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- *The Year's Work in English Studies*

ATLANTIS

Table of Contents • Índice

Reviews • Reseñas

ARTICLES

ARTÍCULOS

Eastern and Western Promises in Jonathan Franzen's *Freedom*

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This essay examines Jonathan Franzen's novel *Freedom* (2010) and explores the symbolic way in which this novel uses the urban and regional spaces/places of the United States. Franzen's use of space/place is related to Francis Scott Fitzgerald's *The Great Gatsby* (1925), as well as to Franzen's previous novels, his well-known *Harper's* essay (1996), and other writings like "A Rooting Interest" (2012) or his memoir *The Discomfort Zone* (2007), where he scrutinizes his own position as a writer and his attitude towards nature. Franzen's environmental concerns in the novel are also considered from the perspective of ecocriticism. The conclusion is that following Fitzgerald's example, Franzen uses the East and West (and the urban locales of the inner city and the suburbs) as a backdrop to explore not only the meanings and interpretations of the word *freedom* (as has been repeatedly pointed out) but also the hopes and aspirations shared by the people of his country, the different dimensions and contradictions of the amalgam of promises and myths known as the American Dream.

Keywords: Jonathan Franzen; *Freedom*; American Dream; space; place; F. Scott Fitzgerald; *The Great Gatsby*

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Promesas del Este y del Oeste en *Freedom*, de Jonathan Franzen

Este artículo analiza la última novela de Jonathan Franzen, *Freedom* (2010), y explora el modo simbólico en que esta novela usa los espacios regionales y urbanos de los Estados Unidos. Este uso de espacios y lugares se relaciona con *The Great Gatsby* (1925), de Francis Scott Fitzgerald, así como con las novelas anteriores de Franzen, su ensayo "Perchance to Dream" —conocido como el "Harper's essay" (1996)— y otros textos como "A Rooting Interest" (2012) y *The Discomfort Zone* (2007) donde Franzen examina su propia posición como escritor y su actitud hacia la naturaleza. Las preocupaciones medioambientales de Franzen en esta novela se estudian también desde la perspectiva de la ecocrítica. La conclusión es que, inspirado por el ejemplo de Fitzgerald, Franzen usa el Este y el Oeste de los Estados Unidos

(así como los espacios urbanos del centro de las ciudades y las zonas residenciales) como telón de fondo desde el que explorar no sólo los significados e interpretaciones de la palabra *libertad* (como han señalado diversos críticos), sino también las esperanzas y aspiraciones compartidas por los habitantes de su país, las diversas dimensiones y contradicciones de esa amalgama de promesas y mitos conocida como el sueño americano.

Palabras clave: Jonathan Franzen; *Freedom*; Sueño americano; espacio; F. Scott Fitzgerald; *El Gran Gatsby*

1. INTRODUCTION

Jonathan Franzen's position, both in the American canon and among the general public, was established with the publication of *The Corrections* (2001) and consolidated with *Freedom* (2010): one only needs to remember his National Book Award for the former and his photo on the cover of *Time Magazine* (Grossman 2010) below the title "Great American Novelist" after the publication of the latter. His position within the canon in relation to other writers, however, is still debatable. In a recent essay in *The New Yorker* titled "A Rooting Interest" (2012), Franzen describes the existence of at least four "genealogies of American fiction: … Henry James and the modernists, Mark Twain and the vernacularists, Herman Melville and the postmoderns," and then highlights that "there is a less noticed line connecting William Dean Howells to F. Scott Fitzgerald and Sinclair Lewis and thence to Jay McInerney and Jane Smiley, and that [Edith] Wharton is the vital link in it" (2012, 60). The question might be, then, to which of these traditions Franzen belongs, particularly if one contrasts *The Corrections* and *Freedom* (hailed as representative of a turn towards social realism in recent American literature) with the postmodern experimentation of Franzen's first two novels: *The Twenty-Seventh City* (1988) and *Strong Motion* (1992).

Franzen himself has written about his close relation to Don DeLillo and David Foster Wallace (2010b, 12), and this certainly seems evident, particularly if one thinks of his first two novels. In fact, Stephen J. Burn has claimed (in the only book-length study of Franzen's works to date) that not only *The Twenty-Seventh City* and *Strong Motion*, but also the more "conservative" *The Corrections*, should be considered as post-post-modernist, that is, a response to post-modernism very similar to that of books by David Foster Wallace and Richard Powers (Burn 2008). However, it is my contention that Franzen's novel, *Freedom*, belongs to the 'less noticed line' to which Wharton and Fitzgerald also belong, and that Fitzgerald's influence on *Freedom* is crucial to understand Franzen's symbolic use of the American East and West. This essay examines *Freedom*, then, in connection with F. Scott Fitzgerald's *The Great Gatsby* (1925), a novel that Franzen admits to reading again every year or two, and that he feels "was the miracle of American Literature: In 50,000 words, he tells you the central fable of America … and yet you feel like you are eating whipped cream" (Franzen 2010c).

I am not the first to establish this genealogical relationship between Franzen and Fitzgerald, since Ty Hawkins has already connected *The Corrections* to *The Great Gatsby* in his essay about the American Dream in these two novels, as well as in Arthur Miller's play *Death of a Salesman* (2007). According to Hawkins, these three works "all deal with the manner in which the advertised Dream debases the American spirit by entrenching the hegemony of materialism and thereby limiting the potential establishment of communal spaces that escape commercialization" (2007, 50-51). *The Corrections*, then, according to Hawkins, manages to bring up to date Fitzgerald's critique of the 'advertised' version of the American Dream through Alfred and Chip's relationship

and by positing "a combined awareness of one's entrapment in a materialistic culture and dedication to the creation of *souled space*" (Hawkins 2007, 59; my italics).[1]

This idea of 'souled space' seems to be particularly relevant for our purposes. As many contemporary thinkers have pointed out, questions of space and place are fundamental to our very existence, delimiting the Self from the Other, whether within the urban sprawl of the modern metropolis or within the postcolonial phenomenon of globalization. Hawkins' remarks could be related to philosopher Yi-Fu Tuan's concept of place as "humanized space":

> Space is a common symbol of freedom in the Western world. Space lies open; it suggests the future and invites action. On the negative side, space and freedom are a threat … Open space has no trodden paths and signposts. It has no fixed pattern of established human meaning; it is like a blank sheet on which meaning may be imposed. Enclosed and humanized space is place. Compared to space, place is a calm center of established values. Human beings require both space and place. Human lives are a dialectical movement between shelter and venture, attachment and freedom. In open space, one can become intensely aware of place; and in the solitude of a sheltered place the vastness of space beyond acquires a haunting presence. A healthy being welcomes constraint and freedom, the boundedness of place and the exposure of space. (1977, 54)

Of course, the relationship between place and space is a very complex one, and many geographers and philosophers (from Michel De Certeau and David Harvey to Edward Casey, Edward W. Soja and Doreen Massey) have fruitfully developed a very interesting debate on the matter over the last few decades, particularly as to how these concepts relate to globalization, immigration, and gender.

Doreen Massey, for example, has suggested that it is both space and time that come together in place, and that, therefore, a particular place not only brings together local and global influences, multiple cultures and identities, but it also contains historical influences which shape its present and future (Massey 1955, 53-54). Political geographer John Agnew has summarized the many different approaches to space and place, and outlined three fundamental dimensions of place: first of all, it is a *location* or a site in space "where an activity or object is located and which relates to other sites or locations because of interaction, movement and diffusion between them"; second, it can be a series of *locales* "where everyday-life activities take place … the where of social life and environmental transformation"; and, thirdly, place is related to the idea of *sense of place* or "identification with a place as a unique community, landscape, and moral order" (2011, 23-24). And finally, Lawrence Buell, from the perspective of ecocriticism,

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[1] Hawkins corrects his analysis of *The Corrections* in his more recent essay, "Assessing the Promise of Jonathan Franzen's First Three Novels: A Rejection of 'Refuge'" (2010). In this essay, he says that he "underestimated the risk" that Franzen runs in this novel (2010, 63). Franzen risks undermining the power of the community of readers that he vowed to preserve in "Perchance to Dream" by his lack of commitment to "the effectuation of social change by way of the empathetic identification fiction engenders" (63).

has also stressed the human dimension of place, defining it as "humanly meaningful space through personal attachment, social relations, and physiographic distinctiveness. Placeness, then is co-constituted environmentally, socially and phenomenologically through acts of perception" (2005, 145).

Following this conception of place as 'souled' or 'humanized' space, I will be looking at the East and the West of the United States in *The Great Gatsby* and *Freedom* as 'humanly meaningful' places which have also become symbols, representations of ideas, or as Edwin Fussell said about the American West "expressive emblems for the invention and development of a new national civilization" (1965, 13). We must acknowledge that the American West in particular is obviously not only a place, but "an extremely powerful idea, one that has evolved over several centuries in the imaginations of countless people both in the US and abroad … an idea that shimmers with abstractions such as frontier, opportunity, honor, individualism, and justice," as Nicolas S. Witschi has noted (2011, 4). As we will see in the following sections, both Fitzgerald and Franzen have used Eastern and Western places not just as simple settings, but as symbols with powerful cultural and political implications.

2. EAST AND WEST IN *THE GREAT GATSBY*
At the end of *The Great Gatsby*, Nick Carraway realizes that

> I see now that this has been a story of the West, after all—Tom and Gatsby, Daisy and Jordan and I, were all Westerners, and perhaps we possessed some deficiency in common which made us subtly unadaptable to Eastern life. (Fitzgerald [1925] 1984, 183)

Edwin Fussell highlighted the symbolic meaning of this apparently casual sentence: "I am inclined to think Fitzgerald knew what he was about when he called *The Great Gatsby* 'a story of the West'. Traditionally in American writing 'the West' means both the Western part of the United States and the New World, and especially the first as synecdoche of the other" (Fussell 1952, 292). Though the West has typically been seen as a land of promise and possibility, as the symbol of American ideals, Tom and Daisy travel East instead, representing a betrayal of the democratic ideals associated with their country by perpetuating a rigid class structure that excludes newcomers like Gatsby. The East in *The Great Gatsby* becomes, then, a symbol of the corruption of American values, a place that attracts people from the West because of its glamour and sophistication, but that has "a quality of distortion" (Fitzgerald [1925] 1984, 183). Since it is a place where material gain is the only thing that matters, people like Tom, Daisy and Jordan become corrupted, selfish and "careless" (186). As Robert Ornstein said, "the lure of the East represents a profound displacement of the American [D]ream, a turning back upon itself of the historic pilgrimage towards the frontier which had, in fact, created and sustained that dream" (Orstein 1956, 139).

In contrast, the West represents the moral roots to which Nick returns in the end, summarized by the advice his father gives him at the beginning of the novel: "Whenever you feel like criticizing anyone … just remember that all the people in this world haven't had the advantages that you've had" (Fitzgerald [1925] 1984, 7). But the West is also, and fundamentally, associated with Gatsby's dream, which Fitzgerald equates with the American Dream of the first settlers, through the identification between the "green light at the end of Daisy's dock" (188) and the "green breast of the new world" (187) which the first settlers would see on their journey westward towards their desired destination:

> I became aware of the old island here that flowered once for Dutch sailors' eyes—a fresh, green breast of the new world. Its vanished trees, the trees that had made way for Gatsby's house, had once pandered in whispers to the last and greatest of all human dreams; for a transitory enchanted moment man must have held his breath in the presence of this continent, compelled into an aesthetic contemplation he neither understood nor desired, face to face for the last time in history with something commensurate to his capacity for wonder. (Fitzgerald [1925] 1984, 187-188)

Fitzgerald reinforces these associations with the location of his characters' houses in Long Island: Gatsby and Nick (who represent the real values of the West) live in *West* Egg (Great Neck in reality), whereas Tom and Daisy (the careless Westerners corrupted by the East) live in *East* Egg (Manhasset Neck).

Like Tom, Daisy, Nick, and Gatsby, the characters in *Freedom* also keep moving between the East and the (Mid)West. Patty goes West to St. Paul (like Nick Carraway at the end of *The Great Gatsby*) to escape from the corrupted East (her family of spoilt bohemians) in search of her moral center, which she finds in the shape of Walter Berglund, a Midwesterner that represents the innocence and ethics she was looking for. Patty ends up marrying Walter and having two children with him, Jessica and Joey. Later on, when Walter, Joey and Patty travel East, the result is disappointing; for them, once again, 'the lure of the East' represents a 'displacement of the American [D]ream' which brings nothing but moral and personal failure.

In fact, on the first page of the novel, Patty and Walter Berglund are portrayed as "the young pioneers of Ramsey Hill" (precisely, and significantly, the area of St. Paul where Fitzgerald was born) who start the process of gentrification of the "old heart of St. Paul [which] had fallen on hard times three decades earlier" (Franzen 2010a, 3). Like Walter's Scandinavian ancestors they "kill themselves for ten years" to improve their neighborhood, to "relearn certain life skills that [their] own parents had fled to the suburbs specifically to unlearn" (4).

3. Franzen and the Urban Midwest

Walter and Patty's efforts to gentrify and reclaim the inner city can be easily interpreted as a metaphor for the recuperation of the true American values represented by the pioneers, and lost by a generation of suburbanites, but they should also be related to another metaphor used by Franzen in his essay "Perchance to Dream: In the Ages of Images, a Reason to Write Novels" (1996), usually referred to as "the *Harper*'s essay" and republished in 2002 as "Why Bother?" In this piece Franzen compares "the institution of writing and reading serious novels" to "a grand old Middle American city" (1996, 39). A city which has seen the flight of "white male" writers to the "clonal suburbs of mass entertainment," while the "depressed literary inner city" remains home to "black, Hispanic, Asian, Native American, gay, and women's communities, which have moved into the structures left behind by the departing straight white male" (1996, 39). Patty and Walter Berglund's efforts to gentrify the inner city are probably then not very different from Franzen's own attempts to recover the space of serious literature previously abandoned by white male writers.

In this essay Franzen also articulates some interesting ideas about the role of literature in general and, more specifically, about the role of place and space in literature. First of all, in an "[a]ge of [i]mages" and a society where writing novels has become "a subsidiary of Hollywood," (1996, 38) he finds his "[r]eason to [w]rite [n]ovels" in the use of a "tragic perspective" that he calls "tragic realism": "any fiction that raises more questions than it answers: anything in which conflict doesn't resolve into cant" (53). Later on, he stresses the importance of regionalism and quotes Flannery O'Connor when she insisted that "the best American fiction has always been regional" (O'Connor 1969, 58). Finally, at the end of the essay, he frees himself from his obligation to "Address the Culture and Bring News to the Mainstream" (Franzen's own capitals), and decides to "ignore the bigger social picture" and "take refuge" in "the things closest to me, to lose myself in the characters and *locales* I loved" (Franzen 1996, 54, my italics). Accordingly, after *Strong Motion* (set in the East), Franzen corrects his literary course (first with *The Corrections* and later with *Freedom*) in such a way that his next two novels share not only a more realistic perspective and solid characters (as was repeatedly pointed out by critics and reviewers), but also their Midwest setting: St. Louis (slightly disguised as St. Jude) in *The Corrections*, and St. Paul in *Freedom*. Of course, the Midwest has traditionally been considered the "American heartland" (Poole 2008, 265), or "the real body of America," in Sherwood Anderson's words (1969, 241-242), but, at the same time, it has been used by writers as a "backdrop for depicting the tragic version of contemporary American life" (Poole 2008, 263). Ralph J. Poole describes the myth of the Midwest as the American heartland like this:

> This myth envisions a territory consisting of families, who for generations have owned their
> farms, as well as of small towns whose inhabitants are provincial, ingenious, and generally

optimistically inclined and function as the moral and social mediators between the otherwise culturally much more diversified regions in the U.S. (2008, 265)

But then Poole asks the question "What is wrong with St. Louis?" and uses an answer from Midwestern novelist Willa Cather (263): "we must face the fact that the splendid story of the pioneers is finished, and that no new story worthy to take its place has yet begun … The generation now in the driver's seat hates to make anything, wants to live and die in an automobile" (Cather 1923, 238). This "fall from pioneer perfection," as it is described by Ronald Weber (1992, 17) prefigures the Berglunds' fall in *Freedom*, and is also perceived by Alfred Lambert in *The Corrections* when he wonders "if we're depressed because there's no frontier anymore" (Franzen 2001a, 347).

Franzen's interest in the Midwest, and more specifically in the urban Midwest, is in fact evident from his very first novel, *The Twenty-Seventh City* (1988) as we shall see later, but one could date the origin of his interest in Midwestern cities and suburbs even earlier than that. He was born in Western Springs, Illinois (a Chicago suburb), but raised in Webster Groves, a suburb of Saint Louis which became quite well-known in the U.S. because of *16 in Webster Groves*, a CBS documentary filmed and broadcast in 1969, when Franzen was ten years old. He describes this TV special in his memoir *The Discomfort Zone* as an "early experiment in hour-long prime-time sociology" (Franzen 2007a, 60). The program initially described Webster Groves as "6 square miles of the American Dream," but later criticized it "as a nightmare of mind control and soulless materialism," according to Franzen (61). The show also included a scathing portrait of Franzen's future high school, Webster Groves High, shown in the documentary as being rife with conformism:

> …ruled by a tiny elite of "soshies" who made life gray and marginal for the great majority of students who weren't "football captains," "cheerleaders" or "dance queens." Interviews with these all-powerful soshies revealed a student body obsessed with grades, cars and money. (Franzen 2007a, 60)

Franzen, however, talks about his native suburb as a "friendly, unpretentious town … an unusually congenial community" (61), and recalls trying "to explain that the Webster Groves depicted in [the TV documentary] bears minimal resemblance to the friendly, unpretentious town I knew when I was growing up. But it's useless to contradict TV; people look at me with suspicion, hostility or pity" (60). Franzen's comments (and, arguably, his fiction) not only contradict the perspective offered by this documentary, but also the commonly held view of life in the American literary suburbs. As David Brooks said in a review of *Freedom*, "if you judged by American literature, there are no happy people in the suburbs" (2010).

In "House for Sale," a different piece also collected in *The Discomfort Zone* (2007a), Franzen describes Webster Groves as the epitome of *middleness*, associating it both with the Midwest and with the middle class:

> I grew up in the middle of the country in the middle of the golden age of the American middle class. My parents were originally Minnesotan, moved south to Chicago, where I was born, and finally came to rest in Missouri, the country's cartographic linchpin … and our town, Webster Groves was in the middle of this middle … Webster Groves was, my mother liked to say, echoing Goldilocks "just right." (Franzen 2007a, 13)

Of course, this middleness of the Midwest and the American middle class, rather than 'just right' could be considered "dullness made God," as Sinclair Lewis wrote in *Main Street* ([1920] 1984, 258). However, despite the negative connotations of middleness as vagueness (the region lacks precise borders), dullness or mediocrity, middleness can also have many positive connotations, as Jon Gjierde says in "Middleness and the Middle West":

> … the region is associated with middle-class values and a middle way. It is midway between the coasts that seemingly are more important to the nerve centers of the media and government. Even during the era of Middle Western ascendancy early in the century, the qualities that distinguished the Middle West were associated with middleness. The "pastoral ideal," in which the region was midway between urban corruption and the dangers of wilderness, and the "yeoman farmer ideal" … powerfully reflected images of the advantages of the middle. (2001, 186).

Judging from his comments in *The Discomfort Zone* (2007a), Franzen probably felt a moral obligation to describe this middleness in all its complexity. At any rate, whether it was because of the CBS documentary (as Sam Tanenhaus claims) or for some other reason,[2] it seems that life in Midwestern cities has become the central preoccupation of Franzen's novels. As a matter of fact, although he describes himself as "a grumpy Manhattanite" (Franzen 2001b, 1), he considers himself "a Midwestern writer" (Franzen 2007b), maybe signaling the most crucial difference between the man and his fiction.

Franzen's first novel, *The Twenty-Seventh City* (1988), in fact, refers to a Midwestern city in its very title and focuses its attention on St. Louis's corrupt municipal politics and crooked real estate schemes. The novel includes a map, an oblique reference to *16 in Webster Groves*—when a *Time* magazine reporter comes to town to interview city fathers, he notices how reluctant they are to speak with him, and his conclusion is that "CBS really traumatized this area" (1988, 411)—and a short history of the city: from

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[2] According to Tanenhaus, Franzen "may be the only major novelist whose idea of the East-Midwest divide was shaped profoundly by a single television program" (2010a).

the 4th city in the country in 1870, to the 27th in 1984. This decline is related to the administrative secession of the city of St. Louis from St. Louis County (which includes Webster Groves and other suburbs) in 1875, as well as to a phenomenon common to all American cities after War World II: "the migration of whites to the suburbs" (1988, 25), which was followed by "the Era of the Parking Lot, as acres of asphalt replaced half-vacant office buildings downtown" (1988, 26).

The novel's plot includes a Pynchon-like conspiracy of a group of Indians trying to take control of the city,[3] led by an S. Jammu chosen as police chief as a Trojan horse of sorts. Compared to the later *The Corrections* (2001) and *Freedom* (2010), the novel feels like an uncomfortable combination of a middle-class Midwestern family portrait (the Webster-Groves-native Probst family, who are not unlike the Lamberts from St. Jude in *The Corrections* or the St. Paulite Berglunds in *Freedom*) with a "conspiranoid" thriller that makes the evolution of the plot rather hard to swallow.[4] In fact, it is probably due to the thriller elements that the family portrait and the character description do not work as well as in the later novels. As Dorothy Sayers said, writing about detective stories and realistic description of characters, "there is the whole difficulty about allowing real human beings into a detective-story. At some point or other, either their emotions make hay of the detective interest, or the detective interest gets hold of them and makes their emotions look like paste board" (Sayers [1946] 1992, 105). In *The Twenty-Seventh City*, it seems that the conspiracy thriller elements push character development and plot far away from the social realism that is later to be found in *The Corrections* and *Freedom*. Besides, although St. Louis is often considered the "Gateway to the West" because of its historical and geographical position (and, in fact, *The Twenty-Seventh City*'s protagonist, Martin Probst, is the contractor responsible for the real Gateway Arch, which commemorates St. Louis's position), the novel does not really explore the western (or Midwestern) dimension of the city.

The situation is similar in *The Corrections*, which, as mentioned before, substitutes fictional St. Jude for the real St Louis, maybe because the focus is less on specific places and more on character relationships. Franzen has called it "a family novel about three East Coast urban sophisticates who alternately long for and reject the heartland suburbs where their aged parents live" (2001b, 2). One could actually say that, from a spatial point of view, the center of attention of this novel is the suburbs, rather than the Midwest. In fact, Keith Wilhite has defined the suburbs and suburban fiction as "the endgame and final outpost of US regionalism" (2012, 617), and offers *The Corrections* as an example. According to Wilhite, the suburbs are a "uniquely problematic and

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[3] There is even a reference to Pynchon and his convoluted plots in one of the dialogues of the novel. When one of the characters complains about the things that have happened to him lately (in fact, provoked by the conspirators), he says: "My life's gotten kind of weird lately … Do you know Thomas Pynchon?" (Franzen 1988, 55).

[4] Although the novel's reviews were not bad, the publishers probably did not know how to market it, and tried to sell it as a dystopia: "It's 1984 and Big Brother is a Woman," it stated on the original paperback cover.

potentially transformative cultural and geographic region," and in this novel Franzen "locates the political subject within the competing ideologies of privatism and globalization" (2012: 617).

4. Spatial Dimensions in *Freedom*

In contrast with the previous novels, *Freedom* seems to deal not only with the urban dimension (present in *The Twenty-Seventh City* and, to a lesser extent, in *The Corrections*) but also with a regional, Midwestern dimension, with likely origins in *The Great Gatsby*, as has already been mentioned. By shifting the focus from the suburbs to the abandoned center of the city, or from "suburbanization to gentrification," as Carissa Turner Smith has noted (2011, 308), having his characters move between the East and the West, and identifying them as pioneers, Franzen connects both spatial dimensions (the inner city vs. the suburbs, and the East vs. the West) and adds a more symbolic dimension to the novel. Patty and Walter may fail in their, probably naïve, dreams of gentrification of their neighborhood and the recovery of pioneering values, but Franzen seems to be giving them credit for trying, just like Fitzgerald (through Nick's voice) underlines the *greatness* of Gatsby's dreams, despite their disappointing end.

Having failed in their (Mid)Western pioneering experience, both Patty and Walter decide to go East. Patty falls into depression and adultery, and Walter (like Tom Buchanan and Daisy) becomes corrupted by the spoilt version of the American Dream, in his case the corruption represented by political tycoon Vin Haven and global companies like LBI (a disguised name for Halliburton, the Texas-based oil company closely connected with the Bush administration and the Iraq war). Walter's son Joey, like a new Jay (Gatsby), makes quick money in the East, but in both cases the money they accumulate has dubious origins: Jay's comes from bootlegging, Joey's from selling defective truck parts to military suppliers in Iraq. Franzen actually describes a similar case of displacement in *The Corrections*, where Chip Lambert tries to escape from his problems in the East (after being fired for having inappropriate relations with a student) by moving further East. He goes in search of an impossible Eastern Dream in the emerging neocapitalistic jungle of Lithuania, where, by fabricating press releases and phony investment sheets, he manages to make a lot of illicit money, only to lose it all on his way back home.

In *Freedom*, Joey finds himself at a moral crossroads: he needs to choose whether to keep or return his own dirty money, and whether to go back to the Midwest (represented by his girlfriend Connie) or stay in the East (represented by rich, careless Jenna). Like Nick Carraway, who had left his Eastern girlfriend Jordan, he leaves Jenna (once again, similar names) as well as the money in order to return to his Western roots. I think it is significant that the place where Joey makes this decision is Argentina, which is "so similar to Western Montana that Joey had to wonder why [he'd] flown eight

thousand miles for it" (Franzen 2010a, 425). In a rather grotesque soul-finding scene, after looking for the wedding ring he has accidentally swallowed, he discovers "he was a different person … He was the person who'd handled his own shit to get his wedding ring back" (432). In an age of globalization, the mythical role of the West as regenerator of identities is here performed by South America; in a postmodern age, heroes find their identity 'handling [their] own shit.'

