harold W. Noonan and some other philosophers, like P. T. Geach, have stated that identity is "relative" (2). While it is true that identity has its 'markers' or 'predicates', it is also true that these criteria are subject to change. Critics agree that "one of the principal creators and well-springs of the whole modern movement in drama [is] the problem of *Being*, the nature of the self, with the questions of what an individual means when he uses the pronoun *I*. How can the self be defined?" (qtd. in Errol Durbach 396). We recognize that there are conspicuous and important points of overlap to be found when examining the modern dramatists' employment of the notion of identity, but more importantly, there are also points of divergence. I believe that these stem from each writer's own identity and what that contributes to his/her artistic output. Surely the place of origin, the social background and life experiences, (the place and space) of each dramatist must manifest itself in the way they present their characters' identities and how they bend and sway, sometimes breaking, under the strains of the plot. If we are to believe that art reflects life, modern dramatists are compelled to write their characters in a continual state of changing identity, with those shifts coming due to alterations in place and space, just as every individual faces challenges to his/her identity throughout life. As Shakespeare told us in *As You Like It*, "one man in his time plays many parts" (II, 224).

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NEIL YOUNG: THE MAN WHO FELL TO EARTH
NEIL YOUNG: EL HOMBRE QUE CAYÓ A LA TIERRA

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Abstract

Canadian singer songwriter and composer Neil Young (b. 1945) has been puzzling the minds of his listeners for decades. His work is all about finding new shores and throwing old ways and patterns to the nearest ditch as soon as possible. He finds the idea of repeating himself simply abominable. His experimentation, sometimes brilliant, sometimes erratic and irritating for his lifelong fans exudes a great capacity for risk taking and cliché breaking. His instinctive artistic integrity and his premeditated scorn for the demands of the modern music industry are legendary. This article aims at explaining some of the constants which mark him out from the rest of the pack; not just as an artist, but also as a man.

Keywords: Neil Young; Shamanism; Ted Hughes; Nature; Jorge Oteiza; Cromlech; Creative Spirals; Fourth Dimension.

Resumen

El cantante y compositor canadiense Neil Young (nacido en 1945) ha estado confundiendo las mentes de sus oyentes durante décadas. Todo su trabajo gira en torno a encontrar nuevos horizontes y arrojar los viejos tópicos a la cuneta cuanto antes. Él encuentra la idea de repetirse a sí mismo simplemente abominable. Su experimentación, unas veces brillante, otras veces errática e irritante para sus seguidores de toda la vida, pone de manifiesto una gran capacidad para afrontar riesgos y romper estereotipos. Su instintiva integridad artística y su premeditado desprecio por las demandas de la industria musical moderna son legendarios. Este artículo pretende explicar algunas de las constantes que le distinguen del resto del mundo; no sólo como artista, sino como hombre.

Palabras clave: Neil Young; Chamanismo; Ted Hughes; Naturaleza; Jorge Oteiza; Cromlech; Espirales Creativas; Cuarta Dimensión.

Neil Young is, possibly, the most enigmatic figure in the history of pop music. I understand that it is very risky to label someone on a permanent basis, and that the temptation to include everybody and everything in a given pigeon hole may be misleading, especially when writing any sort of speech. For any form of speech is contradictory in itself but I have come to the conclusion that the instinctive, primary forces that motivate his artistic expression are deeper in their roots and origin than the average market-orientated ways of most musicians, painters or writers. His way of interacting with the environment and his artistic vision remind me enormously of the aesthetic ideal proposed by the Basque sculptor Jorge de Oteiza (1908-2003), an ardent defender of the refusal to treat the artistic opus as an empty repetitive act. Oteiza explored the relationship between ancient civilizations and the inextricable interaction between time and space. Thus, he produced a prodigious work which combined certain aspects in the philosophy of Martin Heidegger (1889-1976), which Oteiza expands in his own concept of Time and Space,¹ as well his vision of the primitive Man in his most perfect expression: the small Basque Cromlech. This ancient form of collective Art still survives in the Pyrenees to this day, and Oteiza remarks the respect for nature that those ancient stones hold in themselves. They become a metaphor of the great vacuum and the endless space to which we are primarily exposed through loneliness. It is in this loneliness where the Man finds his true space and his truth. For Oteiza, the fundamental question posed by Heidegger in connection with the actual being of Man rather than his context, leads to an automatic assumption of metaphysics. And, as we will see later, the Art of Neil Young's is essentially a journey into the vortex of emptiness, with many of his works pointing precisely in that direction. In his review for *Rolling Stone* about *Harvest Moon* (1992), Greg Kot described the record as "a path from restlessness to reaffirmation, ... a hushed musical landscape at times populated only by a ghostly harmonica, a few spooky bass lines and Young's cracked, lonesome tenor" (*Harvest Moon*).

Oteiza also questioned the relationship between Man and God in a very sceptical way, as Young has also done all over his career. Moreover, Oteiza has demanded that human civilization manage to produce the right answers and the right sort of leaders to the intrinsic problems that modern-day society has brought with itself, in the same way as the Canadian musician has done in some of his later

¹ It would be extremely complex to point out the exact details of Oteiza's equation, and it would exceed the limits of this paper. This is the reason why I have chosen to comment on the matter on a very general level.

work. Oteiza's exposure to raw nature and his esoteric thinking has parallelisms with Neil Young's vision of both art and the world.

And as a final step, under the influence of Russian Constructivism, Oteiza demanded that the world of culture and modern industry work hand in hand to produce a form of utilitarian art which managed to mark the greatness of certain collective identities, and ultimately represented the interconnection of the different forces that permeate human existence. There is no doubt in my mind that this is what Neil Young tried to achieve in his album *Trans* (1982), which laid special emphasis on the possibilities offered by technology as a platform to take social interaction to new operational levels.

At one point of his life, Oteiza very clearly expressed his desire to abandon whatever artistic effort could become meaningless, and therefore dead, in his soul. He abruptly abandoned sculpture because he claimed that he had finally mastered the technique and that no more knowledge could be extracted from the process. He claimed that a man of imagination must focus his attention to a range of different activities and experiments, and drop whatever artistic process may become a dead weight in both his biography and his art. He then turned to writing poetry and drawing pictures, while simultaneously putting on paper his thinking patterns and reflecting on what was becoming of Nature and Mankind in his latter years. Relentless in everything which he attempted, only death stopped him; and yet I believe that even in the aftermath of his life, his heart and soul are still very much here, making his contribution to the hidden forces that define both Man and the world. Neil Young is very much that kind of person and that kind of artist. In his own words, when he feels he has reached a certain degree of artistic assertion and a sense of personal security, he always goes for the ditch. He applies his zest for artistic fulfilment in film making, writing, and building train replicas, as well as carrying on making music. Only on the condition that music and the musical industry will not get the better of him, which implies his total control over the artistic domain and the marketing field to which his art is constantly exposed. And he only carries on with music because he still feels there is something new to try and a new record in which he will, once more, risk his own reputation. In both Oteiza and Young, risk, failure, fall and pain are inextricably connected to their fate in Life and Art.

More specifically, in musical terms, he shares with the Cuban singer-songwriter Silvio Rodríguez (b. 1946) the paradoxical honour of owing his name to a huge popular acclaim when, in fact, his music is, with rare exceptions in his career, anything but popular. Both Rodríguez and Young use the essential tradition of their native lands as a starting point to end up going somewhere else in its development and execution. Such tremendous personalities and musical abilities had to leave their individual marks in the world of tradition itself. They have

enriched and enlarged the perception of popular music enormously, but they have not lost an atom of their own individuality in the process.

Born in Canada in 1945, Neil Young was soon exposed to the changing fortunes which life usually brings about, and from the happy, contented and healthy child that he once was, he went on to be almost fatally ill (he was struck with poliomyelitis when he was only a small child), became estranged when his parents decided to get divorced and, finally, as a result, ended up lonely, poor and friendless. Anybody else would have given up and accepted the inexorable destiny of a drop out and an outcast. But Young had other ideas: he had spirit. He had a vision. He had soul. He had found consolation in music, and music would be his main concern for the rest of his life.

His first attempts showed slow progress, but his ability to concentrate on absorbing musical ideas day after day would eventually pay off. His first bands dealt with instrumental music, in which he started to excel as a composer and arranger; but it became very clear that instrumental music was not enough. He turned to Bob Dylan and other folk singers, and worked hard at his lyrics, resulting in his first solo adventure as a musician in Toronto. In my opinion, Neil Young has a sort of very distinctive and unique condition in his mind which makes his choice of words and images a very odd one, with unconventional connections and mind-blowing associations which cannot be processed by the logical mind with its common-sense patterns. His ability to think in pictures is unquestionable, and it marks his work as extremely deviant in respect to the accepted norm. I believe this feature is not far away from those who have the so-called Asperger syndrome. The brain configuration of the people affected by this condition is different from the neurotypical person, and because of it, the neurological connections which configure its thinking patterns are different from other people's processes. By the time Neil Young went to Los Angeles and started Buffalo Springfield, the seeds of his shamanistic powers had already been laid.

Shamanistic, yes. This is no whimsical statement. Neil Young is a primal force of nature; it is as though the strength of tempests, hurricanes and water falls converged into his soul to be eventually freed in the form of musical art. We got some hints of it in some of his first songs, as in the case of *The Loner* (1968) and *Down by the River* (1969). But the first finished product of such condition evidently takes place in the album *After the Gold Rush* (1970). The listener is thrown at the eye of a musical tornado from the beginning and is only allowed to rest in peace with the initial notes of the last song. The shaman reveals himself in full for the first time in the song *Don't Let It Bring You Down*. Young suffered from an epileptic condition at that period of his life, and the visions which he had to endure during the seizures are summarized in its lyrics. In other songs exploring the same area, his ability to conjure apocalyptic images and the spirits of dead

people amidst a creative frenzy leading to a sort of cathartic end is clearly exposed. When the process is over, everything goes back to its original cosmic balance. The whole of the album *Tonight's the Night* (1975) also points to that direction; the music in it becomes a healing force to help the musician cope with the sudden loss of two of his best friends. But it is in his record *Rust Never Sleeps* (1979) where Young finally exposes the whole potential of his shamanistic self. *Ride My Llama* is a journey into the unknown inside, *Pocahontas* is an invocation to the spirit of the Native American princess, and *Powderfinger* illustrates the confrontation, face to face, with death itself. The whole set of songs in side one is a discourse which deals mostly with parapsychology.

