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CONTEMPORARY ADAPTATIONS OF *KING LEAR*: POWER AND DRAMATIC SPACE IN WILLIAM SHAKESPEARE, EDWARD BOND AND ELAINE FEINSTEIN

ADAPTACIONES CONTEMPORÁNEAS DE *EL REY LEAR*: PODER Y ESPACIO DRAMÁTICO EN WILLIAM SHAKESPEARE, EDWARD BOND Y ELAINE FEINSTEIN

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Abstract

In his tragedy *King Lear* (1605) William Shakespeare explores the human psyche through a story of an old king who gives up his land to his two eldest daughters and finds himself forced to wander in the space of the outcasts. In his modern version of this play entitled: *Lear*, Edward Bond resumes Shakespeare's analysis of space and power in the figure of a monomaniac father who raises a wall against his enemies. The division of inner-outer spaces present in Bond is further explored in Elaine Feinstein's and the Women Theatre Group's work: *Lear's Daughters*, which immerses the audience into the early years of Goneril, Regan and Cordelia. In this contemporary prequel to Shakespeare's play the three princesses discover the world and the space they occupy in it from their seclusion in the castle.

Keywords: Shakespeare, *King Lear*, Edward Bond, Elaine Feinstein, space, drama.

Resumen

En la obra *El rey Lear* (1605), William Shakespeare explora la psique humana a través de la historia de un anciano rey que cede su tierra a sus dos hijas mayores y se ve obligado a vagar por el espacio de los marginados. En la versión moderna de esta obra titulada: *Lear*, Edward Bond retoma el análisis de Shakespeare del espacio y el poder en la figura de un padre monomaníaco que levanta un muro contra sus enemigos. La división de los espacios internos y externos presentes en Bond se explora más a fondo en el trabajo de Elaine Feinstein y del Women Theatre Group: *Lear's Daughters*, que sumerge al público en los primeros años de Goneril, Regan y Cordelia. En esta precuela contemporánea de la obra de

Shakespeare, las tres princesas descubren el mundo y el espacio que ocupan en él desde su reclusión en el castillo.

Palabras clave: Shakespeare, *King Lear*, Edward Bond, Elaine Feinstein, espacio, teatro.

1. Introduction: Lear, space and power through time

As the Polish scholar Jan Kott claims in: *Shakespeare our Contemporary*: "*King Lear* is a play about the disintegration of the world. […] Until it falls it has to exist, it has to exist with its hierarchy of power, with its faiths, rituals, and ceremonies, with its mutually entangled relationships of power" (364-65). In his words lies the key to the understanding of the theatricalization of spaces of power in Shakespeare's tragedy: *King Lear* (1605). The use of spaces in this play hints at a derelict world. The modern revisions of this king discussed hereafter study the hierarchies of power embedded in the use of space and its connection with the figure of this character, the natural man. The Shakespearian canon tends towards the dichotomy: body–soul as Harold Bloom notes (26) where nature occupies the space of the material. Therefore, exploring *King Lear* regarding the natural spaces in this play helps to understand power relations and hierarchies and how they change in this story. The father of English drama was rather pessimistic about the world, with Lear suffering the consequences of the division of his kingdom among his daughters, he would be forced to become familiar with the life of the outcasts. The critical reception of this play has moved from the study of space to the subjectivity of characters to understand better their motivations and actions, as Andrew Bozio states (100).

This king's fateful fall is imitated in Edward Bond's (1934-*present*) theatrical adaptation: *Lear* (1971), where the author transforms the spaces of power such as the royal castle into a nightmarish fortress. This mechanism aims at perpetuating the tyrannical power that passes from hand to hand symbolized by the wall he raises to "be free" (Bond 3). Spaces of power are at the service of those who take the throne, be it Lear, his daughters, or the morphed character of Cordelia in Bond's adaptation. Elaine Feinstein (1930-*present*) and the Women Theatre Group (WTG) offer a prequel to *King Lear* entitled *Lear's Daughters* (1987) that "asks us to consider narrative alternatives that disrupt the sedimentation of convention gathered around its source" (Fischlin and Fortier 216) by revealing the origin of the two formerly cruel sisters, Goneril and Regan. These women are now shown in their earliest years alongside the youngest, Cordelia. The setting in Feinstein's play is announced by the Fool (a hybrid figure who plays the part of

the Fool, the King and the Queen) and it is: "[t]hree sisters, playing in the nursery, with the mother who sells [their nurse], but not the mother who buys [the Queen]" (222).

The performative potential of geographical spaces onstage that *King Lear* entails with his map was a major dramatic innovation in his time. As examined below, this map is a cartographic rendering of the territory that represents his power materialized in the land he owns. Yet, Lear's control of his territory is not as solid as he thinks according to Henry S. Turner since the king makes reference to the map as being vaguely "there" and not reaching out to it (Turner 171). This map[1] is only one manifestation of the potential power of space at stake in *King Lear*. Power changes hands in detriment of Lear's possessions and of his value as a king. Bond's and Feinstein's plays perform onstage the same power dynamics than Shakespeare with space thus adopting different meanings and attesting the organic nature of human relations with regard the space they occupy in a certain moment, which constitutes the basis of the hierarchy of power as noted by Kott (364-65). The correlation between the external history—i.e., objective passing of time—is always ahead of humans' actions in it—i.e., the lives of the individuals—, as Joyce Carol Oates states (20).

The woods (and all of nature, by extension) become, therefore, the new home for the rejected king. In the same manner, the wall that symbolizes power in Bond's *Lear* corrupts every new ruler and the palace where the young princesses gather in *Lear's Daughters* serves as the only anchor to the present while they keep calling on the past perpetually. The Spanish critic Candelaria Vizcaíno Macero calls them: "spaces of power" and defines them as: "those places, in those *chronotopes* that, in one way or another, direct us to the temporal and, above all, spatial materialization of power and, especially, of political power" (italics in the original; my translation; 440). Although thorough in approaching the role of space in *King Lear* in rapport with power, Vizcaíno Macero's use of the Bakhtinian notion of the chronotope draws on the structuralist approach to text analysis. The present article complements the interpretation of spaces in Shakespeare's play by extending it to two modern pieces of drama based on *King Lear*, which draw on poststructuralist theories of analysis of space in theatre such as those put forth by Michel Foucault, Henri Lefebvre and Michel De Certeau.

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[1] For a study of Lear's map in Shakespeare as an object and a symbol, see John Gillies, "The Scene of Cartography in King Lear" where this scholar explores Lear's map (Gillies 109).

2. From kings to outcasts: new venues of power

One of Shakespeare's most admirable literary exploits in *King Lear* is the creation
of quasi-magical spaces in this tragedy so much so that Frye refers to it as: "the
spookiest of all the great tragedies" (107) but in spite of this atmosphere "nothing
explicitly supernatural or superhuman occurs in in" (107). The spaces are
materialized in Kent's prophetical statement after Lear banishes him from his land
upon defending Cordelia's love for her father: "[f]are thee well, king. Sith thus
thou wilt appear, / Freedom lives hence, and banishment is here" (Shakespeare,
I.i. 204-205). Kent's statement anticipates the basis for the understanding of
spaces outside the walls of the royal castle: the spaces of the "Other".
Geographical settings are given and received so that social norms are inherently
biased, equating civilization with reason and the wilder nature with "the realm of
brutishness, of animals and roots, of standing pools and naked madmen" (Sewell
307). However, it will be amidst that wilderness that Lear's epiphanic revelation
occurs ironically enough only when he goes mad. The turning point in
Shakespeare's tragedy is the storm scene, where the storm not only represents the
king's escalation to madness (Bloom 258) but also the Fool's awareness of their
actual situation as outcasts (Shakespeare, III.ii. 16-26). In Lear's cursing of the
storm and filial ingratitude, his discourse reaches its peak when he claims that he
never "gave kingdom" (Shakespeare, III.ii. 19) to the storm. In that moment he is
referring in spatial terms to mechanism of power holding (i.e., the kingdom). It is
then that the pitiful king laments his losing his power as he lost his place in society.

Lear's initial misapprehension of Cordelia's affection for him leads him to
make his fatal mistake and become himself one of the "Others," along with the
Fool and Kent. His anagnorisis comes too late and he, at first, refuses to let
madness take control of him: "[i]n resisting and banishing the 'Other,' that part of
the soul that is highest in man, Lear exaggerates man's natural tendencies to resist
his own fulfillment, just as this tragic work exaggerates the literal dangers of such
resistance" (Oates 28). Bond shows them as spaces of madness which eventually
collide with a violent reality rendering the boundaries between power and the
subjugated (outcasts and the Fool and later on, Lear too) more ambiguous in his
adaptation: *Lear*. Bond's play turns spaces inside out from a gender perspective
where the exterior of the castle is evoked by the memories of the actresses with
occasional references to life beyond the borders of the castle: "[w]e had to build a
bridge to get to him. The Queen crossed the bridge and everybody had to cheer"
(Feinstein 223).

In his book: *The Production of Space* the French philosopher and sociologist
Henri Lefebvre delves into a trialectics of space where he defines representational
spaces as bearers of "complex symbolisms, sometimes coded, sometimes not,

linked to the clandestine or underground side of social life" (33). The clandestine and underground aspect is akin to the space occupied by social outcasts, who belong to the homogenized category known as the "Other;" that which is not me.[2] Shakespeare has the group of the heath dwellers be outcasts, only accepted in the symbolic space of nature. Therefore, nature in Shakespeare's *King Lear*, contrary to Lear's expectations become a shelter for the old king rejected by his rapacious daughters Goneril and Regan. In his book *The Wheel of Fire*, George Richard Wilson Knight draws attention to the abundant references in *King Lear* to the natural landscape in close connection with the king. Knight identifies this natural setting as his real home, not a temporary one: "[t]he world of King Lear is townless. It is a world of flowers, rough country, tempestuous wind, and wild, or farmyard, beasts; and, as a background, there is continual mention of homely, countrified customs, legends, rhymes" (180). This natural landscape provides the cure for his metaphoric blindness and his awareness-raising ordeal (Vizcaíno Macero 454).[3] The storm that lightens up the darkness of the night when Lear intends to wander moves Kent to offer the king the protecting shelter of a hut:

> Alack,
>
> bareheaded?
>
> Gracious my lord, hard by here is a hovel.
>
> Some friendship will it lend you 'gainst the tempest.
>
> Repose you there while I to this hard house—
>
> More harder than the stones whereof 'tis raised,
>
> Which even but now, demanding after you,
>
> Denied me to come in—return and force
>
> Their scanted courtesy. (Shakespeare, III.ii. 64-72)

The magnificent castle that Lear once inhabited with his three daughters and which symbolized power is now seen as a "hard house" since it has become the source of grief of its former owner and has morphed into a dwelling "harder than the stones whereof 'tis raised." Just as "[t]he tyranny of this open night's too rough / For nature to endure" (III.iv. 2-3) mirrors the internal turmoil that Lear is suffering cathartically prior to his fatal ending. If Lear, Kent and the Fool are "minded like

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[2] In her article, Vizcaíno Macero examines the version of King Lear directed by A. Kurosawa titled *Ran* in which this critic explores the subject of the characters' struggle for self-identity regarding the "Other" (448-50).

[3] As Bloom has it, Lear's mind is as obscure to us as it was for himself prior to his descent into madness (482) with this king being depicted as a sort of fallen god partly akin to Bond's Lear.

the weather, most unquietly" (III.i. 2) it is because they now belong in nature, the inside-outside frontiers have disappeared. In fact, they never return to the so-called civilized world they left. In some of Shakespeare's plays, the heaths are a realm inhabited by magical beings[4] (as in *A Midsummer Night's Dream*) or the deathbed of courtly love (as for Ophelia in *Hamlet*). In *King Lear* the forest is home for Lear and the Fool, "strangers [who] continually meet" (Barton 96) in the midst of great turmoil with the forest being "alien and 'other'" (Barton 95) while simultaneously representing not only a part of nature but a much more extensive and unprecise space, as Henry S. Turner agrees (161).

Lear rewards love—or rather, the fallacious expression of filial love—with the most material of goods: his land. Lear takes this to the extent that he calls for a map to express the esteem owed by each daughter to him in spatial terms: "[m]eantime we shall express our darker purpose. / Give me the map there" (I.i. 37-38) since the map "confirms the royal power to administrate and allocate space" (Turner 171). His self-deceitful will to be praised leads him to be deprived of his house, his goods and his kinship. He is forced to live alienated from a society that was not only his own but which he ruled over in a self-triggered fall from grace. Outside the safe walls of his castle life is an incessant buzzing of dangers that Bond accentuates in his version of this story with all sorts of crimes of the vilest type including torture, murder and rape. Once he becomes a peer to the Fool in the woods Lear chooses life in the outside before asking his daughters for mercy; he gives up his power as a king in favor of his morality as a human being ("Rather I abjure all roofs, and choose / To wage against the enmity o' th' air, / To be a comrade with the wolf and owl" [II.iv. 240-242]), a lesson that his elder two daughters did not follow.

Lear has to learn to survive in a world that is unknown to him at first by means of what the French scholar Michel De Certeau called "tactics" in his seminal study: *The Practice of Everyday Life*. In that book De Certeau identifies tactics—in opposition to "strategies," the tool of the elite—with the mechanism at hand for members of any society who live outside its boundaries: "[a]lthough they remain dependent upon the possibilities offered by circumstances, these transverse *tactics* do not obey the law of the place, for they are not defined or identified by it" (29). This explains why in the act of abandoning society and plunging in the woods, Lear must also change his vision of his kingdom: it no longer belongs to him so he has to resort to tactics traditionally linked with the "Other." These tactics are well-known by the Fool, whose seemingly meaningless and yet witty remarks serve Lear as a pastime and guide. The only tactics available to the old king are

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[4] For a comprehensive study of the role of nature and in particular of the woods in Shakespearean drama, see Anne Barton, *The Shakespearean Forest* (New York: Cambridge University Press).

paradoxically to join the Fool in his search for some sense in the world despite his initial fear of losing his mind: "O, let me not be mad, not mad, sweet heaven! / Keep me in temper. I would not be mad!" (Shakespeare, I.v. 45-46). In the end, Lear does learn this lesson and abandons himself to the tactics of the outcasts when the Fool asks him: "tell me whether a madman be a / gentleman or a yeoman" (III.vi. 9-10) and his royal interlocutor replies: "A king, a king!" (III.vi. 11). Through madness (the tool or tactic of the "Other" in *King Lear*) this monarch becomes familiar with the spaces in his land inhabited by the poor and the rejected. Andrew Bozio claims that in Shakespeare there is "a genealogy of the loss of place" (115) derived from the imprecise locations that reflects the changes in the Early Modern period.

The wall of the castle that formerly prevented any attack from the inhabitants from without stands as the physical boundary between rationality and madness. The symbolism of this wall is placed by Edward Bond at the core of his play with this fortress being a symbol of the Berlin Wall (Avădanei 72; Özmen100; Smith 73). In Bond we witness the rising of the wall which, as Lear claims he "built […] to keep [his] enemies out" (3) thus building in so doing the very separation between spaces that reflects the struggle for power in this modern version. In his preface to this play Bond explains the structural genesis in *Lear*: "Act One shows a world dominated by myth. Act Two shows the clash between myth and reality, between superstitious men and the autonomous world. Act Three shows a resolution of this, in the world we prove real by dying in it" (xiv). Focusing on the specific spatial locations in this play we see that Act One opens "Near the wall" (1) and closes in the gravedigger's boy's house after the daughters' soldiers have broken into it, wreaking havoc in this shelter and raping his wife, Cordelia. Act Two opens in a courtroom where Bodice and Fontanelle have instructed the judge to incriminate their father, where Lear experiments "his own contemporary world of dream and nightmare, of purgatorial suffering" (Smith 76). This act also takes place in other settings: the cell where Lear is imprisoned and in a country road where "Lear and four prisoners chained together by the neck and blindfolded" (Bond 49), Lear's second cell is another location presented in this middle act.

The final space that Bond uses for his central act is an open field again (as with Act One), with Lear hurt and accompanied by the ghost of the gravedigger's boy. Finally, Act Three starts in a space that is already familiar to the audience (the gravedigger's boy's house) but this time it shows the ravages of time and the fights that have developed until then in that spot so that this old house is now: "[m]ore dilapidated, but obviously lived in" (68). The boy's ghost that first led and inspired Lear in his quest for reason in Bond becomes towards the end of the play an "increasingly spectral and parasitical figure of the gravedigger's boy [and

his] debilitating and harmful emotions" (Smith 82) must be stopped with his second death to bring about Lear's death as a martyr. Nature appear in this version in Act III, scene iii several months later while Lear is walking with the ghost and he and Cordelia maintain a revealing conversation about the wall as a spatial landmark of power and corruption. The natural landscape in this scene offers the most ironic setting for the moral lesson that the once-powerful Lear delivers to Cordelia: "I didn't go out of my way to make trouble. […] I've suffered so much, I made all the mistakes in the world and I pay for each of them. […] Listen, Cordelia. You have two enemies, lies *and* the truth" (italics in the original; Bond 84). As Bloom argues Cordelia is, in Shakespeare: "Lear's own victim" (491) whose love and kindness Bond uses to turn her into the next tyrant after Lear and his daughters. The final image in this play is of the pervading wall with Lear's body falling from it after being shot dead.

If in Shakespeare the heaths are the space inhabited by the social outcasts, Bond takes that symbolism to the extreme. In *Lear* the space outside the wall is even more dangerous because we are remained of the abusive behavior of the ruler to force them to build the wall. From the gravedigger's boy's house in the countryside the power formerly represented by Lear and his monomaniac will to erect a wall are seen as a doom for the lower class, as the boy expresses: "[u]p and down, up and down. The king was mad. He took all the men from this village. But I hid. They'd worked with their hands all their lives but when they started on the wall their hands bled for a week" (Bond 25). Space outside the wall, Lear learns, is where the real world flourishes, not within its walls, as his daughters tried to persuade him of. The Fool in *King Lear* is replaced here with the ghost of a boy: a character who performs the role of spiritual and moral support for the dethroned hero (arguably anti-hero) and who introduces him into the space outside and the tactics required to cope with the strategies of the ruling elite.

This house embodies the time it lived through, its former dwellers and the massacre triggered by Lear's and Cordelia's obsession. The house is a bearer of the tactics of the working class against its oppressors throughout time. Bond draws on the image of the home as a safe place and transforms it into a space for moral and material regeneration. This is the value of this symbol in *Lear*: to offer a space of shelter for hard times and a promise of salvation and sanity and this is precisely the tactics operated by its inhabitants as a defense against the power of the ruling leader on duty. Bond creates a clear-cut spatial dichotomy: the wall and the world, or the ruler and the subjugated by means of the strategies of the governor or "actions which, thanks to the establishment of a place of power (the property of a proper) elaborate theoretical places (systems of totalizing discourses)" (De Certeau 38). As such, Lear learns about the wall only when he is outside and,

subsequently, his discourse about his fortress mutates. Language and power are inextricably connected to the outcome of the spatial praxis and its articulation in a center (of power) and a periphery (here shown as the last remnants of the Promised Land in the boy's house and the woods).

The house in the woods inhabited by the boy and Cordelia represents the last Edenic natural landscape, a "temporary pastoral refuge" (Smith 75) or place where the forces of power could hardly enter. This sanctuary is eventually violated in favor of the corruption of Bodice and Fontanelle's troops. The bucolic venue of this country house is the perfect shelter for Lear to hide in his escape from his daughter's murderous attempts. Act Three opens in this setting allegorically presented as the promise of a better future for its new inhabitants: the couple of Thomas and Susan and their friend John so that in a way, this house stands as a time capsule where the love triangle Boy-Cordelia-Carpenter (a man from the village who was in love with her) is repeated.[5] The similarities between the two stories imply a sort of temporal paralysis linked to this house in nature, as if the spatial coordinate had won over the temporal axis showing a house that resists the passing of time. In his study about spaces entitled: "Of Other Spaces: Utopias and Heterotopias" the poststructuralist scholar Michel Foucault explores heterotopias as those spaces outside the societal norms. Foucault examines the temporal dimension associated to some of those spaces in his theory about heterochronies. The boy's house and the natural scenery that surround it correspond to the "heterotopias linked to time in its more futile, transitory and precarious aspects, a time viewed as celebration. These then are heterotopias without a bias toward the eternal. They are absolutely time-bound" (Foucault 335).

Time also helps to bring about the actions in Feinstein's *Lear's Daughters* in evoking the past and bringing it forth on stage. Feinstein's feminist prequel of *King Lear* features the three daughters of an impassive king, their nurse and the Fool, who also assumes the role of narrator, all of them played by women, in line with the tenets of the WTG. In her article: "*Lear's Daughters*, Adaptation, and the Calculation of Worth" professor Stephannie S. Gearhart notes what she calls an "antigenealogy" (n.p.) in Feinstein's play as regards the temporal setting of the story and its condition of prequel to Shakespeare's classic. Gearhart connects the spatiotemporal structure of this play to the structure of the rhizome as described by the poststructuralist scholars Gilles Deleuze and Félix Guattari. *Lear's*

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[5] On the basis of this interpersonal relations, we could find further "family" ties around Lear; for instance, in *King Lear* where Bloom identifies the trio Lear-Cordelia-Fool as "the play's true family, its community of love" (494) being this another fallen-from-grace "family" united more for their role of outcasts than for their actual understanding of reality around them (in the king's case).

Daughters starts with the Fool introducing the characters to the audience in the manner of a troubadour or an off-stage narrator mentioning Lear in the first place and then his daughters and in the third place the Queen, absent in Shakespeare's play.

Lear's Daughters plays a game of temporal and spatial mirrors: the audience is certainly familiar with Shakespeare's version and yet Feinstein has the Fool introduce this play in a retrospective manner in spite of being the prequel to Shakespeare's play: "There was an old man called Lear, whose daughters, da da da da, fear, the Queen was their mum" (Feinstein 217). With the Fool assuming the leading voice in this play, the power relations are reversed as regards gender in rapport with *King Lear*; nevertheless, the king's ubiquitous presence in this play is still dominant. If in Shakespeare the king exerted his power by calling on his military force and Bond's Lear showed his superiority by drawing on his eventual self-realization or anagnorisis, in Feinstein we come across a king whose power is not directly bound to space but is, precisely for this reason, even more powerfully performed on stage. As the character of Cordelia declares: "words are like stones, heavy and solid and every one different" (217) because it is words that endow the absent king (performed here by the Fool in disguise) with his power. Language is in fact the mightiest resource in Shakespeare. Cordelia's inability to verbalize her love for her father—which she sees as a "subtraction from her love of a husband," as Anthony David Nuttall expresses in: *A New Mimesis: Shakespeare and the Representation of Reality* (73)—make up for Lear's verbal impetus, who "succeeds in saying what no one else, not even Hamlet, ever could say" (Bloom 494).

The stage is empty of power in *Lear's Daughters* as the title anticipates, placing the focus on the three girls, two of whom are morally criticized in Shakespeare and demonized in Bond. Here they are not only part of the story of an arguably ousted king of Britain but they are the ones who give birth to it as they listen to "fairy-tales in the nursery" (Feinstein 218). Spaces in this place take the form of phantoms of a bygone past, only partly retrievable by the interrupted remembrances of the girls and the nurse. The house in Bond that sheltered Lear gathered the memories of its past inhabitants and somehow magically reenacted them in its new dwellers transforming that place in a heterochronie of lost time. Contrary to that use of space, which preserved and evoked other times, the castle and its only room where the actions develop in Feinstein's play is strong enough to build spaces and emulate times that the three girls long for. The past in *Lear's Daughters* correspond to "heterotopias of time which accumulate *ad infinitum*" (italics in the original; Foucault 355) because old events are performed through linguistic evocation so that the stage in this version comprises not only other times

but also other spaces. The past is also evoked when the girls' nurse diverts them telling the stories of their birth. She relates each birth with a cosmic event in the manner of Medieval and Renaissance fateful historical landmarks of heroes and gods who come to the world. Thus, when Goneril was born "a comet rushed through the sky, leaving a red trail in the black" (Feinstein, 2000: 218) and with Regan "a volcano erupted" (218).

The actual references to the exterior of Lear's castle in Feinstein's play are scarce. In scene vi, the girls surround the Queen and start asking her questions frenetically from Regan's demand of her opinion about her own hair escalating to Cordelia's impertinent inquiry about her mother's death, which make that the queen "collapses to floor" (Feinstein 223). Among the several questions posed the dramatists purposefully include Regan's apparently innocent: "Can I go out?" (222) followed by Goneril's inquiry: "Why are we always shut in?" (222) and by these two daughters' question to the queen: "Do you ever go out?" (222). The reason for their mother's isolation from the outer world is due to a considerable extent to her poor health condition, which is only partially envisaged by the youngest princess, Cordelia while her sisters only wonder why they are not allowed to go out. The blurriness of the split time in *Lear's Daughters* between the past and the present is emphasized in the innocent comments of young Goneril, Regan and Cordelia and their present-time selves, more mature and aware of their relegated, secondary role as daughters to the king.

The sole trace of the outside they perceive in the present is the glance of the fragmented vision through a window on the wall, as they prefer to dive into their past than cope with the fact that they are isolated in their father's fortress. Thus, the younger version of the princesses does turn to strategies of power, in De Certeau's words, thanks to their lack of awareness of their condition, which Feinstein and the WTG undermine focusing attention on the girls and the events in their lives that turned them into the ingrate daughters depicted by Shakespeare and Bond.[6] As children, the sisters were able to approach issues such as their mother's death on the basis of their age and even Goneril's sitting on the king's throne as she utters the overtly defiant statement as she does so: "he is angry because he knows what I am thinking and I smile on—because I want him to know" (220). In the previous stances the young princesses "produce, tabulate and impose […] spaces" (De Certeau 30) using the strategies of the elite by virtue of

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[6] Interestingly, though, Feinstein and the WTG have their princesses hold the royal crown (another symbol associated to the power) among the three in the closing scene of this play, a scene that Fischlin and Fortier interpret as "potential solidarity and the symbolic empowerment associated with grasping the crown" (216).

their social stratus and the naivety of their age. The little space left for the girls in the present time both metaphorically and physically is symbolized in their confinement in the room where the story unfolds. The room and the window on stage are the spaces of the grown princesses, who admit sorrowfully that they are there to "marry and breed" (Feinstein 229) as "valuable merchandise" (229). Since that moment, they assume that they can no longer create spaces of power so they learn the tactics needed to survive, to "use, manipulate, and divert these spaces" (De Certeau 30) resulting in the vultures they become in the other two plays.

The princesses can only abandon the paternal space of power (i.e., the castle) with a marital contract, conveniently symbolized in the ledgers that Goneril shows to Regan proving that their value is embodied by the money they are worth to the eyes of their materialistic father (Feinstein 229). Curiously, the ledgers that Goneril hands out to Regan contains the worth of paternal love for each daughter in numerical cyphers, as Goneril nervously exclaims: "[t]hey say Regan, Second Daughter of Lear, is worth this much" (229). The ledger in Feinstein's version is an incredibly resourceful mechanism of power held by the king—thus a strategy— which forces his daughters to use tactics to tackle their father's will. According to Gearhart, the economic ideology at the backdrop of Feinstein's play holds a narrow connection with Thatcher's policies so the ledger adopts here multiple intratextual and socio-historical references (n.p.). There is no actual conversation between the girls and their father as we can find it in Shakespeare or Bond, yet this book clearly illustrates what Lefebvre called: "representation of space."

Lefebvre defines representation of space as a: "conceptualized space, the space of scientists, planners, urbanists, technocratic subdividers and social engineers, […]—all of whom identify what is lived and what is perceived with what is conceived" (Lefebvre 38). Feinstein's Lear is depicted as a monarch whose only concern is his kingdom and his material goods, among which he counts his own daughters. In assigning a certain pecuniary value to his daughters, Lear is making use of his power as a monarch and a father to divide the space of his kingdom and ironically giving up in favor of his daughters and their husbands the same power he is enforcing for the last time. This game of power relations has its materialization in the ledger that operates as a symbol of paternal love and material goods at once. *Lear's Daughters* offers the family rationale leading up to Goneril and Regan's filial ingratitude overcome in the end of this play with a more optimistic view of the sisters' love for each other but, as Bloom regrets: "the only authentic love is between parents and children, yet the prime consequence of such love is only devastation" (483).

There is yet another symbol in Feinstein's revision of the last days in the life of this ancient monarch that shows how Lear controlled the life of his daughters

and subjects: the bridge. It operates as the princesses' weak link with reality outside their gilded cage. In one of the stories the nanny makes up for the girls, she talks of Lear walking over the bridge in a messianic fashion evoking Biblical images:

> *Nurse*. (…) The King walked over the water to meet us.
>
> *Cordelia*. Over the water?
>
> *Goneril (to Cordelia)*. Over a bridge.
>
> *Nurse*. Yes, that's better. Over a bridge. We had to build a bridge to get
>
> to him. The Queen crossed the bridge and everybody had to cheer.
>
> (…)
>
> *Reagan*. You were there.
>
> *Nurse*. Was I? *(pause)* If you want me there.
>
> *Goneril*. No. *(slowly, concentrating. She moves to Nanny)* Nanny stayed
>
> on this side of the bridge.
>
> *Nurse*. That is my place. *(curtsies to Goneril)*. (Feinstein 223)

The nurse and the girls alike engage in the creation of a mythical origin for an otherwise regular occasion of father-children meeting. Yet, by evoking a blend of the symbolism of Biblical figures and myth,[7] Feinstein denounces the twofold structure of power exerted on the one hand by Lear—like a redeemer living in regions overseas—and the princesses—who assert: "Nanny stayed on this side of the bridge" (223). Both Lear and Goneril are subjects of power in the former scene, which accentuates the loss of Lear's power as he divides his kingdom and Goneril's suicide led by greed and desperation in Shakespeare. For this reason, the younger version of these princesses that appears did rely on strategies (such as creating their own spaces and vindicating their power) whereas the three adult princesses in *Lear's Daughters* must adapt to the spaces allocated for them with their tactics and abide by the power of a father who puts in numbers their worth on his ledger.

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[7] As Phyllis Rackin claims Shakespeare focused more on the "tragic errors and sufferings of his protagonists and their metaphorical implication rather than on the ambiguities of historical process and the difficulties of historical representation" (30). Hence, in *Lear's Daughters* there is a combination of times and moments in the story of this ancient king when Shakespeare's own also blurs historical boundaries. Similarly, Nuttall notes that *Coriolanus* or *Antony and Cleopatra* often present anachronisms such as the presence of clocks at a time when they did not exist yet (100-01).

The image of the sisters encased in a gilded cage in Lear's castle discussed above meets its continuation in Shakespeare's *King Lear* in the new dwellings of the two eldest sisters and their husbands Albany and Cornwall. Shakespeare's Regan exerts her newly acquired power as Cornwall's wife and the owner of half of the kingdom. In her words: "This house is little. The old man and 's people / Cannot be well bestowed" (Shakespeare, II.iv. 329-330). She then presents herself as the master of a house and it is now that she puts at work the strategies that ensure her the perpetuation of the power she holds. At this point her ill-natured soul indicates urges her to get rid of Lear's men if she wants to keep power. Regan and Goneril then decide to reduce his kinship, as his position as an outcast allows them to abuse their newly received power against their father.

In *King Lear* Regan's declaration of intentions against her father betrays her evil plans: "I dare avouch it, sir. What, fifty followers? / Is it not well? What should you need of more?" (II.iv. 272-273) which conveys the idea that power has been transferred to her and she is using the strategies of its very own structure to keep it. Yet, Lear's desperation has reached the extreme of "quantif[ying] his daughters' love, this time according to the number of followers each woman will allow him to retain in his retirement" as Gearhart puts it (n.p.). His daughters' attack on Lear is a condemn for a king who complains: "a king deprived of his kinship is 'nothing'"[8] (Frye 109) which is why, once deprived of his land, the rest of his "goods" (i.e., his kinship) are also bound to disappear. He who controls a territory or any other space, also owns power and it is, normally, political power. Power, nonetheless, must be understood back in Shakespeare's day as something that could be seen, touched and passed on from one person to another, such as Lear's kingdom, the materialization of abstract space. Kott uses the metaphor of a "relentless struggle of living people who sit together at one table" (8) to speak of the pair: power-goods/land that existed in the early seventeenth century in England.

In *Lear* the transfer of the power staged in the space inhabited by the new rulers matches another curious manifestation of the poetics of power in the surgery trestle table in Bond. This space, which served alternative purposes, now translates as the torture room for Fontanelle, who falls victim of her and her sister's malicious scheming against their father. Act II, scene vi shows the dismemberment of Fontanelle's body and Bodice's death before the astonished gaze of a king who can barely recognize his own children and finally laments: "[s]he sleeps inside like

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[8] The theme of "nothingness" is also connected to Cordelia's failure in verbalizing her love for her father. In this sense, Maria de Jesus Crespo Candeias Velez Relvas notes a paradoxical connection between absence (nothing) and plenitude, power as regards the sue of space, silence and power to add dramatic value to the scene (Crespo Candeias Velez Relvas 120).

a lion and a lamb and a child. […] If I had known this beauty and patience and care, how I would have loved her" (Bond 59). The torture table where Fontanelle's body rests showcases the new turn of power in this play, right before Cordelia seizes power. As this play shows, power is not connected indissolubly to a person, it is rather a condition or state of those who can control the space around them, which accounts for the different rulers that the symbol of power (the wall) has met: Lear, his daughters and, finally, Cordelia.