Joey's parents seem to have a harder time finding themselves, but both try the West again. After her disappointing attempt at adultery, Patty needs to travel to Wisconsin to find her new identity as teacher's aide, before returning to the East with her family. Walter tries to find himself in unspoilt nature, in the Nameless Lake where as a teenager he had "taken refuge" with a movie camera and "a second-hand paperback copy of *Walden*" (454). Nameless Lake had actually worked for Richard Katz, the object of Patty's adulterous love, who had found his own "Western roots" at the lake cabin: the country and *western* record he made in contrast to his previous punk-rock music, and which he named after the lake, made him popular and rich, though not particularly happy. But Walter's attempted escape into open nature doesn't work: suburbanization, low interest rates and the middle class follow him to Nameless Lake, which becomes Canterbridge Estates Lake.

The American West has traditionally been associated with open, unspoilt, but protected nature. Let us not forget that National Parks and the environmental movement were born in the West, the "unpopulated and pristine West" (Franzen 2007a, 168). Franzen describes his search for just such open spaces in his essay "My Bird Problem" (included in *The Discomfort Zone*, 2007), where rather than the wilderness he seeks, he keeps finding "new vistas of irrigation-intensive monoculture, mining-scarred hillsides, and parking lots full of nature lovers' cars" (2007a, 168). This environmental dimension of the West and Western literature has recently started to be explored by a critical movement known as ecocriticism, which stresses "how human relationships to the natural world [are] in fact not at the margins, but at the thematic core of so many texts" (Crimmel 2011, 369). An example might be Hal Crimmel's analysis of Willa Cather's *My Ántonia* (1918), which considers the plow key to the settling of the lands of Nebraska not as a symbol of a heroic era, but as "an instrument of ecological devastation" (Crimmel 2011, 373). In a similar vein, Edward Abbey had already critiqued the idea of the pioneer in *Desert Solitaire* (1968):

In my book a pioneer is a man who comes to virgin country, traps off all the fur, kills off all the wild meat, cuts down all the trees, grazes off all the grass, plows the roots up and strings ten million miles of wire. A pioneer destroys things and calls it civilization. (1968, 208)

Franzen's own ecological consciousness is described in detail in "My Bird Problem" (2007), where he writes about bird-watching as much more than a hobby. He actually moves back and forth in the essay between his love *affair* with birds and his relationship

with his first wife, his new partner and his own mother. At one point he, rather humorously, relates his own mother with "mother Earth" ("whoever imagined that LOVE YOUR MOTHER would make a good environmental bumper sticker obviously didn't have a mom like mine" (2007a, 177) and, more seriously at another he connects his 'bird problem' with his own wish (and inability) to have his own children:

> But then it was New Year's and I faced the question of what to do with myself for the next thirty childless years; and the next morning I got up early and went looking for the Eurasian wigeon that had been reported in south Santa Cruz County. (Franzen 2007a, 180)

He also examines the contradictions of the environmental movement: its "cult of wilderness," the scarcity of parcels of "empty backcountry for every worshipper" (173), and the misanthropy inherent in the 'cult':

> For Edward Abbey, who was the rare green writer with the courage of his misanthropy, the appeal of southeastern Utah was, frankly, that its desert was inhospitable to the great herd of Americans who were incapable of understanding and respecting the natural world. (Franzen 2007a, 173)

This leads Franzen to his own paradoxical relationship with nature: "Always in the past, I'd felt like a failure at the task of being satisfied by nature's beauty" (184). It is only when he finds a form of animal life he can relate to, "when nature had become the place where birds were," that this relationship "made [him] happy like nothing outdoors ever had" (185).

The perspective of ecocriticism associated with the West, as well as Franzen's ideas as expressed in "My Bird Problem," are particularly relevant in *Freedom*, where both Walter and his assistant (and lover) Lalitha pursue an ecological dream (their own 'green breast') in Western Virginia. The location seems pertinent, since, on the one hand, Walter looks for his western dream in *Western* Virginia, but, on the other, Western Virginia represents nature spoilt by human activity (like the West he encounters in "My Bird Problem"): "logging … mining-damaged streams … paintless houses … [and] …trailer homes"; in short, "the nation's own banana republic" (2010a, 337). This association with Latin America is also important since it becomes part of the ecological dream pursued by Walter and Lalitha. If Walter has already been described as a 'pioneer,' Lalitha is a true pioneer, a contemporary migrant from India in search of her American Dream.[5] The couple's pioneer dream involves the creation of two forest preserves in Colombia and the United States to facilitate the free movement and

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[5] It is worth remembering that the earlier *The Twenty-Seventh City* also includes Indian characters. Not only the improbable police chief S. Jammu but also some of her even more improbable collaborators (her own multimillionaire mother and a fabulously wealthy Indian princess among others). The East/West coordinates in this novel would be Western as in Euro-American, and Eastern as in Asian.

settlement of migrant birds (the cerulean warbler in particular) between the Americas, but the description of the birds' migratory journeys makes it hard not to think about human migrants:

> … a few … grew restless and left behind the several thousand other[s] … that were content to stay put… High-rises and power lines and wind turbines and cellphone towers and road traffic mowed down millions of migrants, but millions more made it through… migrants exhausted by their five-thousand-mile journey competed with earlier arrivals for the remaining scraps of territory. (2010a, 485)

Their dream, however, seems to have been perverted from its inception. First of all, as Richard Rodriguez says, protection is truly a form of intrusion:

> Wisdom and a necessary humility inform the environmental movement, but there is an arrogant self-hatred too, in the idea that we can create landscapes vacant of human will. In fact, protection is human intrusion. The ultimate domestication of Nature is the ability to say: Rage on here, but not elsewhere! (Rodriguez 2003, 178)

But what is shocking about their dream of preservation is that it involves complete initial destruction: they work for a coal mining magnate who wants to strip mine a section of Western Virginia forest before turning it into a songbird preserve of future environmental value. Obviously, 'a pioneer destroys things,' as Edward Abbey said, but in this ill-designed project, probably far too many. Besides, and more importantly, Walter and Lalitha's dream is perverse, because it is not an honest dream. It conceals another objective, the fight against overpopulation, which they expect to fund through the Western Virginia project. Besides, this second objective hardly seems honest itself, since Walter keeps dreaming about having kids with Lalitha. It is no wonder that their dream, flawed from the start, becomes a nightmare of political corruption, ethnic bias, radicalism, and death. Lalitha's death in a car crash, as a probable victim of racial prejudice, seems like the only possible ending for such an ill-designed dream.[6]

5. *Freedom* and the American Dream

Almost all the reviewers of the novel have made a comment about the title and the different interpretations of the word *freedom* in the novel. Rodney Clapp, for example,

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[6] The fact that a car crash brings about Lalitha's death and the destruction of Walter and Lalitha's dream can also be easily connected to Gatsby's death as a result of a car crash in *The Great Gatsby*, and to Willa Cather's comment that "the generation now in the driver's seat … wants to live and die in an automobile" (1923, 238). Though cars and movement are often used as a symbol of freedom, Walter's hate of SUVs and their "compensatory gigantism" (Franzen 2010a, 290), Lalitha's death in a car crash, and Joey's dirty scheme involving truck parts, all use vehicles as a metaphor of a dream gone wrong.

says that the main characters in the novel "are as cursed as they are blessed by a surfeit of freedom" (2010, 36). And Sam Tanenhaus—who called *Freedom* "a masterpiece of American fiction" in *The New York Times*—discusses the implications of "freedom … a word that has been elevated throughout American history to near-theological status" (2010b). However, reviewers have probably not stressed strongly enough that freedom is just one dimension of a more general theme whose mythical possibilities and contradictions are examined by both Fitzgerald and Franzen through the movement of their characters between the East and the West of the United States: the multifaceted, everlasting myth of the American Dream. *The Great Gatsby* deals mainly with two dimensions of the Dream, the strictly material dimension of making money, and a more spiritual dimension, which for Gatsby involved his search for eternal youth, the possibility of recapturing his and Daisy's past.[7] Franzen deals with the material dimension as well (as exemplified by Joey), but he also explores the implications of the concept of freedom as part of the American Dream: "People came to this country for either money or freedom. If you don't have money, you cling to your freedoms all the more angrily" (2010a, 361). Jenna's father associates the word with immigration and offers the more conventional view of the myth: "my great-grandfather … came over here with nothing. He was given an opportunity in this country, which gave him the freedom to make the most of his abilities. That's why I've chosen to spend my life the way I have—to honor that freedom and try to ensure that the next American century be similarly blessed" (2010a, 270). Walter, in turn, offers a more critical interpretation: "the American experiment of self-government [was] statistically skewed from the outset, because it wasn't the people with sociable genes who fled the crowded Old World for the new continent; it was the people who didn't get along with the others" (444), and later, "the personality susceptible to the dream of limitless freedom is a personality also prone, should the dream ever sour, to misanthropy and rage" (445). When the dream 'sours,' it becomes a real nightmare, as Walter states: "You may be poor, but the one thing nobody can take away from you is the freedom to fuck up your life whatever way you want to" (Franzen 2010a, 361).

We have therefore seen how Franzen explores the contradictions behind the settling (and consequent degradation) of open spaces, the problems of immigration, or even the idea of the Melting Pot (let us not forget that Lalitha suffers, and probably died, because of racial discrimination) linked to the myth of the American Dream, and how they are associated with the idea of the West as a spatial metaphor for the Dream. Walter even associates their project's name with the West: "I say we go with Free Space … I like how it steals the word 'free' from the other side, and appropriates the rhetoric of the wide-open West" (Franzen 2010a, 365). But there is another implication behind the myth of the West and the American Dream: the old idea of Manifest Destiny as

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[7] Edwin Fussell related Gatsby's search for the past to the historic myth of Ponce de León and Turner's use of the image of the "magic fountain of youth" to evoke the creative and restorative powers of the unexhausted Western frontier (Fussell 1952, 292).

an excuse for imperialism and interventionist foreign policy, expressed by a friend of Joey's in this simplistically naïve form: "We have to try to bring freedom to all the Arab countries" (253). It is worth remembering that Joey's, as well as Walter and Lalitha's, ill-conceived projects are related to dishonest oil companies and the Iraq war, and that they are developed in the Latin-American *backyard*: Joey buys the defective truck parts in Paraguay, and Walter's projected reserve for the cerulean warbler has a counterpart in Colombia. Walter even questions his love affair with Lalitha as a form of 'romantic imperialism' in a globalized, consumerist world: "he saw himself … as another overconsuming white American male who felt entitled to more and more and more: saw the romantic imperialism of his falling for someone fresh and Asian, having exhausted domestic supplies" (318).

In the end, the lesson learned by both Walter and Patty is that individualism, isolation, the misanthropy associated with one (mis)interpretation of the American Dream (the 'statistically skewed experiment,' as Walter describes it) does not work. Walter had misread *Walden* as a teenager, because Thoreau was not just retiring into a refuge, he was a social activist who was not escaping society but very much involved in it. Walter and Patty find this truth, of course, in the West, at Nameless Lake; but what they find out is that the answer does not lie in isolation in empty *spaces*, but in cooperation and in the active creation of meaningful relationships in a space that, when 'humanized' or 'souled' becomes a warmer *place*, a real community. After all, as Yi-Fu Tuan said, space is "a common symbol of freedom in the Western world," but both "space and freedom are a threat" (1977, 54) since they can easily lead to misanthropy and isolation. This lesson is not very different from the one learnt by Franzen himself both as a birdwatcher and, more importantly, as a writer, as he described it in his *Harper*'s essay: "you are a socially isolated individual who desperately wants to communicate with a substantive imaginary world" (1996, 46). It was probably the realization that he was a writer in search of a *community* of readers and writers that led him to depart from the post-modern games of his first two novels and write two novels of social realism like *The Corrections* and *Freedom*.

6. Conclusions

In conclusion, it is my contention that, probably inspired by Fitzgerald's example in *The Great Gatsby*, Jonathan Franzen uses in *Freedom* the East and the (Mid)West of the United States, as well as the locales of the inner city and the suburbs, as a backdrop to analyze not only the meanings and interpretations of the word *freedom* but the hopes, aspirations, and frustrations shared by his fellow countrymen. After the more post-modern experimentation of his first two novels, Franzen decided to 'take refuge' in the places he knew best and set his next two novels mainly in the urban Midwest. The inner city (as opposed to the suburbs), the Midwest (as opposed to the East), and the forests of Western Virginia are used as symbolic places with powerful cultural and political implications which become 'humanly meaningful' when settled by 'young

pioneers' Walter, Patty, and, later on, Lalitha. The dreams and efforts of these characters are, in fact, very similar to Franzen's own, which were outlined in his *Harper*'s essay of 1996: to recover the space of serious literature that had been abandoned by straight white males like himself and to connect with a large community of readers.

After this analysis, we are probably in a better position to answer the question posed at the beginning of this essay about Franzen's genealogy. Franzen's novels (and *Freedom* in particular) seem to belong to that 'less noticed line' that he mentions in "A Rooting Interest" (which, as we can remember, included writers like Howells, Lewis, Fitzgerald and Wharton), but whose features had been defined almost two decades earlier: from my point of view, both Fitzgerald and Franzen (and probably the rest of the writers in the 'less noticed line') are "tragic realists" as understood by Franzen in his *Harper*'s essay (Franzen 1996, 53). They both write a type of fiction which, through a symbolic use of 'humanly meaningful' places (the Midwest and the East, the suburbs and the inner city), "raises more questions than it answers," highlights "its distance from the rhetoric of optimism that so pervades our culture," and "preserves access to the dirt behind the dream of Chosenness" (Franzen 1996, 53); in short, a type of fiction that explores the different dimensions and contradictions of that amalgam of Eastern and Western promises and myths known as the American Dream.

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"Art-iculating" Affective Citizenship: Dionne Brand's *What We All Long For*

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Most critical readings of *What We All Long For* argue that *belonging* in this text is overtly anti-national and that identity is restructured around notions of urban or transcultural affiliation. This paper offers a close reading of the central role art plays in the novel in order to disclose Brand's nascent interest in the affective dimensions of socio-cultural entanglements and their implication for re-conceiving community and citizenship. Stuart Hall's concept of "vernacular cosmopolitanism" (2002) is read as an attempt to articulate the political significance of conflicting emotions and loyalties in arguments about cosmopolitan belonging. Hall's observation calls for the recognition of an affective citizenship that is attentive to embodied political subjects who are capable of challenging dominant identity politics on a terrain defined by the emotional registers of the political. Drawing on Sarah Ahmed's *The Cultural Politics of Emotion* (2004) and on Gayatri Chakravorty Spivak's notion of "critical intimacy" (1999), this essay argues that Brand's novel draws attention to the role of uncomfortable emotions in redirecting reason, as well as to the role of art in mobilizing affective civic reconnection. Art in Brand's *What We All Long For* is claimed as a space where affective citizenship can be articulated and practiced.

Keywords: affect; citizenship; cosmopolitanism; belonging; multiculturalism; family

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La articulación del desarrollo afectivo de ciudadanía a través del arte en *What We All Long For* de Dionne Brand

Una parte sustancial de la crítica coincide en que el sentido de pertenencia desarrollado en *What We All Long For* va más allá del ámbito nacional, y que la noción de identidad se construye, de forma transcultural, a partir de afiliaciones urbanas. En este artículo estudio el papel central del arte como medio de revelar el interés creciente de Dionne Brand por las dimensiones afectivas de relaciones socio-culturales variadas, así como por sus implicaciones para una nueva visión de las ideas de comunidad y ciudadanía. En este contexto, se interpreta

el concepto de "cosmopolitismo vernáculo," desarrollado por Stuart Hall (2002), como una forma de articular el significado político de emociones y lealtades en conflicto, en el ámbito del debate sobre la identidad cosmopolita. La propuesta de Hall invita a poner en valor un desarrollo afectivo de la ciudadanía, atento a sujetos públicos capaces de cuestionar las políticas identitarias dominantes en el terreno del registro emocional. Basándome en el ensayo de Sarah Ahmed, *The Cultural Politics of Emotion* (2004) y en el concepto de "intimidad crítica" desarrollado por Gayatri Chakravorty Spivak (1999), en este trabajo propongo que una parte de la atención de Brand en esta novela se centra en el papel de las emociones incómodas para reconducir las actitudes y en la función del arte para movilizar nuevas conexiones cívico-afectivas. De este modo, el arte en *What We All Long For* se instituye en un espacio desde el que articular y promover la afectividad ciudadana.

Palabras clave: afectividad; ciudadanía; cosmopolitismo; pertenencia; multiculturalidad; familia

1. "Vernacular Cosmopolitanism": Rethinking Affect and Political Belonging

In his study *Cultural Intimacy: Social Poetics in the Nation-State* Michael Herzfeld claims that "to think affect is to think the social, and nothing is more important right now" (2005, 25). Karin Wahl-Jorgensen has also observed that scholars "have much to gain from taking into consideration the affective elements of citizenship. The paradigm of the 'rational citizen' might be neither normatively desirable nor empirically possible" (2006, 199). The growing importance of affective flows in Dionne Brand's recent work and her burgeoning interest in exploring the complexities of affective citizenship have been noted by Diana Brydon in her essay on "global intimacies" in Brand's long poem "Inventory" of 2006 (Brydon 2007). According to Brydon, "['Inventory'] shifts the terrain from the personal (with its focus on the autonomous individual as separate from others) to the intimate (that is, to the co-constitutions of subjectivity, image, word, and world and to a self developing through relation)" (2007, 997). Yet this turn in Brand's writing is already prominent in her novel *What We All Long For* (2005), which marks a shift from a clear-cut politics of resistance to a more difficult ethics of recognizing co-option, complicity, interdependency and complexity.

Critics have stressed the importance of the city in *What We All Long For* as an example of "diaspora space," in other words as "a site of 'migrancy' and 'travel' which seriously problematises the subject position of the 'native' … [and which] includes the entanglements of genealogies of dispersion with those of 'staying put'" (Brah 1996, 182). However, no substantial critical attention has been paid to the pivotal role attributed to art in the novel as a medium through which group energy—which ties the local to the global—is shifted beyond ethnic loyalties. In his essay on *What We All Long For* Kit Dobson reads Brand's novel in terms of a "deterritorializing project," which according to Dobson, "is importantly focused upon urban modes of being that constantly work to elude the dominant" (2006, 90). In Dobson's interpretation, Brand's interest in affiliative flows grows out of the self's need "to remain in motion, pursuing a Deleuzian line of flight in order to escape the domination of contemporary biopolitics, the process through which the body itself becomes subject to legislation and surveillance" (2006, 90). Yet such an interpretation brings to the text prefabricated normative definitions of liberating politics that necessarily fail to do justice to the novel's nuanced examination of ethical complexity.

Where Dobson's insistence on "struggle work" aims at a rhizomatic form of resistance against all forms of subjugating alliance (2006, 88), for Franca Bernabei the novel "especially focuses on the children who reject their parents' ethnic memory and legacy of hardship, duty and binding love" in favour of the "immanent, impersonal and transindividual condition of the city-dweller" (2008, 116-117). Arguing from a similar standpoint Emily Johansen suggests that the novel's second-generation characters "forge new, territorialized cosmopolitan identities that encompass multiple positionalities but which remain rooted in the physical place of Toronto; these cosmopolitan identities

can be seen in the celebration of Korea's World Cup victory and in the graffiti crew's mural seen in the final pages of the novel, among other moments" (2008, 49). Astrid Fellner also addresses the role of the city in *What We All Long For*, reading it as a "space of cultural translation" (2010, 232). She envisions Toronto as "a contact zone in which the protagonists translate the city's cultural and spatial divisions by creating points of contact that, on the one hand, open up dialogues between different groups of people and, on the other, create silences that point to failed encounters" (232).

Brand's vision in *What We All Long For* is not one of normative fluidity; she does not abjure caring connection and solidarity. A close reading of the role art plays in the novel highlights Brand's growing interest in the importance of affect in refiguring modes of social life and the public sphere. Gayatri Chakravorty Spivak has argued in favour of a "critical intimacy" that calls for the deployment of both passion and reason when interpreting the ways in which citizens make sense of political realities (1999, ix-x). Stuart Hall makes a similar claim in his essay "Political Belonging in a World of Multiple Identities" (2002) when he examines the contradictions that attend the difficulty of articulating the meaning of communal identity in the twenty-first century. Hall proposes what he calls a "vernacular cosmopolitanism," in other words, an approach to belonging that is pragmatic as it draws on empirical evidence. "For most of us," Hall argues,

> cosmopolitanism has involved and has a continued relationship to our family cultures. You think they are tremendously important, you would not dream of being bound by them any longer, you prize the moment when you left them but you know that as you leave them they continue to support you. They continue to be what you are. You could not be what you are without that struggle both to defend them and to exit from them. So, though this is not a logical political position, it is actually an existential political position we all perfectly well understand. (2002, 30)

Stuart Hall's concept of "vernacular cosmopolitanism" can be read as an attempt to articulate the political significance of conflicting emotions and loyalties in arguments about belonging in a globalized world. Meanings attached to the notion of cosmopolitanism usually place it in opposition to local allegiance or partiality, and in favour of the vast abstraction posited by the word *humanity*. Many contemporary usages of the term have equated it with an un-localized hybridity brought about by globalization (Cheah 2007). Stuart Hall's recasting of cosmopolitanism in terms of an existential, emotional reality stresses the need for a cultural theory that can properly address the experiential, affective dimension of belonging.

The 'existential political position' that hovers between belonging and non-belonging, noted by Hall, is fleshed out in Brand's *What We All Long For*. The young protagonists in this novel are born into families with strong communal understandings of identity, defined by cultural and racial difference. They inherit family histories

of marginalization, oppression or victimization. Yet rather than asserting difference against some particular form of external oppression, the characters in *What We All Long For* are torn between conflicting loyalties towards personal and communal relationships. More precisely, *What We All Long For* recounts events in the lives of four friends— Tuyen, Carla, Oku and Jackie—during the summer of 2002. The narrator follows each character's consciousness in alternating sequence, often describing overlapping timespans. The story traces the strong friendship that binds Tuyen, Carla, Oku and Jackie and juxtaposes their intimate relationship with the intergenerational conflicts that define their experience of family. Tuyen's parents are Vietnamese immigrants who are still haunted by the loss of their younger son, Quy, on the night they fled their homeland. Carla loyally carries the memory of her Italian mother, Angie, who committed suicide when Angie's black father refused to divorce his wife for his Italian lover. Oku's black parents hope their son will follow their example and lead a prudent and hardworking life. As for Jackie's black Nova-Scotian parents, they arrived in Toronto during the 1970s and lead inconsequential lives of make-believe, dancing their way through the city's underground clubs. The poetic narrative moves fluidly between the different points of view of the four main characters. Most importantly, it juxtaposes their sensations, thoughts and dilemmas—which also convey the spirit of Toronto as a contemporary multicultural metropolitan centre—with Quy's first person rendering of his life story. Quy is Tuyen's aforementioned lost brother. Orphaned as a child during the war in Vietnam, Quy suffers human cruelty and becomes a scheming monk involved in the illegal transport of refugees, before he finally ends up in Toronto in search of his parents.

In this story postcolonial legacies meet a globalized modernity that appears all too keen to re-inscribe identity boundaries in its desire for structure. In the midst of such affective turmoil, Tuyen's conceptual art is explored for its capacity to provoke in its audience the existential experience of "vernacular cosmopolitanism." Tuyen's installations reflect her own conflicted emotional trajectory: Tuyen embraces her homosexuality and champions the ownership and enjoyment of her own body against familial claims of obligation and modesty. She affirms her sense of authority over the stories which constitute her affective and cognitive makeup. Tuyen recognizes in the expression of her own lesbian desire a force within her own psyche which can defy the immobilizing mind-frame of loss she has inherited by family history. In *What We All Long For* Tuyen's pursuit of pleasure is not portrayed in terms of an individualist, selfish ethics and politics. Rather, Tuyen channels the energy of her longing into her visionary conceptual art. Tuyen's installations—portrayed in *What We All Long For* as a work-in-progress—dramatize longing, belonging and dissonance through expressions of affect that invite public response. The final section of this essay argues that Tuyen's art in *What We All Long For* becomes a vehicle for conveying uncomfortable emotions that inflect our appreciation of vernacular cosmopolitanism and mobilize revisions of citizenship in the global metropolis.

2. THE CULTURAL POLITICS OF EMOTION: DISTURBING THE LABELS

In *What We All Long For*, as David Chariandy has observed, the younger characters "encounter their ancestors' legacies of displacement and disenfranchisement not through official histories or even family tales, but through a doubly unwilled circulation of feeling" (2006, 106). Chariandy further explains that "the second generation, thus, awakens to its diasporic legacy not through conscious communication, but through an unconscious transmission of affect" (106). In her study *The Cultural Politics of Emotions* (2004), Sara Ahmed has offered a methodology for excavating the active role of emotions in the shaping of personal and collective identities. Ahmed acknowledges the work of Judith Butler—particularly Butler's study *The Psychic Life of Power* (1997)—as an important source for her thoughts on the performative aspect of emotions: emotions generate their object by repeating past associations, thus attaching subjects to the conditions of their subordination (2004, 12). Ahmed links emotions with the process of bodies "im-pressing" upon each other, coming into contact and inscribing traces of feelings on corporeal surfaces (2004, 6). In *What We All Long For* Brand explores the invidious ways in which the cultural memories of loss acquire almost material texture, impress upon the malleable surface of affiliated diasporic psyches and bodies and are transmuted through art into a force to be reckoned with.