For there are also shamanistic exercises of exorcism in Neil Young's music. Again, *Tonight's the Night* (1975) is a clear example. Chased by the demons of his past failures, his own success as a celebrity and his inability to prevent the death of two friends, he embarks in a dantesque journey to the doldrums of spirit to recapture his own soul from the world of the dead. The imperious need that the artist feels to let go of all emotions which had been routinely sacrificed up until that moment finally breaks in. Young releases all his personal demons, his negative self-view, his—again—personal unhappiness, his guilt, his anguish, his tortured mind, his ill health (both in body and mind), and he decides to fight them all at their own ground. He adopts the stance of Death's messenger in the cover of the record, determined to beat Destruction at her own headquarters, as he had previously anticipated in *The Old Laughing Lady* (1968). Young's voice is not his own in the recordings sessions of *Tonight's the Night*; it is the voice of spirits and ghosts from the past, speaking through the artist's throat, articulating the hidden truths behind visible reality which Young would otherwise choose to cover in a more conventional album. He is not a creator here; he is merely a medium. An invoker of other people and other times. During the performance of the *Prairie Wind* concert at the Ryman Auditorium in Nashville (2005), Young declared that he and his fellow musicians were there to pay their respects to those who no longer are among us. He had already done something of the kind in *Tonight's the Night*; to an extent, in *Zuma* (1976) and, of course, in *Rust Never Sleeps* (1979). The sheer force of the interpretation in these albums, with their raw stance, is unshakeable, as it often happens when supernatural affairs are involved in the artistic equation.

There is a very interesting parallelism between the work of the English Poet Laureate Ted Hughes (1930-1998) and that of Neil Young. Both artists are radical Nature lovers. I believe that in the case of Hughes, the relationship between Man and Nature undergoes three steps. In the first one, Man cohabits with Nature on an equal basis, being essentially part of it. His first book of poems, *The Hawk in the Rain* (1957), becomes a complete example of this. The struggle of mankind to survive is no more important than the necessity of other animals to assert

themselves by competing with one another (and this includes humans) in a natural, unadulterated way. The second stage is that of the shaman, when Man still remains an essential part of Nature, yet is now able to conjure magic and bring out the forces that hide behind the façade of the Natural World for the benefit of the community; in other words, man has learned to tamper with the Dark Arts for a specific purpose. This aspect becomes evident in Hughes' third book, *Wodwo* (1967). The third (and last) stage of Man's relationship with Nature is marked out by a sense of human domination, which is revealed through farming. Farming becomes the ultimate set in which mankind can ignore the ancient laws and rules of Nature and write entirely new ones. To begin with, Hughes detested this latter step, but later on, through his marriage with Carole Orchard, a farmer's daughter, he became more positive about it and contented himself by thinking that farming was, after all, another way to serve Nature. This last step was the driving force behind his book *Moortown* (1979).

Neil Young partakes of Hughes' first stage in such songs as *Expecting to Fly* (1968), the already mentioned *The Loner* (1968) and *Birds* (1970). The artist is Nature. Young even grows fictitious wings in the cover for *Harvest Moon* (1992). But then the shaman takes over very soon and becomes evident in his power to invoke the hidden forces which pervade everywhere and can only be detected by "the chosen ones", as mentioned in the song *After the Gold Rush* (1970). In the same album, the aforementioned song *Don't Let It Bring You Down* also describes the corrosive, disintegrating process in body and soul which this condition brings with itself. The artist undergoes a tremendous exposure to all sort of incredible forces leading to a general shock of all his senses, thus removing any hint of logic in his account. But the sensation experienced by the musician while being exposed to such tremendous, uncontrolled external power drives him closer to the truths of life than the witnessing of an ordinary sequence of events. The shaman is also evidently operating throughout the record *Prairie Wind* (2005), especially in the song that gives name to the album, as well as in *No Wonder*. The images and memories recalled by the artist in their immense scope are more an invocation than an evocation. The same applies to his most cryptic work yet, *Le Noise* (2011): *Peaceful Valley Boulevard* points at a bardic-like figure who tries to unveil the future through the dark, which is both real and metaphoric. The narrator in this song is, again, trying to see beyond conventional appearances to discover the true hidden equation which defines external reality. While performing *Love and War* at the Massey Hall in Toronto Canada (*Neil Young Journeys*, 2011), Neil Young accompanied himself with all sorts of masks and totems, in a deliberate attempt to achieve some sort of magic during his rendering of the song. It is no surprise that he should feel inclined to reproduce basic, ancestral rhythmical patterns in his songs, which draw him close to Native American and even South American motives. This aspect had also become evident in his cover for *Zuma* (1975) as well

as in two songs already mentioned here which belong to his album *Rust Never Sleeps* (1979): *Pocahontas* and *Ride my Llama*. Again, the parallelism with Jorge de Oteiza becomes evident, for one the Basque artist first proper stances about the world of Art was his essay about the interpretation of megalithic statues in America, written in 1952; he had clearly been moved by the same ancient aesthetic corpus which would later inspire the Canadian musician.

In 1969, Young bought a ranch in California, and his love affair with the practicalities of land production was renewed; after all, many of the members of his family in Canada were farmers of Irish stock. *Harvest* (1972) explained how the whole process had been finally closed down. There he was at last: Young had become the farmer he had always wanted to be at heart, and which he quite never managed as a child, when he attempted to breed chickens for some time. He had fulfilled his dream, which pretty much epitomizes the American dream. He had finally found himself, and the definitive maturity as an artist which his former works were lacking. For it is in *Harvest* where he finds his true voice; it is here that his music finally gets connected to the musical roots which sweep America from North to South and East to West. By rooting down in his domain he rediscovers his origins. But he does not follow tradition; he simply organizes his own very particular version of it. None of his songs in the album can be labelled as proper country music, and his folk material is very personal, to say the least. But Neil Young becomes truly himself, and nothing will ever take that away from *Harvest*. I insist on the idea that the record is his first real artistic achievement. Newly rediscovered identity usually brings brilliance around. Everything about it seems very simplistic, customary, almost part of a routine (as it often is with the practicalities of daily farming). To an extent, it is almost minimalistic. But there is a deeper, more subtle aspect that eludes the standard listener. The grounding of the work is not overdone, but the different nuances and new fields covered in it reveal an artist of high talent and purpose operating at a new level and breaking further grounds. In this case, expansion is the term. *Harvest* is also an intensely personal, self-spoken masterpiece. The person and the artist are slowly reaching maturity. *Old Man* is a song which presents the listener with the superposition of two moments in a man's life: youth and old age, just as many traditional century depicted both young and old people in their works. In any case, the song *Are You Ready for the Country?* is a declaration of principles. Roots is the key term in the album. A man without roots is not complete. And his ranch provides him exactly with that. After all, this is what country music is all about. And the fact that the Canadian folkie had decided to record in Nashville, the very heart of South USA Country territory, speaks volumes for the determination of the artist to succeed and push the old boundaries. Young's days as a Paleolithic hunter-gatherer and drifter were over; he had become a Neolithic farmer. But his relationship with Nature would still be about cooperation rather than of domination.

Hence his later series of concerts for the International Harvester. He would revisit *Harvest* every now and again: *Comes a Time* (1978) is a more mature record than *Harvest* was, although it presents us with a more mellow, settled and contented character, in full command of his powers and happy enough to provide commercially successful tunes combined with the accustomed zest for quality. Young's own perverse sense of dissonance probably pushed him to produce a traditional, patrician, melodic album at the height of the raging and raving punk revolution: *Harvest Moon* (1992), a classic album in its own right, completely out of touch with the mainstream rock of its time. And, more recently, *The Monsanto Years* (2014) still deals with the eternal topics and practicalities of the farming way of life, where traditional seeds and crops become dangerously threatened by the massive use of aggressive pesticides and transgenic seeds everywhere, thus putting the very issue of sustainability in jeopardy. Young believes that the future of mankind relies on adequate farming concepts worldwide.

But it is not all about practicalities in the farm. There is also mysticism. *Prairie Wind* (2005) is proof of it, too. The wind brings about the voices and the presences of the past in another yet shamanistic approach to the reconstruction of both the world and the self. Young declared at the time that the songs were an organic whole, written in a period in which he felt like a leaf floating in the river amidst a feeling of total emotional connection with his loved ones. It is, in my opinion, his best work ever. He finally manages to complete the process started in *Harvest* and gets his final picture of the universe and the position which he occupies within its womb. The harmonies of the songs correspond with the harmony of the cosmos. Young is finally happy. At last. It is the defining moment of Young's career as a band leader. He is up there on stage, surrounded by a parnassian assembly of musical gods who assist him as the Father of All, and is blessed by the presence of the Three Graces: Peggy Young, who could be identified as Hera; Diana Dewitt, who poses as Athena, and finally Emmylou Harris, who adopts the role of Aphrodite. And yet, Neil Young underlines his human condition by singing a song called *When God Made Me*, just to remind us all (and himself) of his mortality, in one of the most moving moments in the history of popular music.

I believe classical music was made so that Man could speak to God; folk and pop music were made for Man to be able to communicate with his fellow men. And finally, rock and blues were made so that Man could speak to the Devil. Young approaches all three styles, each one of them with its own intentionality, at different moments of his career.

As for speaking to God through a classical pattern, *When God Made Me* (2005) has already been mentioned as an example. Classical music includes church choirs, and Young became obsessed with those and the sounds he could

hear in them at some point in his career. He is clearly addressing this song to God; a deity who seems to be absent from the whole process portrayed by the lyrics of the song, but whom Young, nevertheless, is still attempting to engage in some sort of communication.