The two cells in which Lear is imprisoned in this story bear witness to a macro-structure of power that preys on the most vulnerable ones in any society. Prisons are, as Foucault agrees, one of the clearest heterotopias of deviation "occupied by individuals whose behavior deviates from the current average or standard" (Foucault 353). Lear committed the crime of relinquishing his power and he paid it with insanity first and the role of preacher later on, akin to the Lear-Messiah in Feinstein's own version. When Lear is in his second cell, his daughters' ghosts appear to him. Once more we encounter a preeminence of the temporal dimension at the expense of the spatial one, since the space of the prison momentarily abandons its somber air and adopts in turn a more joyful tone with the children asking their father to do their hair only to be replaced with Lear's mournful comment to Bodice's mother's dress: "you might as well have worn her shroud" (Bond 39) partly echoed by Feinstein's Regan who recalls childishly how their nurse would brush their hair (Feinstein 227). Not even in his evocations is Lear free from the ghost of his past, both metaphorical and real as he could actually see and talk to them. This is another major achievement of Bond: to delve into the psychology not of the girls (as in Feinstein and the WTG) but of the obscure Lear in his search for the poetics of power onstage.

3. Conclusion: morphing space and regenerating power

The two twentieth-century plays examined in this article add up to the literary and historical value of Shakespeare's *King Lear*, one of the most thrilling and somber stories of English drama. Contemporary readings of Lear's self-triggered dethroning owe to the poetic license rooted in the "cultural evolution" (Nuttall 167) of all stories, which regards the possibility to introduce new elements and enrich the original narrative or the main source with new interpretations from the culture that reads it (167). From the king's castle to the woods where Lear escapes, spaces in the three plays represent more than the mere geographical setting where action occurs. Sometimes the spatial location of certain plays universalizes the action and the characters. As this article demonstrates, this is especially true for the story of this king, whom Bloom referred to as: "the most sublime character" (1998: 493) so, when a piece of drama achieves what *King Lear* has reached, we

are in front of a veridic "timeless mix of the primitive and the contemporary" as Bloom stated (65) in reference to Bond's *Lear*, the most known of Shakespeare's versions of this play. The proliferation of adaptations and versions of this play have not only eternalized the character of this abandoned king but also his story. In fact, Lear has become what he now is because he did not and still does not fit in a single category of human, he was "King, Father, Everyman, God-on-Earth; Daughter; Bastard; Loyal Servant; Madman; Traitor" (Oates 22) all in one. Or, in Bloom's words: "[e]ven if Shakespeare […] is only a socially inscribed entity (…). Shakespeare is everyone and no one" (487-88) as happens with the domed king in these stories.

    In summary, through the performative use of space made by Shakespeare his tragedy speaks of the cruelty of the exterior world and of the protagonist's need to adopt the "tactics" of survival of those who inhabit it. These spaces of power are taken to the extreme of theatrical performativity with the use of a genuinely dividing element onstage—the wall in the case of Bond's *Lear*. As discussed before, this wall is the visual performance of power *per se* onstage and it is upon trespassing its boundaries that its monomaniac constructor opens his eyes to the space beyond his fortress. Equally, interior spaces in *Lear* are treated as spaces of destruction and death, such as the surgery room where Bodice is dissected. But these spaces of misery leave also room for momentary hope exemplified by Lear's daughters' ghosts in his cell bringing forth the long-gone memories of better days altogether. Feinstein and the WTG further explore this trope in the prequel *Lear's Daughters*. There the raising of Lear's family unfolds in an enclosed space (the castle's parlor) with the three princesses invoking their earliest recollections of their absent father in a heterotopic space that comprises past, present and future spaces and times.

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THE POST-POSTMODERN TURN: CHALLENGING THE APPLICATION OF KUHN'S MODEL

EL GIRO POSTPOSTMODERNO: UN CUESTIONAMIENTO DE LA APLICACIÓN DEL MODELO DE KUHN

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Abstract

The point of departure for this article is the much-debated death of postmodernism, heralded by influential experts on the subject such as Linda Hutcheon or Ihab Hassan at the beginning of the new millennium. Although the academic community as a whole has not agreed with this fact, there was an intense debate during the first years of the twenty-first century that was evidence of a change of attitude towards this cultural phase. With this in mind, the aim of this study is to provide a theoretical framework for the change in order to understand its nature. Analysing the theories developed by Thomas S. Kuhn on paradigm shifts in the field of science and applying them to the context of critical theory at the beginning of the millennium serves to challenge the very idea of postmodernism as a paradigm in the terms developed in Kuhn's *The Structure of Scientific Revolutions*.

Keywords: Thomas S. Kuhn, paradigm shift, postmodernism, Jürgen Habermas, unfinished project of modernity, post-postmodernism

Resumen

El punto de partida de este artículo es la discutida muerte del postmodernismo, anunciado por influyentes expertos en la materia, como Linda Hutcheon o Ihab Hassan al principio del nuevo milenio. Aunque la comunidad académica en su conjunto aún no se ha puesto de acuerdo en esto, durante los primeros años del siglo veintiuno hubo un intenso debate durante que puso de manifiesto un cambio de actitud hacia esta fase cultural. Partiendo de lo anterior, el objetivo de este estudio es proporcionar un marco teórico para dicho cambio con el propósito de comprender su naturaleza. A través del análisis de las teorías desarrolladas por

Thomas S. Kuhn sobre cambios de paradigma en el campo de la ciencia y su aplicación al contexto de la teoría crítica desarrollada al respecto al comienzo del milenio se pondrá en tela de juicio la misma idea del postmodernismo como paradigma en los términos desarrollados por Kuhn en *La estructura de las revoluciones científicas*.

Palabras clave: Thomas S. Kuhn, cambio de paradigma, postmodernismo, Jürgen Habermas, proyecto inacabado de la modernidad, post-postmodernism

1. Introduction

In 1989, Francis Fukuyama declared the end of history. He described the triumph of economic and political liberalism over all its antagonists during the history of the twentieth century. The old absolutist regimes, Bolshevism, fascism or the terror triggered by an impending nuclear apocalypse—caused by an "updated Marxism" (Fukuyama 3)—could not snatch the victory from the system of the Western liberal democracies. The framework of apparent stability provided by the historical situation seemed to resemble the final stage of the desired Hegelian emancipation of the individual. However, contrary to Fukuyama's thesis, the dream of this final stage of history concluded, symbolically, with the attacks of September 11, 2001. The end of history appeared, once again, to be far away and the situation created by economic and political liberalism led the individual to a state of crisis. The lack of a totalizing framework to guide technological advances and limit the free market created the perfect breeding ground for the development of a society in which the individual felt alienated. The era of irony, excess and metafiction seemed not only to have no place in the new order, but also to be part of the cause of the crisis. Even though at the turn of the millennium the death of postmodernism was not generally agreed upon, the twenty-first century brought about an intense debate on the subject that evidenced that something was happening. Postmodern gurus like Ihab Hassan and Linda Hutcheon functioned as harbingers of the news of the passing of the age of irony. In his article "Beyond Postmodernism: Toward an Aesthetic of Trust" (2003), Ihab Hassan offers an answer to the question "[W]hat was postmodernism" (199). In "Postmodern Afterthoughts" (2002), Linda Hutcheon declared: "[f]or decades now, diagnosticians have been pronouncing on its health, if not its demise, with some of the major players in the debate weighing in on the negative side: for people like Terry Eagleton and Christopher Norris, postmodernism is certainly finished, even passé; indeed, for them it's a failure, an illusion. Perhaps we should just say: it's over" (5).

In light of this, the objective of this study is to contribute to the research on the nature of the turn produced after the disputed death of postmodernism. Kuhn's

theories—and the use of the terms 'paradigm' and 'paradigm shift' with or without relation to them—have been widely applied, as we will see, to describe postmodernism and the cultural shift of the turn of the century. With this in mind, it seems necessary to clarify the matter of whether we can speak of a Kuhnian revolution or not. It is essential to establish the roots of the change and the implications that these may have in culture and society. For that reason, we find it useful to analyse the nature of Thomas S. Kuhn's theory of paradigm shifts and its repercussion in the world of cultural theory. Even though the theoretical framework developed in 1962 by Kuhn in *The Structure of Scientific Revolutions*[1] has been widely used outside the sphere of natural sciences to explain intended paradigm shifts in the fields of the humanities, I will introduce nuances to that application that I consider innovative and relevant to outline the taxonomy of the change after the heralded passing of postmodernism. I will contend that, even though some cultural theorists have used the term in a Kuhnian sense to refer to this "social condition" (Jenks, *Critical* 16), postmodernism does not fit Kuhn's scheme and, for that reason, it cannot be considered a paradigm[2] but an impasse, a liminal or interstitial bracket in the unfinished project of modernity, as advocated by Jürgen Habermas. We could argue that the cultural period of modernism—which happens at the end of modernity in the Habermasian sense—gives way to postmodernism. However, we should not, of course, confuse postmodernism and postmodernity, for, even though many cultural theorists may deem postmodernism to be dead and, even if there was a desire to return to an enlightened project, we could argue that the turn being discussed in this article is contained within "that broader phenomenon" (Habermas 6) called postmodernity.

The period discussed in this study will be framed by two events: the 9/11 terrorist attacks on the World Trade Center—which is extensively seen as the point of departure of the shift—and the intensification of neoliberalism brought about by the Bank Bailout of 2008. We will identify the end of this phase with the fading of the Arab Spring and the Occupy Wall Street movement. It is true that after these events the debate about the end of postmodernism did not disappear from the arena of cultural theory, but the proposals for the definition of the subsequent cultural phase were not as plentiful from that moment on, as the neoliberal turn brought to a halt the hopes for a return to the project of modernity. The state of the question during the second decade of the Twenty-first century and the role of the recent events associated with the coronavirus pandemic would deserve a closer analysis at least similar in extension to this one.

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[1] Henceforth, *Structure*.
[2] From now on in this article, the term "paradigm" will be used to refer to the notion as defined by Kuhn in *The Structure of Scientific Revolutions*, and not in a general sense.

When cultural theorists started the debate about the passing of postmodernism there was no commonly used and accepted nomenclature to designate the new cultural phase. Post-postmodernism seemed to be the most neutral option. Among the authors who made use of this term was Alan Kirby, who considered it a "vile term consecrated by Wikipedia" (40). Jeffrey T. Nealon used it to title his well-known book *Post-Postmodernism: Or the Cultural Logic of Just in Time Capitalism* (2012) and he recommended its use, even though he referred to it as "an ugly word" (ix). However, despite its detractors, many of the theorists who spoke about this period made use of it. Linda Hutcheon used it hoping it was not definitive: "[p]ost-postmodernism needs its own label. Over to YOU" (11; capital letters in the original). It was also used by other theorists, such as Raoul Eshelman in "Performatism, or the End of Postmodernism" (2001) or the scholar and artist Nicoline Timmer in her comprehensive book *Do You Feel It Too? The Post-Postmodern Syndrome in American Fiction at the Turn of the Millennium* (2010). I will stick here with the words of Tom Turner—the first to put the term in the title of a book, *City as Landscape: A Post-Postmodern View of Design and Planning*—, who said the following about it: "As post-postmodernism is a preposterous term, we must hope for something better […] Let us embrace post-postmodernism—and pray for a better name" (Turner 10).

2. Kuhn's Model

As Kuhn explains in *Structure*, the evolution of science is not linear or cumulative. Rather, it develops through the construction of discrete paradigms that follow one another by consensus in a scientific community. A scientific paradigm prevails because it offers solutions to part of the empirical dilemmas of interpretation of reality that the previous one faced unsuccessfully. A paradigm will only prevail if it is recognized by all the members of the scientific community. Once the paradigm has been established, the scientific community will not consider the falsity of its premises. This leads to a period of "normal science". Kuhn defines normal science as "the activity in which most scientists inevitably spend almost all their time" and it "is predicated on the assumption that the scientific community knows what the world is like" (Kuhn 5). When problems arise that the paradigm cannot solve, a situation of crisis occurs. This leads to a phase of "extraordinary" investigation (6) in which scientists formulate hypotheses that would not have been accepted by the scientific community in the previous paradigm. They make proposals that will compete with each other. When one of the hypotheses is successful, this is followed by a revolution that leads to a subsequent paradigm shift (6): "[p]aradigms gain their status because they are more successful than their competitors in solving a few problems that the group of practitioners has come to

recognize as acute […] The success of a paradigm […] is at the start largely a promise of success discoverable in selected and still incomplete examples" (23-24). Apparently, the previous description could fit the structure of the crisis of the end of postmodernism as a cultural phase and the arrival of a new paradigm. However, I will argue that the suitability of the theory for its application in the field of the humanities is questionable.

One of the first to make use of the notion was Artist Mel Ramsden, a member of the British conceptual art group Art & Language. In his essay "On Practice" (1975) he wrote the following:

> Hence change comes to take place because the system creates, through its own internal contradictions, the conditions for its breakdown. Such characterization of revolutionary change is, interestingly enough, also fairly consistent with T. S. Kuhn's 'paradigm shifts': a system breaks down when 'anomalies' in one model force new paradigms to come into existence. (83)

Ramsden criticizes the rising role of bureaucracy within his artistic group, as well as the commodification of the medium. Mediation in the artist's work process was being implemented as a model at that time, since the creator had to submit his/her work to a professionalized, specialized, autonomous way of operating, adjusted to the functioning of the market (83). This situation left no room for a direct relationship between reality and creator. According to Ramsden, something did not fit with the previous ways of making art; hence, a revolution was needed. A paradigm shift should take place, as the artistic creation system no longer had a social or economic correlate. Ramsden uses Marxist terminology to express this mismatch, but he also uses Kuhn's concepts. Erroneously, the artist draws attention to the parallelism between the concept of Marxist "contradiction" and Kuhn's "paradigm shift." He is not taking into account the different nature of both theories. Contradiction refers to a system of fighting counterparts that share their essence within a whole. Through their opposition, these counterparts make the whole advance, but, at the same time, they bring the system into a state of lack of harmony. Finally, after the system breaks down, the opposites merge into a third quality that restores balance: "[t]hus in both dialectical social analysis (Marxism) and an extremely fashionable segment of Contemporary Philosophy of Science, 'revolution' is considered sufficiently characterized as a dialectical movement out from a set of entrenched forms" (Ramsden 83). Ramsden speaks about conceptual art in terms that fit Kuhn's theory—even though he denies that conceptual art was the revolution that was necessary at the time for an intended paradigm shift—: "it seemed (again to pursue this further) whereas the AWC had been disarmed by an essentially inadequate reform program, Conceptual Art might indeed be such a

'revolution.' It wasn't." Kuhn's theory, however, does not contemplate that kind of dialectics. It was not so much a contradiction as a diversification in Marxist terms, since that was the way the institutions did things at the time: "[t]hat is, today institutions have become autonomous. They constitute a bureaucratic tyranny which brooks no opposition […] To put all this another way: it may be that the range of maneuvers now available to us under Modern Art are simply *out of phase* with the institutional conditions inherent under late capitalism" (Ramsden 83; emphasis in the original). Postmodernism was not really the result of a revolution brought about by an anomaly (crisis) in the existing model, but rather an intensification and a diversification of the previous model through the development of the culture of late capitalism, as Ramsden himself hints. Following Habermas's ideas—and in light of the cultural manifestations that take place around the turn of the millennium—, postmodernism, as an heir to modernism, has meant a parenthesis in the development of the unfinished project of modernity and, at the time, it was also seen as the liminal stage to its recovery.

It was not long after the publication of Jean-François Lyotard's *The Postmodern Condition: A Report on Knowledge*[3] that Kuhn's terminology began to be widely used in other areas, including cultural theory or art/literary criticism. Kuhn's ideas seemed to be able to explain the changes that were taking place when they were published. Nowadays they have a renewed significance for the same reasons. This can be seen in several highly relevant texts that link Kuhn's theories to the great debates of the intellectual world. Fredric Jameson, a leading figure on postmodern theory, indicates the following in the prologue that he writes for the first English translation of *Condition* in 1984: "Jean-François Lyotard's discussion of the consequences of the new views of scientific research and its paradigms, opened up by theorists like Thomas Kuhn and Paul Feyerabend, is also a thinly veiled polemic against Jürgen Habermas's concept of a "legitimation crisis" and a vision of a "noisefree," transparent, fully communicational society" (vii). The concept of paradigm shift became so widespread that it was almost impossible to escape its influence. Kuhn's work had an impact on the works of many of the most prominent names in postmodern theory. The hypotheses put forward in his book helped develop the relativism on which Lyotard built the foundation for *Condition* (1979). The terms paradigm and paradigm shift became commonplace. Lyotard himself uses the word paradigm repeatedly in *Condition* and bases many of his arguments on what is stated in *Structure*, as can be seen in the notes section of his book—notes 24, 94, 102, 146 and 213—. In note 213, it is unambiguously stated that a specific use is made of the word paradigm "in Kuhn's sense" (101). This

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[3] Henceforth, *Condition*.

note refers to the following text in the body of the book: "Research carried out under the aegis of a paradigm tends to stabilize it; they are like the exploitation of a technological, economic, artistic 'idea'" (110).

The paradigm shift scheme has been adopted in many other areas of knowledge. In *Politics and Paradigms: Changing Theories of Change in Social Science* (1986), Andrew C. Janos applies it to the social and political sciences arguing that, even having critics who doubt the universal applicability of the theory, the sequencing of events conforms to the study of those fields. In *Sensible Spirit: Walter Pater and the Modernist Paradigm* (1986), Francis C. McGrath attempts to construct an intellectual paradigm that accounts for the characteristics of modernist literature based on the works of Walter Pater (3). Peter J. Schakel writes in *Imagination and the Arts in C. S. Lewis: Journeying to Narnia and Other Worlds* (2002):

> Thomas S. Kuhn in *Structure* (1962) published his argument that scientific revolutions take place when anomalies call into question explicit and fundamental generalizations of the existing paradigm and a crisis occurs; as a result, a "paradigm shift" takes place, as a new, "neater," "more suitable," or "simpler" paradigm emerges to take the place of the previous one. Lewis hints at this same process in a remarkable paragraph in *The Discarded Image*. (18)

Schakel connects the concept of paradigm with a change of point of view—similar to Kuhn's own—through the way in which C. S. Lewis sees certain changes in models "stating that you have models of the universe which are abandoned by later ages in favor of what they consider more adequate models" (18).

Despite all the examples above, that is, even though it has been widely used and it has helped see things more clearly in some cases, in the humanities and other areas of knowledge—and even at the social level—, paradigms do not have a theoretical apparatus, unlike what happens in the natural sciences. For that reason, it would not be accurate to speak about Kuhnian paradigms in those cases. James A. Marcum holds the following argument in *Thomas Kuhn's Revolution* (2005): "[t]he revolution's influence transcends the boundaries of the history and the philosophy of science communities to include other professional communities as well" (ix). In the section that Marcum dedicates to Kuhn's influence on fine arts, he mentions a lecture, "The New Reality in Art and Science" (1969), which the art historian E. M. Hafner gave in Ann Arbor, Michigan, in 1967, linking Kuhn's theories to his area of study. In his article "Comment" (1969), Kuhn replied to Hafner: "[u]nder these circumstances, I must concur in its major conclusion: 'The more carefully we try to distinguish artist from scientist, the more difficult our task becomes.' Certainly that statement describes my own

experience" (403). In that respect, Marcum states: "Kuhn recognized that there is a general developmental pattern common to art and science—periods of practice governed by tradition that are punctuated by periods of rapid change. However, he believed that there are significant differences between them in terms of the finer details of their development" (157). The fundamental difference says Kuhn, is the role of innovation, which in art is continuous and in science is necessary only in times of crisis. As McGrath explains in the following passage:

> That I focus on the more theoretical notion of paradigm in no way implies that Modernist writers were consciously implementing a theoretical program. More typically a cultural movement spreads through the influence of paradigms of the more concrete and specific sort, for example, through the influence of seminal texts like *The Waste Land* or *Ulysses*. The primary impact of concrete paradigms on actual practice, however, does not diminish the value of articulating the theoretical component. (4)

In an article by Caroline A. Jones entitled "The Modernist Paradigm: The Artworld and Thomas Kuhn" (2000)—also present in Marcum's book—she warns about the use of Kuhn's theories applied to that field of the humanities. What Jones presents in this article serves to introduce a fundamental idea: that it would not be accurate to speak of a paradigm shift in the strict sense. Jones introduces a very relevant concept for this study, the "post-paradigmatic" era. Since the transition to postmodernism did not take place through a revolution, there could not be a paradigm shift. The fact that Jones describes the postmodern era as post-paradigmatic is related to the postmodern fragmentation of knowledge. In an age of fragmented reason, in which each atomized field of knowledge interprets—authoritatively and uniformly—the same instances of language in a different way, the pervasive relativism makes it practically impossible to develop a unifying theory that prevails over the others—due to the immensurability of the different Wittgensteinian language games, as we will see later on.

If it is true that the alternatives proposed to overcome the crisis tend to explain the new phase in pre-postmodern ways (in a pre-Kuhnian sense), then it is appropriate to describe postmodernism as post-paradigmatic, since it only followed the last era that fit Kuhn's definition of paradigm, even though the very notion of paradigm shift arises from a fundamental need for what postmodernism entails. One should not use the term paradigm shift if the solution that is intended to be given to the crisis starts from recovering the schemes of a previous paradigm. Jones points out that "the paradigm is itself a tool of Modernism and a Modernist tool" (527). The moment was post-paradigmatic simply because postmodernism

is not a paradigm. It has been a kind of interregnum in which a problem has been raised concerning the adequacy of modernity, but in which there have been no alternatives fighting for prevalence to provide a solution to a crisis. At the turn of the millennium the problem was clear and the proposed alternatives did try to provide solutions. The alternatives proposed by different cultural theorists and scholars related to the fields of art, literature and sociology—belonging to a sort of period of extraordinary investigation—included Raoul Eshelman's 'performatism,' Gilles Lipovetsky's 'hypermodern times,' Vermeulen and van den Akker's 'metamodernism,' Kirby's 'digimodernism,' Jeffrey T. Nealon's 'post-postmodernism,' Jencks's 'critical modernism,' Christian Moraru's 'cosmodernism,' Robert Samuels's 'automodernity,' Jose Lopez and Garry Potter's 'critical realism,' Nicolas Bourriaud's 'altermodernity' or Paul Crowther's 'supermodernism.' Almost all of these alternatives aspired, in one way or another, to change the prefix "post" for a more appropriate one to affix to "modernism." As Jencks points out, "[i]t comes down to a battle of what could be called 'Prefix-Modernisms'" (215).

3. Analysis of the Cultural Turn

"Let us assume that crises are a necessary precondition for the emergence of novel theories and ask next how scientists respond to their existence" (77), says Kuhn in *Structure* and, on that same page, he affirms that the prevailing paradigm will only be declared invalid "if an alternative candidate is available to take its place." Jencks, in *Critical Modernism*, offers one of the reasons for its prevalence: "[o]f course, post-modernism only grew in stature because it offered some positive, critical alternatives, and thus one could consider sociological and cultural explanations that placed its birth in the era of the 1960. The pluralist counter-culture, feminism, the sudden dominance of the post-industrial workforce in America were all put forward as reasons" (20). Jencks proposes arguments for a more positive paradigm that could help resolve the conflicts raised by the previous one. That reasoning comes from the end of faith in metanarratives. Influenced by Kuhn, Lyotard offers a theoretical framework that seems to provide a solution. Lyotard's proposal, which prevailed, sparked what Jencks describes in the following passage:

> The grand narratives that underlie social cohesion—socialism, progress, belief in religious doctrines, or, for intellectuals, belief in Enlightenment reason, even the credibility of science—were faiths to which it was no longer possible to adhere. Following Critical Theorists Lyotard wrote that grand narratives were used ideologically by powerful institutions to

> legitimize their authority; for instance, the march of socialism was
> employed by communist countries to quash dissent. (23)

Indeed, Lyotard begins his book by saying that the starting point of the postmodern era was the moment Europe had finished rebuilding: "[o]ur working hypothesis is that the status of knowledge is altered as societies enter what is known as the postindustrial age and cultures enter what is known as the postmodern age. This transition has been under way since at least the end of the 1950s, which for Europe marks the completion of reconstruction" (3). The war had left humanity in a state of shock and, in order to start building, the rejection of everything that could mean making the same mistakes committed in the immediate past fuelled the discredit of the metanarratives that led to totalitarianism. To build this vision of the new paradigm, Lyotard relied on Ludwig Wittgenstein and his idea of "language games"—as developed in *Philosophical Investigations* (1953). For Wittgenstein, language does not respond to univocal rules, but can be structured through a method, that is, it does not respond to a linguistic "form," but to a fragmentary linguistic "logic." Like in a chess game, each type of statement responds to certain rules:

> Wittgenstein […] focuses his attention on the effects of different modes
> of discourse; he calls the various types of utterances he identifies along
> the way […] *language games*. What he means by this term is that each
> of the various categories of utterance can be defined in terms of rules
> specifying their properties and the uses to which they can be put—in
> exactly the same way as the game of chess is defined by a set of rules
> determining the properties of each of the pieces, in other words, the
> proper way to move them. (Lyotard 10; emphasis in the original)

This way of seeing language is contrary to what Wittgenstein himself exposed in his previous work, *Tractatus Logico-Philosophicus* (1921), where he studied language based on the notion of it having a totalizing underlying logical structure. In point 43 of *Philosophical Investigations*, he says that "the meaning of a word is its use in the language" (20). Thus, understanding a language implies also understanding the use that words are given in each community or, in other words, understanding the rules of each of the language games. In order for these rules to be valid, the community that uses them must agree on their application, but, then, that certain set of rules—which conforms itself with its implementation—is only valid in that discrete community. Thus, if the meanings of words are linked to their use, the truth they communicate will only be true inside a certain community and it will be the result of an agreement.

In the *Tractatus*, Wittgenstein develops a system that inevitably leads to solipsism. He ends causal relationships between language and nature. In the phenomenon of language, the relationships are arbitrary and representative. The meaning of language units allows individuals to communicate thanks to the fact that the words in the sentences represent objects in reality. As the units of language are mimetic figures of reality and as one cannot even be sure that this relationship is authentic, one cannot be certain of anything. A schism is produced between reality and the individual. For a sentence to make sense and be true, it must represent authentic objects within nature; any linguistic manifestation that does not represent authentic issues that can be found in reality are not true and therefore meaningless. For this reason, Wittgenstein discards the study of matters such as metaphysics.

On the other hand, in *Philosophical Investigations*, he ends the solipsism created by the absence of causality in the relationship between language and reality by establishing the validity of language within certain areas through discrete systems—or language games—. The units take meaning by consensus among the members using such systems. This makes language meaningful if, and only if, other people agree on what constitutes truth. This strips the individual of the solipsism of the previous scheme—although a community kind of solipsism could be argued—, but endows him/her with total relativism because of the incommensurability of the truths of each community. Lyotard takes advantage of this relativism to explain the framework in which the "cultural phase" (Wheale 15) after the Holocaust takes place. All the positive postmodern movements that Jencks mentions—"the pluralist counter-culture, feminism, the sudden dominance of the post-industrial workforce" (20)—start from the same base: if everything is relative, if truth is dependent on what a community agrees, there are no universal values and, therefore, everything is questionable. The values of the Enlightenment and the project of modernity are suspended, and all the grand narratives that built totalizing values lose the legitimacy of their authority.

However, despite the many advances made thanks to this new logic, the atomization of knowledge and the fragmentation of reality—brought about by the implementation of the idea of language—were not free of dangers. According to what Sébastien Charles writes in Lipovetsky's book *Hypermodern Times* (2005), everything that denied the autonomy of the individual, disappears in the postmodern era after the decline of the great narratives. This is what he calls "great socializing structures" (24): "[t]he great socializing structures have lost their authority, the great ideologies are no longer productive, historical projects no longer inspire people, the social field is no longer anything other than an extension

of the private sphere: the age of emptiness has dawned, but 'without tragedy or apocalypse'" (Lipovetsky 9).

"The era of emptiness," a precise definition of the moment, Charles points out, is the product of the phenomenon of mass consumption and the values it fosters (9). Charles perfectly explains the effects of late capitalism, "the second phase of consumption" (10), and its intensification:

> The second phase of consumption, beginning around 1950, was the moment at which production and mass consumption were no longer reserved uniquely to a privileged class, at which individualism was emancipated from traditional norms, and a society emerged which was more and more turned towards the present and the novelties it brought in its train society more and more imbued with a logic of seduction, taking the form of a hedonization of life accessible to every different level of society. (Lipovetsky 10)

The disbelief towards metanarratives nurtures an individualism that seeks to satisfy one's own desires and personal fulfilment. The great ideologies give way to a void that causes an alienating anxiety. This feeling leads to being fully imbued in the consumer society—through the "ideology of hedonistic individualism" (10)—to give meaning to a life that tends to nihilism. In the face of the cultural evidence that shows a desire to recover a holistic thought to end this era of emptiness, postmodernism seems to have been a parenthesis in the project of modernity. Cultural alternatives want to recover the project from where it was abandoned, although without forgetting the advances that had been made in the spheres of pluralism, feminism, ecology, racial integration, etc.

The concept of a "postmodern paradigm"—in Kuhn's terms—is both a tautology and an oxymoron, as the very characteristics that constitute the postmodern era give rise to the concept of the paradigm as developed in *Structure*. However, it is an abnormal, isolated paradigm, and it is probably the only instance of a discrete paradigm that has ever existed—atomization of knowledge, end of history, end of coincidences, end of science as a project with a final objective, etc—. At the same time, it is an abnormal paradigm in the sense that it has not served so much to explain reality as to create a fragmented conception of it. It has tried to rationalise itself through breakdown; a framework of rules without rules. However, by breaking down to the most irreducible, relativism ends up being exactly what it tries to undo. Bourriaud explains it thus: "[t]he grand modernist narrative was succeeded by that of globalisation, which does not designate a cultural period properly speaking, but a geopolitical standardisation and the synchronisation of the historical clock" (20). Alan Kirby speaks about this paradox

in *Digimodernism: How New Technologies Dismantle the Postmodern and Reconfigure Our Culture* (2009). He points out that "[t]he most popular and destructive Western grand narrative is not religion but consumerism" (238). The result of the destruction of the project of modernity through the delegitimation of grand narratives is just another metanarrative. In the same line, Francisco Vázquez García indicates that

> [d]espite Lyotard's perseverance to dodge the metanarrative, it is difficult to deny that these maxims are themselves a metanarrative, since they seek to arbitrate the relationships between the various narratives that coexist in our societies. This metanarrative is supported not on a universal notion of human nature, but on an experience of how intolerable are metanarratives, which suppress the right to differ. Now then, does this experience of the intolerable not have a universal value? Is it not for this reason that it allows the prohibition of any particular narrative from claiming to be the only truth? Does this arbitration not imply a break with the incommensurability thesis?[4] (89; translation my own)

The new metanarrative that replaces the previous ones ends up producing a loop that ends in an existential void. It does not allow any holistic certainty other than that of the absence of any certainties.

The first years of the new millennium were laden with the consequences of all the previously mentioned. Lipovetsky summarises the idea by saying that "these days, we feel that the times are hardening again, laden as they are with dark clouds. We experienced a brief moment during which social constraints and impositions were reduced: now they are reappearing in the foreground, albeit in new shapes" (30). The result of the emancipation from metanarratives gave way to globalized liberalism (Lipovetsky 31). Although—as Jencks affirms in *Critical Modernism*—Lyotard establishes "Auschwitz" (122) as the refutation of modernity, Jencks alludes to the crimes that continue to occur during the last years of the twentieth century: "[i]n the 1990s, scientists who studied biodiversity claimed we were entering the sixth period of mass extinction, a trend subsequently confirmed" (122-123). Hassan, for example, also speaks of the genocides of the

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[4] Original text in Spanish: "A pesar de la perseverancia de Lyotard para esquivar el metarrelato, es difícil negar que estas máximas constituyen por sí mismas un metarrelato, puesto que pretenden arbitrar las relaciones entre los diversos relatos que coexisten en nuestras sociedades. Se trata de un metarrelato apoyado, no en una noción universal de la naturaleza humana, pero sí en una experiencia de lo intolerable que resultan los metarrelatos que suprimen el derecho a diferir. Ahora bien, esta experiencia de lo intolerable, ¿no posee un valor universal?; ¿no es por ello que permite prohibir a todo relato particular pretenderse como verdad única?; ¿no implica este arbitraje una ruptura con la tesis de la inconmensurabilidad?"

postmodern era: "Palestine, Bosnia, Kosovo, Ulster, Rwanda, Chechnya, Kurdistan, Sri Lanka, Sudan, Afghanistan, Tibet" (203). Theorists like Lipovetsky warn of how this era causes more anxiety than optimism: "the gulf between North and South is widening, social inequalities are increasing, all minds are obsessed by insecurity, and the globalized market is reducing the power of democracies to govern themselves" (68-69). Timotheus Vermeulen and Robin van den Akker also suggest it in their seminal article "Notes on Metamodernism" (2010):

> For one, financial crises, geopolitical instabilities, and climatological uncertainties have necessitated a reform of the economic system […] For another, the disintegration of the political center on both a geopolitical level […] and a national level […] has required a restructuration of the political discourse. Similarly, the need for a decentralized production of alternative energy; a solution to the waste of time, space, and energy caused by (sub)urban sprawls; and a sustainable urban future have demanded a transformation of our material landscape.