The coming-together, in urban spaces, of disparate embodied histories that seek to build a future upon common territory poses an unprecedented challenge: that of forging a new conception of belonging flexible enough to host dissonance and be refigured by it. "How do you or I collect ourselves each morning?" Brand asked in an interview, "[h]ow do we disturb the deeply troublesome labels that admit no complexity, no range but which come to represent us in the world?" (Brand 2001b, 3). In *What We All Long For* Toronto lives "are doubled, tripled, conjugated—women and men are all trying to handle their own chain of events, trying to keep the story straight in their own heads" (2005, 5). People create for themselves a sense of selfhood by drawing a line of causality through their life stories in the hope of coherently synthesizing the disparate parts of their private histories. Yet the struggle to control and to integrate, to make one's sense of self whole and autonomous is counteracted by the porousness of identities, the sense of interdependence of bodies, of interpenetration of lives. Despite "all the lives" that people have "hoarded, all the ghosts they've carried, all the inversions they've made for protection, all the scars and marks and records for recognition," or indeed because of these, "the whole heterogeneous baggage falls out with each step on the pavement. There's so much spillage" (2005, 5). The heterogeneity of each individual's affective experiences cannot be contained. The emotional knots cannot be disentangled or the discrepancies evened out. Spillage is to be expected, revision becomes necessary and emotional excess is a constant challenge. As will become evident in this section of the essay, *What We All Long For* does not fetishize the inchoate through an exaggeration of the emancipatory effects of rhizomatic practices, as argued by Dobson (2006, 100). Rather, affect surfaces in the

way the intensely personal—as experienced in the context of family or friendship—flows out into the social and is transmuted through artistic engagement into a shared desire for social connection and change.

In *What We All Long For* Brand revisits the social and cultural scene of Toronto, which has provided the setting for many of her previous publications. Yet this time the narrator invites the reader to enter the cognitive and affective world of a younger generation of characters, from various ethno-racial backgrounds, who were born in Toronto and feel part of Toronto's urban landscape. Family is construed as a conflict-ridden zone, where intergenerational differences are prominent and ethical dilemmas strident. Affective spillage and excess both fascinate Dionne Brand as much as the human capacity for self-reflection and agency. In *What We All Long For* the author creates an artistic canvas broad enough to encapsulate the contradictory flows and impulses that inflect human experience. The "raw openness" of the city of Toronto can be sensed in the stream of hybrid identities traversing the city crossroads (2005, 212): "Sikhs in FUBU, Portuguese girls in DKNY, veiled Somali girls in Puma sneakers, Columbian teenagers in tattoos" (213). However, the potential that this unruly 'raw openness' represents is counteracted by the badge of belonging that appears to be almost branded upon the diasporic cognitive landscape in a way that harks back to Brand's ruminations in *A Map to the Door of No Return* (2001a).

In this latter work 'the door of no return' signifies the physical and psychological space/moment beyond which African people were wrenched from their lands of origin and catapulted as slaves into the New World. This 'door,' "a space in the imagination" (2001a, 97), is cast in terms of a paradox. On the one hand, it is a site of trauma, the point beyond which origin and history were relinquished; and on the other hand, it constitutes a point of departure signalling the moment when the creative energies of the Black diaspora were released globally. Thus, the 'door of no return' acquires the poignancy of "a passport which, after boarding the plane, [Blacks in the Diaspora] are unable to make disappear by tearing it up and throwing it into the toilet" (2001a, 48). In *What We All Long For* Brand further explores this badge of belonging that shapes diasporic subjects through an insidious cultural politics of emotion bequeathed by parental cultures and family legacies.

For Tuyen, born in Toronto like her elder brother Binh, family and home become equated with stasis, a space suffused with suppressed pain and unspoken, guilt-ridden memories. Tuyen's parents, Cam and Tuan, lost their youngest son, Quy, on the night they secretly fled Vietnam during the American invasion. Their escape was forever marked by their voyage across the waters of the vast South China Sea and it haunts them throughout their lives. They are psychologically immobilized in that moment of personal tragedy, which acquires the poignancy of a 'door of no return.' In their present home in Toronto, Tuyen's parents are surrounded by objects that are invested with the power to remind them of their past lives and their loss. "There were always in the house the double life, the triple images" the narrator recounts (Brand

2005, 115). Their house resembles a museum of preserved memorabilia dating from a past before Tuyen was born. Tuyen feels suffocated by the stultifying sense of regret that emanates from the very objects that furnish her parents' house. This feeling of regret impresses upon her, reiterating a sense of emotional bondage to a history of victimization. In a scene halfway through the novel Tuyen's friend, Carla, exclaims how 'alike' Tuyen and her brother Binh are. Tuyen ponders the negative implications the word 'alike' has for her:

> "Alike"—the word revolted her; it gave her some other unwanted feeling of possession. To be possessed, she thought, not by Binh only but by family, Bo and Mama, Ai and Lam, yes them, and time, the acts that passed in it, the bow, the course of events. (157)

In Tuyen's mind the word 'alike' signifies the proximity of bodies crippled by emotional trauma. *Alikeness* is understood as the condition of bearing the common mark of affective belonging.

As mentioned earlier, in *The Cultural Politics of Emotion* (2004), Sarah Ahmed traces how feelings circulate, especially in the processes of nation construction, through signs and networks of affective economies that transform particular bodies into objects of hate, fear or disgust. Ahmed clearly states that she associates emotions "not with individuals, and their interior states or character, nor with the quality of objects, but with 'signs' and how they work on and in relation to bodies" (194). It is obvious that such a symbolic account of emotions leaves the pivotal question of agency unaddressed: how can processes of corporeal inculcation be dislocated and transformed through social or material realities? While Ahmed is right to suggest that, often, particular identities are construed through the language of negative emotions, something that is also explored by Brand in *What We All Long For*, Ahmed's proposed theory of how particular emotions exhibit a tendency to "stick" to particular objects or bodies is rather unconvincing (Ahmed 2004, 8). If affects are not determined in advance, if signifiers are mobilized in different ways in different contexts, who, if not the individual, is the agent of innovative reinterpretation of signs? The final section of this essay will approach Tuyen's engagement with art as her own individual way of reinterpreting and redirecting affect, and fighting for an alternative approach to the claims of belonging.

While Tuyen has inherited a sense of loss through family history, for Carla the experience of loss is deeply lodged within the recess of her own memory. Carla's life is structured around her passionate love for her dead mother, Angie (Brand 2005, 37). Her personal loss is further complicated by the racial context in which Angie's death occurred. As an Italian girl who had fallen in love with a black man, Angie had crossed a racial border and had paid with her life: abandoned by her family, and rejected by her black lover and father of her children, Angie committed suicide. It is as if by this

act alone Angie gained her daughter's uncritical love and life-long dedication. "Loving Angie was a gate, and at every moment she made decisions based on that love, if the gate swung open or closed" (111). Carla judges her personal choices against her love for her mother; she measures her way of life against her loyalty to Angie:

> She kept from loving because she loved Angie. She collected nothing like furniture or books because she loved Angie and things would clutter the space between her present self and the self that Angie loved. Carla needed a clear empty path to Angie as a living being. (111)

Possessed by the past, Carla's emotional life is stifled because of the terrifying energy demanded by her desire to maintain an unadulterated dedication to her mother's memory. As a child, the narrator informs the reader, Carla had "sculpted her face to passivity" (250). As a young woman she remains aloof and detached. Carla, in fact, feels incapable of desire (52).

Both Carla's and Tuyen's inheritance of loss bear strong racial connotations. Blackness, diasporic experience and victimization intertwine in these young characters' life stories of yearning and disfiguration. In fact, Carla and Tuyen's cases bring to mind George Elliott Clarke's criticism of Brand's *A Map to the Door of No Return.* In his review of *A Map* Clarke challenged Dionne Brand for failing to question her own essentializing politics. Clarke attacked *A Map* for its insistence that "all black people—save, *perhaps*, Africans—are disturbed, disfigured by the experience of slavery and thus yearn for some form of re-collection, although they often sadly ignorant of this need" (2002-2003, 557, italics in original). Furthermore, in her 2004 essay on deterritorialization in Brand's writing, Marlene Goldman also commented that "at every turn Brand's fictions express a longing for and, ultimately, a rejection of origins, belonging, and possession, including the potentially beneficial forms of origin, belonging and possession associated with being part of a family and, by extension, a community" (2004, 24). It is thus worth noting that in *What We All Long For* Brand takes a timely step back into self-reflexive scrutiny and critically explores the dangers of conceiving belonging as a synonym of captivity and bondage. In invoking the complex emotional terrain created by family, Dionne Brand invites judgements about what it means to belong. Her project transforms itself from an attempt to recreate the possessiveness of family, historical trauma and race, to that of giving voice to a "vernacular cosmopolitanism" and reconceiving civic connection. In this sense, Brand's novel *What We All Long For* reflects the trajectory of Tuyen's creative output. Tuyen explores the possibilities of dissonance and transgressive interpretation through the replica of a *lubaio*—a traditional Chinese sign-post—she starts sculpting, which brings together family photographs, the longings of friends and strangers, and photographic images of the life of common city dwellers. The *lubaio* is eventually re-conceived as part of an installation that seeks to dramatize the feelings of pain and anguish Tuyen associates with family; and finally Tuyen envisions a tripartite installation which would bring the former projects together in an attempt

to represent heterogeneity and community through voices of contemporary Toronto. In this way both the narrative plot and Tuyen's artistic work-in-progress move from inscribing affiliative relationships as a source of captivity to redirecting emotions and re-envisioning citizenship.

In *A Map to the Door of No Return* (2001a), Dionne Brand approached representations of the black body as a literal and metaphorical site of captivity (metaphorical in the sense of being shackled by traumatic memory). She focused on the ways in which "[t]he many permutations and inversions of the original captivity reach into the contemporary popular discourse and the common sense" (37). Brand described contemporary "styles of captivity": fashionable affectations adopted by young people who "give off the essence of danger, of emotions out of control which have to be suppressed, of a violence, if not put under control, which will come down like a flood on the whole of society" (37). In *What We All Long For* Brand further probes the cult of rebel dangerousness as a legacy of diasporic racial history which is worshipped by contemporary black youth, and their subsequent entrapment within its confines. The question of black masculinity preoccupies Oku throughout *What We All Long For*. Oku resists his friends' persistent calls to join them in illegal street "business." However, as the narrative unfolds it gets increasingly difficult for Oku to avoid their hassling (2005, 164). Oku and Jackie voice Brand's own rejection of the black body's submissiveness to a cultural politics of emotion that seeks to recode the black body's social exclusion through a romantic language that worships outlaw culture. Jackie's mother and father had lived out their fantasies and desires every night in the underground clubs of the city during the eighties. Jackie refuses to repeat her parents' willful surrender to this meek world of make-believe. Oku, in turn, senses the danger of self-entrapment in idealized versions of black criminality. Oku's search for a meaningful identity as a black intellectual brings him against his father, Fitz. Fitz, is a strong man. He believes in the "physical and moral benefits of manly work" (84). He has worked hard all his life in order to sustain his wife and son, something he will not let his family forget. For Fitz "Black" and "intellectual" are incompatible identity categories; they simply do not signify a route that will guarantee survival. Physical survival in the "wilderness" of the white capital was an earlier generation's ultimate goal (87). The quest for happiness, on the other hand, transforms a younger generation's understanding of self-worth. "You happy, Pops?" Oku asks his father one morning:

> "*Happy*!" Fitz was incredulous. "It don't have happy in that! Happy, boy. You think they put you here to be happy! You damn fool. Claire, this boy need to do a good day's work, then he'll understand. Happy, my ass." (86)

For immigrants and refugees, people who bear the scars of warfare or racial abuse, for those uprooted and those newly landed, achieving some degree of stability is the

ultimate goal. "These are people who are used to the earth beneath them shifting and they all want it to stop" the narrator observes in the opening pages of *What We All Long For* (4). Although immigrants are by definition mobile people, the traumas of personal history condition them to long for stasis. Their children, on the other hand, do not share their parents' fears. The kinds of ethical dilemmas they perceive dramatize a generational shift from their parents' preoccupation with the structures of relationship—on which survival depended—towards a growing concern with the quality of relationships, in terms of which personal happiness may be achieved. Oku's father may use "happiness" as an accusation against his son (86), yet "happiness" also works as a hopeful alternative to the current state of affairs and as an embodiment of a younger generation's desire for an alternative mode of envisioning possibility.

What We All Long For can be read as Dionne Brand's exploration of the possibility of "advocating for a different sense of politics" through engagement with the arts (2004, 6). As she explains in an interview with Nuzhat Abbas, such a different kind of politics would value:

> … not only the freedom from harm, or the freedom to control. Ultimately politics is about pleasure … I think Eros is ultimately what we have been fighting for. To express ourselves in the most lustful and pleasurable ways. When you're fighting for or organizing towards a society that you would want to live in, it surely would be a society which is not just about making rules, but about making life pleasurable, and opening spaces. (2004, 6)

If *What We All Long For* envisions such a society of pleasure and happiness, it is worth reflecting on the central role the novel attributes to artistic engagement as a metaphor and vehicle for change. In a recent online article titled "Politics to Reconnect Communities" political theorist Matthew Flinders poses the following question: "In a time of increasing social anomie and political disengagement, especially amongst the young and the poor, can participatory arts projects provide a way of reconnecting communities?" (2014). Flinders notes the renewed interest in this question exhibited by the British Arts Council, an interest that is manifest in the Council's recent report and work in progress titled "The Value of Arts and Culture on People and Society" (Flinders 2014). According to Flinders the aim of the research is to trace the links between art and "political reconnection, civic reconnection, or personal reconnection (in terms of personal understanding, confidence and aspiration)" (2014). In *What We All Long For* art is probed for its plasticity and its capacity to provoke within its audience the existential experience of "vernacular cosmopolitanism," a multiplicity of emotions characterized by contradiction, which defines belonging in the global metropolis. The role of uncomfortable emotions in redirecting political reasoning demands further study, Brand implies. The same goes for the role of art in mobilizing civic, affective reconnection.

3. "Art-iculating" Affective Citizenship

In Tuyen, Brand has created a female artist who claims her own pleasure as an act of self-defining autonomy. Born in and of the city, Tuyen feels the need to be "openly seduced … in no way imaginable within the confines of that family story" (2005, 287). Tuyen craves the sense of touch driven by sensuality not obligation. This is poignantly dramatized in the scene where Tuyen's elder sister Ai threatens to reveal Tuyen's secret homosexuality to their parents as an act of jealousy against Tuyen's rebellious pursuit of autonomy (58-59). In this scene Tuyen's lesbianism is only hinted at, it is never spoken in words; it remains unnameable within the walls of the family home. The physicality of sex is Tuyen's way of savoring the vigor of life beyond the overwhelming sense of regret which haunts her relationship with her family. Tuyen's family "did not embrace," the narrator observes:

> They fed you, they clothed you, they fattened you, but they did not embrace. Yet they held you. With duty, with obligation, with honour, with an unspoken but viselike grip of emotional debt. Tuyen wanted no duty. And perhaps that is what she had arrived at. Yet she wanted an embrace so tight, and with such a gathering of scents and touches. She wanted sensuality, not duty. She wanted to be downtown in the heat of it. (61)

Tuyen applies both reason and passion in her critical dissection of the affective bonds that have shaped her and are still affecting her life choices. She openly denounces her family's inability to 'embrace,' to lovingly enfold and accept their offspring's desire to define their own version of happiness. For Tuyen, affective relations defined by distorted notions of loyalty and 'emotional debt' hold younger generations back through an insidious cultural politics of emotion that lays a firm grip on their mind and body in the name of duty, obligation and honor.

Tuyen searches for ways to translate into aesthetic and physical experience the feelings of pain and anguish that catch her unawares every time she finds herself entangled in *family*. She dreams of "mount[ing] an installation of the characteristics of her family, if only she could imagine the science with which to do it":

> It would be a hundred boxes of varying sizes made of a transparent translucent material floating in a room, suspended by no known element. The floor of the room would be water, and she would walk through the room bumping into the boxes, which would not be discernible to the naked eye. As she collided with the boxes, things would fall out, spikes and keys and mouths and voices. (Brand 2005, 126)

Tuyen imagines her installation as a 'room' filled with 'boxes' made of 'transparent material.' Tuyen is concerned with the ways in which space is experienced by people who have inherited traumatic histories of loss. She envisions the floor of the room covered with water, for water connotes her parents' experience of the Middle Passage.

The 'transparent translucent' boxes can be interpreted as signifying the rigid structure of painful memories, which are also invisible to the naked eye and Tuyen imagines herself unwittingly colliding with them as she walks through the room. Spikes fall out, causing her a pain similar to that inflicted on her by her family's clamoring voices that hark back to repressed histories of loss. The final image of '*keys* and mouths and voices' (my emphasis) spilling out of memory's ruptured walls offers a subtle intimation of the brutal scene that marks the end of the novel: Tuyen's lost brother, Quy, strewn on the pavement outside his parents' home, beaten almost to death. "His mouth splits open and all the water spills out" (318). This metaphor of spillage associates Quy with the abject, the scattered debris of broken lives which Brand has lamented in her poetry and prose.

In invoking the complex emotional terrain created by family, Tuyen invites visceral judgments about what it means to belong. "New intimacies don't need to rely on a common origin," Jenny Burman has observed (2007, 287). "People come into intimate relation on the basis of a shared understanding of displacement and/or emplacement or a shared affective investment in the future of a common dwelling place" (287). Brand's writing captures the continuum of emotions from individual and bodily to collective and social. *What We All Long For* conveys the urgency that attends rethinking belonging and citizenship through "critical intimacy" (Spivak 1999). Tuyen's art invites its audience to enter into an intimate, attentive relationship with the particular state of mind dramatized in her work. It demands of the audience to make sense of the relationship between the part and the whole in the work's aesthetic form. Ostensibly, Tuyen's creative representation of "vernacular cosmopolitan" belonging does not abjure the claims of loyalty to family, race and a history of loss. These claims remain valid parts of the multidimensional and contradictory affect belonging has become in today's diasporic metropolis. What is more, Tuyen creates what we may call "participatory art": her work implicates its audience through physical and sensory experience in the recreation of incommensurable aesthetic emotion. In this way Tuyen's installation—which eventually blends a variety of textures and techniques including collage, photography, sculpture, reportage and video footage—becomes a vehicle for intimate, affective connections across difference.

The tug and pull of the plethora of voices, emotions and longings that suffuse the heterogeneous space of the city fascinates Tuyen. She starts sculpting a replica of a *lubaio* upon which she plans on inscribing the 'longings' of Toronto's inhabitants: "The city was full of longings and she wanted to make them public," the narrator explains (Brand 2005, 151). The energy exuded by the power of these longings is metaphorically compared to 'light.' "On any given day" the narrator observes, "at any particular corner, on any crossroads, you can find the city's heterogeneity, like some physical light" (142). This metaphor is repeated in different contexts throughout the novel and counteracts the firm grip that family, race and loss exert on the protagonists. Moving through the city, Tuyen questions random people she comes across about their desires and collects their stories in her "book of longings" (151). Thus, Tuyen's revised art project acquires

a particularly political and ethical edge. Towards the end of the novel Tuyen envisions her project as a tripartite installation which would bring together the different ideas she has been working on: the ancient *lubaio* which she has been sculpting, the cloth reproduction of her book of voices of the city, photographs of the people she has come across in downtown Toronto and tiny pictures of Quy. Her installation would dramatize both connection and dissonance through a dialogic juxtaposition of expressions of loss and desire that invite public response. For Tuyen, as for Brand, the city's heterogeneity is not only a matter of polyvocality, in the sense posited by Bakhtin's theory of the "heteroglossia" of languages ([1975] 1981). Different histories and traditions do not only exist in an antagonistic, dialogic relationship within the space of the multicultural metropolis. People crash into each other's lives and are transformed by the "jostling and scraping that a city like this does" (Brand 2005, 5). And art provides the literal and metaphorical space where such affective citizenship can be articulated and practiced.

Charles Altieri has argued that when we experience strong aesthetic emotion by virtue of participating in a work of art, "we cannot but want ourselves to make this text part of how we see possibilities for affirming our own capacities within that world" (2001, 54). The local embeddedness of artworks may speak across difference and articulate intimate experiences of the universal. Tuyen's installation brings together family memorabilia, letters and photographs, the longings of friends and strangers, and photographic images of past and irrecoverable moments in the life of common city dwellers. "The *lubaio*, the bits of wood, the photographs, the longings were what she brought to the cave to be handled, and thought about, and made into something she could use to create alternate, unexpected realities, exquisite corpses" (Brand 2005, 224). Tuyen conceives of her art as a process of transmuting the emotions emanating from the odd objects she comes across as she walks the streets of the city, the cravings she picks up from conversations she overhears, and the responses she solicits from strangers she meets. It is worth pointing out that the surrealist techniques of collage and *cadaver exquis* (exquisite corpse) involved the collective piecing together of fragments towards the creation of an art object. The 'exquisite corpse' that Tuyen's *lubaio* represents highlights the communal impulse behind her work. It reminds the audience of the surrealist imperative that art must be the product of collective endeavor and not an individualist pursuit.

Immediately following mention of the 'exquisite corpse' in Brand's text Oku comments on the galvanizing force of Ornette Coleman's jazz music: "different instruments playing in different keys but in another communion … and all that rushing energy, dozens of themes just rushing together … See, everything makes sense when you listen to this, right?," Oku exclaims to his friends (228). Through this meta-narratorial incitement Dionne Brand articulates the way that art creates a space where the unscripted and unresolved intuitive responses of the audience-participants create nonlogical linkages between social identifications. In *The Black Atlantic* Paul Gilroy noted that "music and its rituals can be used to create a model whereby identity can be

understood neither as a fixed essence nor as a vague and utterly contingent construction to be reinvented by the will and whim of aesthetes, symbolists and language gamers" (1993, 102). Jazz by definition demands improvisation, the ability to construct variations on already existing melodies, rather than to master inherited forms. "There is a contradiction implicit in the art form itself," Ralph Ellison writes in *Shadow and Act* (1964):

> For true jazz is an art of individual assertion within and against the group. Each true jazz moment … springs from a contest in which the artist challenges all the rest; each solo flight or improvisation, represents (like the canvases of a painter) a definition of his identity; as individual, as member of the collectivity and a link in the chain of tradition. (Cited in Gilroy 1993, 79)

Much like the jazz music admired by Oku, Tuyen's art gradually develops into an attempt to give voice to "different instruments playing in different keys" (Brand 2005, 228). Different voices of the city strike discordant notes, yet are woven into Tuyen's conceptual artwork in what furtively takes the shape of a "communion" by the force of "rushing energy" (228). Emotive connections are effected in every direction, "dozens of themes just rushing together," producing the transient sense of belonging (228). Tuyen's art re-mediatizes what Tuyen hears, sees and feels through her contact with the city.

Recent research in cognitive psychology is affirming the importance of the kind of imaginative involvement practiced in the attentive engagement with art for the study of the cognitive processes involved in situated ethical judgement (Currie and Ravenscroft 2002; Nichols 2006). Indeed, as early as 1996 Mark Turner, after studying the neuroscientific work of Gerald Edelman and Antonio Damasio, suggested in his seminal work *The Literary Mind* that the mind's literary capacity for parable and blended metaphor is able to structure conceptual activity. In *What We All Long For* art is explored as a metaphorical space that blends zones of irreducible difference and allows for the invention of affective mediations and "vernacular cosmopolitanisms." Brand's novel illustrates the ways in which feeling emanates from the intimacy of human bodies outward into family, community, the nation and the world. In this sense "emotions … might be seen as a form of connective tissue that links experiential geographies of the human psyche and physique with(in) broader social geographies of place" (Davidson and Milligan 2004, 524).

Brand's employment of a range of narrative points of view in *What We All Long For* invites readers to enter her literary text in various relations of critical intimacy. Such a strong sense of interpersonal entanglement blends multiple perspectives and potentially creates a new vision of community: a community of affect, a "solidarity of strangers," to quote the title of Jodi Dean's homonymous study (1996). The question of solidarity has become a thorny one in political theory by virtue of the sheer difficulty

of defining belonging at a time when mass and serial mobility challenges any attempt to anchor identities. In her study *The Solidarity of Strangers* Jodi Dean maintains that once the constitution of *we* is understood as communicative process, then "difference can be respected as necessary to solidarity" (1996, 8). In Dean's words, her study positions "reflective solidarity as the bridge between identity and universality, as the precondition of mutual recognition necessary for claims to universality under pluralist, postmodern conditions" (3). Dean's aim is to open up conceptions of the collective *we* in ways which initiate a change in our attitude towards boundaries, at a time when many nationalities and nationalists are "seeking to shore up their own boundaries" and theorists are "involved in a politicization of the local that threatens to neglect larger interconnections" (7). Dean's theoretical work constitutes a significant feminist Habermasian attempt at recasting dialogical subjectivity. Challenging the poststructuralist embrace of fragmentation and the inchoate, Jürgen Habermas sought to salvage human rationality and the values of personal freedom, truthfulness and equality by studying the operations of intersubjective communication. The ideal communicative act, Habermas wrote, "carries with it connotations based ultimately on the central experience of the unconstrained, unifying, consensus-bringing force of argumentative speech, in which participants overcome their merely subjective views and, owing to the mutuality of rationally motivated conviction, assure themselves of both the unity of the objective world and the intersubjectivity of their lifeworld" (1984, 10). The following question, however, arises: why should communication be based only on the rational force of the better argument? Both Habermas's and Dean's political philosophy disqualify and bracket out affective response, which in effect constitutes the entire motivational structure of human transaction. Against such interpretations of human solidarity Brand's novel performs the nonlogical or provisional affective linkages that connect social members, and dramatizes the central role of emotion in political life.

4. Conclusion

In the last pages of *What We All Long For* Tuyen revises her initial ideas about the art installation she has been working on. Tuyen envisions her project as three separate rooms which would bring together disparate pieces of her work: the ancient *lubaio* which she has been sculpting, the cloth reproduction of her book of longings, photographs of the people of the city and tiny copies of Quy's image, all incorporated in a tripartite structure:

> In the middle of each room a diaphanous cylindrical curtain, hung from the ceiling, that the audience would enter. At the centre of one cylinder there would be the *lubaio* with all the old longings of another generation. She would do something with the floor here too, perhaps rubble, perhaps sand, water. In another cylinder there would be twelve video projections, constantly changing, of images and texts of contemporary longing. This one

would be celebratory, even with the horrible. Again here the floor, the path, what material? The last cylinder would be empty. The room silent. What for? She still wasn't quite certain what she was making; she knew she would find out only once the installation was done. (Brand 2005, 309)

The three cylindrical curtains resemble the experiment tubes used in scientific laboratories. Tuyen's installation brings together Toronto's heterogeneous voices in an experimental work which conceptualizes difference not in terms of race, culture, gender or class, but in terms of generational affinities. In this way Tuyen, and through her, Dionne Brand, acknowledges the pragmatic effects of a cultural legacy that exercises an affective hold over younger citizens' centrifugal desires to pursue happiness and elude social constraints. One may argue that the three rooms represent Toronto's past, present and future. The roughness of the rubble and the sand is juxtaposed with the fluidity of the video projections. What galvanizes this tripartite structure is the force of human longing. However, the longings can also be 'horrible.' Violence and violent disruption are part of the city's "raw openness" (212). Indeed, Tuyen and her friends "felt the city's violence and its ardour in one emotion" (212). Tuyen imagines the third cylinder in her installation empty, its silence possibly anticipating the future. It is also a silence which challenges the celebratory feeling of borderless possibility conjured in the second cylinder through the constantly changing video projections of visual and textual longings. It is a silence which echoes with the unspeakable histories from which the photographs, images and longings used in Tuyen's installation have been wrenched.