Folk music is so evident in most of Young's production. In this case, I will highlight the song *A Man Needs a Maid*, included in *Harvest* (1972), which becomes an absolutely honest confession made by a man to other fellow men; even if the song is not exactly Newport Festival material, the intentionality is quintessentially folkie. In that very same album, *The Needle and the Damage Done* provides us with a more classical folk tune and a more conventional approach about a man struggle with life and with his own insecurities. It is so important that Neil Young chose early on to question the patterns that Counter-Culture was choosing to antagonize the American Establishment, at the cost of the integrity of those involved in such a combat. The song is clearly aiming at dismantling any aura theoretically provided by the use and abuse of drugs. Neil is speaking about alienation, about isolation, about personal insecurity and about false perceptions. And this discourse would also be repeated in many other songs

In what respects hard rock and its affairs with the Devil, *Tonight's the Night* (1975), is the album to listen to, as well as its predecessor, *On the beach* (1974). I have already explained most of the circumstances surrounding the album, and its significance. The former was actually recorded before the latter, but it was edited a year later. In *On the Beach*, I feel Neil is completely on his knees after the cathartic experience of *Tonight's the Night*, which was recorded earlier on. He is also trying to find time and space to recuperate his battered soul and regain his flight; personal, rather than artistic, for these two albums are absolute masterpieces, each one of them in their own way.

Neil Young is essentially a folk singer trying to sound as a rock frontman; quite the opposite of Bob Dylan, who is essentially a bluesman trying to sound like a folkie. Dylan is the ultimate, accomplished master of the biblical *logos*, man centred and masculine at the same time; Neil Young is the incarnation of myth, of the collective subconscious; the female soul of the mother goddess which pervades all over his work (*Unknown Legend*, 1992). Humour and sarcasm alongside deep poetic *nous* impregnate Dylan's legacy; harmony, melody, cryptic language and an almost female bittersweet stance mark Young's most prominent records. His lyrics are a homage to the cult of the ancient Mother Goddess, whereas the Minnesota bard owes his voice to the fathers of the Bible, anticipating a male, warlike god with a beard, and a prophet very capable of breaking the stones containing the essential commandments by throwing them from a mountain top in a fit of wrath. Dylan, to a certain extent, represents the power he is allegedly trying to undo through his discourse; but Young *is* the real subversion, for he chooses to

ignore such a power and concentrate on an alternative search for the very essence of reality. A reality that rarely scratches the surface where we live, and more often than not lies deep in the ground (*Flying in the Ground is Wrong*, 1967).

Finally, we should not forget prophetic Neil. The DVD *Neil Young Journeys* (2011), directed by Jonathan Demme, is the most prominent performance of this sort. The shaman allies himself with the prophet and the Wise Old Man to create a memorable performance in which Neil Young achieves one of his best artistic role models ever: intense, cryptic, sharp, honest and unfathomable.

I do believe that Neil Young fell to Earth at the right time. I do believe that, if there is anything similar to a cosmic order—as well as a cosmic chaos—in the universe, he has most successfully managed to express so in his work. His ability to operate in four dimensions rather than three is evident. The succession of his different dramatic personae acting as spokesmen for the different themes in his works is endless. The depth of his vision is unfathomable. The lonely wolf can help humans to get in touch with the beat of the far beyond. The hawk in the rain, with its hungry eyes, is still gazing through the horizon line, half-blinded by the sun, but nevertheless possessing everything. And still aching to find more. More sounds. More colours. More images. More sensations. More magic. The crow in the mist, following the thunder and the echoes of the fleeing animals, hops along, tracking down the stampede of the buffaloes in Springfield. The yeti in the snows of Siberia awaits, hearing a distant voice which does not belong to the throat which is conveying it, and is watching closely, as the deep polyphonic scream shakes the edges of the rocks and forever changes the direction of the wind. The serpent will finally awake from her immortal sleep and begin to look at the sky, watching a legion of birds whose feathers, colours and movements will be aped by wise primitive men; and they all will start recreating the essential migratory spiral, at one point envisaged by certain works by Stanley Kubrick² and Andy Goldsworthy³, which defines the origin and the end of the world. Amen.

² Stanley Kubrick (1928-1999) is one of the most revered names in the history of film making. In *2001, A Space Odyssey* (1968) the spiral movement of the hominid's bone thrown into space represents the cosmic force which drives the universe.

³ Andy Goldsworthy (b. 1956) is an outstanding, truly unique artist whose ephemeral work is also linked to the primal forces of Nature, especially those representing the creative spiral of the cosmos. This idea is illustrated in the documentary *Rivers and Tides* (2001).

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**FLIGHT TO CANADA AND KINDRED: SIMILARITIES AND
DISCREPANCIES IN TWO NEO-SLAVE NARRATIVES TRANSLATED
INTO SPANISH**

**VUELO A CANADÁ Y PARENTESCO: SIMILITUDES Y DISCREPANCIAS
EN DOS NOVELAS DE ESCLAVITUD TRADUCIDAS AL ESPAÑOL**

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Abstract

The aim of this paper is to study the Spanish translations of Ishmael Reed's *Flight to Canada* and Octavia E. Butler's *Kindred*, two neo-slave narratives that were published in the 1970s. It examines how Black English, the lexicon of slavery, and proper nouns have been recreated in the Spanish target texts. The linguistic variety spoken by the secondary characters in *Flight to Canada* and by the slaves in *Kindred* makes readers aware of the language of the dispossessed Other. Butler's and Reed's novels were published simultaneously in Spain in 2018 and translated by Amelia Pérez de Villar and Inga Pellisa, respectively. This paper observes how translators' choices play a key role in the portrayal of alterity in literary texts.

Keywords: African-American Literature; Black English; Ishmael Reed; Octavia E. Butler; Literary Translation; Slave Narratives.

Resumen

Este artículo estudia *Vuelo a Canadá* y *Parentesco*, las traducciones españolas de las correspondientes obras de Ishmael Reed y Octavia E. Butler, dos novelas de esclavitud que se publicaron en los años setenta. Se examina cómo los textos meta españoles recrean el inglés afroamericano, el léxico de la esclavitud y los nombres propios. La variedad lingüística utilizada por los personajes secundarios de *Vuelo a Canadá* y los esclavos de *Parentesco* acerca a los lectores al lenguaje del otro desposeído. Las novelas de Butler y Reed se publicaron simultáneamente en España en 2018 y sus traductoras son Amelia Pérez de Villar e Inga Pellisa, respectivamente. Este trabajo analiza cómo las decisiones de las traductoras juegan un papel crucial en la representación de la alteridad en los textos literarios.

Palabras clave: Literatura afroamericana; inglés afroamericano; Ishmael Reed; Octavia E. Butler, traducción literaria; novelas de esclavitud.

1. Introduction

Ishmael Reed's *Flight to Canada* and Octavia E. Butler's *Kindred* are two subversive novels published in the late 1970s that play with language, African-American history, and ideas of race. They belong to the subgenre of neo-slave narratives and, despite their critical success in their source context, they were not translated into Spanish until 2018—four decades after their original release.

This paper observes how Black English is portrayed in Reed's and Butler's novels. In them, this linguistic variety is part of the slaves' identities, who are seen as the dispossessed Other by their white oppressors. The study of the renderings by Pellisa and Pérez de Villar—the respective translators of *Flight to Canada* and *Kindred*—examines the strategies chosen to recreate literary dialect. Therefore, the analysis of these two target texts will show if the alterity introduced by the source novels is reflected or suppressed from the Spanish versions. For this purpose, the notion of 'narrative' will be taken into account, which Baker defines as "the everyday stories we live by... that change in subtle or radical ways as people experience and become exposed to new stories" (3), meaning the stories that people tell themselves about their history and place in the world to make sense of their lives, a key concept for studying African-American slave narratives.

Furthermore, this paper looks into the strategies chosen by Pellisa and Pérez de Villar in order to cope with the lexicon of slavery, particularly those terms alluding to skin color and Southern plantations. This is followed by looking closely at the translation of the slaves' meaningful names, which may shed some light on the underlying publishing policies that influence the reception of African-American slave narratives by Spanish readers.

2. African-American Neo-Slave Narratives

By the end of the eighteenth century, the first African-American slave narratives were published, combining diverse genres from which they inherited certain storytelling techniques, namely "spiritual autobiographies, conversion narratives, sea adventure stories, and picaresque novels" (Gould 12). The rise of abolitionism in the 1830s and 1840s favored the publication of first-person accounts written by former slaves, such as Frederick Douglass, to disclose the horrors that were taking place in Southern plantations. These autobiographies chronicled slaves' routines, the abuses they suffered, their search for identity, and acts of resistance. As Gould argues, "many of the narrative and thematic conventions which were apparent yet not fully developed in eighteenth-century works take shape in this period" (19), for instance, the portrayal of sadistic Southern masters, brutal scenes of whipping, and stories of slaves who rebel and run away to the North. It needs to be pointed out, though, that slave narratives did not recreate Black English in the printed

page, a strategy aimed at showing that blacks could also speak Standard American English and write according to its norms (Depardieu 123-24).

In the 1960s, and partly as a consequence of the Civil Rights Movement and Black Power, African-American slave narratives evolved into a literary subgenre that explores the peculiar institution under post-modern perspectives. These novels are known as neo-slave narratives, a denomination coined by Bell, who defines them as “modern narratives of escape from bondage to freedom” (289). Rushdy has studied them in detail and states they are “contemporary novels that assume the form, adopt the conventions, and take on the first-person voice of the antebellum slave narrative” (3). This scholar argues that the social changes of the sixties contributed to the emergence of neo-slave narratives in the following decades, since certain connections could be made between the antebellum United States and the unrest in the 1960s, as in this decade “race occupied the center stage of American politics in a manner unprecedented since the Civil War” (7). In the aftermath of the Civil Rights Movement, “slavery erupted onto the national scene as a matter of intense public interest and debate” (Dubey 333). Black writers dealt with issues of contemporary racial identities by adopting the voices of fugitive slaves and reconstructing slave narratives, that is, the early texts articulating African-American subjectivity.