Using Kuhn's terminology, the framework posed by the postmodern has failed to solve the problems posed by reality.

4. The Unfinished Project of Modernity

In *Condition* (64), Lyotard explains how Wilhelm von Humboldt chose the model presented by Schleiermacher over that of Fichte for the creation of the University of Berlin between 1807 and 1810. Humboldt's model had a great influence on the constitution of the new European universities. Schleiermacher's project, more liberal than Fichte's, was based on the dictum "science for its own sake," (Lyotard 32). As Lyotard indicates—quoting Humboldt himself—, "Humboldt does indeed declare that science obeys its own rules, that the scientific institution 'lives and continually renews itself on its own, with no constraint or determined goal whatsoever.'" However, he adds that the University should orient its constituent element, science, to "the spiritual and moral training of the nation" (32). According to Schleiermacher, the function of the University would be to "'lay open the whole body of learning and expound both the principles and the foundations of all knowledge.' For 'there is no creative scientific capacity without the speculative spirit'" (Lyotard 66). Following this speculative spirit, philosophy had to unify knowledge in a metanarrative that would give meaning to the state and society. This type of speculative knowledge makes sense in relation to society, not in itself; it is directed to an end. After the invalidation of grand narratives,

according to Habermas—and Lyotard—, knowledge starts being manipulated and exploited. The result is that the spirit with which the University of Berlin was born is blurred during postmodernism. This also makes the relationship between knowledge and the people less and less clear. Individuals lose the connection with the spheres of knowledge and, in turn, the spheres of knowledge lose the connection that existed among themselves. There is a fragmentation of knowledge mercantile in nature. Private companies, for example, finance public scientific research. This causes an increase in the values of profitability and efficiency in a global economy that is directed to the benefit of the markets, not of the human beings.

In his speech "Modernity versus Postmodernity," delivered in 1980, Habermas—repeatedly mentioned in *Condition* and against whose proposals some of Lyotard's arguments are developed—defines the project of modernity as follows:

> The project of modernity formulated in the eighteenth century by the philosophers of the Enlightenment consisted in their efforts to develop objective science, universal morality and law, and autonomous art, according to their inner logic. At the same time, this project intended to release the cognitive potentials of each of these domains to set them free from their esoteric forms. The Enlightenment philosophers wanted to utilize this accumulation of specialized culture for the enrichment of everyday life, that is to say, for the rational organization of everyday social life. (9)

Habermas, who maintains that the project is incomplete, offers us the opposite view to that defended by Lyotard. His alternative option would be to build increasingly exoteric knowledge that could be easily applied to daily life. This project, which in itself constitutes a totalizing vision, was intended to improve society through science. Habermas proposes to recover the project and to take heed of past mistakes in order not to repeat them. To this end, he suggests a development of "institutions […] which set limits to the internal dynamics and to the imperatives of an almost autonomous economic system and its administrative complements" (13). While Habermas believes in consensus through dialogue, Lyotard thinks that the postmodern knowledge provided by the diversity of language games increases tolerance towards the incommensurable—by reinforcing sensitivity to difference.

When Habermas gave his speech, he did not augur success to the recovery of the project, since rampant capitalism was in its zenith and only the knowledge that brought economic benefits was developed. At the beginning of the twentieth century, many of the proposals in the sphere of cultural theory and the humanities

in general—which acted symbiotically with the different authors and the world of culture—that appealed for a recovery of the unfinished project of modernity were based on the recovery of metanarratives. Metanarratives may have lost their influence, but, in the era of alienation and existentialist anxiety, there was a nostalgia for the stability that they provided.

All the aforementioned, however, did not mean that postmodernism was buried, liquidated and that it was relegated to oblivion. According to Jencks, a fundamental part of any cultural movement is criticism of the previous stage; the next step is the creative turn. As Kuhn explains in *Structure*, new paradigms, since they are born from the old ones, incorporate part of the essence they leave behind, their system and their vocabulary. However, they do not use it in the traditional way; they establish new relationships with the old components (149).

5. Conclusion

The atomization of knowledge, the textual deconstruction, the relativistic vision of society and its values, were symptoms and integral parts of the many causes of the feeling of alienation that led society to a state of crisis. This crisis was proof of the obsolescence of the cultural phase from which it arose. The solutions with which it intended to respond to the disagreement between its theoretical assumptions and the understanding of reality, and the identity of the individual were not only unsuccessful, they were also causes of further problems that the pre-postmodern model did not present. However, the consequences were dire due to an intensification of enthusiasm that was essential for the fanaticism that caused the horrors of the first half of the twentieth century.

By applying the scheme developed by Kuhn, I have tried to demonstrate that, even though the elements for a revolution like those proposed in *Structure* were given, the death of postmodernism did not lead to a paradigm shift adjusted to the Kuhnian notion. Since there was no revolution—but rather a distortion from the previous paradigm—, postmodernism was a post-paradigm episteme. The desire to resume the Habermasian project of modernity—with nuances—made postmodernism an interstitial stage. However, the reconstruction—after the deconstruction—of many of the great themes implied a dangerous recovery of forgotten values—which, in turn, are the basis for the return to realism—. Thus, the epoch of transition was conditioned by two impulses: there was an urge to keep holding onto the positive consequences that postmodern relativism brought about, but, at the same time, there was a need for transcendence, for a univocal structure, for an essentialist identity. Post-postmodernism has not yet been fully defined, but

the current state of crisis requires a new lens through which to—in Kuhn's terms—understand nature/reality and the place that each individual occupies within it.

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NEW FUTURES, SAME OLD FEARS: GENDER-BASED VIOLENCE AND COPING STRATEGIES IN CONTEMPORARY YOUNG ADULT DYSTOPIAN FICTION

NUEVOS FUTUROS, VIEJOS TEMORES: VIOLENCIA DE GÉNERO Y EL PROCESO DE SUPERACIÓN DE LAS VÍCTIMAS EN LA DISTOPÍA JUVENIL CONTEMPORÁNEA

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Abstract

The ability of dystopian fiction to offer critical views of futures riddled with the devastating consequences of today's failures is pervasive also in its literary subgenre targeting young readers. While scholarship on these novels is extensive, the prevalence of sexual assaults in this subgenre requires attention. This study offers an introductory analysis of two contemporary young adult dystopian trilogies, Veronica Roth's *Divergent* (2011-2013) and Beth Revis' *Across the Universe* (2011-2013), with a focus on the sexual assaults the protagonists endure. The discussion draws on trauma and sexual abuse research to ascertain how and if these future societies and heroines challenge traditional representations of this crime.

Keywords: dystopian fiction, young adult, sexual assault, postfeminism, trauma, culture

Resumen

La habilidad de la ficción distópica para ofrecer visiones críticas de futuros impregnados de las devastadoras consecuencias de los errores del presente se manifiesta también en su subgénero literario para jóvenes lectores. A pesar de que la investigación sobre estas novelas es extensiva, la prevalencia de las agresiones sexuales en el subgénero requiere atención. Este estudio ofrece un análisis introductorio de dos trilogías juveniles distópicas contemporáneas, *Divergent* de Veronica Roth (2011-2013) y *Across the Universe* de Beth Revis (2011-2013), centrado en las agresiones sufridas por las protagonistas. El desarrollo del mismo se basa en investigación sobre el trauma y el abuso para determinar cómo, si es el

caso, estas sociedades futuras y sus heroínas desafían las representaciones tradicionales de este crimen.

Palabras clave: ficción distópica, juvenil, abuso sexual, posfeminismo, trauma, cultura

1. Introduction

Dystopian fiction has dealt with humanity's fears since its inception. Those fears range from technological disaster, ecological apocalypse, generalized violence and repression to emotional torture or group-specific violence, including racism or gender violence. When one considers feminist dystopian fiction, Margaret Atwood's *The Handmaid's Tale* (1985) is usually one of the first titles that come to mind. Her ultraconservative dystopian society limited women's roles to the puritan wife, the servant, and the vessel of life, egregious objectifications of women that had their most aggressive representation in the systematic and institutionalized rape of handmaids with the objective of procuring the privileged class with offspring. Apart from the physical damage rape causes, this crime also implies a subduing and disempowerment of the victim, as in Atwood's novel, aggravated by oppressing social structures. Rape is thus a power mechanism and only the executive part of an entire culture of oppression of women's bodies (Williams). However, rape is only one of the multiple representations of sexual assault, which is considered to include "any nonconsensual sexual act proscribed by Federal, tribal, or State law, including when the victim lacks capacity to consent" (The United States Department of Justice).

While the threat of sexual assault has been present directly or indirectly in utopian and dystopian fiction for centuries, as in the creation of segregationist communities where women could be safe from those aggressions, the second wave of the feminist movement was key to fighting the taboo of speaking about traumatic sexual experiences including rape and to spread criticism of sexual assault. Up until then, the conceptions and representations of sexual assault had remained mostly unchallenged. In the context of contemporary dystopian fiction, Ira Levin's *This Perfect Day* (1970) includes a scene where the male protagonist rapes his love interest while demanding her to submit and calm down. After the act, not only does the victim remain with the aggressor, but she justifies his behaviour as natural and finally marries him. The novel lacked any overt criticism or punishment of the protagonist for the crime; furthermore, the victim, who had previously been an active member of a rebellious group and had pointed the

protagonist into the right direction to find possible safe havens, goes on to become a voiceless decorative character, absolutely devoid of her previous agency. The change can be read, indeed, as a representation of the destructive effect rape has on the victims' identity and self-confidence and of the impunity some aggressors enjoy particularly within the domestic sphere. By contrast, the feminist utopias of the 1970s resisted and denounced these representations of sexual aggression disguised as part of a romantic relationship by including physically enhanced female protagonists, empowered through technology, such as Joanna Russ' cyborg in *The Female Man* (1975), or by building a genderless utopia where violence was no longer a threat and the power interactions were rendered worthless, as in *Woman on the Edge of Time* (1976) by Marge Piercy. The novels published in the 1980s and 1990s again introduced sexual assault as an inevitable additional threat to women's safety in post-apocalyptic worlds like Octavia Butler's *Parable of the Sower* (1993), thus resisting as a constant in an otherwise highly diverse genre of speculative fiction.

The inclusion or discussion of these crimes in novels considered to foster critical thinking among readers may have a clear purpose, as in the critical feminist dystopias mentioned above, but it may also be reduced to a mere plot resource. According to Reid and Finchilescu, "exposure to media aggression against women heightens feelings of disempowerment in female viewers" (397), which stresses the importance of treading carefully when including such scenes in cultural products. Considering the recent popularity of dystopian fiction among young adults, how are those texts dealing with this prevailing heinous crime? Do those texts challenge passive representations of this kind of abuse or do they include them as a mere narrative tool to arouse emotion in readers? This study aims at exploring the representation of gender-based aggressions in YA dystopian fiction with a focus on sexual assault attempts both as the main act of violence and as additional denigrating acts through a close reading of the texts. The two trilogies explored are US young adult dystopian novels: Beth Revis' *Across the Universe* and Veronica Roth's *Divergent*, both published between 2011 and 2013. The next section provides an overview of dystopian fiction and of research on approaches to the subgenre's latest wave of popularity with novels aimed at a younger audience. The discussion is based on the close reading of the novels and introduces a dialogue with research on trauma studies and the "problem novel" to ascertain whether young adult dystopian novels differ from or relate to traditional approaches to this kind of violence. The analysis will focus on three aspects: the societal structures that enable the act, the victims' coping mechanisms, and the societies' reaction to the deed.

2. Utopia, anti-utopia and dystopia

The utopian literary tradition can be traced back to Sir Thomas More's work *Libellus vere aureus, nec minus salutaris quam festivus, de optimo reipublicae statu, deque nova insula Vtopiae* (1516)—better known as *Utopia*—which described a society that appealed to the reader as a better yet unattainable alternative to Early Modern England. A widely contested concept, Levitas argues that "utopia is about how we would live and what kind of a world we could live in if we could do just that" (1). The imagining of a better alternative inevitably implies the necessary criticism of the present. As Kumar perfectly puts, "utopias have always aspired to be both critical and constructive" (23), and they achieve this through the distance that the imaginary societies offer. From More's time, countless authors have offered their view of alternative better places through this literary device. Classic modern utopias include Tommaso Campanella's *City of the Sun* (1606), Francis Bacon's *New Atlantis* (1626), but also Edward Bellamy's *Looking Backward* (1898), a utopia whose followers held as a blueprint and sought to implement. However, the practical application of the utopian ideal brought along a concern about its implications for individual freedom, sustainability, or the preservation of human nature.

The anti-utopia appeared as a means to oppose the optimism that many utopias embodied with regards to social change, order, and science. Thus, as optimism fostered social alternatives to the present, other authors pondered the possible negative consequences of the application of such ideas. Already in the 18th century we have an example of an anti-utopia, Jonathan Swift's *Gulliver's Travels* (1723). In his novel, and through piercing satire, Swift criticised the idea of humans as rational beings. The reasoning horses dismiss Gulliver's claims arguing that humans use their ability to increase their destructive power (Donnelly). At the same time, their society, guided by pure reason, disregards the importance of ethics in the resolution of problems. The scepticism towards technological advances of the industrial revolution and scientific progress brought along a growing concern about the negative extremes of those changes. Mostly considered an example of a gothic novel, Mary Shelley's *Frankenstein, or, the Modern Prometheus* (1818) is often thought to be "a satire on the failed aspirations of the [French] Revolution" (Claeys 110) and an inspirational source for the subsequent development of dystopian/science fiction. In particular, Shelley's text offers not only a nightmarish vision of the consequences of pursuing science without considering ethics, but also an introduction to the idea of an artificial new man, which would foster the development of posthumanism, a common theme in contemporary dystopias.

In time, dystopian fiction developed as a literary genre which describes alternative societies that are comparatively worse than the one where the author is living. While utopian texts sought to criticise and construct, dystopias were designed as cautionary tales that built on current concerns and socio-political trends and extrapolated them to an alternative future to depict their consequences. This subgenre became widely popular in the 20th century, in the context of global conflicts and the rise of totalitarian regimes, with titles such as Yevgueni Zamyatin's *We* (1924), Aldous Huxley's *Brave New World* (1932), or George Orwell's *Nineteen Eighty-Four* (1949). Later on, in the 1980s, dystopias acquired a critical nature and were inspired by the socioeconomic context and the fear of historically oppressed groups to lose some of the recently acquired rights (Baccolini).

Utopian and dystopian literature may describe all kinds of ideology, including "socialist, capitalist, monarchical, democratic, anarchist, ecological, feminist, patriarchal, egalitarian, hierarchical, racist, left-wing, right-wing, reformist, free-love, nuclear family, extended family, gay lesbian," etc. (Sargent 21) and, therefore, may appeal to a wide variety of audiences. With the turn of the millennium, a new wave of dystopian fiction emerged. In this case, 21st century dystopian fiction has blossomed among young readers, disenchanted with the economic, social, and political situation and a system that, some consider, has failed them (Brown, Lauder and Ashton 93). In fact, despite dystopian fiction's ingrained cautionary-tale nature, which propels readers into an imagined future whose underlying weaknesses and nightmarish structures are rooted in the present, contemporary dystopian novels offer invaluable insight into very palpable realities and the anxieties of their audiences. Gender, race, and environmental studies, among others, have increasingly seeped into the flux of research on this subgenre, analysing it not from the point of view of what it "could be", but rather as another cultural representation of what already "is" as the immediacy of the prophecies undergirds the narrations.

3. Young-adult dystopias, gender and trauma

While some dystopian fiction for young adults may be considered to focus excessively on topics of teenage anxiety, romance, or physical appearance, some of the most popular novels published in the late 2000s and early 2010s present multi-layered societies where societal structures permeate and define citizens' behaviour and where the absolute control exerted by the regimes over the characters forces readers into a state of permanent alert and criticism. In fact, the popularity of some of these novels both among youngsters and adults is partially the result of the fact that "these works speak to the greater human condition, and

not just to the specific teenage experience" (García xi). For decades now, young adult fiction has represented delicate matters such as bullying, mental health, illness, or rape as problems that teenagers or young adults face in their lives (Cart). Teachers have taken advantage of the extreme popularity of so-called "problem novels" to introduce discussions in the classroom that revolve around those topics. In the case of dystopian fiction, the violence inherent to the totalitarian or highly structured societies in the novels has led to their incorporation into the curriculum, as research shows that reading them in high school or higher education allows students to draw parallels between the acts of violence in these novels and in real life while fostering students' interest in activism and politics (e.g., Simmons; Soares).

One of this new wave's characteristics is that most of the novels have female heroines as protagonists, which has drawn scholarly attention to the degree to which these novels challenge stereotypical gender roles and heteronormative romantic plotlines, that is, the extent to which they are the heirs of the feminist critical dystopias of the 20th century. Most of the criticism revolves around the romantic choices of the protagonists and the endings, which in many cases involve sacrifice or a traditional lifestyle (see Broad; Fritz; Jarvis; Burgos-Mascarell). Piotrowski and Rybakova include *Divergent* in their choice of texts to promote gender equality among teenagers; however, they do not analyse the text. Both of the novels analysed include acts of violence towards the female protagonists, but research on this issue has been sparce. Research on Veronica Roth's novels (2011-2013) has focused on the interaction between Tris, the protagonist, and her aggressors as an instance of bullying and on the effects this experience has on her ability to have fulfilling relationships with men (Lashley). While Lashley analyses the aggression in terms of bullying and bullied, she only refers to Tris' gender identity as a trait the bullies use to tease her. As for *Across the Universe* (Revis 2011-2013), virtually no studies have analysed the text except for a posthumanist analysis of the protagonist's body and identity at the end of the trilogy (McCulloch). To the best of my knowledge, no studies have focused on the representation of gender-based violence the protagonists of the two selected trilogies endure.

With dystopian fiction's popularity, it is paramount to ascertain whether the representations of violence against women are as transgressive as the heroines and to what extent they challenge real-life dynamics. Drawing on previous research on sexual abuse in young adult fiction (e.g., Altrows), the study focuses on societal silencing, victim-blaming, or victims' qualia and coping strategies. Trauma novel refers to "a work of fiction that conveys profound loss or intense fear on individual or collective levels" (Balaev 150). The event can include, among others, sexual

violence, or the loss of a beloved person, and is thus not limited to collective traumatic circumstances. While dystopian fiction has typically focused more on the description of society, rather than on the individual's feelings (Martínez-López), it could be argued that climate dystopian fiction, insofar as it deals with collective trauma resulting from environmental collapse, and recent dystopian fiction with a turn towards protagonist introspection (e.g., Butler's Parable of the Sower and YA dystopian fiction in general) are strongly connected with trauma narratives. Therefore, the critical approaches to literary trauma can be incorporated to analyse traumatic experiences in the novels analysed. According to Balaev, the protagonist embodies culture and the process of introspection that the traumatised character undergoes serves to analyse their relationship with the external world, its structures, and dynamics. In doing so, the characters' behaviour offers insight into the heterodoxy or orthodoxy of the novels' representation of sexual assault. The study introduces the novels' contexts and the incident that is to be analysed, followed by an analysis of the victims' reaction, a discussion on the role of culture, and an analysis of the aggressors.

4. Structural violence

In *Across the Universe*, Amy participates in a colonizing mission to Centaury-Earth as the daughter of a general and a scientist and wakes up early from cryogenic sleep to discover a racially homogeneous society where most of the population are under chemical control and the few who are allowed to remain conscious—artists and writers—are confined to a hospital and its surroundings. The homogeneous physical appearance of the natives automatically marks Amy, with her red hair, green eyes, and pale skin, as "other," an outsider. She is mostly feared or distrusted, but some of the people around her—all of them male except for another intern in the hospital, Victria—warn her to be careful. "The doctor looks sceptical. 'You can, of course, 'run' whenever you'd like. But...' His gaze roves over me. 'It may not be advisable. You will stand out on board this ship... I cannot vouch for your safety when you leave the Hospital'" (*Across* 100). She receives unwanted attention from one of the conscious men early on: "Seeing the way the tall man looked at me reminds me of the doctor's warning about leaving the Hospital" (*Across* 132).

The carefully scheduled lives of the inhabitants include a "season" in their fertile lives when they are hormonally prompted to copulate everywhere in order to secure the next generation, each of which is 25 years apart. This phenomenon is turbulent and dangerous because everybody is thought to be keen to participate, and nonconscious people—those who are under the influence of the mind-controlling drug—do not discern between those who are and are not under

chemical influence. In this vein, Harley reminds Amy that it is not safe to go outside during the season: "Harley hesitates. 'It's not safe. Not now'" (*Across* 219). Amy resists the rules as she considers herself an independent person who shouldn't be more worried about going outside than other characters who happen to be male. In this context, she is assaulted by Luthe—man she was worried about— and some other nonconscious men participating in the season.

> Luthe straddles me and rips my tunic off, curses at the undershirt I've been wearing in place of a bra, and rips it off, too. The tattered remains of my clothes pool at my arms, but my breasts are exposed. And even though I've seen half the crew of this ship walking around naked in a lovemaking haze, I am ashamed of my nudity. And terrified, (*Across* 221)

She is saved by Harley, and they escape. Both Harley and the male protagonist—Elder—seem to share a concern over the safety of their female friends: "'Hey, be careful out there. The Season's pretty wild right now.' I'm glad Amy's safe with Harley. Victria doesn't look at me. 'Luthe walked me over. Orion's here now; he can walk me back'" (*Across* 245). The narrative seems to focus mostly on women's protection and safe behaviours rather than on questioning the faulty system that enables the threat to exist and that highlights Amy's physical appearance as exotic and problematic.

The approach is fairly similar in Veronica Roth's *Divergent* trilogy with some nuances. In *Divergent*, the population in a future, post-apocalyptic Chicago is divided into factions according to their personality. At the age of sixteen, every citizen must decide whether they stay in their family's faction or be transferred in a public ceremony. The protagonist is Beatrice Prior (Tris), who moves from Abnegation, a humble and selfless faction, to Dauntless, a faction that praises extremely competitive and risk-prone behaviour and manages the city's defence forces. Thus, they endure highly strict military training. Trainees are expected to sever all their previous relationships, including their families. They are only allowed to see them once during the training and showing emotion towards them is considered a sign of poor adaptation to the selected faction. Therefore, transfers are isolated and can only rely on their peers in a context of high competition and aggressiveness. Unlike Amy, Tris is encouraged by the faction's culture to risk her life and train to be able to defend herself against any enemy within or outside her faction.

The training has three qualifying rounds, the first of which is purely physical and involves fighting other candidates until one is unconscious. As Tris is small-framed and has no previous training, she barely makes the cut. However, the second round involves mental ability to face fears. The candidates are injected

with serums that trigger a simulation where they are forced to face nightmarish situations. for which Tris has an innate advantage. Her divergence, which means that she has abilities for all factions and can tell the simulations are not real, allows her to simply wake up by convincing herself that she is in a simulation. Like Amy, Tris is thus singled out as "other", even if nobody knows about her divergence, and becomes the target of envious and aggressive candidates who feel threatened by her quick improvement. When she is finally assaulted by a group of male candidates, her reaction differs from Amy's. Tris has been trained to face these situations, so she focuses on possibilities for escape and the identification of aggressors.

> That voice is higher than the average male's and clearer. Peter. […] I try to focus on the hand on my mouth. There must be something distinct about it that will make him easier to identify. His identity is a problem I can solve. I need to solve a problem right now, or I will panic. (*Divergent* 279)

What Tris is not prepared for, however, is the groping she endures. She, as a woman, is subjected to additional aggressions intended to denigrate her, both through unwanted touch and through the mockery of her body, commented upon as not womanly enough:

> My feet leave the ground, and my attackers are the only thing keeping me from falling into the water. A heavy hand gropes along my chest. "You sure you're sixteen, Stiff? Doesn't feel like you're more than twelve. The other boys laugh." Bile rises in my throat and I swallow the bitter taste. "Wait, I think I found something!" His hand squeezes me. I bite my tongue to keep from screaming. More laughter. (279)

After the attack, we see that the focus is not on preventing more aggressions of the same sort by confronting and expelling the culprits, but, once again, on making sure the victim takes care of her own safety by modifying her habits or relying on others' protection. Her best friend asks directly: "Are you sure you should be running around here alone at night?" (*Divergent* 319). Her saviour and romantic interest requests her to look weak so that her friends protect her. She seems to question the idea but agrees: "And Four told me to rely on my friends. I don't know who I should rely on more, because I'm not sure who my true friends are. Uriah and Marlene, who were on my side even when I seemed strong, or Christina and Will, who have always protected me when I seemed weak?" (*Divergent* 294). Both Amy and Tris are victims of their culture, which shapes their responses to the attacks.

Tris' culture is mostly military, highly masculine, and individualistic. In military institutions, where discipline and strong hierarchy are defining traits, the reporting of sexual assault is virtually non-existent (Reuters). In US military academies, when these crimes are reported, 48% of the victims experience retaliation (Van Winkle et al.). Furthermore, as teenagers are concerned, available figures of sexual harassment and bullying of girls by peers reaches 50% of surveyed women (Hill 14). As with adults in the military, very few victims report the crime, around 9%. As in Tris' case, Amy's background is military. Her father is a general and she mentions repeatedly how she was taught how to use guns and defend herself, which she does once she recovers from the trauma: "I want you to know that I know where I can find a gun." "My father raised me to know what a gun is and how to use it." "I was raised with guns like a proper military brat; my father made sure I knew how to protect myself, to treat weapons as tools, not toys" (*A Million* 203).

Culture, as per Kirmayer, "influence[s] what is viewed as salient, how it is interpreted and encoded at the time of registration and, most important […], what is socially possible to speak of and what must remain hidden and unacknowledged" (191). How and to whom the traumatic event is told is key because speaking about an aggression is considered to have cathartic properties. Particularly relevant are the victims' coping strategies and the narrative techniques employed to express her feelings. According to Altrows, the repetition of scenes of sexual abuse in young adult fiction, far from being a means to spark discussion and outrage, often serves to trivialise the aggression and falls in line with the postfeminist ideology, which seeks to individualise the experience of a group. In fact, postfeminism appears to extol women's capabilities, their independence and strength, while negating the established sociocultural structures that constrain their agency. It depoliticises citizens so that their struggles become individual concerns that each person must resolve, thus denying victims the possibility to take collective action. The western utopian impulse, Jameson has argued, seems to have ceased in the late 1970s or, perhaps, with the neoliberal politics of Reagan and Thatcher in the 1980s. He argues that the disillusionment with the multiple utopian movements of the 1960s brought along the incapability of imagining complex alternatives to the current socioeconomic system based on capitalism. The triumph of late capitalism implied the idea of a society that could not be perfected, where consumerism and neoliberalism were preferable to any other alternative. Thus, capitalist countries, particularly the USA, became a landmark of anti-utopianism. Similarly, in proclaiming that the aims of feminism are already accomplished, postfeminism is spreading an anti-utopian message that impedes further improvement by denying there is anything to improve in the first place. The approaches to self-sufficiency and the modification of one's behaviour to

ensure their safety, as well as the reference to guns as a means to defend themselves as individuals are reminiscent of this ideology.

Furthermore, postfeminist examples of narrations of rape and similar experiences focus on the victim's qualia and the negative effects of the aggression on her psyche. The use of a first-person narrator may enhance readers' identification with the protagonist, thus promoting empathy and a more emotional response to the injustice suffered by the character. However, some scholars argue that this technique may also foster an excessively individualistic focus and the inevitable alienation of the victim from the demographic group that has shared the same experience, thus limiting political approaches to sexual abuse from the perspective of social realism (Hubler). To ascertain whether that is the case in the novels under study, the characters' coping strategies and the social response to the attack should be considered.

5. Victims' coping and social response

In Amy's case, the assault prevents her from carrying a normal life with the stress-relief activities that she used to cope with daily events, like jogging: "The room caves in around me. What I want to do is run, but I'm too afraid of what lurks in the dark, in the places where there's nothing but cows and sheep and no one to hear me shout for help" (*A Million* 163). Concerning her feelings, she experiences self-blaming thoughts that appear at least twice overtly. The first one refers to the immediacy of her sexual assault. The fact that she has required months to recover enough to be able to think, process and consider speaking about it seems inacceptable to her:

> What am I supposed to say? That I still have nightmares about something that happened three months ago? How lame would that sound? If I was going to say something, I should have said it then. But then everything else became much more important. (*A Million* 56)

On the other hand, she underplays the relevance of the crime in the wider context of the uprising in the spaceship. Further along the novel we encounter a second instance of self-blaming. In this case, however, she focuses on the fact that the assault was a rape attempt and she managed to escape. Amy seems to heal progressively as she gives herself permission to feel the way she does, thus moving the focus away from her as a victim and towards Luthe as the aggressor: "I wrap my arms around myself, squeezing them tight against my body. Why should I be so afraid of him when he hasn't even really done anything? Is almost a good enough reason for fear? Yes" (*A Million* 163). In spite of the obvious evolution, she resists informing anybody of the attack. Only Harley knows about it because

he rescued her; however, he is mentally unstable and commits suicide later in the first novel. The lack of a support grid and the context mentioned above plays an essential role, as she becomes an individual in a society from which she is isolated. The turning point will be the discovery of a fellow victim: Victria. After failing to rape Amy, Luthe attacks Victria, who is unfortunately unable to escape. Amy's reaction is immediately one of sorority, of reassurance in the face of shared trauma: "'This is a promise,' I tell her, squeezing her pinkie with mine. 'A promise that you don't have to be alone with this secret and pain anymore'" (*A Million* 202). As she realises that Luthe is a danger not only to her as an individual, but to other women, like Victria, Amy establishes a connection between the assault and society. It is Victria's narration what propels her into telling Elder, the leader of the colony, about both assaults:

> I can't. It's too late. I can't change the past, and it will only upset him. I can't explain why I never told him before—a combination of being afraid to put what happened into words and being worried about what his reaction would be. I let too much time pass. Part of it was my fault— I shouldn't have gone outside during the Season. And even though I know, logically, it's not my fault, it's his, I still can't forget […]. Elder touches my hand. I flinch away. But then I remember how Victria shied away from me. And if I can't speak for myself, I can at least speak for her. (*A Million* 259).

In this paragraph, Amy goes through the whole process of healing, from self-blaming, dismissing it as less important or too shocking, considering it is too late, and physically shying away from contact to the connection she established with Victria.

There is one other instance where Amy remembers her experience and connects it to the dynamics of societies. In this case, however, the context is that of the new planet, where genetically enhanced workers are kept drugged, as in the ship. In this case, however, men in command of the colony regularly rape female workers who are unable to defend themselves. "The kind of men who had no problem turning people into mindless automatons would have no problem doing exactly what they wanted with the women, the women who could not even think to protest" (*Shades* 348). The text indicates that Amy is able to draw a comparison between the situation that the women of the colony endured as victims of rape and the assaults both Amy and Victria suffered on the spaceship, thus establishing herself as part of an oppressed group.

Tris' case is completely different. Her first decision is not to report the attack to her superiors. "'I could report this,' he says. 'No,' I reply. 'I don't want them to think I'm scared.' He nods. He moves his thumb absently over my cheekbone,

back and forth. 'I figured you would say that.'" Only when Four, who saves her from the attack, requests her to look weak the following day, she explains the additional denigration.

> The idea nauseates me. "I don't think I can do that," I say hollowly. I lift my eyes to his. "You have to." "I don't think you get it." Heat rises into my face. "They touched me." His entire body tightens at my words, his hand clenching around the ice pack. "Touched you," he repeats, his dark eyes cold. "Not … in the way you're thinking." I clear my throat. I didn't realize when I said it how awkward it would be to talk about. "But … almost." I look away. (*Divergent* 286)

She seems unable to find the right words and rejects the idea of sexual abuse, because the assailants ridiculed her body while groping her instead of considering it a source of pleasure, which is the traditional representation of this kind of sexual assault. Four and Elder's reactions to the aggression are very similar. Both become very still and are defined as tense or cold. However, neither of them exposes the criminals, either because of time constraints and responsibilities or because the victim requests it, as in *Divergent*. In this second case, the identity of the aggressors is relevant, as one of them is Tris' friend, Al.

According to Four, Al's motivation to participate in the attack is mainly that he felt threatened by her and the fact that she did not continue to fit into the gender stereotype of a small and fragile girl that needed his protection. The attack has been considered a consequence of the hypermasculine features of the male characters: "This sexually exploitative indicator of hyper-masculinity […] is prompted by Tris's remarkable ability during initiation. These characters perceive her as a threat to their masculinity and position in the social hierarchy and attempt to assert their dominance by objectifying and intimidating her" (Seymour 644). However, it is worth considering that Al does not fall into the hypermasculine category, and he has been considered a victim of "gay bashing," even if he does not display this sexual orientation, because he lacks overtly "masculine traits" like fighting and being attractive (Lashley 171). In fact, being rejected by Tris is key to understand his participation in the attack. This reaction has been categorised as a compensation for the aforementioned effeminacy, but I argue that it is reminiscent of the behaviour and ideology behind "incels."