In fact, Brand subtly cautions her reader against the uncritical celebration of art's 'exquisite corpses': she juxtaposes Tuyen's "dadaist and surrealist vision" with Quy's violated body in the novel's closing scenes (Bernabei 2008, 120). "The predominance of body parts as units of an exquisite corpse within the visual arts resonates also for Brand's book," Heather Smyth observes, "given the violence done and the pleasures experienced by bodies in her novel, and the implications her novel holds for our vision of the heterogeneous body politic" (2008, 274). As Smyth points out, the exquisite corpse may invoke both collage and dismemberment. The arbitrary violence suffered by Quy in the closing pages of the novel comes like a punch to the reader's stomach, before the focalizer shifts back to the serenity of the mundane. The final paragraph of the novel offers a close-up of Carla sitting by her window, looking down on a busy Toronto street at people going about their daily routine: "the young man who sold houses, the woman who worked in the abortion clinic, the girl who talked to her dogs as if they were human" (Brand 2005, 319). These lines expose the consumerist, materialist values that global metropolitan centers like Toronto represent. Violent dissonance, harmful atomism and human greed seem to confound Tuyen's search for a way of embracing freedom and pleasure within artistic space shaped by affective connection.

Nevertheless, Brand's final sentence remains hopeful, though pragmatically grounded: "She [Carla] longed to hear Tuyen chipping and chiseling away next door" (319). Different experiences and sensations triggered by art are brought together in this phrase: art as the struggle of a visionary's passion over the concreteness of materiality; the creative process as a sensory experience witnessed through the sound of 'chipping and chiseling'; the artist as a desirable being. Art provokes intimate and concealed aspects of one's sensibility in ways that often refuse to fit into virtuous models of living. Yet by the very act of asking the audience to participate in states that are either too elemental, or too absolute, or too self-absorbed, artistic engagement becomes a participatory event that can have an impact on how and why individuals and citizens are concerned with values of all kinds. According to Brian Massumi, affect, or "*l'affect* (Spinoza's *affectus*) is an ability to affect and be affected. It is a prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body's capacity to act" (cited in Brydon 2007, 1001). In *What We All Long For* affective connection is as much the object of literary exploration (as indicated by the novel's title) as the method of registering and restructuring the political. Art is claimed as a space where affective citizenship can be articulated and practiced; finally, art in *What We All Long For* is hailed as a medium flexible enough to dramatize "vernacular cosmopolitanism"; i.e., to host the complex emotional terrain that provisionally connects embodied subjectivities across home, community, nation and the transnational world.

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Returning Home versus Movement without Return:
A Levinasian Reading of John Banville's *The Sea*

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Taking as its starting point the contrast Emmanuel Levinas outlines between returning to consciousness as homecoming and the theory of the trace of the other as a movement towards alterity, or a movement without return, this paper analyses how the narrative configuration of John Banville's *The Sea* (2005) shows an internal dialectic between an inner and an outer movement. It centres on the study of Max and his wife Anna, the protagonists of the novel, as fictional impersonations of this dual dynamic. Framed within the Levinasian perception of totality as the reduction of the other to the same, this paper envisions Max's return home as a totalising journey that constitutes individuality. Parallel to Max's inner exploration, it regards Anna's photographs of her fellow patients during her stay at the hospital—as a terminal stomach cancer patient—as a representation of Levinas' conceptualisation of infinite responsibility for the other. By merging the philosopher's theory of the trace of the other with Walter Benjamin's theory of the optical unconscious and Roland Barthes' photographic concept of the *punctum*, it will be shown how Anna's pictures call for new social ethical narratives around terms of social integration and equality for disabled people that could dismantle restrictive, and in Levinas' terms, ontological conceptions of normality.

Keywords: John Banville; *The Sea*; Levinas; home; trace of the other; disability

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El regreso al hogar frente al movimiento sin retorno:
estudio de *El mar* de John Banville desde una perspectiva levinasiana

Partiendo de la oposición que establece Emmanuel Levinas entre la vuelta a la consciencia como regreso al hogar y la teoría de la huella del otro como movimiento hacia la alteridad o movimiento sin retorno, este artículo analiza el modo en que la configuración narrativa de *El*

mar (2005) de John Banville presenta una dialéctica interna entre dos movimientos opuestos, uno interno y otro externo. Basándome en la percepción por parte de Levinas de la totalidad como la reducción que el Mismo hace del Otro, realizaré un análisis de los protagonistas, Max y su esposa Anna, considerando la vuelta a casa de Max como un viaje totalizador que ensalza su propia individualidad en tanto que las fotografías que Anna, enferma terminal de cáncer de estómago, realiza de los pacientes que la acompañan durante su estancia en el hospital representan la conceptualización levinasiana de la responsabilidad infinita que el Mismo tiene hacia el Otro. Mediante la confluencia de las teorías de la huella del otro de Levinas, el inconsciente óptico de Walter Benjamin y el concepto fotográfico del *punctum* de Roland Barthes, mostraré cómo las imágenes tomadas por Anna destacan la necesidad de nuevas narrativas sociales de carácter ético que alienten aspectos de integración social y de igualdad en términos de discapacidad y desmantelen la percepción del concepto *normalidad* como un elemento restrictivo y, en términos levinasianos, ontológico.

Palabras clave: John Banville; *El mar*; Levinas; hogar; huella del otro; discapacidad

1. INTRODUCTION

Recent works by Şavkay (2011) and Wehrs (2013) prove the current importance of Emmanuel Levinas' ethic of alterity in the field of literary studies and, more particularly, in the critical analysis of contemporary fiction.[1] Following Şavkay and Wehrs' line of thought, the present study aims to show how the Levinasian ethical relation of the same with the other can enlighten literary criticism. By applying Levinas' tenets to John Banville's Man Booker Prize-winning *The Sea* (2005), this paper intends to contribute to the Levinas-oriented ethical and critical debate on Banville's oeuvre that has been taking place since the beginning of the twenty-first century in response to the emergence of the *ethical turn* in literary studies since the 1990s. This debate has been enriched by studies such as D'Hoker's (2002) analysis of the ethics of reading in *The Book of Evidence*; Palazzolo's (2005) article on sameness and alterity in *The Untouchable* and *Shroud* and O'Connell's (2011) insights on the relationship between narcissism and empathy in *The Infinities* and *Shroud*.

This article argues that the narrative configuration of *The Sea* shows an internal dialectic between an inner and an outer—or ecstatic—movement. It centres on the analysis of Max and his wife Anna, the protagonists of the novel, as fictional impersonations of this dual dynamic and takes as its theoretical frame Levinas' conceptualisation of the return to consciousness as a "returning home to itself" ([1963] 1986, 346), as opposed to his theory of the trace of the other, or what he calls "movement without return" (347) or movement towards the other.

In "The Trace of the Other" (1963) Levinas censures Western philosophy for depriving the other of its alterity, for having been "struck with a horror of the other that remains other." He calls it "essentially a philosophy of being," a philosophy of "immanence and of autonomy" as it considers the "comprehension of being" as "its last word, and the fundamental structure of man." Levinas states that "[t]he God of the philosophers, from Aristotle to Leibniz, by way of the God of the scholastics, is a god adequate to reason, a comprehended god who could not trouble the autonomy of consciousness, which finds itself again in all its adventures, returning home to itself like Ulysses, who through all his peregrinations is only on the way to his native island" (1986, 346).

Levinas accuses this philosophy of "refusing every movement without return." The critic claims that such a movement outwards, which implies the encounter of the same with the other, is a movement towards alterity. In order to substantiate his vision, he starts off by pondering the fact that "the philosophers bring us also the enigmatic message of the beyond being" (347). As he considers the Platonic One as a philosophical reflection of the beyond being, Levinas asks himself: "is there not an experience of it, an experience different from that in which the other is transmuted into the same? ... Can

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there be something as strange as an experience of the absolute exterior, as contradictory in its terms as a heteronomous experience?" Levinas considers that such experience does in fact exist and entails "a movement unto the other [which] is not recuperated in identification, [which] does not return to its point of departure." Levinas remarks that "*{a} work conceived radically is a movement of the same unto the other which never returns to the same*. To the myth of Ulysses returning to Ithaca, we wish to oppose the story of Abraham who leaves his fatherland forever for a yet unknown land, and forbids his servant to even bring back his son to the point of departure" (348).

In light of this reflection, I consider that, in *The Sea*, Banville symbolically presents an opposition between the myth of Ulysses, through Max's metaphorical attempt to return home, and the story of Abraham, through Anna's approach to the other through her photography. Framed within the Levinasian distinction between totality as the reduction of the other to the same, and infinity as the irreducibility of the other to the same, this paper analyses the narrative meaning of Max's return home as a totalising journey that constitutes the I. Parallel to the narrative configuration of Max's inner journey, this study regards Anna's pictures as a clear recognition of what Levinas conceptualises as infinite responsibility for the other, as a face to face encounter in which the act of welcoming the other portrays a different way of relating to the notion of home. In this respect, this paper analyses *The Sea* as a narrative dichotomy between an ontology of dwelling and Levinas' conception of ethics; an ethic of hospitality that calls for a same that welcomes and embraces the other.[2]

2. Returning Home

Max's return to Ballyless is prompted by a dream in which he is on his way "somewhere, going home, it seemed, although I did not know what or where exactly home might be … as well as being the age I am now I was a boy as well, a big awkward boy, yes, and on my way home, it must have been home, or somewhere that had been home, once, and that I would recognise again, when I got there" (Banville 2005, 24).[3] When Max wakes up he immediately thinks of Ballyless—which etymologically, and significantly, means *placeless* (MacCarthy 2012, 91; Maddrell 2012, 62)—the Cedars and the Graces[4] and decides to go back to the Irish seaside village where he spent his childhood holidays.[5]

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    [2] I appropriate the concepts of ontology of dwelling and ethic of hospitality from Eubanks and Gauthier (2011).

    [3] For a compelling analysis of the concept of home in *The Sea* from a stylistic point of view see Facchinello (2010).

    [4] After the death of his wife Anna from stomach cancer, Max retreats to the Cedars, a guest house in Ballyless where as a child he met the Graces, a wealthy middle-class family that used to rent the house during Max's childhood summer holidays.

    [5] As Peters states, "though fictitious, this is actually close to where Banville himself spent some of his holidays in his youth" (2008, 41). See Facchinello for a detailed account of the correspondences between Max's fictional life and Banville's childhood summer holidays (2010, 37).

The absence of traces on the snow in Max's dream signals that "no one had passed this way and no one would" (25), that is, this road home is exclusively reserved for the protagonist as it metaphorically represents a pathway to his inner self. Thus, Max's arrival at the Cedars constitutes an encounter with a past that helps him to look inwards. Only Max will be able to make such a journey "of surpassing but inexplicable importance" (24-25) in search of an ageless self, which contains all the stages of his life in this homecoming dream, where childhood and old age merge.

In the novel, Banville relates Max's feeling of homelessness and isolation with disease. The "special quality to the silence at night" at the Cedars reminds Max of "the silence that [he] knew in the sickrooms of [his] childhood" where he was isolated in a place apart "where no one else could enter" (71), not even his mother, or the doctor. Sickness is, then, viewed as a "place" where he felt, as he feels at the lodging house, "miles from anywhere, and anyone" (72). The doleful isolation and helpless vulnerability that sickness provoked in Max as a child is the self-same feeling that he experiences in the Cedars, a space invaded by memories of frailty, of solitude, of entry into a different stage in life where Max's process of individuation entails a metaphorical eviction. Despite this fact, however, the Cedars is also presented as a final destination towards which Max, "without knowing it," had been travelling "for a long time, for years" in order to evade his tedious reality while projecting upon it his fantasies of home as "the only possible place, the only possible refuge" (157). After the death of his wife Anna of stomach cancer, he envisions the Cedars as a comforting space of maternal protection. Max's dream-like journey home entails "a surprising, not to say a shocking, realisation" that the image he had constructed of himself "as something of a buccaneer, facing all-comers with a cutlass in [his] teeth" is just a "delusion" (60). He is now forced to acknowledge that his journey symbolises his lifetime and deep-rooted longing for and fantasy of a protective retreat: "To be concealed, protected, guarded, that is all I have ever truly wanted, to burrow down into a place of womby warmth and cower there, hidden from the sky's indifferent gaze and the harsh air's damagings. That is why the past is just such a retreat for me" (60-61).

Max's returning to the past seems to evoke a sense of placeness that Levinas describes as "the true and primordial relation" ([1969] 2005, 37) between the individual and the world in which the "imperialism of the same" (39) rules and alterity is suspended. It is a space in which Levinas' concept of enjoyment as a site of inwardness, as "the existence at home with itself of an autochthonous I" (115) succeeds. To Levinas, enjoyment entails seclusiveness, detachment from the other and interiority (147), which is what Max is asking for when he calls for retreat, for security at an age and stage in his life in which he sees himself as "greyed o'er by the years, uncertain and astray and in need of consolation" (Banville 2005, 200). Thus, Max portrays himself as a vulnerable ageing human being who, like a child, needs protection. Childhood and old age come together in Banville's description of his protagonist once he is back in Ballyless as "the child of those days grown corpulent and half-grey and almost old" (53). After Anna's death, Max's nightly

retreats to the nursery, "where the bed was low and narrow, hardly more than a cot" (68), signal an "attempt to regress into the comfort of childhood" (Watkiss 2007).

The regression may however be fatal as the maternal image acquires an ambivalent nature in the novel. Max, for example, describes Anna's cancerous lump in her stomach as "big baby De'Ath, burgeoning inside her" (Banville 2005, 18) and grotesquely depicts the prolapsed womb of an old woman with a "Medusa-head" that he sees in one of Anna's hospital pictures (182). These descriptions present the womb as an image of death and illness, and point to Max's wish to retreat to a maternal space as a reflection of his death drive (Brownell 2010, 69; McCarthy 2012, 7). Accordingly, the novel evokes Barbara Creed's ([1993] 2007) concept of "the monstrous feminine" which must be necessarily linked to Max's problematic relationship with his mother and therefore a dysfunctional process of individuation. In this respect, Max's unconscious desire and fantasy to go back to a comforting and motherly early stage in his life, though he never enjoyed it, where he might finally attempt to culminate his own selfhood process, propels his return to the Cedars.

Despite the general interpretation that considers that the novel presents us with a double traumatic conflict that Max must come to terms with, that is, the twins' suicide[6] and Anna's death (Watkiss 2007; Peters 2008, 41; Zamorano Llena 2010, 99; Maddrell 2012, 62), my contention is that Max's disturbing relationship with his parents is also essential to the understanding of his return to Ballyless and his self-searching. As he describes the television room at the Cedars, he unexpectedly becomes conscious of what it reminds him of and of the 'real reason' why he has come back to this place: "what the whole house reminds me of, for that matter, and this must be the real reason I came here to hide in the first place, is the rented rooms my mother and I inhabited, were forced to inhabit, throughout my teenage years." For years, after his father left them, he and his mother "shifted from place to place, from lodging house to lodging house … They were all alike" (Banville 2005, 196). Though Max's murky description of the rented rooms—where every night he could hear his mother weep—could be interpreted as a reinforcement of the image of the protagonist as a homeless man (Facchinello 2010, 36); I, however, consider that he now daydreams about them as a place to hide from suffering, the maternal shelter he never really had and that he had always wished for.

Thus, *The Sea*'s maternal image, though bleak and somber at times, appears too as the main symbol of Max's craved protective home, evoking Levinas' metaphorical link between home, inwardness and femininity. To the philosopher, the act of recollection, that is, a "coming to oneself, a retreat home with oneself as in a land of refuge" ([1969] 2005, 156) has female undertones. He conceptualises Woman as "the condition for recollection, the interiority of the Home, and inhabitation." In this condition the same is encountered by an other, the Woman, whose presence "is discreetly an absence"

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[6] During the last summer they spent together in Ballyless Max witnessed how Mr and Mrs Grace's children, Chloe and her twin brother Myles, deliberately walked into the sea and drowned.

that does not disturb the hegemony of the same or calls into question the I; that is, to Levinas, the home entails an absence or feminine self-effacement "with which is accomplished the primary hospitable welcome which describes the field of intimacy" (155).[7] However, this dwelling does not have positive undertones for Levinas since it is ruled by enjoyment, possession, interiority and totalisation, which epitomise a Heideggerian ontology that Levinas rejects as it entails "the supremacy of the same over the other" (1987), that is, an egotistic isolation that discards infinity or an ethical encounter with alterity. Max's encounter with Chloe disrupts this "ethically indifferent" (1987) maternal realm of totalisation as it signifies to him his "first experience of the absolute otherness of other people" (Banville 2005, 167), "the true origin in [him] of self-consciousness" as the world suddenly turns into an "objective entity" that leaves him 'in the open':

> Before, there had been one thing and I was part of it, now there was me and all that was not me … she expelled me from that sense of the immanence of all things, the all things that had included me, in which up to then I had dwelt, in more or less blissful ignorance. Before, I had been housed, now I was in the open, in the clearing, with no shelter in sight. (168)

As we can see, Max's sense of immanence and enrooted and narcissistic dwelling are thwarted when he encounters the other. For the protagonist, meeting Chloe entails the disruption of the illusion of the imperialism of the same, or ontological freedom, understood as the reduction of the other (Levinas [1969] 2005, 42). Banville's language evokes Levinas' description of the same's "*sojourn* [séjour] in the world" and existence "*at home with onself* [sic]" (37) before the encounter with the other, which, to the French philosopher, however, constitutes metaphysics and ethics, that is, the ultimate liberating experience. To Levinas, ontological "[d]welling is the very mode of *maintaining oneself*" (37), since the I has the illusion that it is "in possession of what comes to [it] from the outside" (43). However, alterity, as Levinas asserts, "disturbs the being-at-home with oneself" (39) since the other escapes the grasp of the self. Max now understands that, as opposed to "the immanence of all things" (Banville 2005, 168), transcendence takes the lead as the other is irreducible and can no longer be incorporated within the same. Thus, transcendence and infinity, that is, the ungraspability of the other, triggers off in Max a sense of homelessness that he tries to counter by taking a journey inwards, which can be perceived as a "movement within the same before obligation of the other" (Levinas [1969] 2005, 47).

Max is, then, depicted by Banville as a homeless man in search of the sense of safety he lost during his childhood. As he remembers the first time Anna and himself went home to visit his mother, he states: "home: the word gives me a shove, and I stumble"

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[7]   The Levinasian presentation of woman as absence has been considered a controversial issue by feminist approaches to Levinas' conceptualisation of the home, such as those of Sanford (2002, 139-160), Katz (2003, 143-144) and Bevis (2007, 322-323).

(Banville 2005, 209). At this point it is relevant to say that I disagree with Facchinello's (2010) interpretation of Max as a character who is unable to replace his upbringing "with any solid-seeming fictional character, or mask of any kind" (Facchinello 2010, 36). In my view he struggles against his lifelong loss—the absence of a welcoming home—by constructing a self that hides an unsolved conflict rooted in the figures of both his parents. Max is ashamed of his origins (Banville 2005, 207), which he has striven to conceal precisely by modeling a new self (216, 218), a fantasy of himself (105, 215). His reiteration of the illusory nature of his identity matches his view of his life as a "continuous rehearsal … with its so many misreadings" (184). However, it is in the Cedars that he is finally read and his real self deciphered. It is Bun, Max's landlady's friend, who, says Max, "had taken the measure of me, and, I was convinced, saw me clearly for what I was, in all my essentials" (206-207). Bun's scrutiny makes Max recognise those essentials which take him deep within himself such that he admits the provenance of his need to recreate a fantasy of himself: his desire to "scal[e] those Olympian heights" (207) made him reject his "shaming parents" (37) at an early stage in his life.[8] Before his father left them for good, he remembers his parents' constant fights (72) and "their unhappiness" (35). He saw them as an obstacle to his future (35) and as the origin of the elements within himself that he disliked: "the congeries of affects, inclinations, received ideas, class tics, that my birth and upbringing had bestowed on me in place of a personality." He viewed himself as a "distinct no one" and did his best to become "an indistinct someone" (216).

Banville presents us with an insightful dialectic between being and knowing in his development of Max's reflections on the process of construction of what he wishes to be while he is at the same time immersing himself in a "drive toward unknowing," that is, within a "desired ignorance" (217) of whom he really is. Max's desired ignorance works as a reminder of that "blissful ignorance" (168) of those early stages in his life before he acquired a sense of the "absolute otherness of other people," (167) of "self-consciousness," (168) before he discovered alterity. Max's recognition of his willing ignorance thus portrays him as a man who never really stepped beyond those early stages in life where "comfort" and "cosiness" (60) prevailed, where he felt, in Levinasian terms, at home. In this sense, home in *The Sea* turns into an unethical space in which need, defined by Levinas as "the original form of identification which we have called egoism" prevails over "a desire for the other" ([1963] 1986, 350), "a desire without satisfaction which, precisely, *understands {entend}* the remoteness, the alterity, and the exteriority of the other" (Levinas [1969] 2005, 34).

His stay at the Cedars finally takes Max home in the sense that he is able to delve within himself and recognise the origins of an inner frustration which pushed him to have a close relationship with both the Graces and Anna, whom he considered "divinities" (Banville 2005, 107) and whose superior social position he always aspired

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[8] It is interesting to note, as O'Connell remarks in his accurate study on the issue of shame in Banville's works, that Max never examines "his guilt about his shame but his reticence seems to signal its problematic presence" (2013, 133).

to. But his eventual arrival home makes him conclude that it is difficult to discern the "paragons of authenticity against whom [his] concocted self might be measured" (218). Thus, Max atones for having lived in such a way, for having been, in a way, an "impostor" (203), for having constructed a self with the help of Anna, who was "the fairground mirror in which all [his] distortions would be made straight" (216),[9] and for having "missed something" (218) unknown to him. Max's final homecoming consists of coming to the realisation that these are all "insoluble equivocations" (219) with no closing answers that can relieve him. As Facchinello states, "Banville's obsessive quest, however, is doomed. Sooner or later, all his protagonists come to the same conclusion, namely that there is no such home for them to be found. 'There is no answer', Banville said, to 'these questions of identity and authenticity': '[a]ll you can do is try to find new ways of posing the questions' (2006)" (2010, 35).

Max's recognition of this destroys his childhood view of an eventually "marvellously finished pavilion of the [adult] self" (Banville 2005, 144) which he had envisioned as "a kind of long indian summer, a state of tranquility, of calm incuriousness," as a period "with nothing left of the barely bearable raw immediacy of childhood, all the things solved that had puzzled me when I was small, all mysteries settled, all questions answered, and the moments dripping away, unnoticed almost, drip by golden drip, towards the final, almost unnoticed, quietus" (94). Max's movement inwards results in his understanding that the categorisation of adulthood and old age as stages of wisdom and contentedness is false. Throughout the life cycle, human beings encounter mysteries that always remain unsolved; Max's desires to be sheltered, to go back home, show his need to feel protected from the "[l]oss, grief, the sombre days and the sleepless nights (95)" that affect human beings from birth to death, as he learns during Anna's poignant last nights when she had looked at him "wide-eyed in the underwater glimmer of the nightlight with an expression of large and wary startlement" (238).

3. Movement without Return

Anna's gaze constitutes a crucial element in the formation of the other half of the binary opposition between Max's movement inwards and Anna's movement without return, which I see as being at the centre of Banville's novel. My contention in this second part of the paper is that photography functions as the pivotal image around which the Levinasian journey from interiority to exteriority is presented. The inner mechanisms of Anna's encounter with the other through her photographic lens will be analysed by merging Levinas' theory of the trace of the other with Benjamin's (1999) theory of the optical unconscious and Barthes' ([1980] 2000) photographic concept of the *punctum*. The interconnection of these theories will reveal that, though Max's totalising movement inwards prevails throughout the novel, his self-containment is momentarily disrupted

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[9] For an analysis of the *specular function* of Anna see O'Connell (2013, 135).

since, through Anna's pictures, he will find himself immersed within another space in which a movement towards alterity, imbued by a sense of ethical hospitality, is made possible.

Max views Anna's photography as an aggressive and intrusive act that during their youth "took" (Banville 2005, 173) something from him and "exposed" (174) him. He feels that Anna's photographs of him were "shockingly raw, shockingly revealing" (173). They showed a young and handsome Max. However, he saw himself as an "overgrown homunculus" (173) which revealed his moral weakness (O'Connell 2013, 137). The two terms *took* and *exposed* are worth specific consideration, since Banville, with his accurate use of language and his interest in its nature, very consciously uses them in the novel. The author states that "it is no accident that we speak of taking photographs, of making exposures. The primitive people were right: part of the soul is imprinted on the photographic plate" (cited in Izarra 2006, 195). Banville transposes this view of photography to *The Sea*. First, Max considers Anna's way of taking pictures invasive, a method that intrudes and violates his intimacy by exposing him. Second, such disclosure is the outcome of Anna's distinctive way of seeing the other, which entails an almost natural merging with alterity, oriented to capturing both her subject's inner self and her own in the photograph. Max paradoxically envisions Anna when behind the camera, as a "blind person, something in her eyes went dead, an essential light was extinguished;" she seems to be "peering inward, into herself" to find a "defining perspective, some essential point of view" from which she could "sightlessly" capture her subject's features (Banville 2005, 173). Max's allusion to Anna "thrust[ing] her raptor's head out sideways" (173) as she holds her camera focuses on his thoughts of the rapacious nature of his wife's photography, which, by her aiming at the subject and staring at it, seized her subject's features from a spatial realm outside the limits of the one she was physically confronting. However, it is interesting to note how despite Max's insistence on the invasive nature of Anna's photography, he also perceives her method as a photographic blindness lacking the aggressiveness and violence of the photographer's gaze.