The first novel to be published that belongs to this subgenre is Margaret Walker’s *Jubilee* (1966), which retells her great-grandmother’s experiences of life in bondage and underlines the importance of the “black oral tradition” (Dubey 334). In contrast to previous canonical texts that relegated black slaves to the background—for instance, Margaret Mitchell’s *Gone with the Wind*, whose film adaptation is still controversial in 2020—, neo-slave narratives retell historical events from the slaves’ point of view and disclose a hidden side of the United States’ traumatic past. These novels play with different genres, introduce formal innovations, and deal with the institution of slavery from diverse perspectives; for example, they resort to humor and anachronism to emphasize the absurdity of this institution and Southern masters, as in Ishmael Reed’s *Flight to Canada* (1976). These novels can add elements from science-fiction, too, such as time-travel in Octavia E. Butler’s *Kindred* (1979).

Since their emergence in the 1960s, neo-slave narratives have turned into “an extraordinary genre of retrospective literature about slavery that exploded in the last decades of the twentieth century and shows no signs of abating” (Smith 168). They are still being published in the early twenty-first century, when novels about life in bondage can help explore contemporary issues of racial identities. This is the case of Colson Whitehead’s multi-awarded *The Underground Railroad* (2016), in which the clandestine network that helps slaves escape to the North becomes an actual subway running across the country. It was translated into

Spanish in fall 2017. The success of Whitehead's novel may have triggered interest in neo-slave narratives and could have contributed to the translation of Reed's and Butler's works, since these two books under study were published in Spain for the first time just a few months later, in spring 2018.

3. Translating Neo-Slave Narratives

3.1. Black English

In contrast with the nineteenth-century autobiographies mentioned above, neo-slave narratives do often portray Black English on the printed page and allow the protagonists to speak their own linguistic variety. This poses an extra challenge to the translators of *Flight to Canada* and *Kindred*, so this subsection identifies some of the key features of this literary dialect, as well as a series of strategies to translate it.

Also known as African-American Vernacular English,¹ Black English is “the whole range of language varieties used by black people in the United States ... both in cities and in rural areas, and by all age groups of both sexes” (Mufwene 291-92). In works of fiction, it is usually depicted through the eye-dialect technique, which consists of indicating “on the printed page, through spellings and misspellings, elisions, apostrophes, syntactical shifts, signals, etc. the speech of an ethnic, regional or racial group” (Zanger 40). In other words, writers may play with spelling in an attempt to reflect non-standard pronunciations and mark the lines of certain characters, often seen as the Other.

The features of Black English present in neo-slave narratives may be classified in two main categories: morpho-syntactic and phonological traits. Nine of them will be described in the following paragraphs—seven are morpho-syntactic and the other two fall under the phonological umbrella. The eye-dialect technique serves to portray the following two phonological traits: the pronunciation of the ending /ŋ/ as /n/ in verb gerunds (Green 121) and the suppression of unstressed initial syllables (Minnick 66). The last two features² can be appreciated in the next fragment, taken from *Flight to Canada*. A slave named Uncle Robin bumps into Cato, a mulatto also in bondage, and does not pronounce the first unstressed syllable in ‘refreshments’. Cato corrects him, yet his intervention is marked by another phonological trait of Black English—changing /ŋ/ for /n/ in verb gerunds when he says “goin”.

¹ This paper will alternate between Black English and African-American Vernacular English to refer to the linguistic variety under discussion, indistinctively.

² The features of Black English being discussed have been highlighted in italics in this paper. This happens in the following examples as well, unless otherwise stated.

“I’m sorry, Mister Cato, but I thought maybe you and Massa Swille would like some *’freshments*.”

“*’Freshments*, *’freshments*. When are you going to learn? Refreshments. How are we *goin* to gain acceptance if we don’t show that we know Dr. Johnson and them.” (Reed 54)

Regarding morpho-syntactic features, translators need to take into account “invariant be” (Rickford and Rickford 113), which is the use of the verbal marker ‘be’ to make predictions; the omission of the third-person singular *–s* in the present tense (Rickford and Rickford 110-14); the zero copula, that is, the suppression of the verb to be between a subject and its attribute (Mufwene 299; Rickford and Rickford 114); and the omission of auxiliary verbs in compound forms such as present perfect and continuous (Green 166). The following fragment, taken from *Flight to Canada*, may illustrate the morpho-syntactic features of African-American English just enumerated. In it, Arthurs Swille, the plantation’s owner, is woken up by Mammy Barracuda, who tells him Ms. Swille is doing odd things for a Southern belle. When describing her mistress’s habits, Barracuda uses invariant be, omits the third-person singular *–s* in the present tense, and drops auxiliary verbs and verb copulas.

“Barracuda, what on earth’s the matter? I’m having my ‘Siesta.’ I ...”

“*Your ‘Siesta’ gon* have to wait. It’s your wife again, Arthur. She looks real Emancipated. Dark circles under the eyes. Peek’d. *She say she not going* to talk unless *she fed* intravenous. *She say she on strike*. All *she do* now is lay in bed, watch television, read movie books and eat candy. She drinks an awful lot, too, Mr. Swille. *She be listening* to that Beecher Hour show.” (Reed 110)

Furthermore, the neo-slave narratives under study display other three morpho-syntactic features of Black English, which are the preference of the demonstrative ‘them’ as a substitute of the standard ‘those’ (Rickford and Rickford 110-14), as in “I’m sick of seeing you in *them pants*” (Butler 165); double negation with the contraction ‘ain’t’ as the negative particle (Green 76), like “People think *she ain’t got no* good sense” (Butler 76); and, lastly, marked questions, meaning there are no auxiliary verbs in the initial position and there is no inversion between the subject and this verb (Green 84; Rickford and Rickford 124), as can be appreciated in “*You think* he’ll come back for you, Dana, you ... husband?” (Butler 151).

Viewing the portrayal of the morpho-syntactic and phonological features of Black English in the neo-slave narratives under study, what can translators do when facing such a hurdle? Rica Peromingo and Braga Riera (133-34) comment that it is translators’ task to study the function of dialect in the source and target

texts. They offer six strategies for translating literary dialect (134-43): dialect compilation, which mixes idioms and colloquial expressions from the target language while maintaining the original setting; pseudodialectal translation, consisting of resorting to substandard target language registers to recreate a fictional non-regional variety; parallel dialect translation, or selecting a given geographical dialect from the target language with similar connotations to the one in the source text; dialect localization, which transports dialect, cultural references, and the setting to the target culture; standardization, which consists of translating everything into the normative target language and suppressing any sign of linguistic variation in favor of readability; and, last of all, compensation, or rendering a few instances of dialect into standard language and marking other fragments in the target text to balance this loss.

3.2. The Lexicon of Slavery

Neo-slave narratives share certain lexical terms—pertaining to skin color and the plantation world—that are interesting to observe in the Spanish versions to check if there are similarities in the way they have been rendered or, on the contrary, there are some discrepancies between translators.

In the semantic field of skin color, neo-slave narratives use the offensive word ‘nigger’ to generally refer to black slaves, together with the variants ‘Negro’, ‘dark’, and ‘colored’. The translation of ‘nigger’ may be very troublesome, since this word evokes “one of the richest, nastiest, and most complex ranges of meaning in the English language ... the slur refers to someone inferior, even exploitable” (McWhorter n.p.). Besides, there are several adjectives that specify the degree of blackness a slave can have, like ‘quadroon’, referring to a slave who has one fourth of African blood but is still “recognized as being black by the law and custom of the antebellum South” (Rodríguez 431); and ‘high-yellow’ and its eye-dialect variant ‘high-yaller’, which are applied to slaves who have a very light skin color, usually as a result of miscegenation. Another offensive adjective that comes up in neo-slave narratives is ‘pickaninny’, a term that may stem from the Portuguese *pequenino* and alludes pejoratively to black children in the South.

The second semantic field to be taken into account involves the plantation world and the roles black and white characters play in it. For instance, there are a series of nouns that denote the jobs white people have, such as the ‘master’ who owns the plantation and slaves—with its eye-dialect variants ‘massa’ and ‘marse’—and the ‘overseer’ who supervises field slaves and whips them in

punishment. In *Kindred* there are also ‘slave patrols’³ watching over the plantations and doing most of their work “at night on roads, in fields, and between the farms of their neighbors, making sure that slaves went where their masters intended them to go” (Rodriguez 410). They had ‘bloodhounds’, that is, dogs that were trained to sniff fugitive’s trails, chase and even maul them in order to return runaways to their white masters. Moreover, the semantic field of the plantation world contains references to slaves’ traditions, like jumping over a broomstick in a marriage ceremony to celebrate the union of the bride and the groom. It may be revealing to observe if these cultural references have been preserved, omitted, or explained in a footnote in *Vuelo a Canadá* and *Parentesco* and to contrast translators’ strategies.

3.3. Proper Names

Before moving on to the analysis of the target texts, it needs to be considered that, in neo-slave narratives, proper nouns can be highly revealing, as they can “be used as characterizing devices in literary texts and so become a meaningful element in the texture of such works” (Manini 161), carrying an additional semantic load that may include puns and wordplay. Even though people’s names are often arbitrary and their function is simply to distinguish particular people, in fiction they can convey connotations and describe traits of the person to whom they refer. Manini calls them loaded or meaningful names, in contrast with conventional names that identify a character (162). Meaningful or loaded names characterize someone in fiction, resort to wordplay, and work as “comment of the character’s personality” (163). When it comes to the strategies for translating meaningful names, they can be left untranslated and unexplained in the target text, they may be reproduced with the addition of a footnote explaining their connotations, or these loaded names may be transcribed, that is, “translated or adapted on the level of spelling” (Manini 167).