Involuntary Celibate (incel) individuals "assail what they believe are the social injustices wrought by genetic determinism and female preferences that have relegated them to the margins of society" (Hoffman, Ware, and Shapiro, 565). Although Al's thought process is not revealed, the attack happens after he is rejected by Tris. While the possibility of establishing a romantic connection with Tris existed, Al felt protective of her. However, once she makes it clear that she

does not feel attracted to him, he feels resentful and is convinced by Peter and the other members of his group that she was just using him. Incel attacks are based on the idea that they need to "take control of their lives and exact revenge for the dismissive and derogatory way they were treated" (2). Incels believe that an elite of men attract average-looking and beautiful women, while average-looking men appeal to unattractive women, which means that incels or unattractive men do not attract any women. The key would be the fact that being rejected because of genetic characteristics, just like the ones that determine your personality and skills in the world of Divergent, leads Al to frustration and loneliness, as Tris is the only single girl in their social group.

Finally, the reaction of Tris' friends to the fact that Al participated in the attack is one of disbelief. Most victims fear not being believed when they tell their personal experiences of sexual abuse (Alaggia and Wang). Tris' closest friend, Christina, questions Tris' version that Al was among the assailants: "'Al, though? Are you sure, Tris?' I stare at my plate. I'm the next Edward. But unlike him, I'm not going to leave. 'Yeah,' I say. 'I'm sure'" (*Divergent* 292). Tris immediately thinks of Edward, another transfer who is brutally attacked in his sleep and leaves the faction lest someone kills him. The fact that Tris indicates that she will not leave may be read as self-confidence or as indication that she is willing to take the risk of being murdered to remain part of the community. On the other hand, Will, another friend, blames Al's behaviour on frustration and argues he is not the same person lately, which serves to dissociate a male character capable of murder from his friend, thus contributing to the narrative of "sick men" or mental derangement. "'It has to be desperation,' says Will. 'He's been acting…I don't know. Like a different person.'" (292)

On the other hand, the trilogy shows us Tris reluctantly allowing Peter, who organized the aggression, to partake in the rebellion with her and her friends. Far from being judged for his crimes, the ending of the trilogy shows him freely deciding that he doesn't want to remember his actions, which he considers define him as an evil person that cannot be redeemed or changed. With this decision, the aggressor determines his own punishment, as did Al by committing suicide, and has a second chance that the victim cannot obtain for herself. In contrast, in *Across the Universe*, Luthe finds death by an unknown character through the use of medical patches. Amy finds him on the floor and decides to eject his body from the ship. While Luthe was not tried for his deeds, his death is a representation of personal revenge and compensates—albeit in an uncivilized way—the tragedy the women have endured.

6. Conclusion

The popularity of young adult dystopian fiction over the past couple of decades has fostered analysis of the most popular texts from a myriad of perspectives including gender. However, and despite feminist attempts at highlighting the persistence of sexual crimes against women through movements such as #metoo, research had not yet explored the representation of these crimes in YA dystopias. This study presents an introductory analysis of two dystopian fiction trilogies for young adults—Veronica Roth's *Divergent* and Beth Revis' *Across the Universe*—where the protagonists endure sexual abuse as the main attack or as an additional derogatory act associated to their being females. In both cases, the sexual abuse is neither made public nor reported to the authorities. In Tris' case, she explains the attack to her friends but omits the sexual part, deciding that it is humiliating and would make her look even weaker. On the other hand, Amy remains silent until she establishes an emotional connection with another victim. While both protagonists offer postfeminist approaches to safety by stressing the importance of guns or fighting skills, Amy is able to criticise the social structures that enable sexual assaults to persist as a constant threat to women in the dystopian society they inhabit.

The novels seem to challenge some of the most common gender stereotypes associated with heroines; however, sexual aggressions remain unpunished, as in *Divergent*, where the aggressors choose their own fate, or are punished through individual action or revenge outside of formal law mechanisms, as in *Across the Universe*. Furthermore, in *Divergent*, the leader of the aggressors, Peter, is even allowed to partake in collective action and to obtain a second chance after confessing himself purely evil. His decision to erase his own memories prevents fair punishment and denies the victim the right to confront him in the future. Not only does this denial represent an additional contribution to the efforts to deprive protagonists from their agency, but it also normalises sexual assault as a plot resource, which can lead to woman readers' disempowerment (Reid and Finchilescu).

Regarding the profiles of the criminals, Amy's aggressor, Luthe, represents an animalistic take on sexual predators, whereby the pray can be any woman he encounters, whereas Tris' friend Al aligns with the fact that most cases of abuse are enacted by people the victim knows well. Furthermore, this character's behaviour agrees with recent problematic emergence of incel violence. Even so, the aggressor or necessary collaborator is victimised, and Tris' friends try to find a logical explanation for Al's behaviour.

All in all, the community fails to offer the victims its support after the crime and the promise of structural change that would prevent the repetition of the

assaults. In fact, the individualisation of the attacks is reminiscent of the postfeminist ideology that demands that everyone oversee their own safety while denying the existence of societal structures that reinforce behaviours such as violence towards women. Only Amy's relationship with a fellow victim offers some hope and a critical approach to sexual assault in the novels. The analysis suggests that tepid criticism of sexual assault may still be present in novels that are considered to stimulate critical thinking among their readers. Therefore, and since the analysis focused exclusively on two trilogies written by white American women, it would be interesting to examine whether YA dystopian novels by other US and non-US authors offer different approaches to sexual assault, including, if not prevention, then, at least, a just punishment. On the other hand, future research could involve a reader-response analysis of the two novels among young woman readers to determine the possible disempowering effect these representations may have on readers that belong to the victims' collective: women.

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RESILIENCE AND MEMORY IN THE POETICS OF AFRICADIA: SYLVIA D. HAMILTON'S *AND I ALONE ESCAPED TO TELL YOU*

RESILIENCIA Y MEMORIA EN LA POÉTICA DE AFRICADIA: *AND I ALONE ESCPAED TO TELL YOU* DE SYLVIA D. HAMILTON

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Abstract

Sylvia D. Hamilton's collection of poems *And I Alone Escaped To Tell You* (2014) revolves around the vindication of the little remembered legacy of slavery of Africadians – George Elliott Clarke's neologism to refer to African Canadians from the Maritime provinces – which acts as a metaphor of the silenced history of Black Canadians. To do so, Hamilton relies on memory work through the lens of resilience and, hence, participates in the recent post-trauma paradigm that is intent on highlighting resistance rather than victimhood. Thus, the resilient memory that emerges from the collection dismisses the position of victims for Africadians and, contrarily, focuses on the capacity to 'bounce back', to withstand historical adversities, to endure by being malleable and to adapt to conditions of crisis. Simply put, this resilient memory acts in the poems as the dignified exercise to keep on reinstating and vindicating the silenced history of Black Canada.

Keywords: Memory, Resilience, Africadians, Black Canada, Slavery

Resumen

El poemario *And I Alone Escaped To Tell You* (2014)*,* de Sylvia D. Hamilton, trata sobre la vindicación del poco recordado legado de la esclavitud de los Africadianos – neologismo acuñado por George Elliott Clarke para referirse a los afrocanadienses de las provincias marítimas – que, al tiempo, sirve como metáfora de la historia silenciada de la esclavitud afrocanadiense. Para ello, Hamilton se centra en el estudio de la memoria a través del marco de la resiliencia y, así, participa en el paradigma post-trauma que intenta resaltar la resistencia ante el victimismo. Así, la memoria resiliente que emerge de la colección rechaza el victimismo para los Africadianos y, por el contrario, se centra en la capacidad de 'rebotar', de aguantar las adversidades históricas, de sobreponerse al ser

moldeable y adaptarse a condiciones de crisis. Esto es, esta memoria resiliente actúa en los poemas como un ejercicio digno de seguir reinstalando y reivindicando la historia silenciada del Canadá negro.

Palabras clave: Memoria, Resiliencia, Africadianos, Canadá Negro, Esclavitud

1.   Introduction: The Memory of Africadian Literature

In his groundbreaking book *The Black Atlantic Reconsidered: Black Canadian Writing, Cultural History and the Presence of the Past* (2015), Winfried Siemerling traces back the origins of African Canadian literature and explains that "black writing in what is now Canada is over two centuries old and that black recorded speech is even older" (3). Certainly, the revision of slavery has brought to light the retrieval of slave narratives in Canada from the "Book of Negroes" to Black Nova Scotian accounts of slavery. Indeed, the "Book of Negroes" was an administrative but also a personal record that collected the individual transformation of black people who signed up as Black Loyalists in order to fight against the United States in search of their freedom during the American Revolutionary War. The evacuation of these Black Loyalists from New York to Nova Scotia linked Upper Canada with slavery and, therefore, with the written testimonies attached to it. As Siemerling states, "Nova Scotia is connected to several eighteenth-century slave and captivity narratives, written by black community leaders who described the province in their memoirs or took up residence there" (Siemerling 52). Hence, the testimony of black slaves in Canada constitutes the fundamental source to reclaim the importance of memory considering that "we have no other source, concerning our reference to the past, except memory itself" (Ricoeur 21). Also, this recovery of the memory of Canadian slavery has helped to remind "readers of aspects of Canadian history that were all but forgotten in the […] burgeoning cultural nationalism" (Siemerling 6) thus featuring the differences between Canada and its southern neighbor. The late 1970s and 1980s witnessed the blossom of memory studies which propelled an instigated interest in black Canadians and their history. In this way, ground-breaking works such as Robin Winks's *The Blacks in Canada: A History* (1971), James Walker's *The Black Loyalists* (1976) and James W. St. G. Walker's *A History of Blacks in Canada* (1980) linked the presence of African Canadians with memory work and the ongoing legacy of slavery. Therefore, it is clear that the importance of the memory and writing of Africadia has been paramount for the consolidation of black Canadian literature. African Canadian poet and scholar

George Elliott Clarke precisely coined the term Africadia – his neologism to refer to African Canadians from the Maritime provinces- in his long-term endeavor to bring together the collective experience of black Nova Scotian writers from the eighteenth-century to the present day. As Clarke himself states, "the Africadian literature commenced in 1785 when John Marrant, and African American Methodist missionary, who lived in Nova Scotia from 1785 to 1879, published his popular *Narrative of the Lord's Wonderful Dealings with John Marrant, a Black*" (*Odysseys* 107). However, it is one hundred and eighty-nine years later when a corpus of narrative and imaginative rendition of the lives of Black Nova Scotians took shape in urgency in response to the historical events that suffused the lives of Africandians.

This is so because the retrieval of black memory and cultural celebration in Nova Scotia was for the most part triggered by the forceful erasure of the Africville community[1] between 1964 and 1970. In the tragedy's wake, the texts produced by Black Nova Scotians materialized a coda to the lost community and instituted the "Africadian Renaissance" in the 1970s-80s with Frederick Wards' *Riverslip: Black Memories* (1974) - and later on with *The Curing Berry* (1983)- and George Elliott Clarke's *Saltwater Spirituals and Deeper Blues* (1983) as some of the primeval renditions. Since then, Africadian writing has been bent on providing new and corrective directions in the representation of a Nova Scotian reality that is "self-consciously Black" (Mannette 5) and determined to underscore "its persistent concerns: liberty, justice, and faith" (*Odysseys* 108) through a constant exercise of memory work. This move coincides with the shift, within postcolonial studies, towards the field of social history and to its focus on the Foucauldian "counter-memory". This new view of recollection paved the way to revisit memories that "do not fit the historical narratives available" (Medina 12) but are prone to bring forth the silenced "pasts for differently constituted and positioned publics and their discursive practices" (Medina 24). Africadian poet and filmmaker Sylvia D. Hamilton's last book of poems *And I Alone Escaped To Tell You*, published in 2014, is a bright example of such continuous attempt. As a filmmaker Hamilton has revivified the life of Black Nova Scotians in *Black Mother Black Daughter* (1989) and *Speak It! From the Heart of Black Nova Scotia* (1992) tackling issues such as racism, exclusion, class difference, poverty, and gender differences. Yet, in *And I Alone Escaped To Tell You*, Hamilton puts into motion her own claiming of the importance of memory as a notion of "collectivity"

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[1] Africville was an African Canadian village located just north of Halifax, Nova Scotia. Founded in the mid-18th century, Africville became a prosperous seaside community, but the City of Halifax demolished it in the 1960s in what many said was an overt act of racism after decades of neglect and subjugation.

("Visualizing" 214), just as she wrote it in her article "Visualizing History and Memory in the African Nova Scotian Community".

In this sense, the collection offers a poetical account of the (hi)stories of black Nova Scotians ever since the first African American Loyalists arrived in Africadia and how they engendered a new narrative that would definitely reshape the reality of African Canadian historical and cultural discourse. Hamilton's redemptive exercise to reclaim memory in her account of Africadian history provides a sense of national revision that validates George Elliott Clarke's contention that affirms that "(i)t is impossible to divorce the Africadian Renaissance from nationalist thought" (*Odysseys* 117). Hence, Hamilton's poems are created in a specific reclamation of memory linked to the intrinsic potential of resilience for they connect the reality of Africadians to what Clarke himself designates as "combative assertiveness" (*Odysseys* 117). In this light, the importance of memory in the poems revolves around the re-establishment of the history of a past denied or repressed and appears hand in hand with the concept of resilience aiming to foster "community consciousness" (Akyeampong 185) against the silencing of African Canadian (hi)stories.

2.   Memory and Resilience

In the past decades, memory has been studied in relation to its potentiality to remember and re-examine traumatic events of the past. This is so because, as Iwona Irwin-Zarecka explains, "[t]o secure a presence for the past demands work-'memory work'" (13). For the African diaspora in the Americas, this intersection between past and trauma pivots primordially around slavery and, for this reason, the memory work involves "a struggle against forgetting" though , at the same time, brings forth "the specter of a memory that would never forget anything" (Ricoeur 413). The ambivalence of this memory work for black people in America evolved into a traumatic memory premised on the difficult position between the wish to forget and the imperative to remember. Pierre Nora also participated in this debate and demanded the need to turn to memory props (*lieux de mémoire*) to replace and redefine the lost memories (*milieux de mémoire*) (7) in the attempt to revisit silenced histories. In this way, the memory work has been conjured up with a deep sense of resistence that has eventually favored the capacity of black people to contest and counteract their historical subjugation throughout time.

Recently, the focus on this ability to resist has determined a new path in the field of humanities that promotes a shift away from the trauma paradigm toward a recent, post-trauma paradigm that manifests itself most vividly in the concept of

resilience. Among the potential meanings and plausibilities of trauma, resilience is being praised as the quality that individuals, communities, and societies must hold in order to endure and thrive in a world of ubiquitous risk and ongoing crisis. However, resilience is not and cannot be altogether detached from the trauma paradigm. In fact, Michel Basseler suggests that resilience is a key element in this current reorientation of trauma narratives' production. Thus, resilience is also linked to traumatic memory because "[s]peaking about resilience in a "post-trauma age" …does not imply the end of trauma, but…[it] means to foreground the values that are attached to trauma, as well as the meaning that can be (and frequently are) made of traumatic experience" (Basseler 16-17). Indeed, in her essay "The Site of Memory" Toni Morrison alluded to the resilient nature of black slaves' memory as the reason of their ontological and historical survival (90-93). Therefore, resilience becomes a necessary part for the enactment of memory work because, as Irwin-Zarecka puts it, "[w]hen groups whose experience had long been excluded from societal record fight against being "forgotten", they are redefining that experience from one that did not deserve recording to one that does" (116).

This alluring capability of resilience is able to bespeak and trace the endurance of humans because it can be well applied to the multifarious ways in which not only "subjects come into being" but also "are maintained" (Bracke 53). In order to do so, though, subjects need to focus on a sense of resilience bathed in a "culture of memory…that moves from the individual to the collective… [as] a part of a social project of hope and resistance" (Baccolini 520). This project of resilient memory fits perfectly for the African diaspora in America since the pairing of memory and resilience is profoundly compromised in a capacity to thrive that, down the line, becomes a tacit "agreement on how to go forward" (60), as Susie O'Brien reminds us. This precise resilient reading of memory work is conjured up in Sylvia Hamilton's *And I Alone Escaped to Tell You*. Considering that Hamilton herself has declared that "history is present" ("Visualizing" 215), since its unrelenting characteristic is to keep on moving, her collection of poems participate in the aforementioned move from the trauma paradigm to the resilient narratives of endurance and survival by means of discharging a journey that aims to unlock the door of Canada's silenced memory. On this wise, the volume spans the history of African Canada by undertaking the task of offering a lyrical account of the life of black slaves in Nova Scotia and Brunswick through the routes of Black Loyalists right to the Black Refugee Period (1812) and up to the present day. In so doing, Hamilton's poetics gets engaged in the restorative nature of black Canadian writing of "presenting the past" (Siemerling 11), to use Siemerling's way of putting it, by setting forth a sense of memory deeply infused with resilience since it needs the collaborative exercise of a group of people who share a past of common experiences. In what follows I aim to analyse how an array of poems

within Hamilton's collection emphasize the resilient memory of Africadians by building on the traumatic legacy of slavery and migration of black Canadians to focus on their capacity to endure through their own restorative account of (hi)stories. The use of this resilient memory plays on the ontological nature of resilience, which means "to leap back, rebound" (Fraile-Marcos 1), to reclaim and reinstate the unvoiced history of Canadian slavery in order to call to mind the fact that "Canadian history is also black history" (Siemerling 8). In so doing, Hamilton's poetics revisits the legacy of slavery in Canada using resilience and memory as tools of resistance and dignity to join Stuart Hall's wish to readdress and "restore an imaginary fullness or plenitude" that might emerge "set against the broken rubric of our past" (Hall 225).

3.   Resilient Memory in *And I Alone Escaped To Tell You*

If the concept of resilience can be defined as a "process encompassing positive adaptation within a context of significant adversity" (Luthar et al. 248), a restorative ethos deeply ingrained with it is at the core of Sylvia D. Hamilton's *And I Alone Escaped To Tell You*. The structure of the book bears particular significance for the collection since it is divided in three parts and directs readers to the biblical discourse of the jeremiad rhetoric tradition that black authors have used in North America. Aiming to find an ideological solution to slavery and exclusion, black slaves resorted to the Bible and to the jeremiad rhetoric to launch her critique against racism. This jeremiadic lament and condemnation became a warning and urgent exhortation to both admit the nation's downfall and incite it to change[2]. The direct influence of the jeremiad as a political instrument aimed at acting upon reality was issued in three steps: "citing the promise; criticism of present declension, or retrogression from the promise; and a resolving prophecy that society will shortly complete its mission and redeem the promise" (Howard-Pitney 8). In this key, the three steps of the jeremiad discourse got imbibed in black culture as a way to exemplify their path towards recognition and citizenship. Interestingly, Sylvia D. Hamilton revisits this spiritual exercise through a transnational lens since she transports the legacy of this black jeremiad practice to

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[2] Black scholar David Howard-Pitney notes the political implications of the spiritual demand and its resilient nature when he explains that "the term Jeremiad, meaning a lamentation or doleful complaint, derives from the Old Testament prophet, Jeremiah, who warned of Israel's fall and the destruction of the Jerusalem temple by Babylonia as punishment for the people's failure to keep the Mosaic covenant. Although Jeremiah denounced Israel's wickedness and foresaw tribulation in the near-term, he also looked forward to the nation's repentance and restoration in a future golden age" (6).

the Canadian experience and in so doing expands the oppressive ramifications of slavery and does away with the deceitful myth of Canada as Canaan or the Promised Land.

Following this spiritual rendition of identity-building that characterizes the jeremiad rhetorical tradition, Hamilton's collection is divided in three sections: section one features poems that concentrate on the forced arrival of black slaves in North America, section two is made up by five short poems that focus on the importance of the identity-building process, and section three reflects contemporary portrayals of African Canadians in a "strange land". It is apt to use this phrase because the collection drinks from the jeremiad discourse and opens with two epigraphs from the Bible that set the tone of the poems and envision Canada as a hostile land. The two biblical verses that frame the book are Isaiah 29:4 and Job 1:15 and both talk about survival and the act of storytelling as a means of passing on memory and testimony. Indeed, Isaiah's words: "from the earth you shall speak, from low on the dust your words shall come" (Hamilton, *Alone* 8) and Job's musings: "they have slain the servants with the edge of the sword and I alone escaped to tell you" (Hamilton, *Alone* 8) highlight the importance of storytelling as the way to pass on memories and the idea of resisting, to cultivate resilience, in order to survive (as the title of the collection, coming from the biblical quote, attests). That Hamilton has accurately chosen prophet Job's words is by no means fortuitous. The passage is centered on the moment in which Job's dispossession is meant to be disputed by turning away from suffering. At this point of his biblical narrative, he does not even attempt to answer the arguments of his counselors, but simply cries out, heavy with grievance and groaning in their presence whilst he also reasserts his longing to find God and presents his case to find an answer and to resist in search of his redemption. The citation encapsulates, then, Hamilton's intention in her collection of poems: how to expose and analyze the suffering of Africadians but also their resistance in Canada.

In this way, the epigraphs appear to be highly revealing for they not only frame the poems but also set their tone in motion and inform the readers that "the most obvious way in which memory is incited, formed and complemented is through stories" (Tally 39). Moreover, in line with Ricoeur, the collection feeds on the idea of adding the importance of resilience to keep on uncovering the memories that derive from the "unofficial" history and that need to be handed down from generation to generation (qtd. in Blight 52).

The poem that opens the collection is entitled "The Passage", a title that contains in itself the whole story. The powerful words that shape up the poem are a direct reference to the painful voyage that African slaves had to endure when

they were forcibly brought to the so-called New World (a world that included Canada when it wasn't even Canada). To illuminate vividly the atrocious experience of black slaves, the poem is told in majestic plural. However, even though the poem is prefaced by an epigraph that reads "Voyage through death to life" (Hamilton, *Alone* 9), it falls within what Fleming and Ledogar have perceived as "community resilience", a type of endurance that envisions resilience on recovery. Indeed, through the poem Hamilton prescribes this dark episode as the open wound in the conscience of people from African descent in North America: "We did not know the future would not be ours. We fought. And we fought" (Hamilton, *Alone* 9). The composition resorts to memory by using biblical imagery and focusing on the shared experience of Jewish people escaping from their captivity in Egypt. In this case the enacted memory turns black slaves into myths whilst it emphasizes the doom-like atmosphere of the passage – "like a buzz of locusts invaded our sleep" (Hamilton, *Alone* 9) – in a direct reference to the biblical plague – and propels the transfiguration of black slaves in the figure of Christ, the ultimate redeemer: "blood rushing from the hole in our chests" (Hamilton, *Alone* 9). This move fits in the diasporic memory that James Clifford explains, which emphasizes the resilient nature entrenched in it for it is a type of memory that "blends together both roots and routes to construct […] forms of community consciousness and solidarity that maintain identifications outside the national time/space in order to live inside" (qtd in Akyeampong 185). Building upon this, it is equally important to note that the sense of communal resilience is understood in religious terms because, as George Elliott Clarke explains, "Africadian cultural nationalism enacts the transubstantiation, not the obliteration, of religious feeling, that profound emotion whose genealogy is located in the myths of the collective" (*Odysseys* 117) that, down the line, manifests the resilient nature adhered to the cultural continuum of the jeremiad tradition on which Hamilton's collection impinges. Thus, the poem's ending models a cultural resistance that reverses the racist dichotomy that reads African slaves as pagan people and, therefore, belonging to darkness and savagery. In "The Passage" the enslavers are the ones to be put in the shadow of history: "the sons of darkness stole our children's tomorrow" (Hamilton, *Alone* 9).

In the poem "Tracadie" which also belongs to section one, a domestic slave also relies on spirituality to uphold a resilient strand that speaks about a New World that has historically disregarded black bodies and cornered them in the margins:

> This land does not forgive.
> We cut our way in tangled forests.

> Backs ache, hands, feet bruised, bodies broken.
> Ma name me Manuel. He call me John.
> Write my name on his death paper with his bed,
> pinchbeck watch, gold seal, silver spectacles – one glass missing
> (Hamilton, *Alone* 13).

There is room for amelioration in the ending because, according to the slave's voice, his master "pass on my body to his son, not my spirit" (Hamilton, *Alone* 13) which, not only proves that "another dimension linked to resilience is self-enhancement" (25), as George Bonnano notes, but also displays the bond between resilience and religion just as we read in a final stanza that recasts the epigraph of the biblical Epistle to the Romans to publicly assess the importance of memory: "It already asleep with the ancestors" (Hamilton, *Alone* 13). The poem presents a resilient nature based on the diasporic memory of the African tradition that constitutes a way to challenge the historical exclusion of black bodies. According to the African tradition, the recently dead remain in the Sasa in which they "are still part of their human families, and people have personal memories of them" (Mbiti 82). The Sasa, or the figure of the ancestors, become part of the "collective immortality" (Mbiti 82). By reclaiming this immortal connection with the ancestors, the poem enacts this resilient memory that demands a specific way to remember because "they [ancestors] do not simply imply continuity with the past but explicitly claim such continuity" (45), as Paul Connerton clarifies in *How Societies Remember* (1989). That the poem focuses on this continuity – "a longer death or longer to remember my death" (Hamilton, *Alone* 13) – exemplifies this union between memory work and resilience as the fittest way to re-address Canadian history.

One of the most innovative poems of the collection is called "The Ledger". As the title suggests this poem clearly hangs on a process of memory work and exposes an array of numerous names from various archival records: The Book of Negroes, the Black Refugee List and also names of enslaved people from a text called Slavery in Canada. The poem washes over two pages and it is also present in the cover of the collection. Hamilton admits that she has only used the names related to hurtful negative descriptors, that is, she wanted to highlight the infamous way in which black people were objectified. The fact that this poem eventually configures the book design is definitely a deliberate move. Hamilton planned to give black people a sense of visibility, a visual way to offer resistance to invisibility and erasure which, at the same time, acts as a rereading of the aforesaid Book and List. Again, there is no individuality but a whole bunch of names and experiences that help to reveal Canada as a slave society, something that has not been very much discussed until very recently. The poem's pre-eminence on just

names is a reversal of the importance of renaming for black slaves. Once brought to the plantations their names were removed and they were either renamed or simply called by letters. Contrarily, Hamilton's re-enactment of memory and resilience is based on printing the book with their names and surnames to not only give them their place and presence in history but also to showcase their importance in the process of repairing the forgotten history of slavery in Canada.

The poem "Melville Island" illustrates this view of Canada as a slave society by means of telling the inclemencies and harshness that black people encountered when they settled in Nova Scotia at the beginning of the nineteenth century. The island was used as a receiving depot for black refugees escaping slavery in the United States and soon became the epitome of the meagerness that was about to define the life of this black Nova Scotians. The poem opens with an epigraph that shows the resilient nature of spirituality despite the grueling weather conditions: "Silenced by the snow they wondered if even God had finally forsaken them" (Hamilton, *Alone* 22). Melville Island turns then into a rocky prison where former slaves find no solution of improvement in this supposed New Canaan. This echoes, curiously, the wasteland landscape of destruction and deletion from which the jeremiad discourse of denouncement emerged. Nova Scotia –rightly renamed as "nova scarcity" (Hamilton, *Alone* 22) for these new citizens– changes its meaning from the land of freedom to the land of a freezing reality where hope and resilience represent the only way of survival and resistance: "if we still here in spring, we try again" (Hamilton, *Alone* 22). Hope is here understood in resilient terms since it "strengthens" the potential of "individual sturdiness" (Fraile-Marcos 1). The hopeful blossom of their subjectivity is therefore understood through the use of resilience as a "positive emotion" (Bonnano 26) that composes a memory that clings on to positive wishes: "we been up and sold, we invented temporary" (Hamilton, *Alone* 22). This temporary would be the way of coping, to *resile* to negativity with the hope of a better tomorrow.

After some poems that keep on voicing the testimonies of the endurance and faith to advance in Canadian soil by some black refugees, the second section of the book touches upon the concept of identity and resistance in the twentieth century. This section also follows the path of resilient memory as shown by the aforementioned biblical quote by Job that opens the collection. In this part, we read about the way in which art has effaced the presence of black people as well as how history books have neglected the history and stories of blacks in Canada. From this second part, I am going to focus on the poem "At the Museum". In it, a black Canadian teacher brings her students to the Little Schoolhouse Museum. The class is lining up to see Hitler's Jawbone in display when they bumped into an exhibition about the Middle Passage. In this new exhibition two young black

boys in a canvas, Bunga and Simba, receive the teacher's attention. This moment brings forth the retrieval of personal memories. Unable to pass on the teachings of the history of African Canadians to the students, the pictures of the two young black slaves act as a reminder so that the teacher can reconsider:

> They look out at me
> With simply inquiring stares,
> Wondering where I've been
> These past forty years.
> They don't recognize me at all.
> I've changed (Hamilton, *Alone* 53)

The powerful images of the exhibition of slavery in Canada act as a re-enactment of the memory that should be salvaged: "I tell them I know. I know now what I didn't know then" (Hamilton, *Alone* 54). That the class finds the exhibition on slavery while seeing an exhibition on Hitler and the Holocaust is definitely a propitious move. Indeed, the episode of slavery in the Americas has often been referred to as the "Black Holocaust" in diaspora studies. Out of this, a specific diasporic memory has intended to revisit slavery and its aftermath aiming to remind contemporary generations of the importance of "cultural survivals" (Akyeampong 193) in the fight for equality. Surely, for any discussion of survival, memory is key. In the poem, the memory that the pictures bring forth relates to this "diasporic survival" (Tally 39) that has prevented black Canadians to obliterate their origins in their country. Consequently, the two slave boys not only speak to the teacher but to the whole class. In so doing, these pictures become an act of resilience themselves since they bring the memory of slavery to the present and prevent the students from forgetting the history of their own country. As in the previous poem, the reenactment of the resilient memory is filled with the "hope […] to produce a successful outcome" (O' Brien 45). Also, the paintings encompass a resilient memory that is understood through the consciousness they enact as a piece of art. In this case, the pictures facilitate the diasporic memory infused with resilience that the teacher was lacking because, as Susan Sontag noted, art is "an expression of human consciousness, consciousness seeking to know itself" (1). This is why, in the end, the paintings about slavery enlighten the teacher's mindset to explain their meaning to the students and to finish the visit with an inviting conclusion: "I wish I could take them with me" (Hamilton, *Alone* 54).

The last section of the collection relies again on a personal voice that utters the histories and stories of black Canadians and their own sense of belonging. The poem called "Crazy Black Luce" is a suitable example of this. In this composition, a black woman who has migrated from the Caribbean is utterly misunderstood and

left aside in Canada. In this vein, the poem echoes Makeda Silvera's seminal short story "Caribbean Chameleon", included in her collection *Her Head a Village* (1994), since both stories speak about the difficulties of accommodating diasporic subjectivities into the Canadian realm. They also converge in presenting resilient women who despite the mockeries and setbacks, hold on to their own sense of identity skipping this way what Sarah Bracke has named as a "process of subjectification" focused solely on a "cultural project bent on reshaping the structure of social relationships and subjectivities" (62). Instead, Luce is remembered because of the flaunting of her folkloric Caribbean garments regardless of the incomprehension that labeled her as crazy for doing so: "Here she comes/ jingling jangling/ slapping her worn-out tambourine/ Crazy Luce. Coloured ribbons floating from her hair. Round rainbows round growing from her dress…Others say she's crazy, keep away from her. Look at her dress: covered with shiny rainbow rounds" (Hamilton, *Alone* 62). Sylvia Hamilton's pretext through Luce is to pay homage to what Winfried Siemerling calls the black Atlantic spirits which, in relation to Canada, "challenge any singular perspective and account" (30). Lucy is remembered as a flamboyant presence of a black Canadian who came from the Caribbean and tried to make it in Canadian soil. However, by focusing on the legacy of the Black Atlantic, the poem vindicates the importance of the diasporic memory and its input into what Rinaldo Walcott has called "black Canadas" (151) or the different ways in which African Canadians might find legitimization in the nation-state. Thus, despite the lack of appreciation, Luce accentuates positivity, inclusion and foregrounds the ethics of being yourself boasting about diasporicity and the different ways of inhabiting Canada. Also, Lucy resorts to the memory of spirituals – "sang when no one else would sing" (Hamilton, *Alone* 62)- in a clear allusion to slavery and the importance of spirituals and music for the black slaves' resilience and eventual survival. Therefore, Lucy's diasporicity and her sense of resilience within integration, according to the poem's serves takeaway, is what theorists Runner and Marshall propose in the current second wave of the metatheory of resiliency: "coming to know how you think, who you are spiritually, where you come from, and where you are going" (14).

Another interesting poem in this last section is the one titled "Potato Lady". It recounts the daily routine of a woman cooking in her kitchen and also retrieving the memory of slavery in present-time. The poem mentions Mary Postell for readers to recall her story. Postell's poor conditions stem from the racism that resulted from slavery and her work as a potato seller needs to be understood as a product of her time since despite being a free black Loyalist in Nova Scotia she had to go to court twice to fight for her freedom. Notwithstanding her resilient demeanor to "thrive in the face of adversity while keeping [her] essence" (Fraile-

Marcos 2) Postell was unable to succeed and, after the second defeat, she was re-enslaved and sold to William Mangrum for the excruciating trade of one hundred pounds of potatoes. The unvoiced but ever-present inner space where women had been relegated to in the poem act as the perfect site to recapture a resilient memory linked to slavery. In fact, the excuse of the potato, the tuber that was worth the price of Mary Postell, unfolds succinctly the history of Canadian slavery. The use of the word "poised" (Hamilton, *Alone* 85) accentuates the fact that the history of this woman has been brought to the present and the she is now ready, in this case, to lift the rug where the dark past of slavery has remained hidden.