Max's description of Anna's figurative blindness in search of her subjects' essence points to her ability to see beyond the material reality in front of her camera. In my view, Anna's sightless, lightless and peaceful photographic movement beyond the bounds of material space evokes Levinas' conception of vision and perception in his account of the face and the trace of the other. To the philosopher, "the face is not of the order of the seen" (Robbins 2001, 48); it is not a perceptible visage, or an empiric fact, it is an abstraction dissociated from any context, which refuses to be encompassed and reveals the humanity of the other to whom the same has an infinite responsibility. The encounter with the face "lose[s] the avidity proper to the gaze only by turning into generosity" (Levinas [1969] 2005, 50). It implies an eternal movement towards alterity, a "go[ing] forward without regard for oneself" ([1963] 1998, 354), a movement without return that dismantles totality and identification. According to Levinas, the face comes to the I from an abstract space that he calls "a beyond" (354) or "an absolutely absent" which "transcends all cognition" (355). That transcendence

signals an absolute humanity which emerges in the face of the other as a trace that is beyond the same's vision and perception, something which Levinas equates with a power relation between the I and the other: "Inasmuch as the access to beings concerns vision, it dominates those beings, exercises a power over them" ([1969] 2005,194). Consequently, to Levinas, "vision moves into grasp" which leads to the oppression of the object. Thus, light, to the philosopher, annuls transcendence and the absolute nature of the other: "Light conditions the relations between data; it makes possible the signification of objects that border one another. It does not enable one to approach them face to face" (191). Therefore, Levinas equates vision with the "defacing" of the other, since, as he states, "if you conceive of the face as the object of a photographer, of course you are dealing with an object like any other object. But if you encounter the face, responsibility arises in the strangeness of the other and in his misery. The face offers itself to your compassion and to your obligation" (Robbins 2001, 48-49).

In this sense, Anna's photographic blindness embodies a face to face encounter with the other which, appropriating Levinas, "introduces a dimension of transcendence, and leads [her] to a relation totally different from experience in the sensible sense of the term, relative and egoist" ([1969] 2005, 193). Anna's photographic eye faces a dimension beyond the realm of material reality that is related to what Banville presents as the soul of the subjects portrayed in her images, and which I conceive of as Levinas' absolutely absent. This absolutely absent, as a Levinasian trace, is imprinted on the face of the other and reveals his/her humanity. Anna disregards the other's plastic image that paradoxically is not seen or grasped by her camera's objective, and, in turn, considers the other as an irreducible entity.

The significance of Anna's photographic blindness and absolutely absent is enlightened by Benjamin's conception of the optical unconscious as "another nature that speaks to the camera" rather than to the eye; it is a "space informed by the unconscious" that "reveals the secret" (1999, 510-512). Thus, photography may unveil a hidden significance not visible to human sight but available to perception through the photographic lens. As Elo states, "this 'second nature' speaking to the camera detaches the visible from the capacities of the eye" (2007). The camera catches sight of what Benjamin calls the "inconspicuous spot" (1999, 510), as it brings to the surface what the eye cannot see and "reveals entirely new structural formations of the subject" (Benjamin [1936] 1969, 236). At this point we should recall, as does Elo, Benjamin's allegory of "the cameraman as a surgeon penetrating the surface of the phenomenal with his instruments and thus raising the question of the constitution of reality" (2007). Anna's *blindness* allows her to penetrate the surface in search of a new space where reading the visible acquires a different meaning; a space that gives her access to, in Banville's words, Max's soul, in Levinas' terms, Max's face, and, in Benjamin's, Max's unconscious.

Therefore, Anna, by penetrating first her inner self in order to reach the essence of the other, evokes Levinas' concept of the same's opening of his/her home to alterity as

he/she "goes forth outside from an inwardness [intimité]" ([1969] 2005, 152). Anna thus exercises a movement from interiority to exteriority by leaving the realm of the I and welcoming the other. The notion of place now acquires a different dimension as the home of the same is opened to the other. Anna enters the terrain of Levinasian alterity and hospitality and captures an inconspicuous spot, a concealed structural formation of her husband's self that Max as beholder is able to unveil, and which shockingly reveals to him inner aspects of himself—distant from any perceivable form—that are hidden to the people around him.

In this respect, Anna's photography is deprived of any kind of totalitarian absorption of the other, or what Levinas calls possession, and achieves what the philosopher calls "total alterity" by comprising a blind photographic act that does not centre on the "*form* by which things are given to us" but looks beyond, "for beneath form things conceal themselves" ([1969] 2005, 192). This ecstatic movement symbolises the Levinasian welcoming of the other where, in order for the same to really see the other, dispossession is central: "in order that I be able to see things in themselves, that is, represent them to myself, I must know how to give what I possess. Only thus could I situate myself absolutely above my engagement with the non-I." Dispossession will only take place by "welcom[ing] the Other who presents himself in my home by opening my home to him" (171).

It is crucial to apprehend the significance of the photographs she takes of her fellow patients during her stay at the hospital in order to understand the inner mechanisms that constitute the essence of Anna's welcoming photographic impressions. The common interpretation of these photographs has death, pain and cruelty at its centre (Imhof 2006, 178; Izarra 2006, 195; Kenny 2006, 58-63; Peters 2008, 50; Siegel 2007, 113). Anna herself describes them as her "dossier," her "indictment" of "everything" (Banville 2005, 183), of mortality, pain and life's cruelty. Banville's ghostly depiction of Anna at the moment she is taking the pictures, as though she is "in search of the more grievously marked and maimed among her fellow patients" (176), no doubt imbues the photographic act with deadliness and suffering. The final result is materialised in pictures that "might have been taken in a field hospital in wartime" (181) and whose description is excruciating. The transitory and suffering nature of human life is at the centre of Anna's photographs. In Sontag's words, we could envision photographs as a *memento mori* during which photographer and beholder participate "in another person's (or thing's) mortality, vulnerability, mutability" (1978, 15). In accordance with this view of photography, in Anna's pictures the other's transience, deadliness and pain prevail and time freezes to show us a misery which is external to ourselves.

However, this interpretation of Anna's photographs needs expanding. Despite the nurses' and relatives' complaints about Anna taking pictures of other patients, no objections came from the patients themselves. They voluntarily and calmly displayed their wounds to the camera. Through her terminal illness, Anna as photographer can approach the subjects of her photos on an even level without violating the patients'

human dignity, as she herself is part of the "sorority of the afflicted" (Banville 2005, 183). Similar to Anna's photographs of Max as a young man, the final result of the pictures of her fellow patients show two different levels of representation and interpretation. Anna respectfully captures the pain of the other but her eye also penetrates within herself, within a space that allows her to bring to light an optical unconscious which reveals that her photographs should also be envisioned, following a Barthesian perspective, as a reminder not just of the other's but also of one's own mortality. As Iversen states, "Barthes declares that every photograph contains an 'imperious sign of my future death.' Looking at old photographs one thinks simultaneously of a future—'he is going to die'—and of an absolute past—'he has died'—a collapse of time that seals one's own fate" (1994, 451).

Time merges in Anna's photographs in two different ways. Firstly, past, future, as well as present meet as Max remembers, long after Anna's death, the two of them looking at her pictures: "Anna spread the photographs around her on the bed and pored over them avidly, her eyes alight, those eyes that by then had come to seem enormous, starting from the armature of the skull" (Banville 2005, 180). Mortality prevails in Max's present memory of Anna's past suffering and decease, and in his thoughts of a future in which decline and age await him. But secondly, time also comes together in these pictures in a different sense, since they represent the decaying bodies of people of all ages. By portraying the suffering of an old man, a middle-aged woman, a mother with her baby, an old woman and a boy, Anna's photographs hold a clear message: suffering, pain, decrepitude and mortality are intrinsic elements of the human being, no matter their age or stage in life. That is, age, disease or mortality are not constituents of the other, but also of the same.

Anna's photographs, then, show her vision of disability, illness, decline and age as something that "is not an exception, not a monstrosity but something that happens in the natural course of things" (Stiker [1999] 2009, 12). The stillness and muteness of the photographs speak to us about the definition of the terms *normative* and *difference*. Through Anna's blind lens disease works as the ultimate example of the collision of time categories in the human life course, which should promote the vision of disability and age as spaces of integration where, as Stiker demands, we could "inscribe in our cultural models a view of difference as the law of the real" as opposed to what he calls the "law of the identical" (12) or the law or "fantasy of the normal" (viii). From this perspective, Anna's photographs function as the ultimate ethical act of movement towards alterity, of responsibility for the other understood as the encompassing perception of the suffering of the other in relation to the suffering of the same.

The ethical quality of Anna's photos reaches its peak through Max's reaction to the pictures of her fellow patients, which entails, in my reading of *The Sea*, a subtle but crucial moment in the novel, when analysed from a Levinasian perspective, since it unsettles Max's predominant unethical homecoming movement and self-absorption. As already anticipated at the beginning of this section, the ethical approach that I see in Anna's

pictures is firmly revealed, if we merge Levinas' philosophical notions of alterity and the epiphany of the face of the other, Benjamin's theory of the optical unconscious and the Barthesian photographic concept of the *punctum*. In *Camera Lucida* (1980), Barthes coined two terms: *studium* and *punctum*. *Studium* is understood as the general pleasure or interest we can find in a picture from its main theme. As observers of a photograph, we acquire an active role, "invest[ing] the field of the *studium* with [our] sovereign consciousness" (2000, 26). The term implies closure since the picture with *studium* remains within its frame. However, a picture with a *punctum* breaks that closure, disturbs the sense of the image, bursts through the frame. Barthes describes the *punctum* as follows: "The second element will break (or punctuate) the *studium*. This time it is not I who seek it out (as I invest the field of the *studium* with my sovereign consciousness), it is this element which rises from the scene, shoots out of it like an arrow, and pierces me" (26-27). It is now the photograph that actively invades the viewer and has power over him/her and the viewer is now the object of the photograph's gaze, he/she is now penetrated, touched, moved by it. Gallop presents an analysis of the *punctum* which links it to Levinas' face of the other, and which, in my view, should be applied to the analysis of Anna's photographs. Gallop relates Barthes' description of the *punctum* as a piercing arrow with "a tradition of a certain mystic discourse in which otherness enters you in some way that is ecstatic … Ecstasy is when you are no longer within your own frame: some sort of going outside takes place … The punctum which is not in all photography but is in his [Barthes'] favorite photographs, the ones that move him, produces something like a jouissance, an ecstasy" (1988, 152). Gallop points out Barthes' emphasis on the reciprocal relation between the picture and its viewer, and focuses on the latter's "openness to alterity" and active receptivity to "being overwhelmed by otherness" (155).

Anna's photographs do indeed possess a *punctum* that pierces Max. It opens up an optical unconscious that reveals the Barthesian reciprocal relation between the pictures and their viewers that calls for an encounter with the other in pain, for a contact with an alterity that again subverts the concepts of *normative* and *difference*. Max unveils the *punctum* of Anna's pictures in a moment in the novel which, to me, is pregnant with meaning. Max states: "What was most striking to me about the people pictured was the calmly smiling way in which they displayed their wounds, their stitches, their suppurations" (Banville 2005, 181). As mentioned above, Max recalls a picture "of a fat old wild-haired woman with her slack, blue veined legs lifted and knees splayed, showing off what I presumed was a prolapsed womb … Despite the position in which it found itself the face was perfectly at ease, and might even have been smiling" (182). Physical deformity and pain are intertwined in the protagonist's words with a sense of calm and ease that dismantles the view of disease as something disruptive and beyond the margins of the normative. The *punctum* of Anna's images, that is, the smiles of the patients, disturb what we might consider their *studium*. Through the patients' smiles, the photographs rise out of their frames and pierce, prick, even bruise Max, the viewer, who is moved by their tranquil looks directed at him.

I see in Max's reaction to his wife's pictures of her fellow sufferers a sudden reflection of Levinas' "epiphany" or "apparition" of the face of other ([1963] 1986, 351) which turns to the same from the absolute beyond in its extreme "nudity disengaged from every from" asking for its infinite compassion and obligation. Levinas conceptualises that turning of the face to the same as a "gaze that supplicates and demands" ([1969] 2005, 75); it is a gaze that "*mak{es} an entry*" ([1963] 1986, 351) into the same, calling into question identification and starting the ethical dialogue ([1969] 2005, 171) that disrupts the ontological "reduction of the other to the same" (46). I consider that Max's perception of the patients' smiles shows how their gaze, their turning to him, triggers off his immediate response to their absolute otherness as he discards for a moment the forms of their decaying bodies and, instead, focuses his attention on an immaterial space reigned by an alterity that is beyond physical disabling attributes. Despite the fact that Max never abandons his narcissistic impulsion and intricate introversion, at this particular point of the novel he appropriates Anna's *blindness* as he enters a new dimension where a totalising vision is replaced by an absolute and ethical encounter with an alterity which, according to Levinas, "cannot be summarized in the fact that the other who resembles me has, in his characteristics, another attribute. Normally we say that a thing is other because it has other properties … before any attribute, you are other than I, other otherwise, absolutely other! And it is this alterity, different from the one which is linked to attributes, that is your alterity" (Robbins 2001, 49). Thus, Levinasian alterity, as the ultimate and inherent condition of human beings, as a difference beyond attributes, dismantles the strangeness and stigmatising difference of the disabled person, as it likens all of us in our otherness. In this sense, we can join Smith in his conclusion that a person's Levinasian otherness "describes a difference that precedes what are generally thought of as differences … it precedes such specific differences as gender, age, ethnicity, state of health or dis/ableness" (2009, 62). In this respect, Anna's images represent faces—in the literal and metaphorical Levinasian manner—whose arresting smiles signal a primary difference common to all human beings, that radically questions the image of the disabled other as a marginal social category. Therefore, Anna's pictures presuppose a movement outwards, a Levinasian ecstatic movement towards the other that opposes Max's dominant movement inwards and that at the same time interrupts it for an instant by causing a sudden encounter between the protagonist's self-contained inclinations and sheer otherness.

4. Conclusion

As this paper reveals, the application of both Levinas' rejection of Western philosophy as an unethical ontology of the same and his vindication of a tradition of the other—of infinity and an ethic of hospitality—sheds new light on the significance of a central aspect of John Banville's *The Sea*, i.e., Max's self-searching process, and of a much more peripheral aspect of the novel, Anna's pictures, which, in my view, hold, as we

have seen, important previously undisclosed implications. As I have tried to prove, going back to the Cedars, and thus returning home, helps Max to discover his lifelong attempt to become unknown through his sustaining of a delusive identity. As I have illustrated, Banville's construction of Max's inner journey and self-discovery in the course of the novel presents us with a character immersed within an ontological realm in which self-realisation prevails in his return to a wished-for and idealised comforting and motherly space, which he never enjoyed as a child and where the encounter with the other is absent. Returning home implies for Max, as it does for Levinas, isolation and an egotistic enrooted dwelling that involves totalisation, that is, a philosophy of the same where alterity is dissolved. However, as I have attempted to demonstrate, despite the fact that Max's introspective journey pervades the whole novel, at one crucial point it is disrupted by his memories of Anna's photographic affirming representation of disability. I consider that Max's perception of the patients' smiles as the most striking aspect of the pictures is one of the novel's excellences as it, paradoxically and brilliantly, allows the realm of alterity to take the lead at this particular moment of the story through a character whose solipsistic nature invades the entire narrative. By allowing Max to capture the pictures' *punctum*, Banville, momentarily but significantly, counteracts the narrative dominance of the protagonist's narcissistic experience in the Cedars through his appreciation of the patients' absolute otherness rather than their stigmatising excruciating presence. Thus, Levinas' philosophical tenets enlighten the analysis of the narrative interrelation between and counterbalance of both Max's returning home and Anna's photographic movement without return. If analysed from this Levinasian critical perspective, we might conclude that the narrative dual dynamic of *The Sea* incites the reader to envision literary space as a territory that is able to question ontological totalisation—in this case by a sudden and striking interruption of Max's prevailing introspection—and therefore represent otherness and participate in a complex deconstruction of social categorisations by focusing on ethical concerns that call for a welcoming movement of the same towards the alterity of the other.

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Sexuality and the Culture of Silence in Colm Tóibín's "The Pearl Fishers"

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Colm Tóibín's narrator in "The Pearl Fishers" (*The Empty Family*, 2010) is a middle-aged homosexual man who shares dinner with two friends from school, Gráinne and Donnacha, a married couple and faithful representatives of the Irish laity. To the narrator's surprise, Gráinne announces her intention to publish a book detailing her sexual abuse by Father Moorehouse when he was her teacher. Gráinne's husband, Donnacha, is the man with whom the narrator had a passionate love affair during their adolescence. Donnacha enforces silence on this issue, so their story remains unspoken and consigned to secrecy. Tóibín's short story deals with the consequences of an Irish legacy of ignorance and taboos concerning sex. This essay will thus delve into questions regarding Irish culture, the antagonistic but ambiguous connection between the Church and homosexuality, as well as the shame and silence traditionally attached to sex. Tóibín seems to adopt a critical approach to Irish society, complicating public debates surrounding Ireland's sexual past and the Church scandals. As will be argued, Tóibín does not propose in his story a totalising and explanatory view on the nature of the Irish sexual past, but rather he offers a thorough exploration of its ambiguities and complexities.

Keywords: Colm Tóibín; Catholic Church; Irish sexual history; male homosexuality; Church scandals; Ireland

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La sexualidad y la cultura del silencio en "The Pearl Fishers" de Colm Tóibín

El narrador del relato de Colm Tóibín, "The Pearl Fishers" (*The Empty Family*, 2010) es un hombre homosexual de mediana edad que cena con dos amigos del colegio, Gráinne y Donnacha, una pareja casada y católicos practicantes. Para sorpresa del narrador, Gráinne le

informa sobre su intención de publicar un libro sobre el abuso sexual del que fue víctima cuando era alumna del Padre Moorehouse. Con Donnacha, el narrador mantuvo una relación amorosa pasional cuando eran adolescentes. Sobre este asunto, Donnacha impone silencio. El relato de Tóibín trata sobre las consecuencias de una tradición cultural irlandesa en la que la ignorancia y los tabús en torno al sexo abundaban. Por ello, este artículo analizará cuestiones relacionadas con la cultura irlandesa, las antagónicas pero ambiguas conexiones entre iglesia y homosexualidad, así como el secretismo tradicionalmente asociado al sexo. En "The Pearl Fishers," Tóibín adopta un punto de vista crítico sobre la sociedad irlandesa, cuestionando debates públicos sobre los escándalos sexuales de la iglesia y el pasado sexual de Irlanda. El artículo mostrará que Tóibín no se propone ofrecer una visión totalizadora y esclarecedora sobre la naturaleza del pasado sexual irlandés, sino que ofrece un profundo análisis sobre sus silencios y ambigüedades.

1. INTRODUCTION

In an interview with Claudia Luppino, Irish writer Colm Tóibín explains how in his fiction he tends to work with scenarios which are dramatic and provide fertile ground for the subversion of literary clichés and stereotypes (Luppino 2012, 464).[1] Moreover, Tóibín reports that his main interest lies in the psychology of his characters, though he also adds that "obviously, psychology lives in society" (459). As no individual is disconnected from the physical and imaginary space she or he inhabits, Tóibín's central characters often become entangled in complex attachments to place, past and community. Thus, Tóibín's protagonists, even if they might be considered transgressors, cannot escape their personal histories and their Irish cultural inheritance. In this process, as Oona Frawley argues, "Tóibín's work reflects the inheritance of peculiarly Irish collective and cultural memories, but it is simultaneously marked by multiple (other) cultural memories that form concentric and overlapping circles in his work" (2008, 72). By doing so, Tóibín engages with Irish cultural legacies in all their complexity.

In "The Pearl Fishers" (*The Empty Family* 2010b), Tóibín also deals with personal and cultural memory. Tóibín's protagonist in this short story is a middle-aged homosexual man who writes gay thrillers and lives on his own in Dublin. He shares dinner with two old friends from school, Gráinne and Donnacha, a married couple with two small children. As a notorious spokesperson for the laity of the Catholic Church, Gráinne intends to publish a book detailing her sexual abuse by a school priest, Father Moorehouse. Curiously, while Gráinne speaks out about her decision to narrate her hidden sexual story, the narrator vividly recalls his passionate love affair with Donnacha, which began in their adolescence and lasted until their early adulthood. The narrator has loved Gráinne's husband for years, but their story is confined to darkness and secrecy since Donnacha enforces silence on this issue, thus their past relationship remains unspoken.

Although Tóibín's story epitomises a new freedom to represent homosexual sensibilities in Irish literature, its tone is not wholly celebratory and his protagonist carries a personal history of repression. In this respect, Eibhear Walshe astutely observes that "Colm Tóibín's gay fictions are both radical and conservative at the same time, reflecting the ambivalence in any new recognition of diverse sexual identities within a culture and a literature" (2013, 69). Significantly, Tóibín's "The Pearl Fishers" is set during the 1990s, the time of the Church scandals, when reporting of clerical abuse was widespread. The previous lack of public discussion about clerical abuse is presented as another consequence of a cultural tradition of silence with regard to sexual matters. In this story, silences reveal not only self-suppression or shame but they also hint at deep meaning in what the characters do not say or refuse to acknowledge.

As a means of providing a context for the analysis of this short story, this essay will delve into questions regarding Irish culture, the antagonistic but ambiguous

connection between the Church and homosexuality, as well as the shame and silence traditionally attached to sex and desire. In "The Pearl Fishers," Colm Tóibín also seems to adopt a critical approach to Irish society, complicating public debates surrounding Ireland's sexual past and the Church Scandals.

2. Sexuality and Social Control in Ireland

In his monumental work, *The History of Sexuality*, Michel Foucault explains how "between the state and the individual, sex became an issue, and a public issue no less; a whole web of discourses, special knowledges, analyses, and injunctions settled upon it" ([1976] 1998, 26). One of Foucault's central arguments is that twentieth century Western societies were living under the dominance of a Victorian regime in which sexuality started to be regulated, put into discourse and turned into an object of scrutiny and study. This Victorian moral code, Foucault notes, enforced and promoted a new type of social and sexual respectability: "Sexuality was carefully confined; it moved into the home. The conjugal family took custody of it and absorbed it into the serious function of reproduction. On the subject of sex, silence became the rule. The procreative and legitimate couple laid down the law. The couple imposed itself as model, enforced the norm, safeguarded the truth, and reserved the right to speak while retaining the principle of secrecy" (3).

For most of the twentieth century, Irish society was also dominated by a sexual morality of prudery and chastity. This Victorian ideal, however, could not eradicate sexual realities such as prostitution, incest or child abuse, which "starkly contradicted the prevailing language of national identity formation, with its emphasis on Catholicism, moral purity and rural ideals" (Smith 2004, 214). Moreover, Ireland's moral policing was centred round the regulation of women's sexuality and the repudiation of homosexuals. Many of those who did not conform to Victorian notions of sexual respectability were often shamed, punished or confined to state-run institutions (209). According to Tom Inglis, Victorian values on sexuality fitted well into the moral teachings of the Catholic Church. For this reason, Victorian morality became more persistent and insidious in Ireland than in other societies: "Whereas in Britain and America opposition to Victorian prudery emerged as soon as it became dominant, the crucial role of the Catholic church in the modernization of Irish society meant that Victorian morality remained dominant in Ireland until late in the twentieth century" (Inglis 2005, 33).

In *Occasions of Sin* ([2009] 2012), Diarmaid Ferriter also dismantles the false myth of Irish chastity that was promoted in many Irish cultural institutions from the nineteenth century, as he unveils stories of sexual transgression that were often hidden from public view until the 1990s. Thus, Ferriter calls attention to the significant gulf between public discourse and private experiences: "During an Irish century when there was an avowedly Catholic ethos, oppression and watchfulness, there was also no shortage of clandestine and illicit sexual behaviour. The challenge that various authorities set

themselves was to keep uncomfortable truths behind closed doors" ([2009] 2012, 546). In a confessional state such as Ireland, Ferriter acknowledges the traditional influence and political power of the Catholic Church, but he also notes that there are other forces operating in this *quest* for the sexual respectability of society. Tracing historical similarities with other European nations, Ferriter contends that Ireland's sexual history should be located in the context of "an international struggle to cope with the perceived evils of modernity, increased industrialization, political upheaval and the construction of middle-class norms of the body and sexual behaviour" (2). But, more significantly, Ferriter explains how these social controls upon sexuality have tended to create stigmatised identities, especially for women and homosexuals, tainting their sexual desires with embarrassment and shameful silence (542).

Interestingly, Colm Tóibín's "The Pearl Fishers" not only explores the relationship between the religious and sexual spheres of a country's social life, but it also deals with the consequences of a cultural legacy of secrecy and taboos concerning sex. Importantly, even though her confession is presented in an ambivalent light by the narrator, only Gráinne seems to have come to terms with her sexual past, deciding to publish her book denouncing her sexual abuse by a school priest. As regards the narrator, he is placed on an ambiguous terrain in terms of his sexual liberation and emotional honesty: he has not repressed his memories of love and sexual fulfilment with Donnacha, though he complies with the silence his former lover demands regarding the issue.

3. Representations of Male Homosexuality in Irish Culture

The concept of the homosexual, as Foucault relates, emerged in the nineteenth century as a "type of life" ([1976] 1998, 43), a category of knowledge, a cultural figure with a specific social and historical meaning. In Ireland, as in many other countries, homosexuality was formulated as a "foreign perversion" and source of evil that undermined the ethos of the nation. According to Kathryn Conrad, the notion of the homosexual as foreigner arose in Ireland at the end of the nineteenth century: "both the British colonial powers and the Irish nationalists wrote homosexuality as a kind of foreign 'pollution'" (2004, 25). Until relatively recently, male homosexuality was criminal in Ireland, which prompted its condemnation and relegation to secrecy and illegitimacy. Lesbianism, on the other hand, was rendered socially and legally invisible, as though women could never desire other women: "For Irish lesbians, the issue of identity was more complicated because of the lack of a public identity, even a criminalised one" (Walshe 1997, 6).