In the two novels under study, some black slaves have loaded names—especially in *Flight to Canada*, with characters like Mammy Barracuda, Raven Quickskill, Uncle Robin, and Leechfield. Therefore, the study of proper nouns and their corresponding Spanish versions will be part of the analysis of translated neo-slave narratives.

³ These groups of armed white men that attacked slaves may have influenced the violent methods of the Ku Klux Klan when the Civil War was over.

4. *Flight to Canada*, by Ishmael Reed

Reed's novel begins with a poem, also titled *Flight to Canada*, written by Raven Quickskill, a slave who runs away from Arthur Swille's Camelot plantation with his friends, 40s and Leechfield. Swille gets ready for the Civil War and invites a series of celebrities to his plantation, including President Lincoln, Jefferson Davis, and Queen Victoria. He is helped by his faithful slaves, Uncle Robin and Mammy Barracuda. She fights with Ms. Swille, who has decided to become a feminist and refuses to put up with the duties of a Southern belle. Raven makes it to Canada, realizes that black people are free but segregated, and returns to Virginia. Arthur Swille is murdered, the slaves are freed at the end of the Civil War, and Uncle Robin inherits Camelot.

Ishmael Reed's satire came out in 1976, the same year as Alex Haley's *Roots* and coinciding with the United States' Bicentennial. Although it was eclipsed by the overwhelming success of Haley's family saga, reviewers noticed that *Flight to Canada* is "a demonized *Uncle Tom's Cabin*, a book that reinvents the particulars of slavery in America with a comic rage" (Charyn n.p.), because the novel blends conventions taken from nineteenth-century slave narratives and minstrel shows to explore a postmodern setting that combines past and present. *Flight to Canada* parodies other books of historical writing—such as Styron's *The Confessions of Nat Turner*—and questions their construction of truth regarding slavery, that is, Reed's short satire serves "to expose the unreliability of the official historical record of slavery" (Dubey 339). Additionally, the use of anachronisms and intertextuality allows this novel to reflect on how slaves' longing for freedom is still present in the oppression endured by black citizens in the 1970s. With a swift plot alternating between Raven's journey to the North and the misfortunes taking place at the Camelot plantation, *Flight to Canada* plays with time and history to ponder how little the situation may have changed in the aftermath of the Civil Rights Movement because, as O'Neale explains, "the black man's condition has never changed. Whether in 1855 or 1975, the black man still longs for a non-existent flight to Canada in quest of a freedom unobtainable at home" (175). By introducing contemporary elements such as planes, Greyhound buses, telephones, and TV, *Flight to Canada* links the 1850s to the civil unrest of the 1960s and the early 1970s. What is more, the novel subverts the idyllic South portrayed in Mitchell's *Gone with the Wind* and depicts it as the home of a medieval culture with a slave plantation named after King Arthur's castle. In it, slaves are tortured, women lock themselves away in their rooms, and Arthur Swille's business ethics are contrasted with his refined aristocratic manners.

Despite its positive reviews and contribution to African-American fiction, Reed's satire had to wait over forty years to be published in Spain in spring 2018 by La Fuga, a small and independent Barcelona-based publishing house founded

in 2014 that focuses on modern and contemporary foreign fiction, specifically on retrieving books that have gone out of print or still remained unpublished. The latter is the case of Reed’s novels: *Mumbo Jumbo* (2016), *Vuelo a Canadá* (2018), and *La caída de Yellow Back Radio* (2020). The three of them have been rendered into Spanish by Inga Pellisa, a prolific young translator whose work on *Flight to Canada* did not receive much critical attention, since it was only reviewed in small and independent online media, like *Indienauta*. This website praised her work as well as the novel’s soundness, which “remains intact even today, over forty years after the book’s publication”⁴ (Jiménez n.p.).

Flight to Canada is narrated by Raven Quickskill, an educated slave who is soon replaced by an omniscient narrator that speaks Standard English. Nevertheless, the interventions of several black characters from the Swille plantation, such as Uncle Robin, Mammy Barracuda, and 40s, are marked by the features of African-American Vernacular English discussed in subsection 3.1. When rendering literary dialect, Pellisa chooses the strategy of dialect compilation because she retains the source names and setting and recreates linguistic variety by playing with the target register and adding colloquial expressions. She also opts for with pseudodialectal translation when she translates literary dialect into a fictional one that is generally accessible for target readers and comprises several traits of substandard Spanish. Table 1 below contains two excerpts from Reed’s novel and their corresponding translations to illustrate Pellisa’s strategies.

Reed 77	Pellisa 97
“ <i>They right. Immigrants comin over here. Raggedy Micks, Dagos and things. Jews. The Pope is behind it. The Pope finance Ellis Island. That’s why it’s an island. Have you ever noticed the Catholic thing about islands? The Pope and them be in them places plottin. They gettin ready to kill Lincoln so’s they can rule America.</i> ”	—Tienen razón. Los inmigrantes vienen hacia aquí. <i>Panochos</i> desarrapados, <i>macarronis</i> y esas cosas. Judíos. El Papa está detrás. El Papa está financiando Ellis Island. Por eso es una isla. ¿Te has dado cuenta <i>del rollo</i> que se traen los Católicos con las islas? El Papa y esa gente están ahí conspirando. Se están preparando para asesinar a Lincoln y gobernar América.

⁴ This translation from Spanish into English has been carried out by the writer of this paper.

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Reed 110	Pellisa 135
<p>“Barracuda, what on earth’s the matter? I’m having my ‘Siesta.’ I ...”</p> <p>“Your ‘Siesta’ gon have to wait. It’s your wife again, Arthur. She looks real Emancipated. Dark circles under the eyes. Peek’d. <i>She say she not going to talk unless she fed intravenous. She say she on strike. All she do now is lay in bed, watch television, read movie books and eat candy. She drinks an awful lot, too, Mr. Swille. She be listening to that Beecher Hour show.</i>”</p>	<p>—Barracuda, ¿pero qué demonios ocurre? Estoy en mitad de mi «Siesta». Yo...</p> <p>—<i>Tu «Siesta» esa va a tener que esperar. Es la seña otra vez, Arthur. Se la ve muy demacratizá. Tié ojeras. Está toa paliducha. Dice que como no la den de comer por vía intravenosa ella no vuelve a hablar. Que está en huelga. Está tol día na más que tirá en la cama, viendo la televisión, leyendo libros de pinículas y comiendo caramelos. Y también bebe una barbaridá, señor Swille. Ahora está escuchando La tarde con Beecher.</i></p>

Table 1. Translating Black English in *Flight to Canada*

The first fragment above is taken from a conversation between Raven and his friend 40s, another slave who has become paranoid since they escaped from the Camelot plantation. His intervention displays several morpho-syntactic traits of African-American Vernacular English, like the use of the pronoun ‘them’ as a demonstrative, the lack of auxiliary verbs (‘immigrants comin’), the omission of the verb copula (‘they right’), marked verb conjugation (‘the Pope finance’), and the use of invariant be to make a prediction (‘the Pope and them be’); as well as one phonological feature in his pronunciation of verb gerunds as /n/ (‘comin’, ‘plottin’, ‘gettin’). 40s’ speech is marked in the target text not by non-standard spelling or by recreating a particular dialect. Instead, his register has been lowered by including vulgar and derogative terms like *rollo*, *panochos* and *macarronis*, so the translation strategy would be dialect compilation; though it remains unclear why ‘micks’, a slang term referring to Irish people, has been rendered as *panocho*, which in Spain alludes colloquially to someone from Murcia.⁵ The second passage shown in Table 1 may be even more revealing in terms of Pellisa’s strategy for dealing with Black English in *Flight to Canada*. In it, Arthur Swille is woken up by Mammy Barracuda, who tells him Ms. Swille is doing odd things for a Southern belle. When describing her habits, the slave woman uses invariant be, omits the third-person singular –s in the present tense, and drops auxiliary verbs and copulas. Pellisa’s translation does not use a given Spanish regional dialect. She

⁵ For more details on this term, refer to the Spanish dictionary at <https://dle.rae.es/?w=panocho>

recreates literary dialect as a fictional one that may be accessible for target readers, one that mixes diverse traits of colloquial and substandard Spanish, so her strategy is pseudodialectal translation. Thus, Mammy Barracuda’s lines display short forms like *toa*, *tol*, and *na* for *toda*, *todo el*, and *nada*, intervocalic *d* is omitted in past participles such as *democratizá* and *tirá*, she uses *laísmo* in “no *la* den de comer”, and there are a few uneducated mispronunciations illustrated by misspellings like *señá* and *pinículas*.

Moreover, *Flight to Canada* displays nouns and adjectives that refer to slaves’ skin color and mixed race, as described in 3.2. They are ‘negro’, ‘quadroon’, ‘blacks’, ‘darkies’, and ‘colored’, which have been translated as *negro* (Pellisa 15), *cuarterona* (16), *negros* (27), the diminutive *morenitos* (121), and the prepositional phrase *de color* (179), respectively. There is the exception of ‘nigger’, which, as the first example below illustrates, Pellisa renders as *negrata*.⁶ This contemporary and pejorative Spanish term may have been introduced due to the temporal distance—over forty years—that separates source and target texts. The second fragment underneath shows that ‘yellow’ is simply adapted to *mulato* and not expanded to explain that it means an African-American slave who has a light skin tone. Interestingly, the term ‘pickaninny’ refers to black children at Camelot and is translated as the less offensive *negrito* (Pellisa 137-38). Reed’s novel introduces innovative and defamatory adjectives for slaves, such as ‘coons’ and ‘kinks’, which Pellisa recreates as *negros* and the derogative *monos*, the latter comparing them to animals.

Reed 79	Pellisa 99
Cause them <i>niggers</i> don’t wont [sic] no organization.	Porque los <i>negratas</i> no necesitan eso.
Reed 4	Pellisa 16
By now I s’pose <i>that Yellow Judas Cato</i> done tole you.	Pero supongo que a estas alturas ya sabrá por <i>ese Judas Mulato de Cato</i> .
Reed 27	Pellisa 43
We treat the Canadians like <i>coons</i> .	A los canadienses los tratamos como a <i>negros</i> .
Reed 52	Pellisa 71
“Which <i>kink</i> wrote it, Cato?”	—¿Cuál de esos <i>monos</i> lo ha escrito, Cato?