Although the poems of the collection reflect Canada's history of slavery and the subsequent difficulty of accommodating black people in the nation-state, Hamilton finishes her collection in a positive note by means of a bitty poem called "Solongone". In it, the authorial voice reclaims the cultural legacy of the African diaspora through resilient memory and self-assertion. The poem recovers the matrilineal line of different black diasporic subjectivities with an aim to "think contrapuntally within and against the nation" (22), as Rinaldo Walcott would put it. Hamilton brings the collection to an end by presenting a black Canadian woman who states proudly her cultural heritage. As in "Potato Lady", in this poem the legacy of slavery relies on black women's subjectivity. Though she is Canadian, her sense of being is engrafted within her through the diasporic memory: "So long gone. Still I remember" (Hamilton, *Alone* 90). Awakened, self-confident – "surging like an electric current" (Hamilton, *Alone* 90) – and in line with the resilient ethos that runs through the whole collection, the authorial voice reinterprets the painful past of her ancestors "across centuries" (Hamilton, *Alone* 90) to conclude positively that she now is – "I am" (Hamilton, *Alone* 90) – who they (interpreted as both her ancestors as well as the people from the nation that took her in) imagined. By ending the collection with this positive note the author validates the message uttered from the biblical epigraphs and concludes her poetic compositions couching them in the very essence of the jeremiad: resistance but also optimism, since the resilience attached to this rhetoric of self-assertion, Sacvan Bercovitch argues, lies in "its unshakable optimism" (6), that is, in the faith that contrition and reform will bring about a future golden age of respect thus pointing toward the alluded "redeem[ing] of the promise" (Howard-Pitney 8).

In so doing, Hamilton highlights the importance of memory departing from the trauma enclosed to it but emphasizing the importance and qualities of collective resilience in the process of memory work. This weight on resilient memory secures the importance of the effort and fight of black Canadians ever since they arrived in the country. This resilient memory becomes necessary because it is centered on the assertive belligerence and the resistance rather than

in the endured problems. This is so because, the resilience ethos of memory, in Irwin-Zarecka's words, "is not a given, not a "natural" result of historical experience. It is a product of a great number of people […] securing public articulation of the past" (67). By titling the poem "Solongone", in one word, Hamilton puts together the experience of the black women who made it to Canada and suffered but resisted. The author brings them back –makes them "bounce back" (Basseler 26)– to manifest that the full picture of a country is "always constructed through its memory" (Hall 226). Accordingly, this last poem's politics of composure come full circle with the whole collection since it brings together the retrieval of the memory of slavery in Canada whilst, following the post-trauma paradigm, it stresses the optimistic capacity to thrive and resist of black people in the ongoing attempt to revisit and readdress the (hi)story of Africadia. In this way, Hamilton's collection of poems reframes the Africadian historical presence and "space of pain" (Walcott 49) to position the memory of Black Nova Scotians within the resilient paradigm that is currently reading their politics of recognition. Such politics are in tune with the continuous vindication of the "historical and cultural legacy of black communities that have been in Canada for generations" (Barrett 16), as Paul Barrett defends in his *Blackening Canada* which, together with Wilfried Siemerling's *The Black Atlantic Reconsidered*, revisit the memory work of African Canadians and bestow these new resilient understandings of the legacy of slavery and a readdressing of the history of Black Canada.

4. Conclusion

The selection of poems that comprise *And I Alone Escaped To Tell You* endeavor to give the historical aftermath of slavery events a human voice, blending a resilient approach to memory with experience and imagination to evoke and recover the lives of the early Black Nova Scotians and of the generations that followed. The poems rely heavily on synergic traits that transform the trauma associated to Africadian history into a vector of resilience by invoking a memory that can restore and eventually foster a rehabilitated version of the histories of African Canadians. The collection is thus premised on the idea that the specifics of a past denied or silenced are never laid to rest as long as the memory of such acts remains unaddressed, if not overlooked, which induced black Canadians to make use of memory work with an eye to foster self-assertion and an eventual healing process.

In this regard, and although for the literature composed by the African diaspora in North America the politics of memory has been in essence a political act for it is fundamentally retrieved from their traumatic experience under slavery,

Hamilton's poems span four centuries to focus on the particularity of the resistance and tenacity of black Canadians. In so doing, the collection, as it can be seen through the analysis of the selected poems, partakes in the post-trauma paradigm and focuses on the importance of a resilient reading of memory work to eschew the position of the victim and to uphold a sense of endurance and security as another way of resistance that can serve to revisit the legacy of slavery from the point of view of agency and dignity. Consequently, and building upon the memory work that ignited the interest in black Canadian studies, resilience and memory emerge hand in hand in the collection destined to restore the history of Africadians and to serve as assets able to salvage and readdress the little remembered presence of Black Canadians in the nation-state.

Thus, *And I Alone Escaped To Tell You* winds up being more than Hamilton's vindication of the place of African-descended people in the Canadian history. It is also another way to revisit, retell and acknowledge the legacy of slavery in Canada whilst admitting the importance of the Africadians' effort to assert their belonging and their sense of attachment that ultimately signifies their resistance for the establishment of African Canadianness. The refusal of victimhood, heavily instilled in resilient thinking and bathed in the jeremiad rhetoric that lies behind the spiritual nature of the collection, pervades the poems and concedes to the idea of retrieving memory through resilience as an act of historical reestablishment and as another way for Africadians to reclaim their legitimate sense of belonging. Hence, that importance of black memory reclaimed through the lens of resilience gives the poem's message and (hi)story the capacity to revisit African Canadians troubled history from a dignified sense of resistance since all their stories manage to 'bounce back', to withstand historical adversities, to endure by being adaptable and to adapt to conditions of crisis. In other words, the resilient memory acts for the poems of the collection as the dignified way to keep on reinstating and vindicating the silenced history of Black Canada.

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LANGUAGE OF PERSUASION: ANALYSIS OF CONCEPTUAL METAPHORS IN POLITICAL DISCOURSE

EL LENGUAJE DE PERSUASIÓN: ANÁLISIS DE LAS METÁFORAS CONCEPTUALES EN EL DISCURSO POLÍTICO

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Abstract

The aim of this article is to study the scope of conceptual metaphors as a persuasive tool inherent to political discourse in English. In particular, it dwells upon the use of four conceptual metaphors such as NATION IS A FAMILY, STATE IS A BODY, POLITICS IS A WAR, and POLITICS IS A GAME. For this purpose, the transcripts of twenty-eight public speeches delivered by David Cameron, Hillary Clinton, Theresa May, and Donald Trump were analysed. The results revealed numerous functions of these metaphors in the process of persuasion. Apart from that, the analysis showed that the majority of the analysed politicians resort to the source domain of WAR to conceptualise their political activities, while the source domain of GAME is the least frequently used.

Keywords: conceptual metaphor; political discourse; persuasion; United States; United Kingdom.

Resumen

El objetivo de este artículo es estudiar el alcance de las metáforas conceptuales como una herramienta de persuasión inherente al discurso político en inglés. En particular, se centra en el uso de cuatro metáforas conceptuales, como LA NACIÓN ES UNA FAMILIA, EL ESTADO ES UN CUERPO, LA POLÍTICA ES UNA GUERRA y LA POLÍTICA ES UN JUEGO. Para alcanzar este objetivo se analizaron las transcripciones de 28 discursos públicos de David Cameron, Hillary Clinton, Theresa May y Donald Trump. Los resultados revelan numerosas funciones de estas metáforas en el proceso de persuasión. Además, el análisis demuestra que la mayoría de los políticos analizados recurren a la metáfora de GUERRA para conceptualizar sus actividades políticas, mientras la metáfora de JUEGO es la que utilizan con menor frecuencia.

1. Introduction

Language is a powerful tool for influencing citizens' political views to the advantage of politicians, as highlighted by Jones and Peccei (45). Language choices in political discourse are made in order to establish and maintain contact with the audience. Thus, language patterns in relation to power, which are used deliberately as a persuasive means, reinforce this contact and provide for the achievement of political goals (Fairclough 23). Consequently, political discourse is not a simple description of the political action to which it refers but a form of social practice that constitutes and interprets political realities (Silverman 177). Conceptual metaphors have long been of interest in linguistic studies. There is a growing body of research on conceptual metaphors applied in political discourse with persuasive goals. Thus, linguistics scholars have contributed to investigating the use and the interpretation of metaphors in various political spheres. For example, Lakoff (*The Contemporary Theory of Metaphor*; *Moral Politics*) has offered the study of American politics with regard to conceptual metaphors, or Musolff (*Metaphor*; *Political Metaphor*) has analysed the ways of public perception of Europe.

This article focuses on the persuasion power of conceptual metaphors in political discourse in English. The present study data comprise twenty-eight transcripts of political speeches delivered in the interval between 2010 and 2016 by the leaders of the major political parties in the USA and Great Britain – David Cameron, Hillary Clinton, Theresa May, and Donald Trump. The hypothesis is that certain variables influence the choice of conceptual metaphors in the political speeches under analysis: the type of discourse, the personality of the politician, and gender. Likewise, this research aims to analyse the persuasion power of conceptual metaphors in political discourses in English through the Conceptual Metaphor Theory. In accordance with the general aim of the article, the following objectives are set: to analyse the scope of conceptual metaphors inherent in political discourse in English; to analyse and compare the use of four conceptual metaphors (NATION IS A FAMILY, NATION IS A BODY, POLITICS IS A WAR, and POLITICS IS A GAME) in political speeches delivered by David Cameron, Hillary Clinton, Theresa May, and Donald Trump; to study whether the variables of English geographical variety, political party, politician and gender condition the use of specific metaphors.

The article consists of the following sections: firstly, the introduction presents the hypothesis, the general aim and objectives are set, and the corpus is briefly described. In the theoretical framework, the notions of political discourse, persuasion, and Conceptual Metaphor Theory are explained; methodology, where the methods applied in the research and the corpus compilation are described in detail; data analysis presents the analysis of the scope of conceptual metaphors identified in the corpus; discussion of the results, where the qualitative results of the study are discussed; and, finally, conclusions are drawn.

2. Theoretical Framework

2.1. The Notion of Political Discourse and Persuasion in Present-day Linguistic Studies

Any political activity is impossible without the use of language (Chilton and Schäffner 3). In a similar vein, Trosborg (119) asserts that politics largely consists of the text and talk. Thus, politicians appreciate the power of language and its crucial role in making up political speeches. Moreover, politics is the most general and universal sphere of human activity. Considering its reflection in language, it frequently appears in powerful emotive terms. Thus, a successful politician is well aware of the importance of being a good orator in order to convince the audience and get its support. In addition, language is the most valuable power and control tool, which politicians use to gain grounds and ensure their influence (Newmark 146).

Van Dijk (*Multi-disciplinary CDA* 2) defines political discourse as a class of genres determined by a social domain, that is, by politics. However, this domain has fuzzy boundaries. By the same reasoning, van Dijk (*Political Discourse and Political Cognition* 225) states that political discourse is not defined by topic or style but rather by who speaks to whom, on what occasion, and with what goals. In other words, speakers have to consider a number of factors that might affect their discourse, such as knowing the situation or particular occasion or anticipating the recipients' reaction. Apart from that, they involve knowing what is appropriate to be said and what is not.

Persuasion has a considerable significance in all types of discourse, as it serves to achieve communication goals (Virtanen and Halmari 3). Still, to comprehend the role of persuasion in human interactions, it is necessary to answer the question asked by Robin Lakoff: "Why do we late-twentieth-century sophisticates, after a century's barrage of advertising, still find ourselves bedazzled by the language of persuasion, economic and political?" (7).

First of all, according to Miller (1980), all language use to a certain extent can be viewed as persuasive. However, the definition of persuasion is restricted to the linguistic behaviour that seeks to change the way of thinking of the audience (Virtanen and Halmari 3). Similarly, broadening Miller's idea, Salmi-Tolonen (61) defines persuasion as all manifestations of linguistic behaviour that change the thinking or behaviour of the public and fortify its beliefs.

Furthermore, Jones and Peccei (51) claim that language is a powerful tool used to influence citizens' political views by fully exploring the ways of language use in politics to the advantage of politicians. Moreover, Jones and Peccei (51) add that persuasion is regarded as the way of language use to evoke and make use of human feelings, reinforce equal ideas, foreground or draw a veil over a particular part of the message. In this manner, politicians rely on rhetorical devices to their own advantage in order to win authority and get into power. In addition, persuasion is an interactive process in which a message sender wants to affect the message receiver's beliefs, attitudes, and behaviour (Jowett and O'Donnell 32).

2.2. Conceptual Metaphors in Political Discourse

Political scientists and linguists emphasise the importance of metaphors in politics, especially in electioneering campaigns and policy-making (Charteris-Black 21-82). Accordingly, Harris believes language to be "a vehicular expression of politics" (57). In other words, it comprises how political ideas are transmitted to the community. In this regard, Harris (58) states that, in politics, words have a powerful effect. Therefore, the use of language tools such as conceptual metaphors enables politicians to gain the audience's interest. Besides, it is worth noticing that political discourse is concerned with the narrative interpretation of current matters and ideas. Although the meaning of political narratives differs widely, they follow certain standard lines (Mihas 126). Furthermore, according to Lakoff and Johnson (56-60), these standard patterns are part of the culturally available stock of tropes that links language users to the prevailing ways of thinking within society. In other words, identifying and interpreting figurative tropes in discourse helps underline hidden thematic frameworks, which presupposes the identification of a root metaphor (Mihas 125).

Moreover, from the perspective of Conceptual Metaphor Theory, Lakoff and Johnson (5) state that the fundamental nature of metaphor is understanding one kind of experience in terms of another. In other words, metaphor involves the substitution of one denotation for another, creating certain conceptual and connotative meanings. Thus, the trope creates imagery, which evokes particular associations, and in such a way, directs the way of thinking (Mihas 125). Besides,

Perrez and Reuchamps (9) state that metaphors play a crucial role in perceiving and categorising abstract notions and help structure the understanding of complex processes. Therefore, metaphors link different areas of experience and knowledge so that one highly structured concept is cognitively and communicatively represented by means of another concept. Such links are considered evidence of a mapping between a source domain of some concepts and the target domain of the actual political or social topic (Musolff, *Political Metaphor* 8).

It is also important to note that domains are viewed as sets of encyclopaedic knowledge and experiences that a discourse community has about any topic. This knowledge is normally arranged around some basic, prototypical concepts at the centre and sets of less well-defined concepts at the periphery (Musolff, *Political Metaphor* 8). Accordingly, the semantic field is the lexical representation of a conceptual domain. In addition to lexical information, it also contains generally accepted beliefs, folk theories and encyclopaedic knowledge about the source topic. It follows that its main function is to incorporate the target topic into a set of familiar concepts and assumptions and interpret it from a particular viewpoint (Croft and Cruse 7–39).

Although conceptual metaphors appear in all areas of life, the political domain remains its prominent sphere. Accordingly, Semino (90) asserts that metaphors are essential in politics because politics is an abstract and complex domain of experience. Thus, metaphors can make complex entities simpler and abstractions understandable. In addition, in politics, metaphors are not only applied to indicate specific target concepts, but apart from that, they have additional pragmatic value. For example, metaphors are used to evaluate the topic, to make an emotional and persuasive appeal, or to reassure the audience that a certain problem can be tackled by familiar problem-solving strategies (Musolff, *Political Metaphor Analysis* 3).

3. Methodology

In order to achieve the objectives of the article, the following methods of linguistic analysis were used: Critical Discourse Analysis, conceptual analysis, corpus analysis, and statistical method. Such a combination of qualitative and quantitative approaches ensures the systematic and theoretically rigorous analysis and interpretation of the data (Angouri 33).

The corpus for the present research comprises twenty-eight transcripts of political speeches delivered by David Cameron (12844 words), Hillary Clinton (22041 words), Theresa May (19588 words), and Donald Trump (21863 words). They are the representatives of American and British political discourses from

2010 to 2016. An equal number of speeches (seven) for each politician was selected. It is interesting that political speeches in British discourse are slightly shorter than in American discourse, but it does not impede the analysis. The corpus was compiled in such a way in order to analyse the scope of conceptual metaphors regarding the variables of English geographical variety, political party, politician, and gender.

3.1. Qualitative methods

3.1.1. Critical Discourse Analysis

Critical Discourse Analysis (CDA) has been established as one of the approaches to discourse analysis (Angouri 32). Van Dijk (*Multi-disciplinary CDA* 96) has used the term Critical Discourse Analysis meaning 'discourse analysis with attitude'. Thus, CDA deals with social problems, adopts the perspective of those who suffer, and critically analyses those in power who have the instruments of influence and the possibility to resolve these problems (van Dijk, *Racism* 4; Baxter 128). Moreover, CDA follows a macroanalytical perspective of the world. It means that CDA regards the notion of discourse as a social and ideological practice. For instance, CDA research focuses on the language functioning in institutional and political discourses, such as education, media, and government, to reveal hidden social inequalities (Baxter 126).

3.1.2. Metaphor analysis

Within the framework of Conceptual Metaphor Theory, the Metaphor Identification Procedure (MIP) developed by the Pragglejaz Group (3) was adopted in order to identify metaphors in discourse (Steen et al. 4). MIP deals with the linguistic analysis of lexical units used metaphorically in discourse. Accordingly, MIP offers a procedure to identify the linguistic expressions of metaphor in a particular discourse (Pragglejaz Group 3; Steen et al. 5). The grounds of the MIP procedure are that metaphorical meaning is indirect meaning, as it emerges from a contrast between the contextual meaning of a lexical unit and its basic meaning. For example, when a lexical unit like *attack* or *defend* is used in terms of argumentation, its meaning in context refers to verbal exchange. Therefore, the basic meaning can be mapped onto the contextual meaning based on the non-literal comparison. Thus, the instances of *defend* and *attack* in terms of argumentation can be considered metaphorical (Steen et al. 6). However, unlike the common practice in cognitive linguistics, the Pragglejaz Group's methodology

does not intend to identify the underlying conceptual mappings between domains, such as *argument* and *war* (Steen 6).

Therefore, in this article, the method of the reconstruction of conceptual mappings developed by Drulák (106-7) was adapted. This method attempts to identify and determine the significance of all relevant conceptual metaphors within the chosen study area. Besides, this method uses conceptual metaphors as a tool of analysis of both political structures and political agents: it tries to define the conceptual metaphors that the discourse participants share, and the scope of conceptual metaphors of the particular discourse agents allows to get an insight into their political platforms (Drulák 106).

The methodological guidelines suggested by Drulák (107) consist of seven steps: 1) choice of the target domain and of the speech community to be analysed; 2) collection of the corpus and deduction of conceptual metaphors; 3) identification of metaphorical expressions in the corpus; 4) review of the identified conceptual metaphors; 5) setting up frequencies; 6) comparison of discursive sections, 7) development of practical implications of the results. All in all, this procedure offers a comprehensive methodology for reconstructing underlying metaphorical mapping between source and target domains.

3.2. Statistical quantitative methods

A chi-square test as one of the tools of statistical analysis was applied to examine the distribution of conceptual metaphors across the categories of the analysis. The chi-square test works by comparing the 'null' distribution to the actual distribution of the variables (such as the personality of the politician, types of discourse, political party, and gender) and checking whether they are independent (Levon 74). If the P-value is less than 0,05, it is possible to reject the hypothesis that the variables are independent at the 95,0% confidence level. Therefore, a chi-square test allows verifying whether descriptive differences are statistically significant or just a result of a coincidence (Levon 74).

4. Analysis

This section will present the analysis of the persuasive power of four conceptual metaphors in American and British political discourse with target domains of nation and politics: NATION IS A FAMILY, NATION IS A BODY, POLITICS IS WAR, and POLITICS IS GAME.

4.1. NATION IS A FAMILY

The NATION IS A FAMILY metaphor, which has survived over the centuries, can be traced back to the theories of the state developed in antiquity (Musolff, *Metaphor* 12). This family image is widespread across different societies, although the interpretations vary depending on the historical and cultural features. However, in most cases, the metaphor combines biological and hierarchical principles. For instance, rulers have often defined themselves as 'fathers' of their nations and their subjects as 'children' of various ages and states of maturity. This allows them to justify their decisions as the father is the one who can make a decision. Apart from that, the order in the country is established because it is the father who knows best and his judgement is not to be questioned (Ringmar 60).

Moreover, it is worth mentioning that the conceptual domain of the FAMILY stresses relationships of love and harmony among members of a community. A prototypical family concept is built on good examples of family life connected with cultural and folkloric beliefs. For instance, they are shown in traditional ideas about parents or marriage, such as those contained in the Biblical Commandments and the parable of the Prodigal Son in the New Testament (Musolff, *Political Metaphor* 25). Besides, as Musolff (*Political Metaphor* 25) states, being a family member is usually highly valued. This belief is widely displayed in family metaphors used in British public debates about European politics.

> (1) Because the European Union and the Eurozone are not the same thing. And those of us who are in the EU but outside the Eurozone need that accepted. We need a British model of membership that works for Britain and for any other non-Euro members. […] *The European Union is a family of democratic nations* whose original foundation was – and remains – a common market. (Cameron, *Speech on Europe*).

In David Cameron's speech on Europe, the family metaphor is actualised in terms of the European Union as a family of democratic nations. This metaphor shows that Great Britain is leaving the political institution of the European Union but remains a member of the European democratic family.

However, according to Lakoff (*Moral Politics* 155), the political family metaphor traditionally belongs to the state's relationship and its citizens. It permits understanding the nation through the lens of what is known about the family. For example, the government aims to protect the citizens as parents protect their children (Musolff *Political Metaphor* 26). Similarly, Ringmar (61) states that a father's responsibility is to show a personal interest in his family members and think of their well-being. Accordingly, the state which regards children as its subjects is paternalistic (Schapiro 715-38). Such a state thinks and acts on behalf

of the people. It also imposes discipline and regulations to protect them from the unexpected, the harmful, and often from themselves. However, it is essential to note that pure patriarchalism is quite rare. A society built on a family model is likely to allow a measure of debate (Ringmar 61).

In addition, the conceptual metaphor of the NATION IS A FAMILY is central in a system of conceptualisations of society in US politics. Lakoff (*Moral Politics* 44-64) analyses conservative and liberal ideologies in the United States in terms of two versions of the NATION IS A FAMILY metaphor: the Strict Father and the Nurturant Parent family models. They are culturally bound variants of traditional male and female family models, each containing a set of moral values. However, this source domain is not characteristic of American politics and can be applied to other nations (Musolff, *Metaphor* 5).

Lakoff (*Moral Politics* 33-34) demonstrates that morality is equated through metaphors with discipline, authority, order, boundaries, homogeneity, purity, and self-interest in the Strict Father model. These qualities underpin many common themes in American society: the Puritan virtues, desire for strong government, priority of property rights, emphasis on economic development and favouring of a family (Goatly 383). Furthermore, according to Lakoff (*Moral Politics* 33-34), the Strict Father model is built on the idea of a traditional nuclear family, with the father having high authority to establish strict rules for the children. Such rhetoric has considerable success with mainstream audience who feel touched by family-related words, for example, duty, service, moral values, strength, courage, a lovely home, children, an amazing wife, my family comes first, the love of my life, which were present in Donald Trump's speech endlessly (Musolff, *Political Metaphor* 26).

> (2) *We are all brothers and all sisters*. We share one home. One destiny and one glorious American flag. We are united together by history and by providence (Trump, *Rally Speech in Florida*).

On the other hand, in the Nurturant Parent family model, according to Lakoff (*Moral Politics* 33), love, empathy and nurturance are leading factors. Thus, children become responsible and self-sufficient because they are cared for and respected in their family (Musolff *Political Metaphor* 26). Liberal ideology is based on the Nurturant Parent model, which understands empathy in terms of morality. It is charged with allusions to liberal moral values, such as grace, gratitude, candour, courage, compassion, honour. Consequently, these values are viewed as 'soft' and contrasted to 'strong' conservative morals (Mihas 126).

In continuation, Goatly (385) parallels the Strict Father and the Nurturant parent moralities with the (neo-)Darwinian stress on competition as contrasted to

the Gaian emphasis on interdependence and symbiosis. At the same time, both the Strict Father and Nation-as-a-Family metaphors emphasise the Father's 'solemn duty to protect', 'to secure', serve', 'to guard' his family (Mihas 126).

> (3) My job is to act. To make the right call. To use every tool at my disposal to protect our country, to protect you, *to protect your children* (Cameron, *Last-ditch plea*).

David Cameron employs this kind of rhetoric in order to build his image as a protective and reliable 'father of the nation' and to gain citizens' confidence.

Nevertheless, Goatly (386) criticises Lakoff's distinction of two moral systems. His first argument is that it is impossible to mark a clear distinction between conservative and liberal policies regarding the Strict Father and the Nurturant Parent models. For instance, there is a contradiction in the fact that the government is seen as a strict father because the conservatives see government control as an illegitimate authority, and lay stress on small government, free enterprise not restricted by government regulation (Lakoff *Moral Politics* 78).

In addition, Musolff (*Metaphor* 12) further develops the idea of a socio-political entity of the state as a FAMILY, embracing married parents and their children. In this sense, the concepts FAMILY, LOVE RELATIONSHIP and MARRIAGE are used in reference to the relationships with other countries, within the nation, between government and citizens and among members of the government and state institutions. As a result, according to Musolff (*Metaphor* 12; *Political Metaphor* 31), in various combinations, these concepts construct three mini narratives, which remind drama or soap opera plots:

a. parent–child relationships that are connected with solidarity and hierarchy-authority: baby, children, cousins across the channel, family, godparents, mother, orphan, and parents;

b. married life of the EU couple (i.e. international relations within other countries): all kinds of marriage problems from adultery, separation, divorce, to marriage of convenience, and renewed nuptials;

c. love/marriage relationship (and problems) within the state and its institutions: couple, courting, divorce, flirting, engagement, honeymoon, joint account, love, love affair, love at first sight, marriage of convenience, nuptials, partnership, romance, separation, suitors, tie the knot, (love) triangle, wedding, (marriage) vows, and woo.

4.2. NATION IS A BODY

The application of source domains of the human body to state institutions has had a long tradition in political discourse, dating back to antiquity (Musolff, *Metaphor* 72). Body-based metaphors, 'body politic', 'branches of government', 'head of state' among them, are widely used in political discourse to describe political situations and processes (Carver and Picalo 1). It is interesting to note that the use of the NATION IS A BODY metaphor traces its origins back to pre-Socratic Greek philosophy and is observed in the works of Plato and Aristotle (*The Republic*, *Timaios*, and *Politics*) (Musolff, *Political Metaphor* 55). In a similar vein, Goatly (73) traces it back as far as Plato and Cicero. According to Musolff (*Political Metaphor* 55), they present two main NATION IS A BODY metaphor scenarios: 1) functional-anatomical hierarchy of the state as a political body from the head, down to the feet; 2) state of health of the country. These scenarios are well-illustrated by the parallel between health and social harmony. Just as in the Hippocratic tradition where bodily health can be gained by harmony and balance of all organs, so the health of society is achieved only by harmonious functioning of the unified parts of the body politic (Goatly 73).

Later on, this metaphor was incorporated into the Christian theological traditions, especially concerning ideas from Old Testament texts in which the chosen people are described as the Lord's body (Musolff, *Political Metaphor* 55). Similarly, Ringmar (58) affirms that the body metaphor originated in the Church. According to the Medieval philosophical tradition, the Church had two bodies: temporal and transcendental; the former was the Church people belonged to while on earth, and the latter was the eternal Church in the heaven. Later on, with the emergence of the sovereign state, this corporal interpretation was steadily secularised and obtained a political application. As a result, as Goatly (361) points out, the metaphor conceptualising society in terms of human body was commonly used from the twelfth to the sixteenth century in England. This analogy to a human body allowed us to rationalise and justify social inequality and order. Thus, society is seen as an organism consisting of different parts and organs. Thus, the parallels were drawn between social classes and bodily organs: the aristocracy was seen as the 'arm', the clergy was considered as the 'heart', the peasants and merchants are the 'stomach', and finally, the king is the 'head of state' (Ringmar 59). All these organs have their own functions. Likewise, each social class performs corresponding functions in society, such as prayer, defence, trade, or cultivating the land. In conformity with this division of social roles, each layer of society should receive the means corresponding to its position and request no more (Goatly 361).

In addition, the body metaphor is based on hierarchy. Although the organs which form the state have different functions and positions, the state's hierarchical

structure is a prerequisite for maintaining the social order. Because of their completely different functions, social classes depend on each other (Ringmar 59). Therefore, Ringmar (59) states that conflicts are unthinkable in a state perceived as a body because the heart cannot be at war with the stomach. On the contrary, all classes must depend on each other for the accurate functioning of the whole state. For example, the head's duty to care for all body members is combined with the duty to cure any illness, including the amputation of any afflicted organ. This illness therapy scenario, borrowed from the Bible, represents a general examination of diseases in the body politic (John of Salisbury 105).

It is necessary to add that the body politic metaphor has survived up to the present. For example, some of its aspects have also become fixed expressions, such as head of state, head of government, body of law, (long) arm of the law, organ (of a party), or heart of a community, which is illustrated by the following examples (Musolff, *Political Metaphor* 60). Furthermore, a wide range of body-based metaphors can be noted in British and American political discourse. The most prominent body-based concepts are *head*, *heart*, *hand*, *limb*, *arm*, *leg*, *belly*, *face*, *blood*, *cancer*, *infection*, *wound*, *poison*, and *operation-amputation* (Musolff, *Metaphor* 73). Thus, according to Musolff (*Metaphor* 79), the mapping from the source domain of life-body-health concepts to the target domain of political institutions is rendered in the forms of the following scenarios:

> a.   LIFE CYCLE: an institution as a human body is born, it survives and grows up, and when an institution stops functioning, it dies;
> b.   HEALTH / ILLNESS: an institution suffers from injuries and diseases, receives medical treatment and recovers;
> c.   BODY: the parts of an institution are organs of its body.

> (4) We are one people, with one destiny. *We all bleed the same blood.* We all salute the same flag (Trump, *Congress speech*).

Donal Trump alludes to the concept of shared blood in order to underline the unity of the whole nation and thus to evoke patriotic feelings in the audience.

> (5) *Our political system is so paralyzed by* gridlock and *dysfunction* that most Americans have lost confidence that anything can actually get done. And they've lost trust in the ability of both government and Big Business to change course (Clinton, *Campaign launch*).

American political system is described in terms of paralysis and dysfunction as if it could not function in favour of the Americans. It aims to convince the audience that Hillary Clinton's policy will return the trust and confidence of the American people.

All in all, Musolff (*Political Metaphor* 61) concludes that the physical body of a politician is a direct target referent of various manifestations of the phrase body politic in language. However, the phrase itself refers to an implicit target, in other words, to the politician's standing, power and status.

4.3. POLITICS IS WAR

One of the most common groups of metaphors in English used for conceptualising different political activities is fighting. It helps to make prominent the aspect of competition (Goatly 72). Moreover, the representations of politics in terms of the conceptual metaphor of POLITICS IS WAR serve to simplify complex and universal political topics into a military campaign that had to be won. Thus, war-based metaphors present an antagonistic view on socio-political relationships (Musolff, *Political Metaphor* 12). Beyond making political activities look like war, military metaphors also contribute to presenting war as an ordinary event. This observation illustrates the special significance of military expenditure for governments (Goatly 74).

The POLITICS IS WAR metaphor is characterised by the domain transferal of the lexical field of concepts related to war (e.g. *war*, *battle*, and *strategy)* to particular political notions (e.g. elections, political negotiations, and energy crisis). Lexical elements normally used in the metaphor are words and phrases such as *battle*, *declare/lose/ win war* (Musolff, *Political Metaphor* 10). Nevertheless, according to Musolff (*Political Metaphor* 13), a lot of war expressions, for instance, attack, strategy, win, are linked rather to fighting or conflict in general than specifically to the notion of war.

> (6) Now, *the second fight* is to strengthen America's families, because when our families are strong, America is strong (Clinton, *Campaign launch*).

The term 'the second fight' in this fragment from Hillary Clinton's speech can be interpreted as the application of the war-related language to social problems in order to show the serious steps needed to be taken to make America prosperous.

In addition, the POLITICS IS WAR metaphor uses general fighting lexemes in combination with specific war vocabulary which comprises traditional and archaic war terms (e.g. *warpath*) as well as 20th-21st century military language (e.g. *nuclear option*). Besides, the use of phraseology (e.g. *march troops up the hill)* also aims to evoke particular associations and refer listeners to popular nursery rhymes, for instance, "The Grand Old Duke of York". Such a combination of lexemes and idioms that appeal to people's background knowledge is easily understood by the public (Musolff, *Political Metaphor* 15). However, Goatly (74)

sets forth that, apart from the themes of elections, terrorism, and policies, war-based metaphors can also interpret a range of other activities. For instance, such expressions as *fight for justice*, *fight disease and poverty*, *combat crime*, *crusade against radicalisation* are common in political discourse when it is necessary to highlight such burning issues as justice, crimes, poverty, medical treatment, social inequality.