When dealing with Irish sexual history, one fundamental aspect that should be considered is the decriminalisation of male homosexuality in 1993.[2] As Ferriter

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[2] The struggle for decriminalisation was, in great part, headed by the Irish Gay Rights Movement after a twenty-year campaign for the civil rights of homosexuals. During the 1980s, public figures such as the politician David Norris, a homosexual man himself, pursued legal actions against the criminalisation of homosexuality

indicates, decriminalisation helped change the Victorian character of the Irish Constitution, whose "laws relating to male homosexuality were draconian, and dated from 1861" (2005, 715). During the 1980s and early 90s, many debates in Ireland against decriminalisation centred round the cultural imperative of preserving the Catholic ethos of the nation. In fact, homosexuality has been very often regarded as an attack against two of the cornerstones of Catholic life: marriage and the (heterosexual) family. Therefore, as Conrad explains, "the relationship of male homosexuality to religion and to marriage and family, institutions expressly addressed in the Constitution, was the main focus of attention and dissent" (2004, 48). Interestingly, the struggle for decriminalisation also brought to public attention other considerations, such as the extent to which the State had a right to intervene in private issues concerning two consenting adults. Eventually, though a fundamental step in the acceptability of homosexuals, decriminalisation could not ensure social equality: "although gay men were now allowed their private sexuality, public space was still treacherous for both gays and lesbians" (53).

In spite of the still persistent homophobia in Ireland,[3] decriminalisation did mark a turning point for the work of many Irish intellectuals and artists. "This legal change," as Walshe relates, "validated the diverse Irish lesbian and gay cultural identities, many of these evolving outside the law throughout the twentieth century … Since law reform, Irish writing has responded to this legal validation with 'out' or openly lesbian and gay work from Cathal O Searcaigh, Emma Donoghue, Jamie O'Neill, Keith Ridgeway, Mary Dorcey and others" (2008, 138-139). Similarly, after decriminalisation, Colm Tóibín not only came out as a gay author but also started to include homosexual characters and concerns in his fiction, most notably in *The Blackwater Lightship* (1999).[4]

During the years of the Celtic Tiger,[5] there was also a noteworthy shift in the popular representations of male homosexuality in Ireland, since, in the most liberal sectors of society, gay men started to be perceived as icons of modernity, cosmopolitanism, diversity and sexual freedom. In his influential article, "'He's My Country': Liberalism,

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on the grounds that the Law transgressed the right to privacy. Having lost his case in the Irish Supreme Court, Norris appealed against the ruling. In 1988, the European Court of Human Rights had ruled that Irish Law did not respect the European Convention on Human Rights. This paved the way for the eventual removal in 1993 of the Victorian law against male homosexuality (see Conrad 2004: 47-62).

   [3] A survey in 1997 reported that "only 12.5 per cent of Irish people would welcome a gay person into their family" (Mac Gréil, 352).

   [4] Set in rural Ireland, *The Blackwater Lightship* remakes received discourses on family, homosexuality and AIDS, advocating a more inclusive and tolerant society. The critic Eibhear Walshe, for instance, commends Tóibín for his inclusion of a sympathetic AIDS narrative within the Irish literary panorama: "Tóibín does achieve a cultural centrality for the discourse of AIDS, almost single-handedly in Irish fiction" (2013, 91).

   [5] In the 1990s, Ireland saw the creation of the so-called Celtic Tiger, characterised by sustained high levels of economic growth. Thanks to this change in the economy, Irish society gradually became more confident and outward looking. Unfortunately, this patina of national success concealed unpalatable social realities, since the liberal policies of this period created a growing inequality in access to housing, education and healthcare (see Cronin 2004).

Nationalism, and Sexuality in Contemporary Irish Gay Fiction," Michael Cronin writes that "literary and discursive constructions of gay male identity are currently being pressed into service as icons of Irish modernity," since "gay men are routinely represented as the epitome of urban, metropolitan, consumerist lifestyle" (2004, 255). "In the course of this process," Cronin asserts, "gay identity has been emptied of any radical political potential it may have had" (254). This new and unreflective stereotype of gay men might be read as another manifestation of the homosexual as a 'type of life.' However, as has already been pointed out, this cultural space that the homosexual began to occupy did not really correspond with the daily lives of most Irish lesbians and gays. In his fiction, Tóibín does portray a gained sense of freedom and sexual frankness. Nevertheless, he also explores areas of concern and ambiguity with respect to homosexual experience and the legacies of sexual repression, thus subverting the literary clichés of gay male identity that Cronin described in his article.

4. The Church and the Sexual Scandals in Ireland

For most of the twentieth century, as Brian Girvin rightly notes, "one of the strengths of the Catholic church … had been its close identification with the majority of Irish people" (2008, 92). This identification with the Church had to be repudiated once the revelations of clerical abuse hit the headlines and public indignation ensued. The Church, which had been looked to for guidance against sexual immorality, now appeared as backward and repressive. In recent years, the legal prosecution of clerics has replaced the traditional Irish reticence concerning the sexual abuse of minors (see Donnelly and Inglis, 2010). However, child abuse had also been taking place within families and communities. In reference to mid-twentieth century Ireland, Ferriter argues that "the excessive focus on suppression and containment diverted attention from the fact that there was already substantial public and judicial awareness of sexual crimes against children" ([2009] 2012, 330). The Church, it seems, was not the only institution enforcing the silence of the victims and facilitating the impunity of abusers.

As already suggested, the cases of clerical abuse seriously undermined the moral authority of the Church. Historian Terence Brown, for example, describes the widespread consternation in Ireland when, in 1994, an old priest pleaded guilty to seventeen charges of sexual abuse: "it was argued that not only had Catholic church authorities long known about their paedophile priest, but that they had sought to deal with the problem he presented by moving him from post to post in the hope that he might desist from his activities" (2004, 368). No longer beyond reproach, the Church became open to inspection, as there was a social awareness that the institution had made mistakes that had to be amended. However, the old and traditional tactic of considering homosexuals the root of all evils remained deeply ingrained in conservative sectors of the Church. As Susannah Bowyer contends, "the Church's institutional response to the sexual abuse crises has focused increasingly on developing strategies to exclude

homosexual men from religious life and on purging seminaries of 'gay subcultures'" (2010, 814). On this occasion, homosexual priests became the moral contaminant within the institution, the perverse element that had to be repudiated.

In *Love in a Dark Time* (2001), a collection of essays on gay lives, Tóibín advocates a far more balanced view on the issue of homosexuality and the Church, arguing that "when they [gay priests] joined the seminary no one talked about homosexuality, it was not allowed for as a possibility. No one gave these men any guidance about their sexuality; in the society around them it was a great taboo" (275). This repression and lack of self-discovery around sexuality—which it must be said is not unique to the experiences of homosexuals—might also entail many gay men having no means of engaging with their own sexuality in a healthy and fulfilling manner. Nonetheless, to blame gay priests for all the sexual wrongdoings of the Church would be to equate male homosexuality with pathology and paedophilia, as though gay men were naturally inclined to sexual abuse. Such a damaging claim falls far from truth. As Colm Tóibín denounces, "for the many gay priests in the Church it is deeply disturbing and indeed frightening that their sexuality can be so easily associated with rape, sexual cruelty and the abuse of minors" (2010a). In fact, sexual transgressions in Catholic institutions cannot be attributed to the mere presence of gay priests. As Susie Donnelly and Tom Inglis remind us, "sex scandals within the Catholic Church during the second half of the twentieth century involved both paternity cases and the sexual and psychological abuse of children by priests, brothers, nuns and bishops" (2010, 8).

As Colm Tóibín shows in "The Pearl Fishers," cases of clerical sexual abuse of minors have also affected women, as in the case of Gráinne and Father Moorehouse. Another school priest in the story, Father O'Neill, was recently reported to have had sex with male students, though the narrator tells us that this happened years after he left school. In "The Pearl Fishers," Tóibín locates the controversial cases of clerical abuse within a cultural climate of sexual repression that favoured the concealment of abuse. As the writer shows in his story, the cases of clerical abuse are varied and the victims often became affected by the crippling power of silence. The shame and guilt surrounding sex also isolated the victims, which aggravated their vulnerability.

5. LEGACIES OF SEXUAL REPRESSION IN COLM TÓIBÍN'S "THE PEARL FISHERS"

Colm Tóibín is "a great novelist," the American writer Edmund White explains, "because he knows how to dramatise complexity" (2012, 11). White's insightful opinion on Tóibín's widely acclaimed *The Testament of Mary* (2012)—a compelling rewriting of the Marian myth—holds also true in "The Pearl Fishers" (*The Empty Family* 2010b), a short story which brings together a married heterosexual couple—two members of the Catholic laity concerned with the "soul of the nation"—and a homosexual man who was a fierce believer but has long ago rejected Catholicism and "lost interest in arguments about the changing Ireland" (Tóibín 2010b, 63). As is common in his fiction, Tóibín

presents his readers with an Ireland where, as Matthew Ryan puts it, "'tradition' and 'modernity' intersect rather than simply clash and supersede" (2008, 28).

It is important to note that "The Pearl Fishers" is filtered through the fallible and biased perspective of the narrator, who is personally involved in the past events that he describes. This internal point of view limits the matter of the story to the narrator's subjectivity. Tóibín's choice of narrative voice also becomes a subversive act since he allows a traditional *deviant* other, a homosexual man, to reproduce his political views and cast judgment on matters of religion and heterosexuality. All in all, Tóibín's inscription of a plurality of gay characters in his fiction favours the inclusion of a variety of aspects that are related to homosexual experience, as the writer undermines the traditional suppression of gay identities. As Eibhear Walshe remarks in *Sex, Nation and Dissent*, "to locate the presence of homosexual sensibility in Irish writing is also to locate crucial areas of concern and anxiety within the so-called mainstream writing" (1997, 7).

As regards Tóibín's inscription of homosexual identities, Robinson Murphy takes the view that his gay characters undergo symbolic "baptisms" that "signal their emergence into a new world, one tolerant of homosexual desire" (2009, 487). Murphy further argues that Tóibín "reworks an oppressive framework so as to allow for the formerly excluded to participate and celebrate their non-heteronormativity, or queerness" (487). Contrary to Murphy's argument, I would rather maintain—following Walshe (2013, 69)—that the notion of the celebration of 'non-heteronormativity' is a much more ambivalent and complicated issue in Tóibín's gay fictions. Since homosexual repression still lingers, Tóibín resists utopian portrayals of gay affirmation and liberation. Both Gráinne and Donnacha—Donnacha for obvious reasons—know about the narrator's sexuality, but the articulation of his 'queerness' is given no space. Yet Tóibín's narrative does represent a greater freedom for homosexuals in today's society, as the narrator shows no inner turmoil over his sexuality and does not feel compelled to conform to the heterosexual ideal. In this respect, Ryan perceptively observes that "while responding ambivalently to the prizes and pitfalls of a changing culture, Tóibín's fiction never succumbs to a pure celebration or complacent description of present conditions" (2008, 30).

Tóibín's protagonist makes a living out of the gay thrillers and violent screenplays that he produces. His sexual needs are satisfied thanks to Gaydar, a gay social network that he uses to find casual sex with no strings attached. In fact, the narrator claims to spend his days as he pleases, with nobody to disturb him. However, he fleetingly admits that "viewed in the morning, it often seems a perfect life; once darkness falls it is sometimes sad, but only mildly so" (Tóibín 2010b, 63). Though he appears to celebrate his personal freedom, the protagonist's brief moments of self-recognition point to raw areas in his emotional life. His not sharing any bonds of intimacy with another man seems not to hurt him, but he does feel jealous "of the idea that he [Donnacha] and Gráinne had been together for almost twenty-five years, that she had him all the time, every night" (66). The narrator is in fact tied to a past of emotional turbulence and

bitter disappointment. It is a past that he confronts with irony and wry humour, as illustrated by the first words he addresses to Donnacha in the story, as he is having dinner with the couple:

'You're still married to her?' I asked
He smiled almost shyly and looked at Gráinne.
'What God hath put together,' she said.
'Well,' I said. 'I don't often meet a divinely inspired couple.' (66)

Equally relevant to "The Pearl Fishers" is Tóibín's graphic descriptions of gay sex, inscribing the gay body and sexuality within the mainstream of Irish literary discourse. Furthermore, this verbalisation of sexual intimacy can certainly become a transgressive act in a society which has traditionally proscribed sex, let alone lesbian or gay sex. In this respect, Kathleen Costello-Sullivan rightly notes how the narrator and Donnacha's past sexual encounters "contrast with the repressive need for secrecy and heterosexual containment" (2012, 153). Not surprisingly, the narrator and Donnacha's affair in their teenage years fell outside the realm of the acceptable or even the imaginable. After their first sexual relationship, intense feelings of longing arise, as the following morning the narrator "glanced up at him [Donnacha] in wonder, almost in fear" (Tóibín 2010b, 71). But, as the narrator tells us, their sentimental bond was only given expression through their secret sexual encounters: "in the dark … and with no words being spoken or whispered between us he would be passionate in a way that I could never manage" (70). Though they continue their secret relationship until their early twenties, the narrator cannot recall any images of public visibility or acknowledgement. All their moments of emotional attachment seem to have occurred within walls and in the dark, with no words being spoken to describe their feelings. Tóibín's narrator, though occasionally sarcastic and bitter, acknowledges his emotional dependence on Gráinne's husband when he privately admits that "there was a time, indeed, when I had loved him" (65). After all these years, the protagonist is still hurt by Donnacha's indifference—he offers "not even the smallest hint of recognition" (88).

One of the narrative's many ironies lies in the fact that, although Donnacha appears highly sexualised in the story, the narrator considers him part of a culture where everyone should conform to an ideal of chastity: "He [Donnacha] remained part of the culture that produced him. In that culture no one ever appeared naked. In the school, there were doors with locks on each shower, and a hook to hang your clothes within each shower cubicle … Observing him now, I could sense that nothing was different. He probably slept in his pyjamas, sitting each night at the side of the bed" (76-77). Thus, the narrator seems to associate Donnacha's behaviour with a culture in which sex is guilt-ridden and the body becomes a source of sin. Desires have to be kept at bay and be given expression in an almost clandestine manner. This also links to the manner in which both Gráinne and Donnacha are bringing up their sons, keeping the

computer in the kitchen so as to know what the children are looking at. These rules and regulations around sex, reproduce a culture of prudery and sexual shame that has had a long tradition in Ireland.

Viewed as duplicitous and reserved, Donnacha seems to hide his true feelings. The narrator, rather sarcastically, tells us that "most of us are gay or straight; Donnacha simply made no effort, he took whatever came his way" (65). Throughout the story, Donnacha's sexuality remains hard to place and reveals continuities between heterosexual and homosexual lives. Since Donnacha's cultural affiliation lies on the side of conservative Catholic values, heterosexual marriage becomes a compulsory ritual for his public role as a man, husband and father. Thus, Donnacha appears to have publicly adjusted to the heteronormative ideal, though his sexual desires might not be contained within the heterosexual script. In ways that are highly relevant to the story, Judith Butler theorises that "sexuality is regulated through the policing and shaming of gender," hence "the homophobic terror over performing homosexual acts … is often also a terror over losing proper gender" (2000, 164). In "The Pearl Fishers," Donnacha's suppression of his past 'homosexual acts' and his choice of 'proper gender' might be viewed not only as his adherence to the Church's moral teachings, but also as being connected to questions of social and symbolic capital. As Inglis argues in *Moral Monopoly*, "the Catholic Church still has considerable influence not just in the religious field, but in the character of Irish social life" (1998, 13). "Being a good Catholic," Inglis points out, "helped get contracts and jobs, be elected, be educated, be well known and liked" (11). Curiously, in Tóibín's story, Donnacha features as a successful hospital administrator who gives radio interviews and has meetings with the Health Minister and the *Taoiseach* (Prime Minister). Paradoxically for the reader, Donnacha remains an elusive character whose inner motives cannot be easily understood. All his past and present actions are reported and interpreted by the narrator, who resents Donnacha's decision to conform to a *normal* life and relegate their past relationship to silence.

In the previously mentioned work by Foucault, the French philosopher explains how silence becomes an integral part of discourse: "silence itself—the thing one declines to say, or is forbidden to name, the discretion that is required between different speakers— is less the absolute limit of discourse … than an element that functions alongside the things said, with them and in relation to them" ([1976] 1998, 27). In precisely this way, in "The Pearl Fishers" Tóibín dramatises how silence can conceal as much as it can disclose: silence impedes knowledge, but creates its own cultural codes. These considerations become particularly relevant in light of the narrator's newly acquired knowledge of Father O'Neill's sexual interest in boys. The narrator reflects upon this shocking news and comes to the following conclusion: "The idea of a priest wanting to get naked with one of the boy's at St. Aidan's and stuff his penis up the boy's bottom was so unimaginable that it might have happened while I was in the next room and I might have mistaken the grunts and yelps they made for a sound coming from the television. Or I might have mistaken the silence they maintained for real silence"

(Tóibín 2010b, 69). Here, Tóibín's story illustrates how these personal and cultural silences reveal crucial aspects of the Irish social psychology in relation to sex. As a young man, the narrator was influenced by a variety of silence that enforced ignorance about sexual realities that, for him, belonged to the realm of the unimaginable. Similarly, in Irish society, prior to the victims breaking their silence, clerical abuse was almost unthinkable. The silence that victims maintained may have been attached to feelings of guilt and shame, which probably hindered their search for emotional support. Moreover, this silence—where abuse can flourish when power disparities take place—occluded those realities which were not acceptable in the public arena.

In the story, even Gráinne, the most vociferous of the characters, is affected by a tradition of silence and denial concerning sex. As a popular journalist and spokeswoman for the laity, Gráinne feels she will have a good chance of publishing her memoir of her sexual abuse by Father Moorehouse. We learn that she and the narrator used to meet with the priest as teenagers to discuss poetry and prayer and she wants the narrator's permission to include a devout poem he composed at the time. In this way she will make the narrator a witness of those private meetings, in which she claims that Father Moorehouse "had [them] in his thrall" (70). At this point, the narrator realises that he and Gráinne had never before talked about those days. Now, he sees that her silence concealed her secret, but he remains unsympathetic and strangely skeptical about her status as a victim. "There was nothing," the narrator says, "not a single detail, not a blush, for example, on either of their faces, not a thing unusually out of place" (79). Moreover, as well as his complex feelings towards her because of his (unresolved) previous relationship with her husband, the narrator distrusts and dislikes Gráinne, not only on a personal level but also because of her political views. As Walshe points out, "the narrator is gleefully cynical and critical of Gráinne's militant Catholicism" (2013, 150). Portrayed as proud and self-centred by the narrator, Gráinne claims to have written the book because the Church of the future will stand for truth. Despite her alleged commitment to truth, the narrator seems to view her as unreliable, opportunistic and eager for attention, as "a great diva who would go on to sing many great arias" (Tóibín 2010b, 80).

Curiously, Gráinne's memoir opens on the night when the three of them, as students, attended a dress rehearsal of the opera *The Pearl Fishers*. According to Gráinne, that was the first time that she and Donnacha knew that they were meant to be together for the rest of their lives—ironically, Donnacha and the narrator were lovers at this time. Gráinne's sentimental recounting over dinner of *The Pearl Fishers* night is more than the narrator can stand: "As she went on I pretended for some time that I barely remembered the night, and I excused myself to go to the bathroom … I hoped I could soon get away" (80). Once again, the narrator's past relationship with Donnacha becomes overwritten by the married couple's official narrative of heterosexual fulfilment. Here, Tóibín might be making the point that—even today, in a more sexually liberated Ireland—some private realities still can't be talked about and are submerged beneath the *sanctity* of matrimony and ideal heterosexuality.

In line with the author's reticence to produce simple depictions of gay liberation, "The Pearl Fishers" closes with an ambiguous tone of affirmation in which the narrator compares his solitary nights with the empty rituals that Gráinne and Donnacha perform as a married couple. Being aware that he could have chosen to be like Donnacha, the narrator suddenly comes to the realisation that "no matter what I had done, I had not done that" (89). In this way, Tóibín's central character questions the notion that ideal heterosexuality is a necessarily superior and desirable choice of life. By doing so, Tóibín's narrator challenges the dominant heteronormative model of sexuality in Ireland: "No matter how grim the city I walked through was, how cavernous my attic rooms, how long and solitary the night to come, I would not exchange any of it for the easy rituals of mutuality and closeness that Gráinne and Donnacha were performing now" (89).

6. CONCLUDING REMARKS

As discussed, Ireland's sexual history has been characterised by a national ideal of purity and chastity. Victorian values of gender and sexuality—which dominated Irish society for most of the twentieth century—were adopted and promoted by the State and the Church. In order to keep unpalatable sexual realities behind closed doors, those who were deemed to be *deviant* were too often condemned to silence and marginalisation. This sexual morality created stigmatised identities especially for women and homosexuals, tainting their sexual desires with embarrassment and shameful silence. However, in contemporary Ireland, an increasing modernisation has propelled internal dissent with respect to gender and sexual inequality. The moral and political power of the Church has been further undermined by the unveiling of cases of child abuse. With this new turn of events, the liberal media began to project images of gay men as icons of Irish modernity, whereas the Church was perceived as backward, repressive and alien to a sexually liberated Ireland (Bowyer 2010, 803).

In the "Pearl Fishers," Colm Tóibín brings together a Catholic married couple and a gay man, all three of them sharing similar histories of illicit sex, shame and secrecy. As such, the story reveals continuities between the lives of individuals with highly different political and cultural affiliations. Gráinne, though a staunch Catholic nationalist, becomes critical of the old system and denounces her status as a victim of clerical abuse. Tóibín's narrator, on the other hand, is a middle-aged gay man who enjoys modern life but carries a personal history of emotional turbulence. Though he has no internal conflict with his own sexuality, he seems unable to overcome his regret over Donnacha's attitude towards him. Donnacha—a family man with a successful career in the administration—enforces silence on his past love relationship with the narrator, which lasted for several years. Donnacha's sexuality remains hard to place and reveals ambiguities that cannot be easily contained within the socially constructed binary of heterosexuality and homosexuality. Nevertheless, since readers only share the

narrator's internal point of view, this story is not only permeated by the narrator's self-suppression and prejudices, but also by the silences of the other characters.

Contrary to rigid discourses on sexual behaviour and desire, Tóibín favours in "The Pearl Fishers" a narrative of gaps and silences which accounts for the complex legacies of sexual repression in a society whose approach to sexuality continues to be affected by a past of denial and secrecy. Furthermore, Tóibín—through the figure of the narrator and his failed relationship with Donnacha—resists stereotypes of gay liberation while reflecting on the traditional but still existent suppression of homosexuality. Coincidentally, the writer appears to locate the cases of clerical abuse in the context of a national pathology surrounding sexual expression and emotional honesty. In "The Pearl Fishers," Tóibín seems not to propose a totalising and explanatory view on the Irish sexual past, but rather offers a thorough exploration of its ambiguities and complexities.

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Hilary Mantel's *Eight Months on Ghazzah Street*:
The Displacement of British Expatriates in Saudi Arabia

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This article explores how Hilary Mantel portrays the lives of a British expatriate couple, the Shores, who are seen as "others" when they move to a different country, Saudi Arabia, where the socio-political scheme is totally different from those they have previously known. The protagonists' experience in Saudi Arabia will result in feelings of displacement and marginalisation, and the conditions under which they live make them lose their own identities, to the point of not knowing who they really are. The situation is compounded for the woman protagonist, who also suffers from the consequences of racism and Islamic fundamentalism. Furthermore, the novel also depicts how the Shores are doubly displaced, these feelings also appearing when they are with other British expatriates in Saudi Arabia as well as when they go back to their homeland, England, since they are not considered to belong there anymore.

Keywords: displacement; expatriates; belonging; Islamic religion; Saudi Arabia; Hilary Mantel

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Eight Months on Ghazzah Street, de Hilary Mantel: el desplazamiento de los expatriados británicos en Arabia Saudí

Este artículo muestra cómo Hilary Mantel describe la vida de una pareja de expatriados británicos, los Shore, que se convierten en los "otros" al mudarse a Arabia Saudí, un país cuyo esquema sociopolítico es diametralmente opuesto a los que habían conocido. La experiencia de los protagonistas en Arabia Saudí hace que se sientan desplazados y marginados, y las condiciones bajo las que viven hacen que pierdan su identidad hasta el punto de no saber quiénes son en realidad. Esta situación es aún peor en el caso de la mujer protagonista, ya que también sufre las consecuencias del racismo y del fundamentalismo islámico. La novela

describe también cómo los Shore sufren un doble desplazamiento, por un lado porque estos sentimientos aparecen de nuevo cuando la pareja está en compañía de otros expatriados británicos en Arabia Saudí, y por otro cuando vuelven a su lugar de procedencia, Inglaterra, ya que allí tampoco se les considera ya parte de la comunidad.

1. Introduction

From the beginning of her career, many critics and researchers have included Hilary Mantel among the most prominent writers of the time. *Every Day is Mother's Day*, her first published novel, appeared in 1985; she has subsequently published ten more novels which deal with a great variety of topics, a considerable amount of short stories, a memoir and innumerable reviews and articles. Her works have been awarded a number of prizes and recognitions, and she is the first woman to receive the Booker Prize for Fiction twice, in 2009 for *Woolf Hall* and in 2012 for its sequel *Bring Up the Bodies*.

Even though Mantel is considered a mainstream writer, she has also explored topics such as displacement, identity and otherness, usually associated with postcolonial literature. She was in fact born in England but her grandparents came from Ireland and she has been defined as having "always existed on the margins. Of her family, of her university group, of the expatriate communities in the Middle East and Africa, of literary London"; and therefore "the experience of being not quite at home, even when at home, has contributed to her life not only as a writer but as a reader" (Campbell, 2015). Hence, out of her own feelings of non-belonging, Mantel could also be said to have contributed, in her own way, to postcolonial fiction, since some of her novels deal with postcolonial concerns and are developed in postcolonial settings. For instance, in *A Change of Climate* (1994), the action takes place in Botswana and South Africa at the time of apartheid, and in *Eight Months on Ghazzah Street* (1988), the protagonists move to Saudi Arabia, which was not exactly a postcolonial country, but was, especially during the first three decades of the twentieth century, under the sphere of influence of the British Empire, as were other countries in the region.