Table 2. The lexicon of skin color in *Flight to Canada*

⁶ The Spanish use of *negrata* may be quite recent. A search in CREA (Corpus de Referencia del Español Actual) dates the first written use of *negrata* in written texts in Spain back to 2003. This corpus may be accessed online at <http://corpus.rae.es/creanet.html>

The semantic field of Southern plantations is present in Reed’s novel, too. ‘Massa’, an eye-dialect variant of ‘master’, is translated as *amo* (Pellisa17; 35); while the terms referring to the authorities who control slaves, like ‘slave catchers’, ‘bloodhound’, and ‘overseer’, respectively turn into *cazadores de esclavos* (Pellisa 15), *perro sabueso* (26), and *capataz* (204) in La Fuga’s target text. It is worth noticing, though, that there are allusions to cultural elements pertaining to this semantic field that have been expanded in the Spanish text, as in the case of the Ku Klux Klan in the first passage below, just referred to as “the Klan” in the original text; yet others are left in English and no explanation is provided, not even in a footnote, as it happens with the references to the blackface minstrel shows, which emerged in the 1830s and were performed by white men in black-painted faces mocking African-Americans.

Reed 160	Pellisa 190
“Man, they got a group up here called the Western Guard, make <i>the Klan</i> look like statesmen.	—Tío, tienen aquí una panda que se llama la Guardia Occidental que hace que los del <i>Ku Klux Klan</i> parezcan dignatarios.
Reed 9	Pellisa 21
Guede is in New Orleans. Guede got people to write parodies and <i>minstel shows</i> about Harriet.	Guédé está en Nueva Orleans. Guédé hizo que se escribieran parodias y <i>minstrels</i> sobre Harriet.

Table 3. The lexicon of slavery in *Flight to Canada*

In Reed’s novel, quite a few black slaves have loaded names. They are actually named after animals that represent their defining traits. For example, Raven wants to fly away to Canada like a bird, Mammy Barracuda is as violent as the predator fish to which her name alludes, Uncle Robin seems as shy as a little bird—though he is secretly tampering with his master’s last will—, and Stray Leechfield is a cheeky and egotistical slave who takes advantage of the protagonist and tries to make money just for himself, so the name of a parasite worm fits him well. Raven’s friend’s name, 40s, could be an allusion to the forty acres and a mule that freed slaves were promised after the Civil War. However, all of these meaningful names are left untranslated and unexplained in Pellisa’s version. There are no expansions or footnotes that may help readers guess their meaning. Unless readers are familiar with English and the history of slavery in the United States, these allusions will be lost in the Spanish translation.

5. *Kindred*, by Octavia E. Butler

Kindred is the story of Dana Franklin, a young black woman who lives with her white husband in Los Angeles. On the eve of July 4th 1976, a strange portal appears out of thin air and she is drawn back in time to the Weylin plantation in Maryland in 1811. Dana meets Rufus—a white boy—and Alice—a black slave girl—and finds out that they are her ancestors. The protagonist travels back in time several times and has to make sure Alice and Rufus survive in the 1800s and have children, because her own existence depends on it. Dana explores the plantation and meets the slaves: Nigel, Luke, Carrie, and Aunt Sarah, the cook who takes care of all the blacks at the Weylin farm. In the 1830s, Rufus and Alice have Hagar, who is Dana's great-great-grandmother. Dana is despaired by Rufus's violent behavior, kills him, loses an arm, and returns to 1976 to heal from her many injuries.

Octavia E. Butler published *Kindred* in 1979 and, since then, several novels have followed its pattern and blended fantasy with a realistic portrayal of life under slavery—like the haunting spirit in Toni Morrison's *Beloved* or the subway network in Whitehead's *The Underground Railroad*—as a way of questioning “previous discourses about slavery while also creating a realistic and feasible alternative to them” (Ryan 130). Aside from time travel, Butler's book is “consistently realistic in presentation and depends on the author's reading of authentic slave narratives and her visits to the Talbot County, Maryland, sites of the novel” (Crossley xii), where Butler traveled in order to come to terms with her ancestors and her own identity. By taking the narrator and protagonist, a contemporary black woman from California, to a plantation in the antebellum South, Butler manages to blend slave narratives with a touch of science fiction and explores “how the imprint of slavery is carried not only in the mind but also on the bodies of all African Americans” (Gates and McKay 2480). This is physically symbolized by Dana losing an arm after killing Rufus in her last trip to the past. In other words, the loss of an arm becomes a memento of the presence of slavery in her family's past. Additionally, it is no coincidence that Dana eventually returns home on July 4th 1976, exactly on the United States' Bicentennial. Her trip to the South makes her reflect on American history and, after killing her sadistic white ancestor, losing an arm, and coming back to her time, Dana frees herself and returns “with a truer understanding of black history in America than the sanitized version in the popular media had ever given her” (Crossley xix).

Similarly to *Flight to Canada*, *Kindred* waited for nearly forty years to be published in Spanish by Capitán Swing, an independent Madrid-based publishing house that specializes in books about contemporary societies and cultures. This company has shown interest in African-American history and has edited the Spanish versions of Malcolm X's and Angela Davis's respective autobiographies,

as well as the latest edition of Styron's *The Confessions of Nat Turner*. In spring 2018, Capitán Swing published *Kindred*. It was titled *Parentesco* and rendered into Spanish by Amelia Pérez de Villar, who is also a novelist. At the book presentation held at La Casa del Lector on April 28th 2018, she explained that translating Butler's novel had been a joy (Pérez de Villar, *Ciclo charla* n.p.). She commented she had read books on slavery to understand the historical references in *Kindred* and she clarified she had not resorted to a specific target variety to recreate literary dialect. Instead, the translator claimed she had tried to use a few quotation marks and italics in order to mark the speech of certain characters. Her work was reviewed in small and online newspapers, which compared *Kindred*'s blend of fantasy and history to Morrison's *Beloved* and lamented that Spanish readers had to wait for nearly four decades to read the novel that established Butler as a major science fiction writer (Hidalgo n.p.).

As can be observed in Table 4 below, Pérez de Villar plays with several strategies to introduce linguistic variety in the target text. In the first fragment, Dana talks to Aunt Sarah, whose lines feature marked verb conjugation and omit auxiliary verbs, in contrast with the protagonist's Standard English. The translator resorts to compensation and to dialect compilation to differentiate the slave's lines from Dana's. Thanks to these strategies, Aunt Sarah's lines include the vulgar form 'el señor Kevin ese', postponing the demonstrative to the proper noun and lowering this character's speech in the target text. This mark compensates Aunt Sarah's use of Black English in a line that was originally unmarked in the source text. Besides, when Dana talks to Nigel—Sarah's son—in the second fragment, he omits the verb 'are' in "you s'pose". Pérez de Villar compensates this mark by recreating a fictional target dialect when the slave misarticulates *tienes* as *tiés*, a substandard form that is italicized in *Parentesco*. It is a bit strange, though, that Nigel mispronounces *tienes* but then he does not omit the intervocalic *d* in *cuidado*, saying *cuidao*, as it happened with Mammy Barracuda in *Vuelo a Canadá*. Lastly, in the third excerpt from Table 4, Sarah tells the protagonist about the fate of Isaac, who had to run away after beating Rufus. The slave woman drops the unstressed vowel in 'about', pronounces it as 'bout', and then deletes the initial syllable in 'before'. *Parentesco* compensates this with the short form *tó* for *todo* and with the vulgar mispronunciation *a'nde* for *adonde*. Both substandard forms are italicized and illustrate Pérez de Villar's use of pseudodialectal translation to recreate Black English in the target text. In other words, she marks the characters' speech as uneducated but does not match their lines to a specific geographical variety. Nevertheless, it needs to be pointed out that the inclusion of the contemporary and informal adverb *síp* may be puzzling for readers, even though it tries to reproduce the English 'yeah'.

Butler 150	Pérez de Villar 183-84
“Your husband... was that Mister Kevin?” “Yes.” “Nigel said <i>you and him</i> was married. I didn’t believe it.” “We kept quiet about it because it’s not legal here.” “Legal!” Another sound of disgust. “I guess <i>what Marse Rufe done to that girl</i> is legal.” I shrugged.	—¿Tu marido... es <i>el señor Kevin ese</i> ? —Sí. —Dijo Nigel que estabais casados, pero yo no me lo creí. —No dijimos nada porque aquí es ilegal. —¡Ilegal! —Otro chasquido de disgusto—. Y seguramente lo que ha hecho el señorito Rufe a esa muchacha es legal. Me encogí de hombros.
Butler 133	Pérez de Villar 162-63
“Marse Tom says <i>you s’pose to take care</i> of him and you better take care of him and you better do a good job. Aunt Sarah says you call her if you need help.” “Thanks. Thank her for me.”	—El amo dice que <i>tiés que tener cuidado</i> de él y que más te vale hacerlo bien. Y tía Sarah, que la llares si necesitas ayuda. —Gracias. Y dáselas de mi parte.
Butler 149	Pérez de Villar 182-83
“They cut off the boy’s ears.” I jumped. “Isaac?” “Yeah. Cut them both off. He fought. Strong boy, even if he didn’t show much sense. The judge’s son hit him, and he struck back. And he said some things he shouldn’t have said.” “Rufus said they sold him to a Mississippi trader.” “Did. After they got through with him. Nigel told me <i>’bout it</i> —how they cut him, beat him. He’ll have to do some healing <i>’fore</i> he can go to Mississippi or anywhere else.”	—Le cortaron las orejas. Di un respingo. —¿A Isaac? — <i>Síp</i> . Las dos. Se resistió. Es un chico fuerte, aunque a veces no parece que tenga mucha sesera. El hijo del juez le pegó y él le devolvió los golpes. Y dijo cosas que no tenía que haber dicho. —Me ha dicho Rufus que lo habían vendido a un negrero de Misisipi. —Eso, sí. Cuando acabaron con él. Nigel me lo contó <i>tó</i> : cómo le cortaron, le pegaron... Tendrá que curarse un poco antes de ir a Misisipi o <i>a’nde</i> sea.