> (7) I want you to know – we will never stop *fighting for justice* (Trump, *Congress speech*).

The use of the words from the lexical field of war makes the audience think of justice in terms of fighting, which usually involves a large amount of people wounded and dead. Consequently, the metaphor implies that the target is challenging to achieve and has to be conquered.

> (8) We stand at the birth of a new millennium, ready to unlock the mysteries of space, *to free the Earth from the miseries of disease*, and to harness the energies, industries and technologies of tomorrow (Trump, *Inaugural address*).

Resorting to the war-based metaphors, Donald Trump intends to demonstrate the strength of America and its ability to tackle all the challenges. In addition, America is shown as the only power able to stop diseases and epidemics around the globe.

> (9) And in the European Union, with 27 countries behind us, we can take a stronger lead in *tackling climate change… fighting disease and poverty…* standing up to Russian aggression (Cameron, *Last-ditch plea*).

The war-based metaphors actualise the most relevant global issues of climate change, diseases, poverty and aggression. Thus, the audience perceives them in terms of fighting and battles, which have to be started and won, no matter how difficult and bloody they may be.

4.4. POLITICS IS A GAME

Another conceptual metaphor inherent to political discourse is POLITICS IS A GAME. Anglo-American political systems are generally regarded as conflictive. Consequently, game- and sports-based metaphors are quite common in politics since both politics and sports have winners and losers, require strategies and choices, and are unpredictable as a matter of principle (Partington 220). Therefore, the POLITICS IS A GAME metaphor is characterized by the application of the lexical elements of games and sports concepts in relation to particular political notions

(e.g. elections, political debates, political negotiations, and dealing with social problems). The opposite sides are described as players. For example, the game metaphor is realized in political speeches by the lexemes and idiomatic expressions such as *play a small ball*, *play politics*, *fair play*, *a zero game play*, *pick up the game*, *a level playing field*, and *team* (Mihas 134).

> (10) Because trade is not *a zero sum game*: more of it makes us all more prosperous. Free trade between Britain and the European Union means more trade, and more trade means more jobs and more wealth creation (May, *Brexit speech*).

In her Brexit speech, Theresa May opposes trade to 'a zero sum game', that is, a contest in which one person's loss is equal to the other person's gain (*CED*). Thus, she emphasizes the importance of maintaining trade relations with the European Union on equal terms.

> (11) If we do not hold a general election now, *their political game playing* will continue, and the negotiations with the European Union will reach their most difficult stage in the run-up to the next scheduled election. […] This is your moment to show you mean it, to show you are not opposing the government for the sake of it, to show that *you do not treat politics as a game* (May, *Address*).

The game-based metaphor in the fragment from Theresa May's speech displays the competitive nature of the electioneering campaign. Theresa May opposes her own political position to those of her opponents, calling them 'game playing', referring to them as unreliable. This fact, therefore, implies her seriousness in political matters.

> (12) And I know it from my own life. More than a few times, I've had to pick myself up and *get back in the game* (Clinton, *Speech at the Democratic Convention*).

Hillary Clinton describes her struggles, past failures and her return to the political career, referring to the metaphor of POLITICS IS A GAME, which is aimed to evoke a particular association of politics as a competitive activity. Therefore, it creates the image of Hillary Clinton as a strong leader who can compete and win.

> (13) You want fair trade deals and *a level playing field*. We don't have *a level playing field*. Because you understand that when American workers win, America as a country wins and wins big. And every country over the last long period of time has been taking advantage of the [inaudible] of our politicians. It's not going to happen any longer (Trump, *Rally speech in Florida*).

Using the idiomatic expression *'a level playing field',* which means a situation in which none of the competing parties has an advantage at the outset of a competitive activity (*CED*), Donald Trump emphasizes that America's trust and kindness have always been exploited by other countries. Therefore, certain measures are required to renovate a superior position of the USA among other nations.

Overall, the POLITICS IS A GAME metaphor makes listeners understand the political events and decisions from the perspective of sports competitions, which always involves rivals, effort, and struggles to win, victory and defeat. However, the results of games and competitions are usually unpredictable. This allows drawing a parallel with politics where in many cases, the outcomes of political actions are left to chance and a combination of luck.

5. Discussion of the results

After having studied the conceptual metaphors characteristic of political discourse, it is crucial to assess the distribution of metaphors by the variables of discourse type, the politician's personality, their affiliation to political parties, and gender. The following table provides the quantitative distribution of the conceptual metaphors identified in the analysed political speeches.

Source domain	American Discourse					British Discourse					Total
	Donald Trump		Hillary Clinton		Total	David Cameron		Theresa May		Total	
body	7	14,89%	8	12,50%	15	7	41,18 %	5	19,23%	12	27
family	11	23,40%	12	18,75%	23	5	29,41 %	6	23,08%	11	34
war	23	48,94%	31	48,44%	54	4	23,53 %	12	46,15%	16	70
game	6	12,77%	13	20,31%	19	1	5,88%	3	11,54%	4	23
Total	47	100%	64	100%	111	17	100%	26	100%	43	154

Table 1. Distribution of conceptual domains in American and British political discourse

Table 1 shows that in the course of persuasion, the politicians frequently resort to family and war metaphors, and to a lesser extent body metaphors and game metaphors. It is worth noticing that David Cameron's discourse is characterised by the most frequent use of body metaphors and with the lowest rate of game metaphors, unlike other politicians in the analysed speeches. Similarly, Theresa May mostly uses war-related metaphors. At the same time, Hillary

Clinton resorts to war and family metaphors, although conceptual domains of body are rarely used in her speeches. In like manner, the frequent application of the war and family domains distinguishes Donald Trump's speeches. It is interesting to note the almost equal rate of war metaphor in the speeches delivered by Hillary Clinton, Donald Trump, and Theresa May. This is further illustrated in figure 1 below.

The first chi-square test (table 2) proved that the observed value of a politician for a particular case is related to its value for metaphor type. The frequency of the value of politician by metaphor type is further illustrated by figure 1. The selection of metaphor types according to the politicians' personalities is defined by different political images that all four politicians intend to create.

Test	Statistic	Df	P-Value
Chi-Square	43.822	12	0.0000

Table 2. Tests of Independence of Politician by Metaphor Type
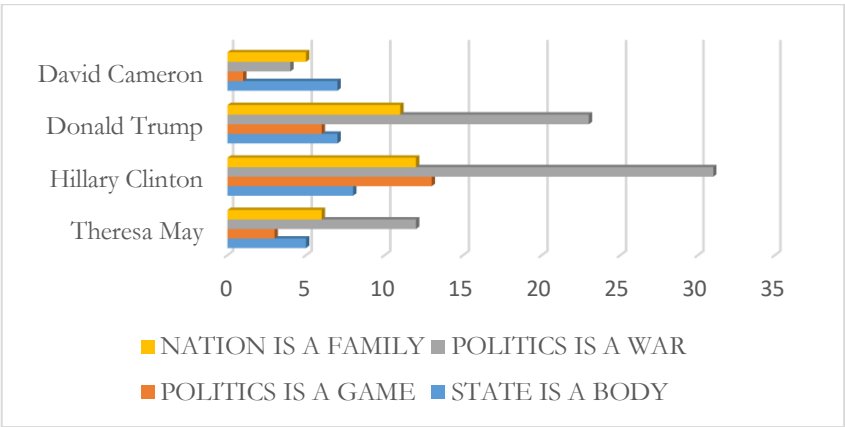
Figure 1. Distribution of Conceptual Metaphors in Relation to the Politician

The second chi-square test (table 3) proved that the value of discourse type for a particular case is related to its value for metaphor type. The frequency of the value of discourse type by metaphor type is further illustrated in figure 2. These results can be explained by the fact that David Cameron, Hillary Clinton, Theresa May, and Donald Trump represent different political traditions – that of Great Britain and the USA. These countries have a common language but different political systems that determine the selection of distinct conceptual metaphors in political speeches.

Test	Statistic	Df	P-Value
Chi-Square	30.717	4	0.0000

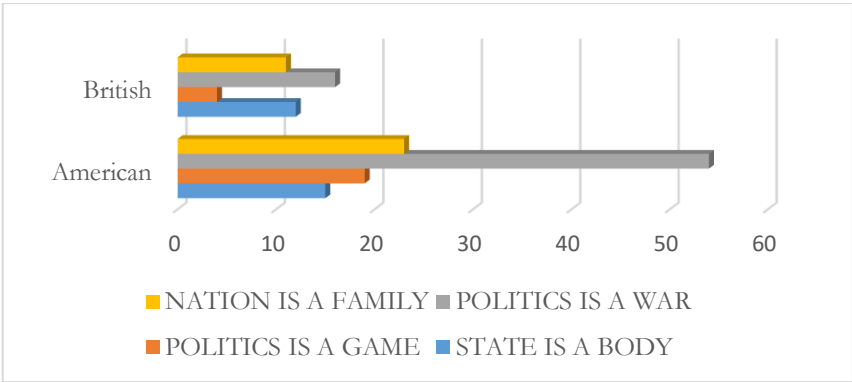**Table 3. Tests of Independence of Discourse Type by Metaphor Type**

Figure 2. Distribution of Conceptual Metaphors in Relation to the Discourse Type

From figure 2, it becomes apparent that the quantity of conceptual metaphors in American discourse is significantly higher than in British one. The most frequent conceptual metaphors in American discourse are based on the domain of war, with the domains of family, body and game being used with a slightly lower frequency. Similarly, British political discourse is characteristic of a high rate of family, body, and war domains. On the other hand, it shows a tendency for a significantly lower rate of the game domain.

The third chi-square test (table 4) proved that the value of political party for a particular case is related to its value for metaphor type. The frequency of the value of political party by the metaphor type is further illustrated by figure 3. Each political party has its own ideology, which influences the entire structure of a political campaign. Consequently, politicians choose conceptual metaphors interpreting their ideologies.

Test	Statistic	Df	P-Value
Chi-Square	32.194	8	0.0001

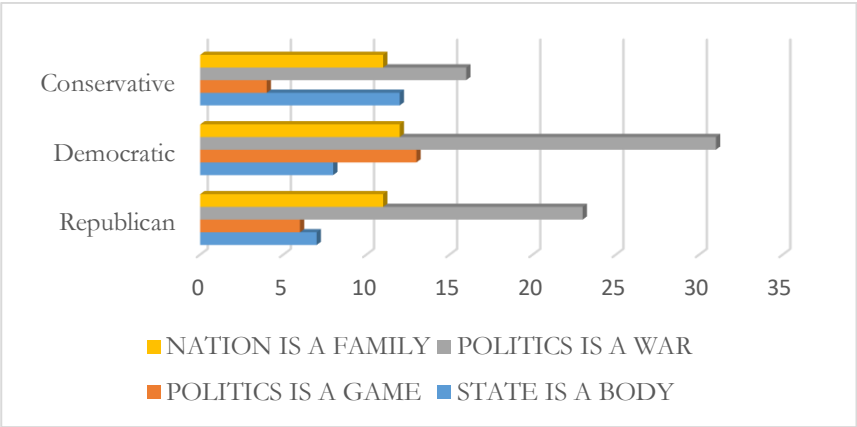**Table 4. Tests of Independence of Political Party by Metaphor Type**

Figure 3. Distribution of Conceptual Metaphors in Relation to Political Party

Figure 3 demonstrates that all political parties tend to use conceptual war metaphors. However, in the Democratic party, war source domains are significantly higher than in other parties. It is also worth noticing a relatively small number of game metaphors and the most extensive number of body metaphors in the Conservative party. At the same time, it is interesting to mention that the amount of family metaphors is almost equal in all parties.

The fourth chi-square test (table 5) proved that the value of gender is not related to its value for metaphor type since the P-value is higher than 0.05. The frequency of the value of gender by the metaphor type is further illustrated by figure 4. These results demonstrate that Hillary Clinton and Theresa May do not stress their gender. On the contrary, being women, they present themselves as integral parts of the world of politics.

Test	Statistic	Df	P-Value
Chi-Square	4.523	4	0.3399

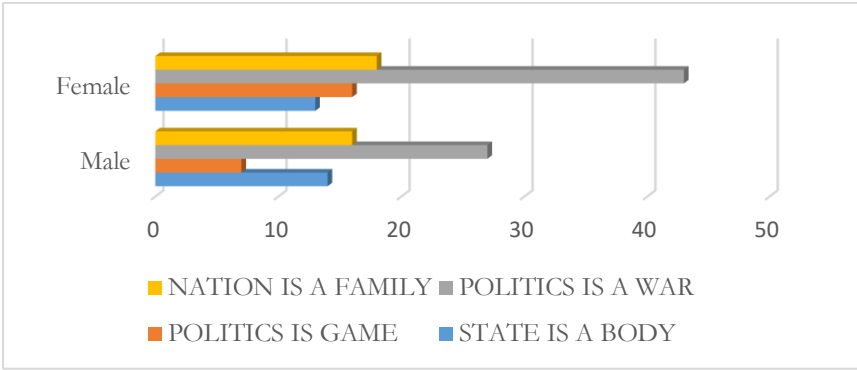**Table 5. Tests of Independence of Gender by Metaphor Type**

Figure 4. Distribution of Conceptual Metaphors in Relation to Gender

As can be observed in figure 4, both female and male politicians resort to family and body with equal frequency. However, the female's speeches are characterised by a considerably higher number of war and game metaphors than the speeches delivered by male politicians.

6. Conclusions

The article aimed to study the persuasive potential of conceptual metaphors in political discourse and define their role in political communication. It has become apparent that language is a significant tool of persuasion since it contains the means by which political discourse is transmitted to the community. Thus, language patterns in relation to power, which are used deliberately as a persuasive tool, reinforce contact with the audience and provide grounds for the achievement of political goals. Therefore, conceptual metaphors are used persuasively to transmit politically efficient messages to the audience in order to gain political power. This manifestation of power is fully realised in political discourse through conceptual metaphors (Fairclough 23).

The article concentrated on conceptual metaphors with the source domains of family, body, war, and game (NATION IS A FAMILY, NATION IS A BODY, POLITICS IS A WAR, and POLITICS IS A GAME), which were identified and analysed in the transcripts of 28 political speeches delivered by David Cameron, Hillary Clinton, Theresa May, and Donald Trump. The data analysis shows a strong tendency of both British and US politicians for the use of POLITICS IS A WAR metaphor. The antagonistic character of political activities can explain it. At the same time, politicians interpret politics in terms of game to a lesser extent.

Moreover, a statistical analysis was employed in order to determine whether the variables of discourse type, politicians, political parties and gender are related

to the variable of metaphor type. The results of chi-square tests demonstrate that the choice of the source domains depends on the type of discourse (e.g. American or British), the politicians' personalities (e.g. David Cameron, Hillary Clinton, Theresa May or Donald Trump), and the political parties they are affiliated with (e.g. Conservative, Republican or Democratic). However, the gender of the politicians does not make an impact on the use of conceptual metaphors.

In addition, it is possible to define the following persuasive functions of conceptual metaphors in the political speeches under analysis:

- to show that the economy and political system are in crisis and, thus, immediate actions should be taken (STATE IS A BODY; POLITICS IS A WAR);
- to create an emotional appeal and unify the nation (NATION IS A FAMILY);
- to represent the nation as a unified organism where all citizens should perform their roles in order to guarantee the proper functioning of the whole country (STATE IS A BODY);
- to reveal the antagonistic and competitive character of politics (POLITICS IS A WAR; POLITICS IS A GAME);
- to show the unpredictable nature of political activities and in such a way to justify possible negative outcomes of political decisions (POLITICS IS A GAME).

All in all, conceptual metaphors are powerful means of persuasion in political discourse as they make it easier for politicians to convince citizens to support them and, thus, get into power.

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GENDERING MADNESS AND DOUBLING DISABILITY IN *JANE EYRE*

LA LOCURA COMO CONSTRUCCIÓN DE GÉNERO Y LA DUPLICACIÓN DE LA DISCAPACIDAD EN *JANE EYRE*

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Abstract

Jane Eyre has a well-designed structure of a bildungsroman that focuses on the pursuit of Jane's desire and ignores the same for Bertha. The conceptual structure conveys a linear discourse to determine a prefixed understanding of Bertha, Jane, and Rochester. In Bertha's context, the bildungsroman operates to deliver issues of race, gender, and disability in an existential quest to ascertain and establish her madness. There is a well-designed structural correspondence of bildungsroman, interplay of dark and light binary, the desire of Jane against the asexual Bertha, and the metaphor of fire in mapping the doubling. The literary devices serve as a dominant metaphorical barrier to normalcy in Thornfield. The paper considers this authorial viewpoint on Bertha's sickness as a construct of a parallel gendered and a more potent conceptualisation of madness. In problematising madness, the paper argues a cultural narrative of representation that is affected by the impaired mind of Bertha. It will interrogate how the narrative systematically forges a doubling within which she is objectified, influenced, muted, bounded and characteristically disabled.

Keywords: Desire, madness, impaired mind, gender representation, objectification, disability.

Resumen

Jane Eyre presenta la estructura característica de una bildungsroman que se centra en los deseos de Jane e ignora los de Bertha. Su estructura conceptual contiene un discurso lineal que promueve una concepción predeterminada de Bertha, Jane y Rochester. En el contexto de Bertha, la bildungsroman se centra en las temáticas de raza, género y discapacidad y en el conflicto existencial que determina su locura. Se establece una correspondencia estructural bien diseñada entre la bildungsroman, la oposición binaria entre luz y oscuridad, el deseo de Jane por

oposición a la Bertha asexual, y la metáfora del fuego para conceptualizar estas dualidades. En el caso de Thornfield, los recursos literarios construyen una barrera metafórica dominante que impide su normalidad. Este artículo analiza el punto de vista de la autora sobre la enfermedad de Bertha como un constructo de género que conlleva una conceptualización más potente de la locura. Al problematizar la locura, este artículo traza la existencia de una narrativa cultural de representación influida por la mente dañada de Bertha. Igualmente, demostrará cómo esta narrativa sistemáticamente la cosifica, la influencia, la enmudece, la limita y la incapacita.

Palabras clave: deseo, locura, mente dañada, representación de género, objetivación, discapacidad.

1. Introduction

Bertha's life, when pieced together in the narrative, appears to be built as an apology for the unhappy domestic life of Rochester. The wealthy girl from a Spanish town was popular for her beauty and captured Rochester's attention, who was piqued by both families trying to build their match. Post marriage he confesses his guilt for being an active participant in the lure and willingly surrendering to the temptation. He further adds, "Her relatives encouraged me; competitors piqued me; she allured me: a marriage was achieved almost before I knew where I was. Oh, I have no respect for myself when I think of that act! ... I never loved, I never esteemed, I did not even know her" (Brontë 269). The rest of the telling is Rochester's troubled face-off with lies, deceit, cover-ups, and efforts to restrain violence unleashed by Bertha. The couple returns to England and Bertha is imprisoned in the third-floor room with an attendant, Grace Pool. As the violent insanity progressed, Rochester travels abroad, subverting Bertha's existence, and living a life clouded with mystery. Meanwhile, on different occasions, Bertha manages to start a fire in Rochester's room, bites and stabs her visiting brother, and tears Jane's wedding veil. In the end, we are told Bertha starts a fire that despite Rochester's sincere efforts to save her consumes her, leaving Rochester crippled, partially blind, and free to pursue his romantic interest in Jane.

In the entire narrative of Bertha, Charlotte utilises several 'doublings' to chalk out Victorian morality: antithetically distinguishing the beauty and the beast, the desirable and the disgustful, the spirit and the ghosts, and the capable and disable. Similarly, Bertha is also "Rochester's dark shadow and opposite" (Williams 40) and a double for Jane as well, "she is Jane's alter ego, her demonic, dark side. What we then have is an interesting triadic relationship between Jane, Rochester and Bertha" (Smyth 289). Bertha then, despite being important to the

plot, is repeatedly constructed through madness against the sane and abled Rochester and Jane. In the comparison too, there is a conscious effort to overlook her medical condition to focus on the objectified, influenced, and justifiably bounded deranged wife. Post the revelation of Bertha's presence in the Attic room too, the genealogy of her sick constitution and absurd nature are the only points of reference in the discussion. Her insufficiency is spelled out and identified to limit her interests, desires, needs, existence. Her existence is demarcated as non-contributing. She never moves to the forefront and there is hardly any normalcy assigned to her even when she is in a stable condition, and discussions are largely around episodes of frantic and violent behaviour. Her marginalisation is at the forefront, foreshadowed by the pursuit of Jane's empowerment in the bildungsroman. Bertha is complicated and yet, familiar in the normative objectification both as a woman and a disabled person. She never gains prominence and all of her representations are aimed and shaped by symbolic antithetical doubling, which Robyn Warhol observes is "the trope of 'doubleness' in […] women writers" (857). Gilbert and Gubar extend the doubling in the narratives to a peculiar dilemma of the female authors who inadvertently "desire to both accept the strictures of patriarchal society and to reject them" (78) at the same time. They accentuate the potential of the female authors to subconsciously manifest the burden of their anxiety on their characters: "the madwoman in literature by women is not merely, as she might be in male literature, an antagonist or foil to the heroine. Rather, she is usually in some sense the author's double, an image of her own anxiety and rage" (Gilbert and Gubar 78). Thus Bertha's character, while shouldering the burden of Charlotte's angst, is also used to serve the dichotomic function to maximise differences between the visual, spatial, and experiential domains of both women. The next parts of the paper engage with these visual, spatial, and experiential doubling which empowers the binary between the desired Jane and the disgustful Bertha.

2. Bertha's Bildungsroman or the Lack of Thereof

In her brief, yet extremely significant presence in *Jane Eyre*, Bertha's character is narrated by Jane, the omniscient narrator, and constructed by both, Rochester and Jane. There is no effort to integrate her in the main plot and she is restricted to the narrative margins of Jane and Rochester, existing as a facilitator: fulfilling an influencer's motif in their romance. Her plot can be divided into two parts: firstly, the cover-up for her existence and later, the revelation of her uneasy and undesired presence in the third-floor room. Bertha's plot begins when Jane accepts a position of a governess and moves to Thornfield, a few days later she saves Rochester from a fire which she is told was started by a drunken help, Grace Poole. Jane's

suspicion around this version grows by the presence of Grace in Thornfield even after the negligent drunken episode. As the romantic plot proceeds, the mystery of the episode hangs heavily around the narrative until Bertha makes a physical appearance right before the wedding day of Rochester and Jane. All this while there is a forced absence of her presence: though she is constructed for the readers, she is rendered invisible in the seemingly gothic feel to the mystery surrounding Thornfield. Her invisibility seems to fulfil the tenet that places the text in the Gothic literary tradition and she shoulders the gothic along with Rochester. Gothic tradition flourished on a variety of associations, conjuring together the sublime and the horrible in a mixture "where the classical was well ordered, the Gothic was chaotic; where the classical was simple and pure, Gothic was ornate and convoluted; where the classics offered a world of clear rules and limits, Gothic represented excess and exaggeration, the product of the wild and the uncivilized" (Punter 7). Interestingly, this chaotic, convoluted, exaggerated and uncivilised is centre of all enquiry in the introduction of Bertha. Her problematic mystery is initiated by the very first reference of her, the laugh:

> While I paced softly on, the last I expected to hear in so still a region, a laugh, struck my ears. It was a curious laugh—distinct, formal, mirthless. I stopped. The sound ceased, only for an instant. It began again, louder—for at first, though very distinct, it was very low. It passed off in a clamorous peal that seemed to echo in every lonely chamber, though it originated but in one, and I could have pointed out the door whence the accents issued… for the laugh was as tragic, as preternatural a laugh as any I ever heard; and, but that it was high noon, and that no circumstance of ghostliness accompanied the curious cachinnation; but that neither scene nor season favored fear, I should have been superstitiously afraid. (Brontë 92-93)

Her introduction, the laugh, clearly embodies the obscure, abstract, abnormal, and fearful. Jane is visibly moved by this laugh and tries to enquire the source of the hauntingly uneasy voice. Her curiosity begins a chain of lies where the source of the laugh is misplaced by imposing the burden of Bertha's voice and actions on Grace Pool. As if the burden of her existence is already not enough, it is required to be shared and shouldered by another intriguing and enigmatic character, her attendant. All evidence of Bertha is readily attributed to Grace; she then is blamed, chided, monsterised, and criminalised for the acts of Bertha. The underlying mystery surrounding Grace furthers the gothic thread of a nurse attending a 'madwoman' and serves the right purpose of adding up to the intrigue of Bertha. Grace's 'square,' 'staid,' and conservatively dressed middle aged appearance too compliments her purpose in the plot. Unlike Bertha, there is no foregrounding of

Grace's character and there is bare minimum detailing of her which includes her mirthless and patient demeanour. Apart from these, the only significant detail that stands out is the drinking habit and the resultant carelessness of Grace. Additionally, every time Bertha manages to sneak out and unleash havoc, we are told, Grace's drunken carelessness caused the episode. Grace then, is not just a cover-up for Bertha's existence, her carelessness is also the reason Bertha manages to make her presence felt. Interestingly, if it was not for the drunken carelessness of Grace, maybe, Bertha's character would not exist at all. Both share a symbiotic relationship of coexistence and are tempered by the acts and capacities of each other. Her madness is as essential as is Grace's carelessness for the existence of the two.

The tragic laugh, eccentric murmurs, the unnatural, gurgled moan, progressed to the quarrel between Bertha and her brother "snarling, snatching sound of almost like dogs quarrelling" (Brontë 182). Jane again associates the voices with Grace but Bertha's attack on her brother and his threat to call off the wedding causes Rochester to come out with the truth post the veil episode. The truth slips out only once the wedding had to be cancelled. By the time Jane had a face-off with Bertha's violent behaviour, she is already in a double bind of her relationship, and the genealogy of Bertha's madness is timely served by Rochester to add onto her already horrific experience. As an apology to his marital status, Rochester narrates rather constructs a one-sided version of Bertha's background for Jane. We are told Bertha is from a rich Plantation family of Jamaica, West Indies, and was strikingly beautiful and proud in her younger days. Her family, however, had a genetic history of madness, therefore, her father eagerly fixed her marriage to Rochester and generously gave a dowry of 30,000 pounds. Rochester is initially smitten by the beautifully proud woman but the chink in the armour quickly overshadows the possibility of conjugal bliss:

> I found her nature wholly alien to mine, her tastes obnoxious to me, her cast of mind common, low, narrow, and singularly incapable of being led to anything higher, expanded to anything larger… whatever topic I started, immediately received form her a turn at once coarse and trite, perverse and imbecile---when I perceived that I should never have a quiet or settled house-hold, because no servant would bear the continued outbreaks of her violent and unreasonable temper, or the vexations of her absurd, contradictory, exacting orders. (Brontë 270)

Soon after they return to Thornfield, Bertha is confined to the third-floor attic with Grace Poole. The entire telling of Bertha's background is a sort of dramatic monologue by Rochester which, at times, is tempered by Jane's responses in such a manner that it impedes any association of normalcy to Bertha. Jane, at the centre

of the omniscient narration in this progressive bildungsroman, readily contributes to Bertha's othering: "Jane is poor, plain, little, pale, neat, and quiet, while Bertha is rich, large, florid, sensual and extravagant" (Gilbert and Gubar 361). The visual binary is furthered by Bertha's present disabled state and its history. Both of which are constructed by active memory of Jane and recollections by Rochester. Bertha's disability diverts us from considering her as a person; she is, then, merely a crazy, madwoman never a woman, wife, daughter let alone even remotely a mother. There is a conscious looking away from her and focussing at others to render meaning to her shadowy presence—while we persistently pursue Jane's bildungsroman, we are made to consciously ignore Bertha's. At the end, when John is praised by Jane and reconsidered kindly, no efforts are made to erase Bertha's stigma. She dies with the burden of starting a fire that causes her death and the disability of Rochester, again a destructive force. Another reading of it could be Bertha as the reason for the reversal of situation, the conduit of the relationship but there is an in-betweenness in her telling by others that focuses more on the changed identities of Rochester and Jane, and their Victorian relationship goals. Bertha's bildungsroman is a cliched build-up to madness and certainly, no redemption is offered in her death. Standing big with her long hair against the flaming fire, her final fall on the pavement where she lay "dead as a stone on which brain and blood scattered outside" (Brontë 379) is gory and revolting. Even in death, Bertha's brain is laid bare and paraded for the readers, making a spectacle out of an organ that is at the centre of her disabling. There is a continuous negative perversity around every act, existence, and the death of Bertha. She dies with the burden of disabling Rochester whom we are told tried to save Bertha during the penultimate fire that gutted Thornfield Hall. She falls prey to an objectification of her mental condition where she is viewed only as a destructive force: be it her family, Rochester's life, and her disability, his relationship with Jane, or the final decimation of Thornfield Hall. While Jane advances with blossoming potential in the bildungsroman, Bertha stagnates, declines, deteriorates, and the need for a logical end of the novel necessitates her poetic removal from the narrative.

3. The Discourse on Darkness and Racial Inequity

Every character serves a purpose in the story, the real purpose of Bertha seems to be to draw a parallel to the piously plain Jane; an antithesis of all Jane embodies; an arrangement to inevitably empower the binary between the desired and the disgustful. There are complicit structures in the narrative which return time and again to the mad spectacle to reduce Bertha's mind, body, self, and being. There is a conscious bleakness associated with her mixed heredity suggesting her parents

wanted her to marry Rochester because he was a 'good race.' Her face is dark, discoloured, fearful, and ghastly; her features are savage, she is 'purple' and has 'red eyes' (Brontë 259), she is tall, sturdy and could match Rochester. All this hints towards an innate impurity in Bertha influenced by her heredity and environment. Her physical and natural boundaries are set and informed by this impurity and rallied throughout the novel by association with darkness. While Jane manages to reclaim her space and self, Bertha is confined to darkness and never given the possibility to set herself free from this curse. Helene Cixous, in *The Laugh of Medusa,* engages with the politics of darkness, "Dark is dangerous…we have internalized this fear of the dark…we the repressed of culture, our lovely mouths gagged with pollen, our wind knocked out of us, we the labyrinths, the ladders, the trampled spaces, the bevies—we are black and we are beautiful" (Cixous 878). There are many interpretative avenues in *Jane Eyre* which characterise Bertha's being through this repressive darkness, diminishing her character within the male gaze as shadowy, unnatural, dark, and destructive. Jane's narration for the first part is based on hearsay and her own shadowy experience of the sights and sounds that she finds eerily unnatural. Her outsider's position and ambitious background destabilises her objectivity as the reliability of her view is tempered by a potential professional and personal motivation. Readers are also made to accept her subjective point of view which is heightened by the gothic enclosure and unnatural setting. The combination of these two critically charges the tenor of darkness associated with Bertha with the sole claim to create elements of the mad spectacle of darkness.

The other aspect of the narrative surreptitiously similar in its effort to frighten, heavily relies on Rochester's subjective account of the failed marriage, "Bertha Mason is mad; and she came of a mad family; idiots and maniacs through three generations! Her mother, the Creole, was both a madwoman and a drunkard! —as I found out after I had wed the daughter: for they were silent on family secrets before" (Brontë 257). Charlotte intentionally feeds the binary of dark and light, positioning Bertha in dark and Jane in light, and also entitles Rochester with male privilege. Bertha is at the receiving end of this invisible privilege: she has no rights, neither over her body nor mind, she is a site of discursive construction where specific characteristics (dark and dangerous aspects) of disability are part of discussion and she is viewed within the parameters of her infirmities. In between these demonising efforts, she is at the mercy of Rochester and Jane for a few sympathetic words: Jane chastises Rochester's description of Bertha, "You are inexorable for that unfortunate lady: you speak of her with hate—with vindictive antipathy. It is cruel—she cannot help being mad" (Brontë 265). Similarly, Rochester too offers his considerate view on her life, he tells Jane Ferndean would have been too dark and would have killed Bertha, hence she was

moved to Thornfield. Rachel Ablow, in the context of nineteenth century, asserts in her work *The Marriage of Minds: Reading Sympathy in the Victorian Marriage Plot*, "sympathy was increasingly identified with the private sphere […] as a structure through which the subject is constituted in relation to others" (3). Bertha is the object of discussion by Jane and Rochester which is fraught with the traditional representation of the abled and sympathy is used to systematically dehumanise her against the normative conformity. These few sympathetic instances do more to elevate the character of Rochester and Jane than to humanise Bertha. These are then paralleled against the dogmatic attempts to systematically influence Bertha's normalcy and further damage her being. They succeed in her characterisation and are cemented by her nuanced disabling through the dark gothic imagination.