According to Mullaney, postcolonial literature covers "that complex and various body of writing produced by individuals, communities and nations with distinct histories of colonialism and which diversely treats its origins, impacts and effects in the past and the present" (2010, 3). The main intention of postcolonial writers is, in the words of Elleke Boehmer, to "resist colonialist perspectives," such writing being "deeply marked by experiences of cultural exclusion and division under empire" (2005, 3).

Interestingly enough, although it is usually first-generation writers, labelled as "postcolonial writers," who have dealt with postcolonial issues, it is worth pointing out that other authors—second-generation or even writers of British descent with minor direct connection with the former colonies—also concern themselves with postcolonial matters in their writings, and some of their works could therefore be included under the postcolonial umbrella. As early as the 1960s, writers like Colin McInnes were tackling such issues in Britain (see several of his novels in the period and his collection of essays *England, Half English* (1961), which depicts the problems of marginalisation and exclusion of young black immigrants and their culture in London in the 1950s). Since then, other British writers have made rewritings of colonial classics, such as

Marina Warner's *Indigo* (1992), a rewriting of Shakespeare's *The Tempest*. Together with Warner's novel, Mark Stein also wonders if some of Maggie Gee and Barry Unsworth's writing might not also be termed postcolonial and be "profitably read alongside that of Caryl Phillips, for example" (2004, 174). Certainly, Unsworth's *Sacred Hunger* (1992) and Gee's *The White Family* (2002) deal with the postcolonial world.

In the same way, other writers who have no true postcolonial experience, but who have lived in former colonies, have also provided accounts of what happened when roles in the colonies reversed; that is, they have depicted life in former British colonies from the point of view of British citizens who went there after the countries gained their independence. It is within this group of writers who are continuing to expand the postcolonial canon that Hilary Mantel belongs since, drawing on her own experiences in South Africa, Botswana and Saudi Arabia, she has written about the lives of British citizens there. The aim of this essay is, then, to explore how Mantel, apart from reversing the postcolonial experience, also describes the way feelings of double displacement, marginalisation and the search for identity—recurrent topics in most postcolonial writings—are present both at home and abroad in the case of the Shores, a British couple who move to Saudi Arabia in her novel *Eight Months on Ghazzah Street*.

2. Life as an Expatriate in Saudi Arabia

Published in 1988 as her third novel, *Eight Months on Ghazzah Street* was written out of Mantel's own experience in Saudi Arabia, where her husband's job took them for four years. In this book, Mantel includes a number of autobiographical details of her time there, which she has described as the worst experience of her life. The novel tells the story of Andrew and Frances Shore when they are spending time in Jeddah because of Andrew's job as a civil engineer. Even though the Shores had previously lived in other parts of the world, it is their experience in Saudi Arabia that will completely change their lives.

Eight Months on Ghazzah Street has been described as Mantel's "most overtly political novel, filled with a sense of outrage at the Saudi social system and Western willingness, for financial reasons, to turn a blind eye to its human rights abuses" (Rennison 2005, 98). In his review of Mantel's novel Abbas Milani points out that "apartheid is not dead: It lives on in Saudi Arabia, based not on race, but gender" (1997). Indeed, Frances Shore will suffer from this 'apartheid' based on gender because of the socio-political structure of this Islamic country. Hence, religion is presented as playing a very important role in the story, to such an extent that most of the problems of displacement, otherness and marginalisation arise because of religious beliefs in Saudi Arabia, where laws and social conventions are based on the Holy Koran, and where, therefore, there is no difference between sins and crimes. These feelings of displacement and marginalisation are more clearly seen through Frances,

who can be said to be doubly displaced, both for being a foreigner and for being female, since the conditions under which women in Saudi Arabia live are completely different from those she had been used to.[1]

When the Shores decide to go to Saudi Arabia, it is Andrew who goes first in order to arrange Frances's visa and arrival. Frances "was not entirely sure" that she wanted to live in Jeddah (Mantel [1988] 1989, 144), and even though she thought she would be able to manage, as she had previously done in Africa, and despite the fact that she knew about some of the restrictions, she was not able to even imagine how hard her life would be in Saudi Arabia. Andrew does not tell her much about the country while she is waiting for her visa in London, but when she arrives in Jeddah she learns quickly that, as expatriates, as a friend of Andrew's explains, "there are different rules for us … Never forget that as individuals we are very unimportant in the Saudi scheme of things. We are only here on sufferance … As individuals we are not expected to make our mark. The best we can do, as individuals, is to keep out of trouble … Keep your head down you'll be all right" (41-42).

In Saudi Arabia, they are the "other," the outsiders, and that is how people of Jeddah make them feel. As White puts it, "migrants may find themselves in situations where they are confronted by an alternative ethnic awareness that labels them and confines them to a stereotyped 'otherness' from which there appears little chance to escape" (1995, 3); precisely the Shores' experience in Jeddah. The Saudis do not mix with the expatriates; they do not like foreigners in general, for they think that they will contaminate their world. They do not even let news from another country appear in their newspapers, nor news from their own country told in foreign newspapers. An example of this is the scene where the Shores are visited by another expatriate who tells them that the Saudis are "trying to keep out news from abroad. I bought a copy of *The Times* this morning, and when I held it up it had holes in it" (Mantel [1988] 1989, 256). In fact, the official Saudi Press is manipulating the news to make the "decadent and immoral" West seem the cause of all evil, blaming the Western media for showing Saudis as "thieving and ignorant and suffering from diseases" (126). At the same time, the press also criticise the fact that foreign expatriates "were coming into the Kingdom saying there was more to life than this" and also expounded ideas against the role of a woman, which according to the official press was "to look after her husband and children, prepare food and manage the housework" (73).

The only thing that Andrew had told Frances before she arrived was that it would be very difficult for her to have a job. When they had lived in Africa, she had been able to work, so on learning that she would have to stay at home "another pang stabbed her . . . she imagined herself already in Saudi, a discreet teetotal housewife, homesick for this

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[1] Some postcolonial critics and theorists have discussed the concept of "double displacement" of women. For instance, Spivak argues that "such double displacement is more specifically the condition of woman, who experiences an originary displacement since she is already a 'dissimulator' in a cultural discourse deemed 'phallocentric'" (1983, 185).

place [London] that was not home in another place that was not home" (24). Actually, given their travelling for Andrew's job, the Shores did not feel England was their home anymore; as a matter of fact, they felt they did not have anywhere they could call home. This sense of displacement and non-belonging is presented in a passage of the novel when their lives in Jeddah have already become a nightmare, and Andrew asks Frances if she wants to leave Saudi Arabia. Frances asks herself: "if we did leave here, where would we go? We don't belong anywhere, physically. If we didn't have each other we wouldn't belong anywhere emotionally" (197).

When they spend some time in England between one job and another, they still feel displaced, since, as Frances comments, "once you spend some time out of your country, people stop caring about you, they do not consider you as a neighbour anymore," and she tells an anecdote to exemplify this: when she came back from Africa she went to visit one of her cousins (45-46), taking with her some photographs of her house in Botswana, but her cousin did not seem to have any interest in them. In Frances's words, taking the pictures was "probably a mistake and a boring thing to do, but it wasn't a bad enough thing to account for those whiffs of hostility I kept getting from Clare" (45-46).[2]

This feeling of hostility and disregard towards their lives happens again when they arrive in Jeddah. As Frances knows there are not many things to do in the city, she decides to write a diary, both to keep her busy and in order to remember all the exciting things that may happen to her, and so send some letters home. However, in a way, she knows that there will not be many things that she can tell because nothing interesting could happen to someone who is at home all day. Moreover, as Frances knows from previous experience, "once you have been in a place for a few weeks it is not exciting, or if it is, then it is not exciting in a way that people at home understand or care for" (45).

Although they do not feel comfortable in Jeddah, they try to create a home out of the house they are given. When exploring the concept of "home" as opposed to "abroad," Madan Sarup says that when she thinks of home she does not think of "the expensive commodities I have bought but of the objects which I associate with my mother and father, my brothers and sisters, valued experiences and activities … particular objects and events become the focus of a contemplative memory … Many homes become private museums as if to guard against the rapid changes that one cannot control" (1996, 2).

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[2] This feeling of double displacement, both in the host and in the home country when going back, is also present in Mantel's novel *A Change of Climate* (1994), and in both novels this situation coincides with the description Christine St. Peter offers about Ireland in this respect. To her, "if leaving, or worse, having to leave, can be infinitely painful, the experience of returning may be no less problematic. Once gone, forever changed, and even a returned emigrant would be an insider/outsider perched uneasily in the place called home" (St. Peter 2000, 43).

And this is precisely what the Shores try to do. When they are still in London, they pack some things to send them to Jeddah. As they have travelled so much, there is little to pack, but they put in the boxes some objects and pictures that remind them of their good times in Africa. Like Sarup, Frances thinks that having these things with them will help them feel more comfortable and at home, but when some weeks after Frances's arrival she receives the boxes, she realises that their private objects are not enough to make them feel better: "unpacking my stuff gave me a funny feeling. I was imagining myself when I packed the crates, thinking about the exciting future, which is now the dull present. I found places for the things around the flat. I imagined they'd make it seem more like home. But they didn't look right. They seemed to come from another life" (Mantel [1988] 1989, 102). Thus, their feeling of displacement and the hostilities they face every time they go out, particularly Frances, cannot be overcome, not even with the familiar objects that should remind them of better times.

The changes in their way of life as a consequence of the change of country are perceived from the very beginning. For instance, Andrew has already changed, or has been changed by Saudi Arabia, even before Frances arrives. From her very first day in Jeddah, she feels he is always angry and upset as he gradually discovers how things function there, especially at work. The few times they talk about it, he describes the reasons for his irritating mood like this: "'once a day I realize what's happening in some particular situation, and I realize what I've let myself in for…' He put a hand to his ribs. 'It's like being kicked'" (2). But if he feels enraged and frustrated it is mainly because he does not feel appreciated in his job: he feels he is left out of every conversation and his ideas not taken on board in the company, when he had always been a well-valued member of the team when he worked in Africa.[3]

At one time Andrew explains to Frances how the first British workers for the company in Jeddah felt. For them, "the physical stress was crushing, their hours were ruinous, their pay pockets enormous. Off-duty hours they spent lying on their beds … they became like long-term prisoners, subject to paranoia; to fears that were sometimes not paranoid. Some of them were even deported for bad behaviour, above all with problems and offences against the religious laws" (53).

But things had changed since then: at the beginning, expatriates lived outside the city in special blocks built for them, but, in order to avoid the problems they experienced, they now lived inside the city, although their salaries were not as high as they used to be. Actually, at a certain point in the novel, Andrew is depressed because

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[3] Actually, comparisons between their lives in Africa and in Saudi Arabia are present many times throughout the novel, especially in order to contrast how different and easier their lives in Africa were, with regards freedom. As they explain, while "in Africa nobody cared whether you came or went" (Mantel [1988] 1989, 36), in Jeddah they feel observed and controlled: they cannot leave the country without official permission, or "just move around as you like" (50). Contrary to Africa, "the trouble with this place" was, for them, that "even if you aren't doing anything wrong, you always feel as if you are" (50). They feel trapped and kept under control and living in Jeddah makes them feel, in Andrew's words, as if he were living "inside a glass cage" or "being convicted of something" (249).

he feels that things cannot get worse: the company is running out of cash, he feels cheated by his bosses, and feels the promises made to him were false. Plus, he leads an empty life and he sees Frances suffering from the strict religious laws which do not let her lead her own life.

Despite this, there are some things that have not changed in the expatriates' lives: the feeling of displacement and distress and of being trapped by the laws of the country was still the same and in this Frances and Andrew are not alone. There is a whole community of British expatriates, especially those who work with Andrew, who they can count on and socialise with. However, their relationship with them is somehow complicated. At parties Frances always feels out of place, even though she is among her compatriots, as she is very different from them. To her, "expatriates do have this habit of laughing at everything. I suppose it is the safest way of expressing dissent" (62). In fact she prefers to visit her Saudi women neighbours and learn more about their culture since, in her early days in Jeddah, she thinks that, instead of laughing, expatriates "should be more open minded, and not think that we are the ones who are right, and that we should contrive to be more pious about other people's cultures" (62).

In the same way, the other English expatriates do not like Frances either. They criticise her for her behaviour and believe that "Frances is such a misery ... She's not a bit broadminded. She bothers with those Saudi women in her flats" (189). Moreover, they marginalise her in their meetings: "Frances hung about on the fringe of the group; turned shoulders seemed to exclude her ... Always she tried to make polite conversation, to take an interest; but they seemed to know that her mind was elsewhere" (188).

The reason for this lack of understanding between the Shores and the other expatriates might be the different ways in which they regard their futures. Andrew and Frances are not able to get used to their lives in Saudi Arabia, they feel oppressed, displaced. The conditions in which they live are stressful, and although they have lived in different countries, it is after their experience in Jeddah that, for the first time, Andrew proposes going back and settling in England once his contract is over, even though they do not now really consider England their home. Their stay in Saudi Arabia has changed them so much that they have lost their identities; they do not know who they are or where their place in the world is. That could be why Andrew is thinking of going back to England, maybe searching for the roots they seem not to have: "They should buy a flat, he said, something to give them a base ... 'We ought to have somewhere ... We can't keep drifting, can we, just crating things up and sending them from one country to the next, everything serviceable and disposable, no books, nothing of our own'" (206). The link between home place and identity has been established before. For instance, according to Sarup, "the concept of home seems to be tied in some way to the notion of identity" (1996, 3). Similarly, Glenn, Floriani and Bouvet point out that feelings of loss and the reconstruction of identity are interrelated with the migrant's sense of

home and their perception of homelessness. For them, "the way migrants try to face and overcome their condition of being homeless is inevitably correlated to the ways that they try to reshape identity, recompose biographical disruptions and redefine their sense of belonging" (2011, 2).

However, the attitude of Andrew's expatriate colleagues is the opposite, perhaps more in line with Pauline Leonard, whose analysis of expatriates in postcolonial countries argues:

> The transience of expatriate life means that as migrants come towards the end of a posting or contract, decisions will need to be made as to *what next?* Whilst the talk and activities of many expatriates reveal deep and strong connections to the places of home, at the same time these links are also often constructed with some ambivalence. Some dread the thought of actually returning home, and would rather try and seek another job elsewhere. A few hope *never* to return: desiring to retire and live out their final days in a place where the expatriate lifestyle, and perhaps the privileges of whiteness, might in some way be maintained. (2010, 129)

This is what perhaps had happened to Andrew and Frances in their earlier life, where they went from one place to another, first Zambia, then Botswana and now Saudi Arabia. However, now their dread of returning home is weaker than their dread of staying, setting them apart from Andrew's colleagues. When Frances refers to other British expatriates in Jeddah, she describes how

> [t]hey intend to stay until they get a certain sum of money in the bank, but as they get towards their target, they decide they need more … They always say, we'll just do another year. It's called the golden handcuffs. No matter how much they complain about their life here, they hate the thought of leaving. They see some gigantic insecurity … they don't know how to behave anywhere else. (Mantel [1988] 1989, 103-104)

With respect to what it means to be an expatriate, there is an interesting passage in which Andrew tells Frances about some research that a psychiatrist had conducted on the effects of stress on immigrant workers, especially about how the Indians that work in Saudi Arabia "are shot to pieces mentally. Totally paranoid. They come here and they're totally cut off from their families, they've got language problems … they are afraid that other Indian immigrants are after their jobs and that bosses try to cheat on the terms of their contracts" (141). The psychological disorders and stress suffered by migrant workers have been studied, for instance, by Adler and Gundersen, who talk about "cultural shock" as "the expatriate's reaction to entering a new, unpredictable and therefore uncertain environment" (2008, 322). In their words, "expatriates face many changes in leaving their home country and organization and transferring to a new country, and a new job. Separation from friends, family, children … increases stress. When expatriates arrive in a new country, different perceptions and conflicting values

exacerbate the stress" and they explain how "stress-related culture shock may take the forms of anger, anxiety, embarrassment, frustration, identity confusion, impatience and physiological responses" (2008, 279). As one of the expatriates they interview reveals, "there is some kind of traumatic reaction to it" (279).

Actually, we can see that the situation and feelings of these migrant workers are not very different from those of the expatriates when Andrew explains the different phases they have to go through when they get to Saudi Arabia:

> when you get here and everything's so strange, you feel isolated and got at—that's Phase One. But then you learn how to manage daily life, and for a while the place begins to seem normal, and you'll even defend the way things are done here, you'll start explaining to newcomers that it's all right really—that's Phase Two. You coast along, and then comes Phase Three, the second wave of paranoia. And this time around, it never goes. (Mantel [1988] 1989, 141)

Thus, the only thing you can do is to "leave, before you crack up" (141).

Frances very quickly sees herself and Andrew reflected in that description, and even asks herself in which phase she is. However, she makes a more interesting observation, as she thinks that, even though their feelings are so similar, it is "strange how Indians are immigrant workers, but we're professional expatriates" (141).[4]

Thus, the Shores' lives are marked by displacement, no matter where they are: in Saudi Arabia, they are expatriates living in a foreign country, and therefore the marginalised others; in the same way, they are displaced from the group of expatriates; and, finally, they are also displaced in their own country, as people in England do not consider them part of their community. And of course, there is another important form of displacement in the novel, based on gender, from which Frances suffers.

3. An Expatriate Woman in Jeddah

Frances discovers that Islamic religious laws will make her life a nightmare even before landing in Jeddah. She is still on the plane when she learns that she cannot even take a taxi on her own since, as another expatriate tells her, "it's bad news, a man picking up a strange woman in a car. They can gaol you for it" (Mantel [1988] 1989, 29). When Frances answers that it is the taxi driver's job to pick people up, she is told that in Jeddah, because she is a woman, she is not a person anymore.

It is difficult for Frances not to think about all the horror stories she has been told about Saudi Arabia by the stewardess and other passengers during her flight to Jeddah, but she tried to convince herself that things might not be so hard. Plus, she thinks

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[4] In fact, as Leonard points out, "expatriate" is "in many ways an exclusionary term. It has connotations of classed Western whiteness, as well as, in its use in working contexts, middle class professionalism, and this means that it 'Others' other migrants, differentiating expatriates by virtue of their race, class, nationalities, occupations and education" (2010, 2).

that if she was able to adapt to life in Africa, there is no reason why she cannot do so in Saudi Arabia. In her opinion, "travel ends and routine begins and old habits which you thought you had left behind in one country catch up with you in the next, and old problems resurface, but if you're lucky to carry as part of your baggage the means of solving those problems and accommodating to those habits, and you take with you an open mind, and discretion, and common sense, … you can manage everywhere" (18).

However, she soon realises that an open mind and common sense are not enough to deal with the way of life she has to live in Jeddah. Despite all the things she has read and heard about the host country, Frances is not prepared for what she finds there, and she has not even been able to imagine what her life in Jeddah would be like. Even though "her first, her original response to Jeddah had been boredom, inertia, a disinclination to move from the bed or look out of the window" (38), when she draws the curtains back, the only thing she sees is a wall. Another wall is what Frances finds when she tries to go out to the hall of the building where they live. As Andrew explains to her, there was an Arab couple living there before, and the husband had bricked up the doorway so that his wife could not go out to the hall and run into a male neighbour or tradesman, and so Frances has to go out of the side door and go straight into the car (36). Even though that first day Andrew tells her that he will ask someone to unblock the doorway, when he goes out to work, he locks her in. Frances tells herself that it was an unconscious act, but "for a second she was frozen with surprise" (37). But surprises and shocks in response to Arab culture continue beyond that first day and she learns that if she wants the front door unblocked, Andrew will have to stay at home.

Actually, the image of the wall could be considered as a symbol to describe what life for women in Jeddah is like, for every time Frances tries to do something on her own, the only thing she finds is a wall, both literally and metaphorically. Religious laws prevent women from doing what Frances considers the most common things. The truth is that everything is forbidden for women: they cannot go out alone, and when they do, they have to be completely covered. They are considered the origin of all sin, and cannot do anything without their father or husband's permission. Consequently, when the door is finally unblocked, Frances finds another "wall." The moment she can go out and walk in the street, she asks herself what purpose it serves, since, as there was nothing she could do without Andrew, there was no point in going out.

Moreover, neither were women allowed to get a job and these rules not only applied to women from the country, but also to expatriates. It was just for a few specific jobs that women were allowed to work outside their homes.

Here we have another example of displacement through gender. As Leonard puts it, "for many expatriate women, work may be seen as just too difficult an option, and their 'new' identity may become one in which the traditional subject positions and performances of gender are reconfirmed" (2010, 106). Frances was used to having a job, and now she has lost her independence and, as seen in other accounts of expatriate women, she feels "lost and overwhelmed" and her experience fits the common discourse

of "boredom and isolation" of this type of narratives (Leonard 2010, 106). However, even if Frances had been allowed to work, she would have never found a post related to her career as a cartographer, and she is shocked when she learns that there are no maps in Jeddah. As another expatriate explains to her, Saudi people were "too bloody secretive to have maps. Besides, the streets are never in the same place for more than a few weeks together" (Mantel [1988] 1989, 27). Thus, because of these and other restrictions, Frances feels not only displaced in such a different society, but also discriminated against and trapped for being a woman, as she cannot do anything on her own.

According to Pauline Leonard, in many ex-colonial countries,

> indigenous women may have little autonomy and may be actively discriminated against, and recent events in the news show how women expatriates can be included in this gendered marginalization, whatever their nationality. The host country's culture may exert both legal and more subtle influences on foreign communities … In many countries, the local culture requires women to make greater modifications in their dress and behaviour than is expected of men (Coles and Fetcher 2008), and in others legislation may govern the consumption of alcohol. (2010, 64-65)

This is also what happened to Frances. Even though she knew that in Saudi Arabia she would not find a free society, she had never imagined that the laws were so strict, especially for (expatriate) women. Throughout the novel many episodes show how Frances suffers from this double displacement and how, at some points, she feels not only trapped but also invisible in a society that has learnt to ignore and exclude women. For instance, when Frances finds that she cannot buy anything if she goes out wearing her usual clothes because, as she is told, "the shop people won't serve you, if they don't think you're properly covered up" (Mantel [1988] 1989, 90), or when she is in a group of expatriate women who are not allowed to sit down for a drink because no man is with them (98). And even when she is with Andrew, it is him who has to ask for things in shops, since when she asks she is totally ignored by the men at the counters (111). These and other experiences in Jeddah make Frances fall into a state of profound disillusionment and depression. As she explains, "I knew the facts, but I didn't know what impact they would make on me … I knew there were restrictions, but I didn't know what it would feel like to live under them" (73).

For this reason, she, like Andrew, changes completely. Only two weeks after her arrival in Jeddah, "introspection had become her habit. There are things she was sure of, that she is not sure now, and when her reverie is broken, and first unease and then fear become her habitual state of mind, she will have learned to distrust herself, to question her own perceptions, to be unsure—as she is unsure already—about the evidence of her own ears and the evidence of her own eyes" (67). Actually, as quoted before, Saudis are 'bloody secretive.' In fact, the official press controls the news so that, as an expatriate friend of the Shores puts it, "[y]ou hear what they want you to hear. You

think what they want you to think" (164). But in the case of women it is even worse, because it is only through men that they know about the events that take place in their city: "information was received at second hand, by courtesy, through the mouth of one of the city's male keepers" (291).

The marginalisation of women, Leonard argues, is very usual in this kind of narrative, which "tend to focus on white, company men … particularly those who are privileged in their access to, and control of, the uneven power geometry of mobility such as those pursuing careers in finance, science, management and technology" (2010, 58), which is certainly the case for Andrew, and "meanwhile, for their trailing spouses or partners, the experience usually offers a devaluing of their productive functions and relegation to the domestic sphere" (58). However, in the case of *Eight Months on Ghazzah Street*, although Frances is indeed the wife of a male professional expatriate and therefore relegated to stay at home, it is she who is the real protagonist of the novel.

Despite the differences in culture, which "often exacerbate the tendency to maintain an 'expatriate bubble', in which the (often neo-colonial) lifestyles and cultural values of the home country are maintained" (65), Frances tries to adapt and understand the new culture. The community of British expatriates living in Jeddah do conform to the previous definition: they gather to celebrate their festivities such as Christmas, and they have parties with food and drink like those they would organise in England. However, as Frances is also displaced from the expatriate group, she decides to leave that 'expatriate bubble' and mix with Saudi women, to try and understand their way of life.

From her conversations with them she will learn many things about the functioning of Islamic societies, and they will exchange their points of view about the East and the West. As Andrew had done, "almost every day she would unveil some new, astonishing viewpoint" (Mantel [1988] 1989, 84) from her Saudi neighbours that shocked her. For instance, she discovered their perspective on women staying at home or having to wear the veil; for them, being confined at home was the way in which men gave them protection, and wearing the veil was a sign of respect, not of contempt. When it came to the prohibition to work, they thought that it was women in the West who were oppressed and not respected by men, as they have not only a job outside the home but they also have to do the housework.

In these gatherings the women also speak about education, of how schools for girls were opened not long ago, after days of rioting because there were still many people who did not agree with them. With respect to education, there is an interesting passage in which Yasmin, one of the Shores' neighbours, tells Frances how difficult and expensive it was for her to marry her husband because she had got herself "overeducated" (120). As she explains, education is valued by men; however, this value is reduced when women begin to ask questions, give their opinion or argue. Frances, despite her attempts to understand these women and to adapt to the Saudi rules, cannot see why they defend a culture which makes women suffer, and this enrages her.

This feeling of rage, as well as her feelings of displacement, marginalisation and invisibility, is intensified by her relationship with her husband. Most of the time, Andrew acts as if Frances was not there, so she is not only invisible to Saudi men, but also to her own husband. He does not talk to her when he comes home from work even though it was what she most needs after being alone at home all day, and he still locks her inside the house sometimes. Moreover, he vents his frustrations at work on her, saying, for instance, that he does not think that the feeling of displacement and marginalisation suffered by guest workers and expatriate labourers can be applied to women at home.