Table 4. Translating Black English in *Kindred*

Regarding lexical elements, the problematic translation of the derogatory adjective ‘nigger’ comes up again. In one of Dana’s first trips to the past, Rufus calls her ‘a

nigger’. The protagonist is shocked at hearing such an offensive word and tells the young boy she is a black woman. She gives Rufus three alternatives: ‘black’, ‘Negro’, and ‘colored’. The translation of these adjectives related to race may be quite troublesome for the Spanish version, as there is no term as pejorative and loaded with references to the history of American slavery as ‘nigger’ in English. A possible derogatory option would be *negrata*, yet it is too contemporary, as discussed in the previous section on *Flight to Canada*. Nevertheless, the fragment in Table 5 illustrates how Pérez de Villar’s solution has been to expand the terms related to skin color, so that ‘niggers’, ‘black’, ‘Negro’, and ‘colored’ become *negros*, *personas negras*, *de raza negra*, and *de color*, respectively. Unfortunately, *Kindred* does not hold any instances of other nouns and adjectives pertaining to the semantic field of skin color, like *quadroon*, *pickaninny*, or *high-yellow* slaves.

Butler 60-61	Pérez de Villar 75-76
“The boy learned to talk that way from his mother,” I said softly. “And from his father, and probably from the slaves themselves.” “Learned to talk what way?” asked Rufus. “About niggers,” I said. “I don’t like that word, remember? Try calling me black or Negro or even colored.”	—El chico ha aprendido a hablar así por su madre —dije suavemente—. Y por su padre, y probablemente por los propios esclavos. —¿He aprendido a hablar cómo? —preguntó Rufus. — <i>Como hablas de los negros</i> —respondí yo—. No me gusta esa palabra, ¿recuerdas que te lo dije? Intenta no decirlo con desprecio. <i>Puedes decir personas negras, de raza negra o de color.</i>

Table 5. The lexicon of skin color in *Kindred*

Kindred encloses several references to the semantic field of Southern plantations. These have been translated into Spanish without expanding them or adding footnotes to comment on historical and cultural allusions, so that a ‘slave market’ becomes *mercado de esclavos* (Pérez de Villar 65), the ‘overseer’ is rendered as *capataz* (83), ‘marse’ is recreated with the diminutive *señorito* (162), and a ‘slave trader’ is translated, quite appropriately, as *negrero* (109), that is, a person who makes business selling black slaves. It is interesting to notice, too, how the narrator reflects on the meaning of some cultural elements she sees during her journeys into the past because she has read about them in history books. That is the case of ‘slave patrols’ and the tradition of ‘jumping the broom’ to get married. Her thoughts on what these mean work as expansions that help target readers get familiar with the semantic field of Southern plantations, as the next passages in Table 6 illustrate.

Butler 37	Pérez de Villar 46-47
<p><i>Patrols</i>. Groups of young whites who ostensibly maintained order among the slaves. <i>Patrols</i>. Forerunners of the Ku Klux Klan. The man’s screaming stopped. After a moment, I looked up and saw <i>the patrollers</i> were untying him.</p>	<p><i>Patrullas</i>. Grupos de jóvenes blancos que mantenían el orden entre los esclavos. <i>Patrullas</i>. Los antecesores del Ku Klux Klan. El hombre dejó de gritar. Al cabo de un momento levanté la vista y vi que <i>los patrulleros</i> le estaban desatando.</p>
Butler 1988: 133	Pérez de Villar 2018: 162-163
<p>“<i>Marse Rufe</i> paid a free preacher from town to come and say the same words they say for white folks and free niggers. Didn’t have <i>to jump no broomstick</i>.”</p> <p>I nodded, remembering what I’d read about the slaves’ marriage ceremonies. <i>They jumped broomsticks</i>, sometimes backward, sometimes forward, depending on local custom.</p>	<p>—<i>El señorito Rufe</i> pagó a un predicador para que viniera del pueblo y dijera esas palabras que dicen para casar a los blancos y a los negros libres. Así no tuvimos que <i>saltar el palo de la escoba</i>.</p> <p>Asentí, recordando lo que había leído sobre las ceremonias de boda de los esclavos. <i>Tenían que saltar el palo de una escoba</i>, a veces hacia atrás y otras hacia delante, según las costumbres locales.</p>

Table 6. The lexicon of slavery in *Kindred*

Lastly, black slaves in *Kindred* do not have loaded names, but conventional and biblical ones such as Sarah, Alice, Isaac, Nigel, Luke, and Hagar. These proper nouns remain untranslated and have not been adapted to Spanish spelling in Pérez de Villar’s version. Despite the intertextual power of these allusions to the Bible, the names are left in English in *Parentesco*.

6. Concluding Remarks

In *Vuelo a Canadá*, dialect compilation and pseudodialectal translation are combined when Pellisa keeps the source setting and recreates Black English as a literary dialect that includes colloquial expressions (*rollo*, *macarronis*) and contains substandard short forms (*toa*, *tol*, *na*), *laísmo*, mispronunciations (*pinículas*), and the omission of intervocalic *d* in past participles (*tirá*). Analogously, Pérez de Villar uses dialect compilation, pseudodialectal translation, and compensation to deal with African-American Vernacular English in *Parentesco*, contrasting it with Dana’s Standard English. Thus, when slaves like Aunt Sarah and Nigel talk to the protagonist, Pérez de Villar adds italics and

lowers their register as these characters postpone the demonstrative to proper nouns, utter mispronunciations (*tiés*, *a'nde*), and use short forms (*tó*).

By playing with these three strategies, Pellisa and Pérez de Villar produce marked target texts that transform Black English not into a specific regional variety from the recipient culture, but into a non-standard one that plays with a set of features borrowed from colloquial and spoken Spanish. Therefore, the two translators manage to reflect the alterity introduced by the portrayal of African-American Vernacular English in the source novels. Slaves speak substandard Spanish in *Vuelo a Canadá* and *Parentesco*, so their literary dialect tells them apart from white masters—like Arthur Swille and Rufus Weylin—and from educated black characters—Dana—, who speak the standard variety. Consequently, slaves can be differentiated from their white oppressors not only by the progression of the novels' plot and the distinct roles they play, but also by their particular use of non-standard language, which retells and supports the narrative Us vs. the Other that was present in Reed's and Butler's subversive texts.

Nonetheless, it should be highlighted that Pellisa's and Pérez de Villar's versions were both published by small and independently-run companies—La Fuga and Capitán Swing, respectively—that strive to bring contemporary texts to Spanish readers. Given their small and distinct readerships, these publishing companies can allow room for such literary games, play with spelling and literary dialects. Future studies could analyze the different translation strategies favored by multinational groups like Penguin Random House and check if they opt for recreating or suppressing linguistic variety in neo-slave narratives aimed at their broader readership; for instance, the aforementioned *The Underground Railroad*, which was translated into Spanish by Cruz Rodríguez Juiz in 2017.

With respect to lexical elements, Table 7 gives a global vision of translators' choices. There seems to be an agreement in rendering 'Negro' as *negro* and 'colored' as the prepositional phrase *de color*. The term 'nigger', as advanced above, has proven to be troublesome, because it is complicated to convey in Spanish the historical and offensive load it has in the American context. Pérez de Villar simplifies it as *negro*, yet Pellisa offers the alternative of rendering it as the derogative *negrata*, a rather contemporary term that may only work in an anachronistic and humorous novel such as Reed's, but not in other slave narratives. Moving on to the semantic field of Southern plantations, it looks like both translators agree on transforming 'overseer' into *capataz* and on not adding any footnotes or expansions to comment on historical allusions. Interestingly, they choose a diminutive for the Spanish version of 'massa' and 'marse', the eye-dialect variants of 'master'.

	Negro	Nigger	Colored	Darky	Pickaninny	Massa, Marse	Overseer	Patrollers
<i>FtC</i>	negro	negrata	de color	morenito	negrito	amito	capataz	Ø
<i>K</i>	de raza negra	negro	de color	Ø	Ø	señorito	capataz	patrulleros

Table 7. Translation of lexical elements in *Flight to Canada (FtC)* and *Kindred (K)*

Lastly, the two translators concur on leaving proper nouns untranslated in the target text. It does not matter if slaves have conventional biblical names, like Sarah and Hagar in *Kindred*, or meaningful ones that allude to animals representing the characters’ defining traits, as Raven Quickskill, Leechfield and Mammy Barracuda in *Flight to Canada*. Pellisa and Pérez de Villar have opted for not adapting them to Spanish spelling, leaving names untranslated and unexplained in the target texts.

When analyzing this type of translation, there are several difficulties that researchers need to consider. In addition to the complexities of African-American neo-slave narratives described above, such as the use of Black English, the diverse lexicon of slavery, and meaningful proper nouns, there are two agents that influence the translation of novels into Spanish and that could be observed in future studies. As hinted before, patrons play a significant role in the selection of which slave narratives are to be translated and what kind of strategies are deemed acceptable for the target readers. It would be revealing to check if bigger publishing houses opt for an alternative when rendering the voice of the dispossessed slaves into Spanish, for instance in Debolsillo’s version of Toni Morrison’s *Beloved* (which was published in 2001 and reprinted a translation from 1988) and in Salamandra’s translation of Yaa Gyasi’s *Homegoing* (2017). The second agent that may be taken into account is censors and how they condition the Spanish translation of neo-slave narratives, because the early novels of this genre underwent state censorship. This is the case of Margaret Walker’s *Jubilee*, whose Spanish version was published by Plaza y Janés in 1968. Interestingly, in 2016 Capitán Swing released another narrative, *Las confesiones de Nat Turner*, and reprinted a previously censored translation, the one carried out by Andrés Bosch in 1968 and first published by Lumen. It would be interesting to observe, in future papers, how censors and patrons affect the translation and reception of neo-slave narratives, studying if other rendered novels follow or deviate from the strategies discussed here in the analysis of the Spanish versions of *Flight to Canada* and *Kindred*.