The narrative further sustains and deepens his experience as her experience, rarely addressing Bertha directly. She is the invisible disable, mere disable, inhuman not just ideologically but an intellectual other too. While this othering is significantly executed by Rochester, Jane too shoulders it as a complicit participant. Jane's life experiences are contrasted with the antagonistic existence of Bertha and her face-off with the sounds and sights of Bertha largely determine the 'othering.' It seems Bertha is actualised by both Rochester and Jane's version of her telling which largely rests on formulaic use of colour in Imperial imagination. Jane leads the gothic motive and ascribes darkness in her every effort to understand the sounds and sights of Bertha. There is an unmissable colour-based reading that branches into metaphorical construction of dark and light when Jane comments, "My master's colorless, olive face, square, massive brow, broad and jetty eyebrows, deep eyes, strong features, firm, grim mouth" (Brontë 185). Her attempts to allude no colour to Rochester and 'dark,' 'purple' to Bertha is a part of series of references stereotyping race, ethnicity, and sexuality to dogmatic subjective assumptions. According to Firdous Azim, Bertha is "imagined as white —or as passing white—in the novel's retrospective narrative" (252). The whiteness is later appropriated to black "the form in which she becomes visible in the novel" (252). The racial ambiguity highlighted with the colour-play develops an ambivalence towards Bertha. She is shaped by colour signifiers that enable an uncivil, animalistic racial specificity to her condition. Gayatri Chakravorty Spivak in her essay "Three Women's Texts and a Critique of Imperialism" asserts the novel deliberately engages with an awareness of cultural superiority and broadly endorses Imperial ideology. Spivak notes through "Bertha Mason, The White Jamaican Creole, Charlotte renders the human/animal frontier as acceptably indeterminate, so that a good greater than the law could be broached" (121). These inequities are acquired and expanded to incite fear and the metaphor of darkness, which could also be interpreted as ignorance about her condition, become a marker

of structural racism. The novel is full of intermittent references to non-white races, a sort of mocking hints of blackness against white supremacy. The discrimination is carried forward with ample instances of racial markers in other characters. Mr. Reed's reference to his mother's 'dark skin' or Lady Ingrams' 'non-white face' furthers the bleakness, ambiguity, darkness, ignorance, and ambivalence which supplements the social and moral stratification based on colonialist racial ideals of the Victorian age.

4. The Rhetoric of Desire and Bertha

Chapter 12 of *Jane Eyre* is a poignant cry for equal treatment and an exposition of woman's desire. For the most of the novel, Jane articulately expresses her sexuality and the need for personal, familial, and social subjectivity in an inclusive gender representation. She challenges the dogmatic conventions, assumptions and does not conform to the Victorian idea of physiognomy:

> It is vain to say human beings ought to be satisfied with tranquillity: they must have action; and they will make it if they cannot find it. Millions are condemned to a stiller doom than mine, and millions are in silent revolt against their lot. Nobody knows how many rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex. (Brontë 95)

In Victorian age the phenomenon of plain heroines also became popular and acquired an empowering stance in the quest for female identity, "physically less beautiful subject at last came into her own […] the experience of lacking beauty becomes as discursively shareable as any—becomes legible as a human experience" (Mao 4). Jane's plainness is employed to challenge the pervasive notion of superiority and ownership in class and gender paradigm:

> Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong!—I have as much soul as you—and full as much heart! And if God had gifted me with some beauty and much

wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. (Brontë 240)

Interestingly, right after this poignant discourse on a woman's desire and being, we are subjected to conjectures of Jane on the sights and sounds of Bertha that she associates with Grace Pool. Her scrutiny is imprisoned in the strangeness of Grace's character and appearance. On the one hand, Jane voices the most compelling argument in favour of the autonomy of women, on the other, she denies the same scope to Grace and Bertha by categorising them as deviant and strange. The narrative sources each episode of Bertha in which the body becomes a bearer of meaning; its characteristics are laid down as social, political, ethical, and religious signifiers. Though Jane's plainness produces a counter-narrative to the beauty imports of the age, it is also characteristically used as a tool to establish moral codes of Victorian society. Bertha's body, in contrast, is used as a reductionist metaphor to side-line her essential being in favour of her madness. A product of gothic imagination, repressed and fantasized at every opportunity.

Susan Gubar and Sandra Gilbert, in their seminal work *The Mad Woman in the Attic*, interrogate Charlotte's diffidence towards Bertha "the difficult task of achieving true female literary authority by simultaneously conforming to and subverting patriarchal literary standards" (73). Charlotte naturally assigns agency to Jane which is questionably missing for Bertha, she also parallelly reinforces Bertha's status quo and the perils of the degeneracy of her body and mind. There are marked boundaries between Jane and Bertha: the rebellious feminism attributed to Jane is notably absent for Bertha; a unique odd division with exactly opposite notions of performance, experience, and desire. The paradigmatic binary is furthered by two separate methods used to define 'natural feminine sexuality.' In Jane's hands, it becomes a discourse of radical feminism, whereas for Bertha her sexuality functions violently, destructively, and invokes established paradigms of sexuality of disabled people. The distinguishing attributes of womanhood, sexuality, and motherhood are not formulated for Bertha and the reader is accustomed to and overpowered with her deranged behaviour, and the urgent need to impose confinement on her to prevent any mishappening. Bertha's dependency for normalcy is further associated with her asexual existence; the novel overlooks her womanhood, her need for sex, and her reproductive ability/desire to have children. Fine and Ash in their article "Disability beyond stigma: Social interaction, discrimination, and activism" have discussed how normative femininity is denied to disabled women. Bertha's docile body, the unchanging mute sexual identity with no dynamism or fluidity is the desired body. The impaired mind, a symbol of imperfection, is a medium to usurp the social, economic, sexual, and human rights from her. The complete suppression of

Bertha's space and power in Thornfield Hall, negates the possibility of a cure for her condition. Hence, that which is not curable is sexually odd, different, and unacceptable. The dominant conservative Victorian culture of healthy female sexuality within the wedded bliss is pitted against the aberrant body and mind of Bertha. Her madness has made her sexless; her desires, needs, and companionship are crushed under her mental state. The mental incapacity becomes an indicator of her disabled needs/non-existent needs. While Jane, with her words and actions, redefines sexuality, Bertha is differentiated and burdened with assumptions on sexuality and the notion of what constitutes familial well-being which, we are often told, rests on her passivity and captivity. The sterile complicity is constructed as ideal and the novel hardly engages with whether Bertha would cherish a family, free life, or a household.

The difference between Bertha and Jane is lengthy and well pronounced; yet, at another level, Jane is made to adhere to the hierarchal underpinning of the novel. She, despite being the new-age cultural, moral, and feminist figure, is viewed by Rochester as the one who fulfills the Victorian stereotype of propriety, "You have the air of a little nonnette; quaint, quiet, grave, and simple, as you sit with your hands before you, and your eyes generally bent at the carpet" (Brontë 181). The in-betweenness about Jane externalises Charlotte's resolve to temper her overt sexuality and defiant attitude with conforming ideals. In the same spirit, the power dynamics between Rochester and Jane fluctuates in a balancing act with a purpose to achieve an equilibrium between the two. Ironically, the patriarchal assertions remain intact for Bertha, who exists only within an unwavering notion of restraint and control. Those few incidences when Bertha is on her own, are spectacles of havoc, disrupting happiness in Thornfield Hall. Another issue is the problematic inference that any interaction of Bertha, human or otherwise, is troublesome. Her level of distress, loneliness, and vulnerability is strengthened by the social isolation imposed on her in the name of safety. Elaine Showalter asserts "much of Bertha's dehumanization, Rochester's account makes clear, is the result of her confinement, not its cause. After ten years of imprisonment, Bertha has become a caged beast" (121). Her physical separation from the common spaces of the house to third-floor attic, tantamount to an admission of an access restriction preventing her from associating with the normal beings and spaces in the house. How could then something as natural as desire, sexuality, and being flourish or even exist in a household of prevention, coercion, and abuse? To put things in a wider perspective, there is a conversion of feelings of companionship and the idea of relationship when it concerns Jane, as Rochester solemnly swears "Every atom of your flesh is as dear to me as my own: in pain and sickness it would still be dear" (Brontë 424). For Rochester to hide Bertha through a despicable living arrangement, and yet, profess his dedication to Jane 'in sickness and health'

uncovers a discriminatory crisis at the heart of the novel. This crisis, the peculiar singularity of Bertha, is represented through the germs of insanity, disability, and monstrosity as a grotesque double to the autonomous heterogeneity, extensive versatility, and expansive humanity of Jane. From this vantage point, both characters are dialectically opposite in terms of the identity within their gender and sexuality. Bertha's simmering sexuality is associated with insanity and rejected by the Victorian conventional morality that prefers Jane's self-determination and subdued passion. Jane's acceptance of a subservient role shorn of excessive passion rewards her with a husband, motherhood, home, and status in convectional Victorian society. Bertha, on the other hand, is cast down and punished for her lurid presence and sexuality by depriving her of social, physical, personal needs, and later, the exorcist spectacle of Thornfield Hall through the fire and violent death of Bertha.

5. Conclusion

The fire motif in *Jane Eyre* is critically crucial to the psychological reduction of Bertha. At a first glance, it is used to prolong the hopeless, dreary gothic shadow over her characterisation; on a deeper look, it resonates with her situation and forms an uncanny double. This double is a part of several other doublings in the novel that serve to strengthen the othering. Bertha as the repressed double to Jane in the equation of the divine and the devil, suitably fulfils the role of the truest and darkest double. According to Gilbert and Gubar, "Bertha has functioned as Jane's dark double throughout the governess's stay at Thornfield. Specifically, every one of Bertha's appearances—or, more accurately, her manifestations—has been associated with an experience (or repression) of anger on Jane's part" (360). Jane's supressed anger, in this context, is the explosive fire within Bertha that finds externalisation in many episodes she manages to set fire in Thornfield. The metaphor of fire introduces the impediment, and according to Rey Chow, "in terms of plot structure, the fire removes the impediment, the madwoman" (145). After the first fire, which also marks the presence of Bertha, there is a change in the demeanour of Rochester, who becomes "desperate and brooding" (Brontë 412). This episode marks the beginning of many such occasions of Fire as the silent background to interactions between Rochester and Jane; the mute backdrop of a simmering intimacy. On the other side of the wall, Bertha's madness is simmering in the same propensity. The presence of fire in the absence of Bertha, the presence of fire and Bertha together, and the penultimate torching of Thornfield Hall that consumes Bertha and cripples Rochester resonates with the symbolic life-generating and destructing power of fire. Bertha too destroys, purifies, and generates life through the unsettling chaos she introduces in Rochester's life that

leads to the new beginning for both Jane and him. Bertha dies in the fire she begins; Rochester is crippled by the fire she sets. She jumps to her death and also pulls down the Thornfield Hall structure: the fire resonates with the destruction of the space she was confined to. The symbolic fall of the building is breaking free from the barriers of the walls and the intent behind the structure of the master what Laura Donaldson asserts is "an act of resistance not only to her status as a woman in a patriarchal culture but also as a colonized object" (76). Fire changes the equation between Jane and Rochester and establishes a sort of equality between the two. Bertha is responsible for Rochester's disability and the dilution of Jane's spirit. Her absence (death) sets in motion a boundary for both Rochester and Jane where both are sighted and tied together in limited possibility, a sort of castration of their dreams. Bertha's removal from the narrative coincides with the disturbing dampening of Jane's feminist spirit, a sort of what is made to appear a natural compromise to settle for disabled Rochester. All of his sins are purged by the fire and pave the way to let Jane reconsider their union as a legitimate closure of their relationship. This fire and its consequences also change Jane's view of St. John from a cold-hearted and repressed to a philanthropic soul and yet, nothing changes for Bertha. Judith Butler in the context of illegal, illegitimate subjects writes, "a life that is not supposed to be grieved is also a life that is not supposed to have existed at all" (Pizzo 45). In this context, the suppression of Bertha's individuality, unlike Jane who gets to act out her contradictions and tensions in her vivid experience of growth, is akin to the illegitimate subjects under surveillance ("politically silenced subject", Berlant 10), who never get to express or exercise self-hood. The beginning of Bertha in the novel then is also the beginning of her end, for she is never fully formed and goes unrecognised within the bureaucracy of the abled body. The end of Bertha also renders Jane as a marker of sane, fulfilling, earnestly devoted nurturer; fixed in a conventionally linear role. The demise of Bertha, consequently the end of all antithetical doubling, also ends the straight-jacketed approach of Jane and removes her from the doubling equation to place her as a more acceptable, nurturing, and forgiving Victorian woman.

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THOMAS MORE'S PORTRAYAL IN A TWENTIETH-CENTURY TRANSLATION OF *UTOPIA*

PRESENTANDO A THOMAS MORE EN UNA TRADUCCIÓN DE *UTOPIA* DEL SIGLO XX[1]

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Abstract

Ramón Esquerra i Clivillés (1909-1938), a Spanish intellectual born and raised in Barcelona, published in 1937 *Utopia (El Estado Perfecto)*, a translation of *Utopia* (1516) by Thomas More. The translator prepared a large prologue in which he minutely details the life and personality of the humanist and introduces *Utopia* and its reception in Spain. As a result, this illuminating introductory section becomes a brief piece of literary criticism. The way More is presented and how Esquerra emphasizes some of his most personal features creates a particular image of the humanist: that of a saint. The information shown was carefully chosen by the translator, serving from of More's latest published biographies to construct a useful context for the reader.

Keywords: Thomas More, Ramón Esquerra, *Utopia*, Spanish translation, the twentieth century.

Resumen

Ramón Esquerra i Clivillés (1909-1938) fue un intelectual barcelonés que publicó en 1937 *Utopia (El Estado Perfecto)*, una traducción de la *Utopia* (1516) de Thomas More. Esquerra aprovecha el prólogo para presentar extensivamente la vida del Canciller, cómo surge *Utopia* y su recepción en España y Europa, convirtiéndose en una breve pieza de crítica literaria. Curiosamente, la forma en la que el catalán presenta a More no es cualquiera, sino que realza todas sus

virtudes, recordando a la ejemplaridad de un santo. La información que aquí presenta el traductor está seleccionada meticulosamente, no solo para acercar al lector a la obra, utilizando algunas de las últimas biografías publicadas del humanista.

Palabras clave: Tomás Moro, Ramón Esquerra, *Utopía*, traducción española, siglo XX.

1. Introduction

In 1937, a Spanish translation of Thomas More's *Utopia* with the title *Utopia (El Estado Perfecto)* was published in Barcelona by Ramón Esquerra i Clivillés (1909-1938). By that time, the only existing Spanish rendering of the text was *La Utopia de Thomas Moro*, translated by the Castilian courtier Gerónimo de Medinilla (c.1590- c.1650) and printed in Córdoba in 1637. In the seventeenth century, the image of the humanist was not far from the one drawn in the 1930s by the Spaniard—always minding the particularities of each period—. Medinilla, together with the *Siglo de Oro* author Francisco de Quevedo, who supported the translation and therefore participated in its edition, elevated Thomas More's virtues and martyrdom. The former defined the Chancellor's death as pious and pointed out the flawless representation of the state of Utopia (*La Utopia*, f. IIIv). The latter, an open and devoted admirer of the humanist, deemed his life exemplary and glorious (*La Utopia*, f. Xv*).* Definitely, More's witness and sanctity did not remain unmentioned in the paratexts—according to Gérard Genette's terminology, those elements that mediate "between the world of publishing and the world of the text" (xvii)—of this first Spanish translation of *Utopia*.

As this paper will present, Esquerra seems to share with them an immaculate view of Thomas More. However, the way of expressing it is not either explicit or literal. He takes advantage of the prologue to enhance the figure of the English humanist but in the form and content of a piece of literary criticism. While it provides the reader with factual information and secondary voices, it also aims to create a positive image of the English before looking at *Utopia*. Because of its laudatory nature, this could have been influenced by the canonization of Thomas More in 1935, officially becoming saint of the Catholic Church after being executed. For that reason, this essay will examine the description of the Chancellor and see if it fits any kind of religious interest after it. Besides, it will examine the reason for the translator to include this prologue and will briefly revise the reception of the work after its publication in 1937.

2.   The translator

Ramón Esquerra was born in Barcelona. He worked as a translator, literary critic, journalist and French teacher throughout his life, being educated as a Christian. When he was young, he had an intense curiosity about foreign literatures. In fact, he was very good at languages, especially French, Latin and English. After finishing a degree in Law, he decided to study Arts and Philosophy at the University of Barcelona, graduating in 1933. Four years later, in 1937, he obtained a PhD in Modern Philology. Although the first proposed topic for his doctoral research was connected with the study of the Jesuit Baltasar Gracián and Quevedo, he reconsidered his decision and wrote the thesis dissertation "*El Artista*, revista romántica Española (1835-1836)." His educational background coincided in time with the *Noucentisme*, a Catalan cultural movement born at the beginning of the twentieth century. This wished to elevate the use of the Catalan language and to promote Catalan literature, considering the medieval and humanist principles presented in *l'edat mitjana*. Along with the exponential growth of Spanish editorial industry, the different cultural movements flowing at that time could have influenced his work. Also, his political concerns about the national movements and totalitarian states on the rise in Europe during the interwar period could have been key to interpret his writings (Molla, *Ramon Esquerra (1909-1938?)* 29-32).

Esquerra's works are classified into the following major groups: translations, literary criticism and journal articles. As for translation, he rendered nine texts, six into Catalan and three into Spanish. These were *L'Esmena de Jimmy Valentine* (1932) by O'Henry; *El Rector de Cucunyà* (1932) by Alphonse Daudet; *Amfitrió 38* (1934) by Jean Giraudoux; three short stories by Gustave Flaubert compiled in the work *Tres Contes* (1936); *Una Avantguarda del Progress* (1936) by Joseph Conrad; *Dijous Sant* (1936) by François Mauriac; *Utopía (El Estado Perfecto)* (1937) by Thomas More; *Dos o Tres Gracias* (1938) by Aldous Huxley; and *Intermezzo* (1938) by Jean Giraudoux (Molla, *Ramon Esquerra (1909-1938?)* 171-80). The original languages of all these compositions were English and French, except for Thomas More's *Utopia*, which was Latin. This fact exemplifies the importance these two languages had in his professional career and also that he was updated on the latest literary trends flowing through the continent. Some of his translations were just published just few years after the original ones saw the light, for example, Giraudoux's *Intermezzo* (1933) and Huxley's *Two or Three Graces* (1926).

Esquerra wrote around five hundred and sixty articles, most of them dealing with literary theory. As aforementioned, his theoretical background was particularly influenced by *Noucentisme* as well as the French model of

comparativism once lead by the scholars Paul van Tieghem and Fernand Baldensperger (Molla, *Ramon Esquerra comparatista* 147). Inspired by these movements, he published essays and articles from 1932 up to 1938 in journals like *Criterion*, *Ginesta*, *El Matí*, *La Publicitat*, *La Veu de Catalunya, Mirador* or *La Vida Literaria*. His most recurrent thematic fields were literary theory, the current events in Catalonia, the emerging artistic trends, and the European conscience. Thus, he dealt with the work of many contemporary thinkers and intellectuals from Barcelona; reviewed many of the latest books published in Europe, specifically, English novels; proposed a revaluation of Catalan culture based on the study of classic works and the promotion of new Catalan authors; and shared his critical reflection on the flourishing film industry. Some of his most iconic publications were "Shakespeare a Catalunya," "Consideración de la novela inglesa actual" and "El Premio Nobel 1938, Roger Martin du Gard." With regard to Esquerra's profile as literary critic, he was particularly interested in comparative literature. Consequently, writings as the following ones show the application of French methodology to this field of study: *Lectures europees* (1936), "Notes sur la fortune de Lope de Vega en France pendant le XVIIe siècle," "Juicios de Saint-Évremond sobre España y la literatura Española," "Stendhal en España. 1835-1935," *Shakespeare a Catalunya* (1937), three volumes of *Iniciación a la literatura* (1937), *Vocabulario literario* (1938), "Mointagne et Quevedo," "Victor Hugo en España" and some texts dealing with humanism. Unfortunately, Esquerra disappeared after the *Batalla del Ebro* in 1938 at the age of 29 years yet to develop many literary ideas (Molla, *Ramon Esquerra (1909-1928?)* 170-83).

3.   The construction of the work

Utopia (El Estado Perfecto) is clearly divided into two sections: the preface and the text of *Utopia*. The former is made up of six chapters, which serve as a general (and critical) presentation of Thomas More and his literary influence. The information gathered is relevant for the reader because it gets closer to the context of the text and the translator's intention behind his work. In this case, it was written by the translator himself, as clarified in the final chapter of the preface. Here, he refers to some essential works authored by experts on the field: the biographies *Le Bienhereux Thomas More* by Henri Brémond (Paris, 1904), *Thomas More* by Daniel Sargent (French translation, Paris, 1935), and *Thomas More* by R.W. Chambers (London, 1935); the specific works *Thomas Morus und seine Utopie* by Karl Kautsky (Stuttgart, 1888), *Thomas Morus et les utopistes de la Renaissance* by M. E. Dermeng (Paris, 1927), *Sir Thomas Morus and his Utopia* by G. Dudock (Amsterdam, 1923), *L'essor de la Philosophie Politique*

au XVIe siècle by Pierre Mesnard (Paris, 1936); and other Latin versions of *Utopia* edited by Victor Michels and Theobald Ziegler (Berlin, 1895) and by J. H. Lupton (Oxford, 1895)—in German and in English, respectively—. Thus, throughout the different sections, many direct quotes or indirect translations taken from these sources appear. After observing the number of references in detail, Sargent's text is precisely central for the times mentioned. However, Esquerra clarifies that Chambers's work had actually made the most substantial contribution: "ha dado la obra definitiva sobre el tema" (*Utopia* 49). What is seen in the preface is that the translator is continuously combining sources, sometimes paraphrasing the content as if he simply wanted to detail few aspects of More's life, personality or ideology, and other times pasting full paragraphs from the original reference. Because the preface is organized in thematic units, the task of identifying when each source has been introduced is attainable due to references and the fact that he has provided literal translations of certain fragments of these sources. It was twice harder for Esquerra to bring this material to his edition: not only did he have to carry out some research on the topic and read appropriate sources, but, on some occasions, also to translate them back into Spanish for the sake of the reader. The original languages of these texts were principally French, English and German, and in his years working in the publishing industry he had already used those languages in other published translations.

In this particular case, he translates *Utopia* using the English edition. *The Utopia of Sir Thomas More* was published in 1895 at Clarendon Press in Oxford, and it offered the original text in Latin—the edition printed in Basel in March 1518—and the English version, more concretely, the complete translation made by Ralph Robinson in 1551. The former was released when Thomas More was forty years old, making it the fourth printing done while he was alive. This edition was actually "the last edition in which More is likely to have had a direct hand" (Surtz and Hexter clxxxvii), and this fact could have determined Esquerra's decision on using this source text. Lupton deals with the text in two different languages at the same time and preserves all the paratexts found in their original versions. However, Esquerra did not decide to include all the paratextual elements contained in those first editions, but just left the letter from Erasmus to Peter Gilles. Although the rest of letters were excluded, the translator decided to attach one new element to his edition: the "Noticia, Juicio y Recomendación de la Utopia y de Thomas Moro" by Francisco de Quevedo, included within Medinilla's *La Utopia de Thomas Moro* (1637). The reasons for this inclusion could be the admiration of the Catalan intellectual for the writer—captured in the preface—as well as to offer other (positive) opinions on Thomas More, which might coincide with his own. In relation to the formality of the translation, it has

a critical apparatus incorporated in Book I and Book II made up of 96 footnotes. However, after looking at Lupton's edition, it seems that these were not originally written by Esquerra but directly translated and shortened from the 1875 edition's critical apparatus.

As aforementioned, Esquerra edited several manuals on literature, with which he contributed to different areas of literary studies along with papers and articles. His profound dedication to literature is easily perceptible in the number of writings released. Focusing on the preface of this text, Esquerra again reflected on literature and his author, being his perspective towards Thomas More revealed. This action is not casual, since those biographical and literary details seem to be designed to help the reader acquire background knowledge before reading the text. The preface of his work *Iniciación a la Literatura* (1938)—written by himself—sheds light on this idea. His view is that literary works should be studied together with the social and historical circumstances of its time, that is, literary works are cultural products endowed with historical meanings. Esquerra notes the French literary critic Hippotyle Taine to develop this theory:

> Intuyó, pues, el papel importantísimo de la relación entre la obra y el ambiente en que fue engendrada, pero consideró la cuestión de las relaciones entre la obra y la sociedad solamente como la posibilidad de explicar la una por la otra en un momento determinado. A su concepción estática se añade modernamente el concepto dinámico de la evolución cultural. Por eso, y aún más en Taine, hoy la relación entre historia literaria e historia de las ideas se hace más íntima, y dificulta, hasta hacerla casi imposible, su separación. (*Iniciación* 14)

Following this proposal clearly influenced by Historical Criticism, the data introduced in *Utopia (El Estado Perfecto)* shows the translator's intention to make the audience comprehend *Utopia* within a very specific context, the same which determined Thomas More's life and his literary piece.

4.   The work: Utopia (El Estado Perfecto)

Having said that, the preface has the following sections: "Retrato del Canciller," "Un Retrato de Holbein," "Nace Utopia," "Bajo el Signo de Platón," "Fortuna Hispánica de la Utopia" and "Bibliografía." This paper will focus on the two first chapters, as they permanently deal with the description of the humanist. The content of the following is devoted to the presentation of *Utopia,* More's political mindset and the reception of the humanist in Spain.

In "Retrato del Canciller," Thomas More is presented with his historical and personal circumstances, while the author carries out an analysis of the reasons that might have led More to write *Utopia*. The Catalan translator had already shown his concern about the use of biographies in 1935, when he published a biographical note on More titled "Sant Thomas More, humanista" in the journal *El Matí*. He shows there his admiration for the "gracious" and calm way in which Thomas More died: "sin duda alguna, la más elegante y serena que registra la historia de los mártires de la libertad de conciencia" (Molla, *Ramon Esquerra (1909-1938?)* 225). The translator praises More and magnifies his religious projection.

As far as the content is concerned, a long quote from Daniel Sargent's biography *Thomas More* (1935) opens the chapter. These four initial paragraphs summarize some of the main events in the life of the saint: More's birth, his professional career in London, the King's matter and his martyrdom. At the same time these are narrated, virtues such as his "sagacidad" and "perspicacia" are stressed. Thus, to support Sargent's opinion, he adds some other references from the humanist's friends Desiderius Erasmus and Richard Pace. Erasmus admires the suavity of the future Chancellor ("*Mori suavitatem*") and declares, in his letter to Richard Witford, that he has never met such an ingenious person like the Englishman. In the same way, Esquerra, quoting Pace's *De Fructu qui ex doctrina percipitur liber* (1517), enhances More's eloquence and ability to use languages: he was not only good at his mother language, but also at Greek and Latin (*Utopia* 10-11).

Then, after paying his tribute to More's well known sense of humor, Esquerra goes on to the Chancellor's personality by including a poem written by the humanist in his youth. This allegorical poem talks about "la vanidad de las cosas humanas," which he tries to put aside. For Esquerra, these verses seem prophetic, as More could be foreseeing how human vanity would impact on his life—Henry VIII's personifying it—. Besides, the translator enhances the Chancellor's philosophy of life and his fervent Christian standards by quoting one of the letters he wrote to his wife. This epistle tells how More encouraged her to be generous and share their possessions with their neighbors. Also, Esquerra quotes Erasmus to foster More's austerity to drink water instead of beer when he is invited to parties as well as to display his passion for animals, outlining the saint's purity and magnificence (*Utopia* 12-13).

Next, Esquerra selects William Roper's narration of the King's visit to More's house in Chelsea. This encounter portrays the moment in which the Chancellor becomes aware of the fact that Henry VIII would not hesitate to chop off his head if his throne required it. More, concerned about it, transmitted his

thoughts to his daughter's husband. Roper gets astonished because of the Chancellor's strength to accept his immediate future (*Utopia* 14). In the following lines, the role of Thomas More as a politician and laureate lawyer is remarked. The translator demonstrates More's sound knowledge and wide experience on how to rule by refering to his work *History of King Richard III* (1513). Hence, Hythloday's voice in the dialogue of *Utopia*'s Book I is seemingly a practical example of what More thought about politics (*Utopia* 15). Leaving aside the most personal profile of the humanist, Esquerra ranges over the clashes between More and the crown. Book I, as the translator discusses, will bring the reasons for More's rejection to Henry VIII (*Utopia* 16-17).

After this descriptive section, an analysis of the disagreement between the Tudor king and the Chancellor is provided. The duel is depicted as spiritual, in the sense that there is no physical violence, but a fight between opposite principles: "un duelo espiritual entre dos voluntades celosas de sus prerrogativas" (*Utopia* 17). Esquerra emphasizes More's strength of spirit over the king's authority and how he preserves it throughout the conflict. This attitude is continuously underlined by the translator in sharp contrast to that of the king—first supporting Catholicism before Luther's Reformation, and then triggering the schism of the English Church—. Esquerra considers More a victim of the history of his own country, to the extent that an unknown Oxford's professor is quoted to point out the obscurity of this historical period in England: "Los últimos años de este gran monarca fueron oscurecidos por trastornos domésticos" (*Utopia* 18).

Finally, Esquerra ends this section referring to the way in which the Chancellor was meant to die. Hence, he introduces a quote from Shakespeare's *Henry VIII*, proving the translator's wide notion on literature. Then, he lists the number of people who were decapitated by the monarch in More's times as a result of opposing to his religious power and decisions. This is relevant because once again More's sanctity is brought up, taking advantage of the mention to pay homage to those victims of the Reformation—many of them then declared martyrs—. His serenity is enhanced in his conversation with the Duke of Norfolk, who claimed that displeasing the king is a synonym of death. However, More disagreed with him and stated that, in the end, everybody dies. The last paragraph is nearly a direct translation from Sargent's biography that narrates More's execution. More dies on the 6th of July 1535, and his good humor and politeness are again fostered (*Utopia* 20-21).

"Un retrato de Holbein" is the next chapter. It revisits the figure of the Chancellor as portrayed by the German painter Hans Holbein (1497-1543). Esquerra firstly lists the Latin names of the thirteen characters appearing in the

famous family portrait "Sir Thomas More and Family." Then, the translator briefly explains how the painter met More and speculates that it was likely that in his first visit to London Holbein painted the two more important paintings of the saint: the portrait preserved in the Frick Collection of New York and the lost portrait of More's family, of which only a sketch is preserved. Esquerra discusses that the former truly depicts the personality of the Chancellor: "serena y amable, aunque no exenta de severidad" likewise discerning his gravity and severity (*Utopia* 23). As for the second painting, Esquerra finds in this domestic representation a source of information to highlight More's feelings about being surrounded and supported by his family: "sentía perfectamente la influencia del ambiente familiar sobre el ser humano y procuraba dignificarlo para mejorar así el hombre" (*Utopia* 25). This idea predominates in humanist and Christian standards, and can be captured in *Utopia*'s Book II.

In order to transmit further knowledge about his family, the translator reveals some information of three of the members of his household: John More (More's father), Alice Middleton (More's second wife), and Margaret More (his eldest daughter). The translator focuses on addressing More's beliefs in education and, more specifically, women's education, which is clearly exemplified through the character of his daughter Margaret. She is highlighted as a "sorprendente humanista" because she was able to correct and make perfect translations in Greek and Latin (*Utopia* 27). This education program was extended likewise to Margaret's siblings, and, consequently, they were well educated with a humanist formation too. The role of women in Utopian society relates to More's real thoughts of More on this issue.

In brief, throughout these two chapters, Thomas More is depicted as a true and honest man, someone who lived wisely and died unfairly, and always loyal to his own principles and family. It might be inferred that, if Esquerra wished to add these specific words into the preface of his translation, it is because he entirely agreed with its contents and message. It is uncertain if the Catalan translator accessed the words pronounced by Pope Pious IX when canonizing More in 1935, but they truly remind of some of the qualities underlined by the Church in the official act. The humanist was canonized on the 19th of May together with John Fisher, a contemporary of the Chancellor. On that day, the speech venerated both characters, highlighting their martyrdom:

> Endowed with the keenest of minds and supreme versatility in every kind of knowledge, he enjoyed such esteem and favour among his fellow-citizens that he was soon able to reach the highest grades of public office. […] A strong and courageous spirit, like John Fisher, when he saw that the doctrines of the Church were gravely

endangered, he knew how to despise resolutely the flattery of human respect, how to resist, in accordance with his duty, the supreme head of the State when there was question of things commanded by God and the Church, and how to renounce with dignity the high office with which he was invested. It was for these motives that he too was imprisoned, nor could the tears of his wife and children make him swerve from the path of truth and virtue. In that terrible hour of trial he raised his eyes to heaven, and proved himself a bright example of Christian fortitude. (*The Center for Thomas More Studies*)

As previously stated, the Catholic Church raised his spirit, loyalty and social disposition. More is certainly described as a staunch supporter of Catholicism and a representative of Christian ideal behavior. Nonetheless, there is an important subtle detail to be mentioned in the formulation of the hypothesis of Esquerra's presenting the humanist as a saint: the translator does not specify at any point of the preface or the book that Thomas More was honored with the title of saint two years before the printing of *Utopia (El Estado Perfecto)*. Despite that fact, he does allude to the fourth anniversary of More's death, which temporarily coincides with the religious event. An apparent reason could be that Esquerra wrote the preface before the act took place. However, some of the bibliographical references employed date back to 1935 and 1936, so this idea is discarded. Maybe a justification is that he wanted to prevent his book from becoming a religious referent instead of a literary one, or just deviating from his contribution to literary criticism, but there is no reliable evidence to prove it. Thus, it cannot be concluded that Esquerra aimed to draw a saint, because mentioning its canonization must have been key to vindicate it.