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References should include the page numbers or, if the author is not mentioned earlier in the paragraph, the surname(s) of the author(s) plus the page numbers. Examples:

References embedded within the main text (four lines maximum):

In his work, “Fiedler focused on Shakespeare only, and he included women and ‘Indians’ ...”, while in my analysis I will include a wider corpus of early modern English texts (10) or (López-Peláez 10).*

*If more than one work by the same author is included in the bibliography, the citation should include the first word(s) of the title of the book/article: (*Strangers* 10) or (López-Peláez, *Strangers* 10).

Block quotes (five or more lines):

... the Spanish monarchs Isabel and Fernando were simultaneously campaigning to defeat the last Iberian stronghold of Islam, the kingdom of Granada. The year they succeeded, 1492, was also the year in which they obliged Spain’s remaining Jews to convert to Christianity or emigrate. Ten years later Muslims were given the same choice. After another century of tensions Philip III moved to expel all Moriscos in 1609. (Burns 188–89)

If part of the original text is omitted, three dots without brackets should be included.

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Monographs:

Duiker, William J., and Jackson J. Spielvogel. *The Essential World History, Volume 2*. 6th ed. 2 vols., Wadsworth, 2011.

Multiple works:

Follett, Ken. *Lie Down with Lions*. Signet, 1986.

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Edited book

López-Peláez, Jesús, editors. *Strangers in Early Modern English Texts*. Peter Lang, 2011.

Chapter in an edited book:

Kavanagh, James H. "Shakespeare in Ideology." *Alternative Shakespeares*. Ed. John Drakakis. Routledge, 2002, pp. 147–69.

Translated book:

Eco, Umberto. *The Name of the Rose*. Translated by William Weaver, Harcourt, 1983.

Two or more authors:

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- Bold font should be used for headings and subheadings only.
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- Style should be coherent throughout the whole text: British or American English.
- Long dashes should be used for additional comments, and the spaces between dash and comment should be removed.
- Footnote numbers must be included after punctuation marks.
- Centuries must be referred to as follows: “18th” instead of “18th.”

ALBERT CAMUS AUSTUSEKS, MÄRTS 2020
Jüri Talvet

*Ole hea nüüd, kärmesti poodi tõtta ja turulegi:
osta WC-paberit, mitu pakki kohe, ja makarone,
võid ja moosi ja peeti, kaalikaid ja porgandeid,
jookse juba, hakka minema - enne kui turg tühjaks tehakse!*

Jooksen, teen ja toon. Ei selgu põhjus, aga jooksen,
teen ja toon. Erakorraline häda esmakordselt
Eesti riigis välja kuulutati. Teadlastegi suud on lukus,
põhjust nad ei tea. Inimesi aga sureb, hulkadena tõvve jääb!

Terved riigid asutusi, piire kinni panevad, ärihaidelegi
nahka pugunud on hirm ja tsaarid värisevad oma kremlites.
Paistab nagu oleks rahvaste suur ränne uuel tulekul,
pika keskaja uus algus - otsekui märk taeva karistusest!

Surm oma tantsule veab kõiki, taltsas elu äkki
mässavat näib oma peremeeste vastu - nende vastu, kes
hoolinud on ainult iseendast elukübemes,
sellest välja kiskunud kõik oma varandused!

Jookse juba, hakka minema - enne kui turg tühjaks tehakse!
Jooksen, teen ja toon. Põhjust ei paista, paistab aga,
et lugeda õige aeg on tulnud väikest raamatut,
enne kui maailma raamatukogude riuleilt see kaob!

Autor ei teada võinud ette oma surma 47-selt,
rohkem piiblist ja koraanist aga aimas,
mida inimhing saab teha hädas, nagu sõda (mis just läbi sai
ja mille süüst ei olnud keegi vaba). Lugegu siis need, kel kiri selge

ja need, kel pole, ette lasku lugeda! Pestagu käsi, kogu ihu,
ja hingege roojusest haritagu, ärgata üritatagu,
enne kui hilja, enne kui surm kutsub tantsule!
Küüslauku söödagu, põhjusi otsimata, tervetenagi!

Loetagu, ette lastagu lugeda lugu – pealkiri
kõlab isemoodi igas keeles, kuid sisu samaks jääb,
ja nagu "surm" on lühike, üksainus silp või paar,
välgatus, ja kadunud on kõik – sõna, milles koos on,

kokku köidetud on läbi iga elu hirm ja surm ja armastuse lootus:
Peste! Plague! – värisegu ärihaid ja tsaarid kremlites!

чума, प्लेग, 瘟疫! – küüslauku söödagu, hinge roojast haritagu!
mēras, maras, katk! – ses koos on hirm ja surm ja lootus!

HOMAGE TO ALBERT CAMUS, MARCH 2020¹

*Would you mind going right now to grocery and market:
buy toilet-paper, many rolls, and macaroni, noodles,
butter, jam, and beet, turnips, as well as carrots,
run, go fast, hurry up - before the market-place is emptied!*

I run, I do, I bring. No reason, but I run,
I do, I bring. For the first time ever in the Estonian state
state of emergency has been declared. Mouths of scientists are locked,
nobody knows the cause. But people keep dying, the infection spreads!

States shut offices, close borders. Even business-sharks
are filled with fear and tsars are trembling in their kremlins.
It looks as if a new grand migration of peoples is impending,
the start of the new long Middle Ages – a sign of punishment from heaven!

Death can drag everybody to its dance. All of a sudden tame life
seems to rebel against its lords - those who have cared
only of themselves in the tiny mote of life,
have pulled out of it their wealth and treasures!

Run, go fast, hurry up - before the market-place is emptied!
I run, I do, I bring. No reason can be seen, yet it seems
that right time has come to read a small book
before it disappears from library shelves of the entire world!

Its author could not foresee his own death at the age of 47,
yet, better than the bible or the koran he divined
what human soul could do in misery, such as war (that just had ended
and of whose guilt no one was free). Let then read those who can read

and let others read to those who cannot! Let hands be washed, all body,
and let soul be cleared of dirt, let awakening be tried,
before it's late, before death to dance invites!
Garlic let be eaten without cause, also by those in perfect health!

Let it be read to oneself and read to others – the book whose title
varies in any language, but its content is just the same
and is as short as "death", a sole syllable or just a couple,
a flash and all is lost – a word that keeps together,

in any single life binds fear, death, and hope of love:
Peste! Plague! – let business sharks and tsars in kremlins tremble!
Чума, प्लेग, 瘟疫! – let garlic be eaten, let souls be cleared of dirt!
Mēras, maras, katk! – it keeps together fear and death and hope!

¹ Translation from the Estonian by the author and H. L. Hix

Jüri Talvet (Pärnu, Estonia, born in 1945) is a poet, essayist, translator, academic. He graduated from the faculty of philology of the University of Tartu (in English philology, 1972). He got his PhD degree in Western Literatures by the University of Leningrad / Saint Petersburg (1981). From 1992 to 2020 he was the Chair Professor of World / Comparative Literature at the University of Tartu, where he also founded Spanish Studies. Today he is Professor emeritus.

He made his debut as a poet in 1981 with a book *Äratused* (*Awakenings*, Tallinn, 1981). Since then he has published in his native Estonian ten poetry books. In 2014 he published a major personal anthology of his poetic work, *Eesti eeleogia ja teisi luuletusi 1981-2012* (*Estonian Elegy and Other Poems*), with nearly 400 poems.

Translated books of his poetry have appeared in English (2008, 2010, 2018), Spanish (2002, 2010), Italian (2012, 2018), Romanian (2011), French (2011, 2016), Russian (2018), Serbian (2018), Catalán (2012) and Japanese (2019), besides a great number of smaller translated selections included in international magazines and anthologies.

As an essay writer and academic, he has published in Estonian a dozen books and article collections. Some of his essay books have appeared abroad: *A Call for Cultural Symbiosis* (Toronto: Guernica, 2005), *Un enfoque simbiótico de la cultura posmoderna* (Granada: Comares, 2009), *Una crida a la simbiosi cultural* (Valencia: Institut Alfons el Magnànim, 2009), *Meditazioni da U. Per una simbiosi culturale*. (Novi Ligure: Joker Edizioni, 2015), *Critical Essays on World Literature, Comparative Literature and the "Other"*. (Cambridge Scholars Publishing, 2019), *Ten Letters to Montaigne. "Self" and "Other"*. (Toronto: Guernica, 2019).

He has been awarded Juhan Smuul Annual Literature Prize for Essay (1986), Juhan Liiv Poetry Prize (1997), Ivar Ivask Prize for Essay and Poetry (2002), International Naji Naaman Prize of Literature (for complete works, 2020), Annual Prize of the magazine *Akadeemia*, 2011 (essay) and 2016 (poetry translations), Annual Prize of the magazine *Looming*, 2011 (poetry), Order of Isabel the Catholic of Spain (for his activity in Spanish studies, 1992), Order of White Star of the Estonian Republic (2001), Medal of Tartu (2008), Order of the County of Alatskivi (2015), Grand Medal of the University of Tartu (2015), Medal of F. R. Kreutzwald (2016), etc. In 2011 he was elected as an active member of Academia Internationale Orient-Occident (Romania). Since 2016 he is Distinguished Guest of Salamanca y ordinary member of Academia Europaea.

Since 2006 he has participated in important international poetry and literature festivals in many parts of the world (Lithuania, Spain, Colombia, Slovenia, Belgium, Bolivia, Romania, Nicaragua, Peru, Italy, China, Cuba, Turkey, Japan, etc.)

(Cf. more data: <https://sisu.ut.ee/ewod/t/talvet>; <http://talvet.edicypages.com/es>)
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