The subsequent sections deal with other aspects of the work, complementing those addressed in the previous pages. Esquerra seeks for explaining relevant data about the literary, political and historical value of *Utopia*. In that sense, what is seen in the content of those chapters is the translation's own interpretation, clearly influenced by what he had read about the Chancellor and the origins of his text. In "Nace *Utopia*," Ramón Esquerra leaves behind the presentation of Thomas More and moves to the genesis of *Utopia*. According to the translator, the origin of More's most famous text lies in those trading conflicts between the Low Countries and England triggered by Henry VIII's policies. The future Chancellor was sent there as an ambassador. Inspired by the present events, he started working on his masterpiece. The translator believed the work might have been finished by 1515, when he was back from his duties in the continent. In addition, Book I is said to be written after Book II and it aimed to express More's preoccupations with the political and economic

situation, all of them materialized through the speech of Raphael Hythloday. The Catalan author felt he was actually reading More's arguments when getting through the sailor's report. Furthermore, another idea introduced is that Thomas More could be paying tribute to those exemplary cities that were later on swallowed by the centralism of modern states: "Las ciudades utópicas son quizá un monumento elevado a su memoria" (*Utopia* 33). Nevertheless, the author remarks one more significant aspect regarding More's political contributions. It is that, even though the English humanist developed an active political career, which made him experienced and wise, the description of the political structure is not as detailed and complex as he expected, that is, he vaguely talks about politics. The reason for this could be, according to the translator, his own experience, as More did not want to reveal the corrupted reality of his time despite the allusions to the English political panorama throughout Book I.

In any case, "Bajo el signo de Platón" claims that More's thoughts about Utopian civilizations cannot be understood without referring back to Classical utopias (like Plato's *Republic* and Augustine of Hippo's *De Civitate Dei*) or contemporary texts like the *In Praise of Folly* by Erasmus of Rotterdam. Although it has been stated that *Utopia* directly derived from Plato's work, there is also a sense of critique inherited from Erasmus's text. In fact, Esquerra insists that *Utopia* would not have existed without Erasmus. More's awareness of the impossibility to accomplish this state organization dwells in the following quote: "Cosa que más deseo que espero" (*Utopia* 252). It states it is the flawed human nature what triggers corrupted states. Thus, the translator highlights that humanism reinforces self-improvement and aims to heal those human imperfections: "Precisaría una reforma substancial de ella [human nature] y el único camino es el que ofrece el humanismo: el mejoramiento progresivo del individuo mediante aquella creencia del hombre—creación renacentista—[…]" (*Utopia* 37). The translator strongly agrees with More on the fact that the Utopian nation was a representation of the perfect state—as the title of the work shows. At the end of the day, Esquerra points out that *Utopia* was produced due to the historical events occurring in England, even though there are also some inspiring universal experiences that might not have anything to do with English history and may have a timeless nature. For that reason, he brings back the connections between *Utopia* and the *Republic* by Plato, considering Plato's discourse more abstract, and More's more practical.

However, despite the accurate description and complexity of these utopian states, they cannot be materialized. Esquerra connects this feature of non-applicability with totalitarian governments. The translator suggests that, if governors started imposing pre-established structures, which are usually

designed without bearing in mind the particularities of any certain country but according to an imaginary one, these states would not adequately adapt to them because they are set on specific historical and social circumstances. The Catalan author affirms that World War I and the post-war period are clear examples of impracticable governments because the features of fascism had to fit first the necessities of each country. All in all, to his mind, More was predicting what would occur four centuries later. Nevertheless, there is a fact that cannot be left aside: in the preface Esquerra does not mention the Spanish Civil War, which was taking place in Spain by the time the work was published and occupied the whole political scene. Catalonia was still republican when *Utopia (El Estado Perfecto)* was released and, as Molla presents, the Catalan was planning to leave Barcelona and starting a new life with his family as a Literature teacher in the United States away from the conflict. However, this could not be possible because the number of available positions was scarce (*Ramon Esquerra (1909-1938?)* 63, 68). In the same way Esquerra did not believe in the totalitarian forms of government rising in Europe in the 1930s, he may have then opposed Franco's regime and may have wished the book *Utopia* was used as an instrument of peace and justice as well as a model to be followed by the dictator and other European leaders. These ideas correlate with what More introduced in his *Utopia:* collectivism, public administration and individual contributions to the state were good alternatives to authoritarianism. By publishing the text, he was offering criticism for improving the current situation of not only Spain but all those nations under the influence of fascism, therefore giving food for thought for those readers who content with the current sociopolitical systems. Perhaps the intention behind this work lies in his will to spread a message of opposition to these rather than giving More a more relevant position in the literary and religious side.

The last chapter is "Fortuna Hispánica de *Utopía*," which focuses on the impact Thomas More's masterpiece had in Spain. The Catalan translator used to employ the expression "fortuna" for its title to refer to the influence a text had in a certain historical period or literature. Comparatists have commonly used this term, which definitely reveals the intellectual's academicism (Molla, *Ramon Esquerra (1909-1938?)* 444). What can be found in the following lines is a brief descriptive study of the reception of *Utopia* in Spain, which lists the different versions and translations of *Utopia* found in sixteenth century's Europe. He then goes on to the reception of *Utopia* in Spain. The translator pays special attention to Medinilla's 1637 translation and highlights its quality and partiality. The Catalan critic simply points out the existence of two later editions from this translation (1790 and 1805, both in Madrid), and a previous Catalan rendering by Josep Pin y Soler (1912), to which he makes only a passing reference. Also, it

should be mentioned that Esquerra did not reference the existence of Fernando de Herrera's biography of the Chancellor, *Tomás Moro* (1592). This work might be relevant for the study of Thomas More in Spain at the beginning of the twentieth century. Regarding the translation by Pin i Soler, a renowned figure of La Renaixença, it has a very interesting preface written by the translator itself. This scholar coordinated the collection "Biblioteca d'Humanitats," in which this rendering was included as well as the Catalan translation of Erasmus's *Praise of Folly*, among others (Pin i Soler x).

5.   Reception

There is documental evidence of how this edition of *Utopia* was received after its first publication in 1937. However, it might not be sufficient to prove the quality of the translation and impact it might have had on the society of the time. The first fact to stick to is that *Apolo*—the original publisher of the 1937 edition—reedited *Utopia (El Estado Perfecto)* in 1948. Therefore, it can be assumed that the number of sales was good and the book was relevant for part of the public. Guillem Molla, in one of his articles, attaches a fragment of two reviews of Esquerra's *Utopia*. The following was done in 1937 for the newspaper *La Vanguardia*:

> Otras obras representan en estos momentos un raro—y elocuente—esfuerzo por alcanzar altas cimas espirituales, de las que nos creíamos definitivamente apartados por la violencia y la lucha… ¿Qué otra cosa sino esa aspiración, a un "más alto y mejor," nos señala la edición—cuidadísima—, precisamente ahora, de la célebre (pero apenas conocida por las generaciones jóvenes) *Utopía* de Thomas More? Y el *Ensayo sobre la desigualdad de las razas humanas*, del complicado Conde de Gobineau, que, sin duda, ha de encender, aquí y allí, chispas de ardiente polémica. Aparece también una importante *Iniciación a la literatura*, de Ramón Esquerra, obra vulgarizadora concebida y realizada con raras claridad y eficacia. (Molla, *Ramon Esquerra (1909-1938?)* 489)

The work by Esquerra was strongly recommended especially for the historical circumstances undergoing in the country—he civil war started in 1936—. It is remarkable that the reviewer highlighted that it was not usually read by younger generations, as if he wanted to focus on the moral values transmitted by the content of the work and the good qualities of the saint. Also, that lack of interest of a younger audience for the text could be the mass circulation of modern European literature around the continent. Publishing companies seemed to be

focused on keeping the catalogues up-to-date with the latest European works. Consequently, the demand of non-contemporary texts could have decreased and publishers did not invest in them as in the rest. Maybe just smaller groups of readers, like intellectuals or students, were still interested in buying classical works. In addition, within this review *Utopia* was not the only text recommended, but also his manual *Iniciación a la literatura*, once again emphasizing Esquerra's literary contribution.

The other important reference was written in 1954 by the journalist and critic Juan Ramón Masoliver again in "Los libros del día" of the Spanish newspaper *La Varguardia*. He stated that:

> No hace muchos años que apareció la versión, que sobre el original latino condujera nuestro llorado compañero Ramón Esquerra. Pero ésa, como la primera (la de Jerónimo Antonio de Medinilla, prologada por Quevedo) no daban en su totalidad los valores del original. La presente, de Pedro Voltes, tiene a gala seguir el sabio y mártir canciller en la letra misma de sus expresiones, en el encadenamiento sintáctico, en aquel su modo de exponer que fue común a los sabios de Europa por última vez unida en nombre de la fe y de la cultura (Molla, *Ramon Esquerra (1909-1938?)* 168).

In this case, Masoliver argues that this new 1952 translation is more faithful to More's Latin original than the text rendered by Esquerra. From his own perspective, the way in which Pedro Voltes uses the language and expresses the humanist message is more similar to the linguistic expression of the Chancellor. Nevertheless, this review pays more attention to his skills in translation rather than to the transmission of knowledge expected from a twentieth-century edition of *Utopia*.

In brief, it could be said it was well-received, although it might not have had enough consideration as other subsequent editions. The work was reprinted by the publishing houses *Akal* and *Mestas* in 1985 and 1999 (Molla, *Ramon Esquerra (1909-1938?)* 177). This is not the only edition published in the twentieth century: in the following years different translators would elaborate alternative Spanish translations. It is interesting to remark that one of these used Esquerra's as a guide source: the edition printed by *Bruguera,* in Barcelona, in 1973. It was titled *Tomas Moro, Utopía* and its editor was Teresa Suero Roca.

6.   Conclusion

The different aspects and information found in its prologue have not only triggered an approach to the figure of Thomas More, but also to the literary critic

and journalist Ramón Esquerra too. The Catalan has contributed to constructing the reception of Thomas More in Spain at the beginning of the twentieth century. As Guillem Molla adds, the intellectual was a humanist of the 1930s, and his passion for literature and humanism is purely shown in his words (*Ramon Esquerra comparatista* 139). From his perspective of historicism, he permits the audience to recreate More's intentions with *Utopia*, as well as to connect the Chancellor's ideas with his own. Hence, it could be concluded that Esquerra projected his ideals through that of the humanist. There are ideas yet to tie about the political and philosophical connections between Esquerra and More, but this research is limited because the number of articles and works published on him are actually scarce. Also, for future study of the translator and how he implemented his translation skills, the text could be analyzed with text mining and make a comparison with other renderings of *Utopia* or other texts of the Catalan.

Esquerra aids from the preface and translation to amplify the ideas—which he thought—Thomas More wanted to transmit in his original *Utopia*, at the same time he brings out his current preoccupations and theories about the twentieth-century politics. Hence, Esquerra's intentions seemed to go further from just publishing a translation. He believed that texts were the result of a series of circumstances. That is why, as aforementioned, he claims that *Utopia* is inevitably related to the history of England. This historicist understanding is what also makes him draw a complete and detailed biography and account of the historical events in the preface of the translation. Not only was it important for him, as a translator, to have access to each of those pieces of information, but also it was relevant for the reader to comprehend the text. Parallel to this, Esquerra's translation can be more easily understood if it is read with a historical, social and cultural context as well.

All in all, the preface is full of valuable information that sheds light on the opinion the intellectual had about Thomas More. However, it should be considered that the translator did not originally write nearly all the data presented. They are taken from the literary sources he specifies at the end of the preface, in section "Bibliografía." As the preface was completely written in Spanish, Esquerra had to translate all of the French and English sources for the reader's sake. Although the exact translation of other's commentaries lacks originality, he is responsible for choosing the information he aimed to express in his preliminary study—in fact, those critical literary works are not short enough to simply reproduce them verbatim—. Thus, these selections of facts are not random, and it shows that the author intended to create a particular image of the Chancellor by sharing his view on him. Although the Englishman compelled

tremendous admiration to Esquerra and that triggered the description of More as a saint, the truth is that his intention was not to make his work a mere propaganda of a religious model despite the cited qualities, but to communicate how the perfect humanist was, and propose an inspirational model in a period characterized by totalitarian governments and uncertainties. Virtues such as sanctity, loyalty and purity are just part of a personality that should be universally recognized and followed, and justice and equality should be preserved in all nations.

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A REVIEW OF *TAÍNA: UNA NOVELA.*

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*Taína: Una novel*a by Ernesto Quiñonez, is the author's third book. The protagonist is a teenager named Julio who is half Puerto Rican and half Ecuadorian like Quiñonez himself. He comes from an East Harlem background, and dreams of going to college. He has good grades. But he believes that Taína, a young woman who is pregnant, has had some sort of immaculate conception. Other people in the community shun Taína and her mother, who are almost never seen. But not Julio. He not only believes her, but he begins to kidnap dogs from rich neighborhoods (he and his friend claim to find the dogs and return them for a fee) in order to get the money to give Taína things she wants. *Taína: Una Novela* (2019) makes strong statements about how social justice, individual determination, education, and compassion can overcome urban poverty.

The young girl who supposedly got pregnant by some divine force is hardly a Virgin Mary. She is mean, foul mouthed, and pretty much disgusting. She and her mother are selfish. Taína does have an amazing voice though. Taína's meanness and isolation are part of what draws Julio in. A part of him apparently likes to be commanded for a good cause. These two women are not mean out of nowhere, as community abuse and isolation have driven them mad. Poverty and deprivation have caused selfishness. Quiñonez makes an excellent statement on how environments shape people. Taína, a young woman with an amazing voice, could be a much better person in a different community and under different circumstances. Her life has been destroyed by patriarchal attitudes that punish the woman for having a child out of wedlock.

This book also covers many of the themes Quiñonez dealt with in his earlier books *Bodega Dreams* and *Chango's Fire.* The main difference in *Bodega's Dreams* gentrification had not touched Harlem. In *Chango's Fire,* gentrification was just starting to come. In Taína, it's a part of life in Harlem. The protagonist of all three books is Julio, and he is a young man set for the time in each book. In previous books Julio essentially seemed to become interested in college at a later age, as professional pressures weren't as big in East Harlem in the past. With gentrification already here in Taína, Julio has had to step up his game and is preparing to apply to Princeton University. There are troublemakers in Julio's

school, but far less so than the characters in Quiñonez's earlier books *Bodega Dreams* and *Chango's Fire*. While New York City has a long way to go in reducing violent crime and poverty, things are much better than the 1980s and 1990s in neighborhoods like East Harlem.

Julio's goals are individualistic in this book. He wants to go to college. He gets good grades. He comes up with a scam to give Taína the things she needs. Quiñonez's Julio has changed considerably in this book. All of his novels to date have a protagonist named Julio. Julio in *Bodega Dreams* was involved with someone who wanted to use crime and politics to elevate the entire neighborhood of East Harlem. There isn't this kind of group identity in *Taína: Una novela*. Julio's goals are individualistic. No other person is responsible for the fate of an entire ethnic group or community. Excessive identity politics is a trap that some minority writers can fall into in the context of literature and academia. Gangsterism doesn't have much of a presence in this book, as it was expected to have a huge presence in literature or films written by minorities twenty or thirty years ago. But *Taína* was published in 2019, in a different era in which Quiñonez himself has moved up in the world and it shows in his writing. He has been a professor at Cornell University for years, and he is working on the screenplay for *Bodega Dreams*, which will be filmed.

A good thing about the book is despite Julio making a mistake, he is not demonized by the writer as irredeemable. He's a smart kid. He did do something bad, and he suffered consequences by getting arrested. Luckily, he didn't get locked up, but he clearly was going to move forward towards his plans for Princeton. One of his teachers supported him due to his grades, despite the women whose dogs he kidnapped all pressing charges. A first-time offender like Julio typically gets ACD, which erases the criminal record provided the defendant stays out of trouble for six months. It's important that Julio was not made to be irredeemable. It's not good to kidnap dogs in order to scam the owners out of money. But no one was harmed. He didn't directly rob anyone. Had he assaulted people in order to get the money, he would have made him a much more malevolent figure and the reader instead of rooting for his future would want him to do time in prison.

Quiñonez also deals with the lack of diversity in education in New York City. In public schools most of the teachers are white, but most of the students are not. Extensive recent research has shown that disparaging attitudes from teachers can be damaging to many students, with lifelong consequences to the point where it is called the school to prison pipeline. While damaging educators are shown, positive supportive educators with obvious social justice backgrounds are shown as well. The same teacher who implores the women not to press charges against Julio was

one who took his class on field trips to museums downtown, and she was writing his letters of recommendation for the university. Quiñonez makes a statement on how compassion and interest from educators can mold children from marginalized communities and help push them towards a better future.

As for *Taína*, Quiñonez deals with how women are marginalized for having children out of wedlock and even more so if they are poor. It's ambiguous in the novel on whether a boy she talked to was the father of her unborn child, or if it really was an immaculate conception. Magical realism elements abound in this book, far more than in Quiñonez's previous two books. But it's not really important how the child was conceived. What matters here is how the community treated a poor girl and her poor mother because the daughter had a child out of wedlock. Taína and her mother at first are disparaging towards Julio, who is one of the very few people willing to talk to them. This is out of fear. They don't trust him, given how horribly they have been treated. But as time goes by and he doesn't hurt them, and as he stands up to them, they behave better towards him. Magical realism is used by Quiñonez to deal with mental health issues.

Julio's mother also talked about the forced sterilizations done to Puerto Rican women. It's clear these women were marginalized due to being poor and due to racial and ethnic considerations, as most Puerto Ricans have varying obvious degrees of African and Taino ancestry. This was a horrific abuse of Puerto Rican women, and it was an attempt at genocide. Obviously, had Puerto Ricans not resisted the sterilization of Puerto Rican women it would have ended with no more Puerto Ricans. The genocide of Native Americans and the enslavement of people of African descent are often talked about in regards to American history. Abuses done to Puerto Ricans are not, and Quiñonez does an excellent job in bringing these abuses up. Peta Ponce, a Black Puerto Rican espiritualista, herself has had the operation done to her because she was considered ugly and because she was Black. This was obviously a massive human rights violation and was simply wrong. Julio's mother whispers to him about the other women who have had the operation.

The African elements are most strongly represented by Peta Ponce, the espiritualista that Julio pays to bring from Puerto Rico to deliver, Usmail, the son of Taína. Taína and her mother feel that it's better for her to give birth at home and not in a hospital. People of African descent strongly influenced the language and the culture of Puerto Rico. These spiritual elements come from West African religions and they typically play a strong role in all of Quiñonez's books, as do both Pentecostalism and Catholicism. The characters often use their religious beliefs in order not only to survive, but also to pull themselves out of poverty. In

fact, the belief that Taína is telling the truth of her immaculate conception and her mother's desire to have Peta Ponce act as her midwife drive the story.

Peta Ponce is an old witch in the *Obscene Bird of the Night* written by Jose Donoso. Due to menopause, she and the old women she lives with are unable to conceive and therefore unable to propagate or continue their community. She gets a man to have sex with Ines, a woman young enough to conceive, so the community of old witches can have a child. Sadly for them, the boy is deformed. Obviously, Peta Ponce in *Taína: Una novela* is named after this Peta Ponce. Taína's Peta Ponce also has spiritual or magical powers and is sterile. But she acts as a midwife to help facilitate the birth of pregnant women. These old witches are symbolic of dominating old women. They are essentially old matriarchs, who can no longer have children and who seek to control younger women by dictating who the father of the child will be, what circumstances the child will grow up in, and they often intend to take the child for their own purposes. The young woman is just a means to an end. These dynamics really do play out in real families, for example grandmothers may take advantage of a poor young woman's instability to take the young woman's child and raise the child as her own. That essentially was happening in *Taína: Una novela*. Taína's mother isn't encouraging her daughter to go to college, have a career, or do anything that would enable Taína to become independent of her. She sees Usmail, Taína's baby as hers to control. Taína's mother obviously gets income from the government, but she does not refer her daughter to a social worker who could give her therapy or guidance. Fear is used to control her daughter, and by extension her grandchild.

This book also incorporates a lot about the dreams of immigrants. Julio's father is from Ecuador. His mother is from Puerto Rico, technically a part of the US, but not on the US mainland, and not an US State. One could consider both of his parents immigrants, and Julio is certainly a first generation New Yorker. His parents dream that he will do well and go to college. Moving to New York was a sacrifice for them, and they made it work well enough to give him a platform to do other things. Like many poor new arrivals in New York, they struggled at low paid working-class jobs and they moved to a neighborhood that was an ethnic enclave, East Harlem, with lots of other Spanish speakers. Newly arrived immigrants, particularly the working class, are likely to move to neighborhoods in NY and other large cities to be around people who speak the same language as they do. Julio's binational heritage is likely typical of teenagers in the neighborhood now. In the 1960s, to be Latino in NYC meant one was Puerto Rican for the most part. Changes in US immigration policy allowed large numbers of other Latinos to move to the United States, to the point where New York now has lots of Mexicans, Central Americans, and South Americans, and Dominicans are

the largest Latino population now. There are many Latino youth with one parent from one nation, and one parent from another nation.

People like Julio are increasingly the face of America. It should be pointed out that anyone born in America is automatically an American citizen. Latinos are now 18 percent of America's population, and this is substantially larger than African Americans at 12 percent. The population growth among Americans is mostly among Asians and Latinos. The Black/White dichotomy presented in the media is actually dated, and not the future of the United States or the world. The story of Julio is very much the story of America, and certainly a significant part of it. It's really important in literature and in other media for the public to get a full picture of the life of Americans. The literary canon in America cannot be just books written by dead white men who died centuries ago. To get more students to read, more books need to be accessible and with characters they identify with. *Taína: Una Novela* and Quiñonez's books are certainly a wonderful fit to the literary canon in America, as the society struggles with addressing various social issues including dismantling barriers to socioeconomic mobility among marginalized populations.

In showing Julio's plan for college and Taína giving birth, the book shows growth and transition that immigrants go through as they struggle for socioeconomic mobility. Yet they keep aspects of themselves, evidence in the strong beliefs in the African based culture so prevalent among Puerto Ricans. Other new arrivals to New York have gone through similar. *Taína:Una novela* is a quintessential immigrant story.

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BENITO ARIAS MONTANO, *THE PRACTICAL RULE OF CHRISTIAN PIETY*. ARCHIBALD LOVELL (TRANS.), CINTA ZUNINO-GARRIDO (ED.). BIBLIOTHECA MONTANIANA. SERVICIO DE PUBLICACIONES DE LA UNIVERSIDAD DE HUELVA, 2017

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The Practical Rule of Christian Piety, Archibald Lovell's 1685 English translation of Arias Montano's *Dictatum Christianum* (1575), is what scholars would, in all likelihood, define as a rare text. Unknown to researchers for more than three centuries, this version has finally been presented to modern readers thanks to the edition by Cinta Zunino-Garrido (University of Jaén). The rareness of the translation is what Zunino-Garrido attempts to explain in the comprehensive and splendid introduction to the text, in which she examines in detail the ideological, philosophical and religious context that most possibly fuelled Archibald Lovell's interest in the *Dictatum*.

Montano's works and, more particularly the *Dictatum*, have been the concern of scholars for years. Proof of this is the substantial number of seminal works devoted to the oeuvre of the Spanish humanist. Among others, one should recall, for example, those by Marcel Bataillon, Ben Rekers, Daniele Domenichini, Gaspar Morocho Gayo, Jesús Luis Paradinas Fuentes, Melquíades Andrés Marín, Juan Luis Suárez, Luis Gómez Canseco, or Ángel Alcalá. These works examine Montano's leading position as one of the most notorious scholars in Spain and Europe during the reign of Philip II, as well as they explore the religious and ideological bases of, among others, the *Dictatum Christianum*. Although these studies work as unquestionable foundations to this edition of *The Practical Rule of Christian Piety*, Zunino-Garrido takes a different path. She tries to explore the peculiarities of the translation and the ideological backdrop against which Lovell Englished Montano's *Dictatum Christianum* almost a century after the death of the Spanish Biblicist, and in a country where Anglicanism had become the established official creed in stern opposition to Catholicism (12).

Zunino-Garrido therefore takes the reader to a domain where the influence of Arias Montano is still to be reconsidered, offering an exhaustive analysis of the philosophical and cultural setting that might have encouraged the interest in his works in Restoration England. In this sense, this edition brings fresh insight into

the impact of Montano in Early Modern Europe, particularly in a country distanced geographically and in time from the intellectual influx of Antwerp and the powerful Plantin press. In this regard, this edition of *The Practical Rule* constitutes a significant contribution to the study of Montano and his influence beyond the borders of the Spanish dominions. Although Montano was not actually unknown to seventeenth-century English scholars, how the *Dictatum* reached England still remains a mystery. Certain works by Montano had enjoyed a good reputation in England. *Elucidationes in quatuor Evangelia et in Acta Apostolarum* (1575), *Monumenta humanae salutis* (1571), *De optimo imperio sive in Librum Iosue commentarium* (1583), *Commentaria in dudodecim prophetas* (1571), or his renowned polyglot Bible were on the shelves of sixteenth- and seventeenth-century university and private libraries. It is a fact that distinguished theologians, physicians, or university professors such as Andrew Willet (1562-1621), Richard Kilby (1560-1620) and the illustrious Isaac Newton (1642-1527) owned copies of some of Montano's works. Yet, no explicit reference to the *Dictatum*—prior to or after the publication of the English translation—has been detected in early modern English texts. This explains the exceptionality of the translation that Zunino-Garrido presents to readers.

The book opens with a very informative introduction, in which Zunino-Garrido highlights the peculiarities of the text and advances the structure of her study. As her main goal is to establish the cultural and ideological bases for this extempore English translation of the *Dictatum*, Zunino-Garrido very coherently devotes the first chapter of the book to the exploration of Archibald Lovell's professional career as a translator. With the little information that could be gathered from his other translations, from the registers of the Charterhouse and the illustrative *Athenae Oxonienses* (1692) by Anthony à Wood, the author offers a highly comprehensive biographical account of Lovell`s life as a translator and intellectual. With the exception of Gerald M. MacLean's study of Lovell in the modern edition of the English translation of Poullain de la Barre's *The Woman as Good as the Man, or, The Equality of the Sexes* (1677), the figure of this English translator has not been approached before as thoroughly as Zunino-Garrido does in this chapter. Especially commendable is the reading that she does of the prologues, which—prefixed to Lovell's other works—provide interesting information about the translator's academic profile. Adding to the nature of the translations, all this is certainly useful to ascertain Lovell's interest in Montano. I believe that this is one of the strengths of the edition, as it renders a picture of Lovell as a "moderate person open to dialogue and tolerance" (Zunino-Garrido 38), a picture that, in fact, connects to the common view of *The Practical Rule* as a work especially aimed at promoting religious tolerance.

Religious lenience is indeed the topic that delineates the structure of the next chapter, in which Zunino-Garrido analyses the ideological setting for the English *Dictatum*. As she very convincingly argues, this background could have been that of the Cambridge Platonists and latitudinarians and of the intellectuals of the Royal Society. Montano's apparent heterodox attitude towards the theological issues discussed in the *Dictatum* (see especially Rekers and Bataillon) brings his manual closer to the environment of religious toleration and rationalism that determined the evolution of science and spirituality in Restoration England. Founded by Benjamin Whitchcote (1609–1683) during the Interregnum, the group of the Cambridge Platonists proposed the exercise of a tolerant theology characterised by the "compatibility of philosophy and faith" (Hutton 163). Their ideological position midway between the atheist philosophers and radical Puritanism earned them the name of *latitudinarians*, which insinuates their lax and moderate conduct towards dogmatisms. Similarly, most of the members of the Royal Society (founded in 1660) disavowed inflexible forms of religious power, applauding instead the belief that toleration was the sole instrument to prevent religious and political intrigues. The reliance on tolerance and non-judgmental attitudes made latitudinarians and the fellows of the Royal Society embrace an ethical pluralism that sustained a form of religious heterodoxy based "on mutual respect and a general practice of piety and practical morality" (Zunino-Garrido 56). This religious toleration, rooted in the exercise of piety and the Christian *caritas*, visibly connects with the reading of *The Practical Rule* as a treatise especially focused on the promotion of tolerance among the various Christian schisms, which justifies, as Zunino-Garrido argues, the assumption that Montano's tract "was in all likelihood welcomed in an Anglican—rather than Puritan—context in which moral and ethical piety was envisaged as the means to ensuring the reconciliation of the different Christian factions" (61-62). The reception of the *Dictatum* in this Anglican context perhaps explains the modification of some key terms in the English translation. Chapter three of the book is devoted to the exploration of these adjustments, which are most possibly justified by Lovell's probable adherence to the Church of England and the ideological background of both the Royal Society and Cambridge Platonism. In the words of Zunino-Garrido, "Lovell's, if certainly minor yet significant, alterations were in all likelihood prompted by the intention of making an apparently Catholic text admitted in, or even adapted to, a—noticeably tolerant— Anglican setting" (65). Particularly revealing in the English text is the rather flexible use of the references to the Catholic Church or the total omission of terms that might have suggested Catholic inclinations on the part of the translator. Therefore, it is not surprising, as Zunino-Garrido explains, that, in line with

William Tyndale's edition of the *New Testament*, Lovell decided to substitute such a controversial term like *penance* for the Protestant concept of repentance. This systematic elimination of the term most probably implies the rejection of a sacrament loathed by the Protestant reformers, who sustained that salvation could by no means be guaranteed through confession of mouth and contrition of the heart. Similar discussions on Lovell's particular handling of other thorny terms and concepts endorse the assumption that *The Practical Rule*, as Zunino-Garrido ascertains in this chapter, was slightly altered by the translator with the intention of finding its place in the context of Anglican theology.

Zunino-Garrido's preliminary study on the Englished *Dictatum* concludes with a section aimed at tracing the possible connections between its printer, Joseph Hindmarsh, and Antwerp and the Plantin press. These networks are reinforced by the former's relation to the Flemish engraver Peter Paul Bouche and, more particularly, by his evident interest in printing books with no special attraction to the Catholic doctrine; he encouraged the publication of Anglican and Protestant manuscripts instead. Additionally, the exchanges between English and French Protestants are likewise examined in the attempt to understand the context that encouraged the embracing—one hundred years after its publication—of a Catholic Spanish tract in the Anglican environment of Restoration England.

As for the edition of the text, despite having introduced certain changes in its spelling and punctuation in order to make the text clearer to modern readers, Zunino-Garrido tries to keep the text as close as possible to the original. Her edition comes complete with comprehensive footnotes that clarify vocabulary, citations, and concepts necessary to understand the particularities of Lovell's translation, and with an informative appendix of Lovell's translations, which ensure the coherence and rigour of the volume. She compares the English version to the Latin text and its modern editions, which enables her to underscore the peculiarities of Lovell's translation and justify its possible ideological and cultural context. All in all, it can be argued with total conviction that Zunino-Garrido's ground-breaking and meticulous edition has already become the necessary point of departure for all the researchers interested in Montano's *Dictatum* and its reception in seventeenth-century England.

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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).*

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Block quotes (five or more lines):

> ... the Spanish monarchs Isabel and Fernando were simultaneously campaigning to defeat the last Iberian stronghold of Islam, the kingdom of Granada. The year they succeeded, 1492, was also the year in which they obliged Spain's remaining Jews to convert to Christianity or emigrate. Ten years later Muslims were given the same choice. After 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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Impact

Its presence in indexed reference databases are DIALNET PLUS (2019): Quartile C3, position 32/53 (Modern Philology) and 192/328 (Philology) (https://dialnet.unirioja.es/servlet/revista?codigo=1420); MLA (Modern Language Association Database): (http://search.ebscohost.com/login.aspx?direct=true&db=kah&AN=95754&site=ehost-live&scope=site); CSIC INDEXs (https://indices.app.csic.es/bddoc-internet/pages/mtorevistas/ConsultaRevistas.html?), and Dimensions (https://app.dimensions.ai/discover/publication?or_facet_source_title=jour.1156310).

The classification of the journal according to portals used as a reference index for evaluating the quality of scientific journals: ICDS according to MIAR: 4.4 (http://miar.ub.edu/issn/1137-005X), category D according to CIRC (https://s3-eu-west-1.amazonaws.com/pfigshare-u-files/1295116/Clasificacion_CIRC_2011_2.2_EXP.xls)

Its visibility and presence can be proved in journals with open access publication policy, detailed in DULCINEA, where it is specified that it is rated blue in Sherpa Romeo (https://www.accesoabierto.net/dulcinea/ficha2381). *The Grove* is also present in World Cat (https://www.worldcat.org/title/grove-working-papers-on-english-studies/oclc/65190108&referer=brief_results)

READ SOME AUDEN WITH ME

Zahra Rizvi

The space is ENORMOUS
and glacial seas hang in the balance
Auden reads in a corner
in a rhythmic cry, arms
holding away the chaos nearby.

It eats you and it gulps me down,
the man with the lonely face and melancholy
washed down with some ill-timed coffee,
we all live together
you, I and our poetry.

In the STOMACH of the storm
it's different, the sky is always red
the sun's been dismantled, moon packed away,
In this pit of fantasy, you, I and our poetry
find drawing-room space to be enormous.

Come, dear, read some Auden with me.

  [the Blues play on].