Frances is not only silenced by society, but also by her husband, as her voice is not even heard at home. It is not only that Andrew does not talk to her when he gets back home; when she decides to write her experiences in a diary, he forgets to buy a new notebook for her, something she cannot do on her own. Therefore, as Milani also points out in his review of the book, "her direct voice and presence in the narrative are silenced" (1997). So her husband's disregard makes Frances suffer even more: "It is as if she does not exist any more as definitely, as firmly as she used to. And it is true that she is going thin. . . . she feels shaky; each day a degree worse ... she feels that she once had a grip on the situation, but that now she has lost it" (Mantel [1988] 1989, 232-233).

There is one further reason which makes Frances almost go crazy in Saudi Arabia. Alone as she is for most of the day, when she hears strange noises in the flat above, which is theoretically empty, Frances begins to get obsessed with the things that might be happening there. She decides to investigate, and although Andrew asks her not to get involved, one day she sees somebody in a veil leaving the flat. It is a man, and he is carrying a gun. Frances meets him on the stairs, he pushes her and Frances ends up on the floor. When she phones her husband's boss to tell him, he stops her and says that there are things he cannot afford to know because "once past a certain point, you see, you become an undesirable person ... they don't want you here, and if you see what I mean, they don't want you to leave either" (241). And he reminds her that it is her husband who would be responsible for anything she had seen or done, and that witnesses to a crime are also held in gaol. So, she does not tell Andrew.

However, some weeks later, and as a consequence of what Frances has seen, they are robbed. Still, it is not until Fairfax, another British expatriate, spends a night at their flat that Andrew realises that Frances was right. Fairfax goes before they wake up, but leaves them a shocking message advising them to leave the flat as he had seen two men carrying a dead person down the stairs. Later, Andrew discovers that Fairfax is dead. He has apparently had an accident, but the Shores think that someone might have killed him because of what he had seen. Thus, Andrew and Frances try to investigate, but nobody will tell them anything: the police "deny all knowledge of practically anything" (273), and the hospital will not let them see the corpse, since, "to identify, you need four Muslim men. Christian men will not do" (278).

At this point, Andrew understands that Frances was right and that there had been something going on in the flat above. After the death of another of their Saudi neighbours, Andrew and Frances move to a new house, outside the city. From that moment, Frances, who had previously always tried to go out and discover new things, feels reluctant to leave her house. At one point, after all these horrible events, she sees herself in a mirror at the new house and describes her image: "My face is black, deeply shadowed, with empty eyes, and a pale ragged aureole encircles my head. I have become the negative of myself" (298). She can only think about the moment she will leave Jeddah.

4. CONCLUSION

In *Eight Months on Ghazzah Street* Mantel has shown how her protagonists have suffered from displacement, and how their lives and identities have changed dramatically after their experiences in a different country. The Shores decided to leave their home country, motivated by their wish to earn more money, but they simply feel doubly displaced, both at home and abroad. On the one hand, the host country considers them a menace as they can tell stories about freedom and opportunities in the West, and send a message to the local population that there is more to life "out there" than what the local people have. Furthermore, they are rejected by the population: in Saudi Arabia, not only are they foreigners, but they are also the source of sin, as the Saudi government has made its people believe. And it is even worse for Frances, who also feels displaced and invisible for being a woman, due to the Islamic laws and religion.

On the other hand, though, they suffer from another kind of displacement, related to people from their own country: their fellow British expatriates marginalise them when they are in Jeddah, and when the couple decides to return to England, more displacement and rejection come from their own people, who are generally indifferent and hostile, rather than offering them a warm welcome. Thus, they are unable to know who they really are or to find a place in the world they can call home, a feature that this novel and its protagonists share with many postcolonial and migrant writings, as can be seen in the works of Boehmer, Mullaney, Leonard and White quoted in this paper.

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The Poverty Tour: Life in the Slums of Mumbai and Manila as Seen in Danny Boyle's *Slumdog Millionaire* and Merlinda Bobis's *The Solemn Lantern Maker*

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In the twenty-first century Mumbai and Manila, lingering postcolonial issues have merged with contemporary issues of globalisation and neo-imperialism as both India and the Philippines are faced with the realities of Western hegemony. This article will examine how the creators of the film *Slumdog Millionaire* and the novel *The Solemn Lantern Maker*, both from 2008, have chosen to portray these similar realities in different ways. Two major questions could be asked about these texts. Has British director Danny Boyle fallen into the trap of Orientalism, as outlined by Said in 1978, glamorising the abject poverty of the Mumbai slums, making them look appealingly exotic under a Western gaze? Is the Philippine-Australian author Merlinda Bobis's representation of the penury of Manila's street children, from their huts to shopping malls, passing through an underworld of sex tourism, a more authentic representation than Boyle's? Or is it merely a native informant's appeal for global readership? These postcolonial texts have become commodities in a global market, where their marketing in the Western world by global media corporations affects their reception and interpretation.

Keywords: Danny Boyle; Merlinda Bobis; postcolonial exotic; neo-imperialism; globalisation; poverty

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Un tour por la pobreza: la vida en las barriadas de Mumbai y Manila según *Slumdog Millionaire* de Danny Boyle y *The Solemn Lantern Maker* de Merlinda Bobis

En el siglo veintiuno, en Mumbai y Manila, algunas cuestiones poscoloniales, que aún están sin resolver, dejan paso a temas contemporáneos de globalización y neo-imperialismo. A su vez, India y Filipinas se enfrentan a la realidad de la hegemonía occidental. Este artículo

examinará cómo los respectivos creadores de la película, *Slumdog Millionaire*, y de la novela, *The Solemn Lantern Maker*, ambas del año 2008, han elegido representar realidades similares de maneras distintas. Se podrían plantear dos cuestiones importantes sobre los textos. ¿Ha caído el director británico Danny Boyle en la trampa del orientalismo, expuesta por Said en 1978, haciendo atractiva la pobreza extrema de las calles de Mumbai, para que parezca exótica bajo la mirada occidental? ¿La representación de la autora filipina-australiana Merlinda Bobis de la penuria de los niños callejeros manileños, desde sus chabolas hasta los centros comerciales, pasando por los bajos fondos del turismo sexual, es más autentica que la de Boyle? ¿O es meramente el llamamiento de una informadora nativa a los lectores y lectoras globales? Ambos textos poscoloniales se han convertido en mercancías en un mercado mundial, donde su comercialización en Occidente afecta a su recepción y a su interpretación.

Palabras clave: Danny Boyle; Merlinda Bobis; exotismo poscolonial; neo-imperialismo; globalización; pobreza

1. INTRODUCTION

The latter half of the twentieth century brought independence to previously colonised peoples leading to a time of nation building for many new democracies, among them the Philippines and India. Towards the end of one century and the beginning of another, lingering postcolonial issues have merged with contemporary issues of globalisation and neo-imperialism as both the Philippines and India are faced with the realities of Western hegemony. I wish to focus on two texts which articulate this reality: *The Solemn Lantern Maker*, a novel by Merlinda Bobis (2008a), and *Slumdog Millionaire*, a film directed by Danny Boyle ([2008] 2009). First, I will examine how the author and director of the respective texts have chosen to portray the similar postcolonial and indeed neo-colonial realities of the Philippines and India in distinct ways, which could be partially attributed to their respective personal backgrounds. Then, I will address the problems of exploitation and human rights conflicts that exist in the Philippines and India, as illustrated in both texts. These problems were once a consequence of colonialist oppression, however, as the texts demonstrate, they have persisted, with globalisation now acting as a neo-imperialist force that perpetuates the colonial legacy. Finally, I will look at some broader issues of the texts as commodities in a global market, and how the marketing of these texts in the Western world in turn affects their reception and interpretation.

Writer and academic Merlinda Bobis was born and raised in the Philippines and currently lives in Australia. *The Solemn Lantern Maker* was published in 2008 by Murdoch Books in Australia and Random House in the United States. Set in Manila during the week before Christmas, it tells the story of Noland, a mute lantern seller who finds himself next to an American tourist when she is injured during the drive-by shooting of a political journalist. Noland takes her to his hut in the slums where he and his mother care for her. This act of kindness has drastic consequences for all concerned, unveiling corruption, child prostitution and poverty, leading to Noland's implication as an alleged terrorist and kidnapper.

Slumdog Millionaire is an Oscar winning, 2008 film from British director Danny Boyle. It is an adaptation of the novel *Q&A* by Indian author Vikas Swarup (2006), with a screenplay written by Simon Beaufoy. It follows the turbulent life of Jamal Malik, from a childhood of poverty in the Dharavi slums of Mumbai to his successful appearance on the Indian version of *Who Wants to Be a Millionaire?* As luck (or destiny) would have it, the questions he is asked relate to events that have marked his life; a coincidence too great for the show's presenter who hands him over to the police on the suspicion of cheating.

As is to be expected when a Hollywood director adapts an Indian novel, there are some differences. Changes are made to the plot and some details are left out, the reasons for which would make for an interesting comparative study in their own right. This comparative study wishes to focus on the portrayal of slum life, an aspect which features more prominently in Boyle's film than in Swarup's novel. Moreover,

the greater scope of the aesthetic nature of the cinematographic text in turn offers an interesting contrast to the detailed depiction of slum life in Bobis's prose text.

Before discussing the texts themselves, some brief background information about the colonial and postcolonial histories of the countries in question is essential as the colonial history of each nation figures as an embedded plot within each text. The Philippines was a Spanish colony for over three hundred years until the Spanish-American war in 1898. It was subsequently taken over by the United States, which, apart from a period of Japanese wartime occupation between 1942 and 1945, remained in control until it achieved full independence in 1946. Democracy followed with a US style constitution, although it has been marred by corruption, state oppression through the martial law of Ferdinand Marcos, and various coup attempts. The country is predominantly Catholic with the exception of the southern Muslim region of Mindanao, whose independence struggle led to the creation of the Autonomous Region in Muslim Mindanao in 1990 (soon to be superseded by the proposed autonomous political entity, Bangsamoro). The government has also had to deal with internal violence from various groups including the Islamist Abu Sayyaf and the communist New People's Army (NPA).

British presence in southern Asia formally began in the seventeenth century with the East India Company. Following the Indian rebellion of 1857, Britain took direct control of the region and it became known as the British Raj, with the British monarch, Victoria, also serving as the first Empress of India. Independence finally came in 1947 following the efforts of Mahatma Ghandi and the Indian National Congress, and the Muslim league. The price of independence was the partition of the subcontinent into what would become the Republic of India and the Islamic Republic of Pakistan, with India catering to a Sikh and Hindu majority, and Pakistan to a Muslim one. Thus, once the new borders were drawn in 1947 many people found themselves on the wrong side of these religious divisions, which led to mass migration in both directions and extremely violent clashes resulting in hundreds of thousands of deaths. Religious tensions have left their mark on independent India, resulting in hostile relations with Pakistan, exacerbated by the territorial conflict over Kashmir and both countries' development of nuclear weapons. Within India, Muslim-Hindu violence followed the destruction of the Babri Mosque at Ayodhya, and tension came to the fore with the Mumbai riots in December 1992 and January 1993,[1] as depicted in Boyle's film.

2. ABJECT SLUMS IN THE GLOBAL MEGALOPOLIS

The Solemn Lantern Maker begins at a busy intersection in Manila. Amid the mayhem of stalled traffic, an American tourist, Cate Burns steps out of her taxi to buy a paper lantern from 10-year-old Noland and his older friend Elvis. As she marvels at the

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[1] Mani Ratnam's Tamil film *Bombay* (1995) offers a detailed cinematic account of the controversy and religious tensions surrounding the destruction of the Babri Mosque, and the subsequent Mumbai riots.

beauty of the *paroles*, just as Noland marvels at her golden hair and white face, a Pizza Hut motorcycle arrives, three shots are fired, a man slumps over the wheel of his car, before the motorcycle revs past Cate knocking her to the ground. Without hesitation, Noland picks her up and takes her in his shopping cart back to a hut, his home in the slums of Manila. In a way this busy intersection is the gateway to the slums of the megalopolis. On one side of the speeding cars there are office buildings, the power of capital in this city, but on the other side behind the stalls of hanging, colourful lanterns are railroad tracks, symbolic of the physical division they create between one world and another. Crossing these tracks brings the reader into the other side of Manila, the slums which are home to the poorest and most vulnerable. This is where Noland lives with his crippled mother Nena. The abject conditions of their homestead are described by the author as "a box, the poorest in the slums. It's scraps of corrugated iron, wood, cardboard, and plastic, and a hole for a door, set apart from the rest of the huts, because here's where all the sewage flows. The creek of fetid water is everyone's toilet, everyone's dump" (Bobis 2008a, 12).

Inside his hut, as Cate lies recovering, Noland feels ashamed that he does not have anything better to offer her. He observes that "she's too long for the mat, this blanket, her feet stick out! It worries him. Should he find something to cover her feet? But it will be only some old towel or rag, even more shameful than these worn bedclothes, which never bothered him before" (2008a, 25). Noland is perplexed by the sensation in his gut, "He does not know that it is shame, this squirming inside for the first time because he cannot offer more" (2008a, 25). He knows this woman is an "Amerikana" and assumes she is rich, but little else. It is enough to make him feel self-conscious in her presence, to become aware of the difference between them. Thus he turns towards his prized television set, which makes him feel better, "All rich people have televisions – look we have a TV too!" (2008a, 25).

Bobis does not try to disguise the poverty that exists among the slum dwellers and Noland's family in particular. The scale of this poverty is exemplified through Elvis, whose only recourse is to prostitute himself within Manila's sex tourism industry, a topic that will be discussed later in this article. A rare visit to a shopping mall, a symbol of global capitalism and their most recent coloniser, the United States, serves to highlight the different worlds that exist within the city of Manila: those who have and those who have not. The sight of shoppers buying designer perfume confuses Noland: "Why buy empty boxes that cost a dozen kilos of rice each? Why have a lady spray you for the price of more than a year's supply of rice?" (2008a, 68). Noland is puzzled by the very concept of this consumption; for the reader, the innocence and naivety of Noland's point of view serves to highlight the obscenity of the situation. Likewise Noland is confused by the sight of an interior design book, *101 Bathrooms*; the narrator ruefully observes, "Good thing Noland can't read. How to imagine a hundred and one bathroom options when for him it's the creek behind the hut" (2008a, 69). However, such wealth must exist among certain people; the very presence of these items in the

shopping mall is proof of the fact. The gap between rich and poor has been exacerbated through years of the Marcos dictatorship, marked by infrastructural development, but also massive institutional corruption and embezzlement of public money. The Star City amusement park in the novel is a testament to this, and to the country's investment priorities, as the narrator reveals:

> The Star City stands on a vast reclaimed area first developed under the Marcos dictatorship, when, as a journalist remarked, the first lady waved her hand and said, "Let there be land," and there was land. On it grew an imposing building devoted to the arts. Close by, an international convention centre also sprang up a stone's throw from a five-star hotel. Some years later the largest shopping centre in Asia will follow. How absurd that poverty exists where even the sea can be made solid with the flick of a hand. (2008a, 105)

Bobis's depiction of the slums of Manila is harsh, gritty and unforgiving, with little time for sugar-coating the difficulties the residents face. There is no escape for the reader, who is forced into seeing the life that poverty has brought these people. It must be said that she also gives an insight into the resilience and solidarity that exists among the residents, as displayed through the women's singing of Christmas carols with alternative, humorous lyrics. Their continued use of the oral tradition in their native Filipino language, a common pre-colonial literary form, offers a form of resistance to the powers of the postcolonial, globalised country where they find themselves. These powers would later threaten their very existence, when the military await orders to bulldoze the slum in search of the missing American woman, Cate Burns.

At first glance Danny Boyle's vision of the Mumbai slums in *Slumdog Millionaire* ([2008] 2009) is altogether different. The opening prologue features a young man being beaten, tortured and electrocuted during a police interrogation, cut with shots of the same man on the television quiz show *Who Wants to Be a Millionaire?* The police want to find out how he cheated, Jamal replies he knew the answers. Music sounds, the opening credits roll and the first stylish shots of Mumbai slums drip with golden sunshine, giving the Western viewer the impression of warmth and something very exotic indeed. A group of children play cricket on a runway before the police break up the game and chase them over a rubbish dump, through the narrow passages back into the slum. This scene introduces the viewers to *slumdogs* Jamal and his older brother Salim. The music beats quickly as they evade an infuriated officer, thumping with excitement and energy, with vocals from British rapper and hip hop artist M.I.A.[2] A

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2 The choice of M.I.A here is interesting as she is British born to Sri Lankan Tamil parents. She grew up in Sri Lanka, where her father was an activist campaigning for a separate Tamil state. Eventually she had to move back to Britain as a refugee because her father's activism had made it unsafe for her family to remain in Sri Lanka. One could consider M.I.A.'s inclusion as giving Western audiences someone familiar to associate with this foreign place they know little about. The fact that M.I.A is not actually Indian does not matter; being from Sri Lanka is close enough in this case. On the other hand, her Sri Lankan Tamil origin could be seen as a subtle way for Boyle to remind audiences of India's part in the Sri Lankan civil war. Another of her songs—"Paper Planes"—features during

variety of unusual camera angles, cutting between stationary and tracking shots, follow the children, adding to the vibrancy and colour of the scene. A series of shots, each one higher than the last, show the mass of corrugated tin roofs overlapping and stitched together, creating an impressive aesthetic that could have come from a coffee-table book of aerial photography. Less appealing shots of a flea ridden dog, and a man wading through a river collecting rubbish, flash between the action as a reminder of where they are. For the spectators taking a closer look, life in the slums of Mumbai is not so different from that of Bobis's Manila. It is dirty, cramped and impoverished; children in rags run barefoot, police crash through people's lives with little regard for their homes or property. The difference is that through his direction, Boyle manages, to a certain degree, to glamorise, even fetishise this existence, making it look appealingly exotic and exciting for Western movie audiences.

All is not glamorous and appealing though, abjection is also a constituent of these slums. Just as Noland's toilet is the creek behind his hut, the river flowing next to the slum in Mumbai is also its central sewer line, wooden huts on stilts with a hole in the floor serving as cubicles. Jamal finds himself locked inside one of these just as India's biggest film star arrives by helicopter. In order to escape and meet his hero, he jumps into the pool of human waste below. Anything but glamorous, though the seriousness and indeed tragedy of the scene is undermined by the comic element of the crowd parting with noses held, as this stinking boy makes for the film star and shouts with delight once he gets the all-important autograph.

Another scene from the slum sees Jamal and Salim splash and play in a washing pool, while their mother and many other residents wash their colourful clothes and leave them to dry in the hot sun, the grand expanse of colourful saris creating another attractive aesthetic pattern when viewed from above. It is, however, tinged with a sense of foreboding, as seen in their mother's face. A crowd of men appears wielding sticks, catches the residents off guard and proceeds to run riot through the slum. The boys' mother is beaten before their eyes, and left for dead in the washing pool. Another chase through the slums ensues, this time with men beating the predominantly Muslim residents and setting fire to their houses. Religious tensions have not gone away since partition in 1947, with these scenes mirroring the Mumbai riots already mentioned. The now orphaned Jamal and Salim escape, left to contemplate their future as smoke rises from the slum that had been their home.

Boyle's portrayal of the slum represents a sort of exotic misery. It seems he wants to show the difficulty and penury that those living in the slum face, while at the same time making it look aesthetically appealing, exotic and a dangerously exciting place to be. Michael Wood, writing in *London Review of Books*, observes that in the early sections of the film "everything happens too fast and is too brightly lit: it feels like tourism in

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a montage of the boys selling goods on a train and eventually being thrown off. It contains a distinct sample from The Clash's "Straight to Hell" from their 1982 album *Combat Rock*, a British hymn of rebellion, immigration and racial injustice, clearly identifiable as such to Western audiences. This is hardly an accident on Boyle's part.

poverty, and perhaps reflects a tension between Danny Boyle and Loveleen Tandan, his Indian co-director" (2009, 12). Such tension perhaps results from a British director looking in, and an Indian director conscious of the image sent out to meet a Western gaze. In the article "*Slumdog* Celebrities," Priya Jaikumar points out how "[t]he cosmically mobile camera is not rooted in any singular subjective experience but offers an exhilarated objectification of its surroundings. This vision has boosted 'reality' or 'slum tourism' in India, with foreign tourists eager to see Dharavi" (2010, 23-24). It is fair to assume that the majority of Western audiences have not seen Mumbai slums first hand, but have developed their own idea of what India is like from its representations in literature and film. In the past these ideas might have come from films about the British Raj such as *A Passage to India* (1984), *Heat and Dust* (1983) and television series such as *The Jewel in the Crown* (1984). In an article on film adaptations,[3] Salman Rushdie argues that most films about India used to follow this style, with plots involving a blond woman and a maharajah, but that this is no longer the case: "Now that sort of exoticism has lost its appeal; people want, instead, enough grit and violence to convince themselves that what they are seeing is authentic; but it's still tourism. If the earlier films were raj tourism, maharajah-tourism, then we, today, have slum tourism instead" (2009). *Los Angeles Times* film critic Mark Magnier cites Mumbai-based film professor Shyamal Sengupta, who claims *Slumdog Millionaire* is "a white man's imagined India, it's not quite snake charmers, but it's close. It's a poverty tour" (2009). The film does comment self-reflexively on this sort of tourism when Jamal works as an illegal tour guide at the Taj Mahal. Two American tourists, who wander off the traditional tourist trail with Jamal in search of the *real* India, only find police brutality towards the guides and their rented car ransacked. Boyle's slum tourism leads Naomi Orton, writing in the *Rio Times,* to question the benefit of tourists getting closer to the slums—as is commonplace in Rio's "Favela tours" (2009). She wonders whether it is simply voyeurism or "poverty porn," as Alice Miles wrote in *The Sunday Times* (2009), offering viewers a cheap thrill, taking a superficial, unreflective look at life in Mumbai's slums.[4]

Rushdie also criticises an interview Boyle gave at the Telluride film festival in which he revealed that he had never been to India and knew nothing about it before making the film, so he thought this film was a great opportunity. Rushdie's observation is caustic but fair:

I imagined an Indian film director making a movie about New York low-life and saying that he had done so because he knew nothing about New York and had indeed never been

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[3] Rushdie's article, "A Fine Pickle," first appeared in *The Guardian* on 28 February 2009. It is no longer available on their website because the copyright has expired (http://www.guardian.co.uk/books/2009/feb/28/salman-rushdie-novels-film-adaptations). It can now be found on the blog *Bookrabbit.com* (http://www.bookrabbit.com/blog/a-fine-pickle/).

[4] Evan Selinger and Kevin Outterson from Boston University School of Law provide an interesting discussion on this topic in their article "The Ethics of Poverty Tourism" (2009). They refer directly to *Slumdog Millionaire* and Alice Miles's article "Shocked by Slumdog's Poverty Porn" (2009).

there. He would have been torn limb from limb by critical opinion. But for a first world director to say that about the third world is considered praiseworthy, an indication of his artistic daring. The double standards of post-colonial attitudes have not yet wholly faded away. (2009)

Edward Said claimed that "[t]he Orient was almost a European invention, and has been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences" ([1978] 1995, 1). The Orient was therefore a creation of an exotic Western ideal, based on something imagined. Considering Rushdie's comments above, it could be argued that Boyle has fallen into the trap of Orientalism by projecting an idea onto the slums of Mumbai before his arrival, which plays to Western ideas of what one should find there. Boyle's slum tourism helps to create new stereotypes, through its stylised portrayal of what is essentially abject poverty for the viewing pleasure of Western audiences. Boyle may have taken his cue from Indian director Mira Nair's *Salaam Bombay!* ([1988] 2002), an earlier film chronicling the lives of children living on the Mumbai streets, though he lacks the credibility that Nair's *native informant* status endows.

Bobis is saved from similar criticism because she actually grew up in the Philippines. The fact that she is a *native informant* can go some way to legitimising her narrative, but of course simply being Philippine does not necessarily grant her an insider perspective. In an interview on *ABC Radio National* (Australia) Bobis explained that she used to live next to the busy intersection in Manila, just across the street from the huts and railroad tracks, the site of the opening scene of the novel where children sold lanterns (2008b). During a lecture at the University of Vigo, she showed photos of the two street children she met during her research, who inspired the characters of Noland and Elvis (2009). Bobis now lives in Australia, thus, according to Dolores Herrero, she has been "carried across different cultures, and is consequently endowed with a multiple and privileged perspective" (2013, 107). This perspective permits her to write from a safe distance, which gives her freedom to criticise the state of Philippine society (something which may be dangerous for a slum resident, or which coming from a resident, may never be heard), while at the same time being close enough to see and articulate the effects on poorer people's lives. The downside of this safe writing distance comes when a Philippine publisher is sought. Nonetheless, as a consequence of the realities of slum poverty and hardship that inspired her to write the novel, she chooses to offer a far more sobering view of essentially the same problems faced by the poor in Mumbai. Her direct language forces an emotional response from the reader. However, she risks becoming over sentimental, especially with her decision to set the novel in the week before Christmas. This allows for further Dickensian empathy as it is a time of the year when people seem to be more sensitive to the hardship of others. Bobis's decision to juxtapose the Christmas preparations with the abject poverty, the hardship and

the exploitation of Noland and his mother, plays on the reader's emotions, while also contributing to a more intense contrast of extravagant consumption and dire poverty.

The scenes of child molestation, most notably when Elvis is raped in a hotel shower (2008a, 145), force the reader to be moved by the trauma and suffering involved. If *Slumdog Millionaire* could be called *poverty porn*, one could argue that there is an element of *emotional porn* in these scenes from *The Solemn Lantern Maker*. The harsh realities make readers sigh uncomfortably at the lives of these poor people, perhaps even moving them to tears; a momentary emotional outburst that provides a brief reprieve from the numbness of contemporary Western society. The grief is short lived as the reader need not digest these scenes nor consider their implications any further. Such criticisms parallel those meted out to Boyle that suggest his view of the Mumbai slums is superficial and unreflective.

3. Colonial Legacies and Neo-Imperial Practices

Whether one is talking about Mumbai or Manila, the issues in question remain the same. The same groups of people face exploitation within their respective communities. In his essay "The Postcolonial State and the Protection of Human Rights," Henry F. Carey (2002) considers to what extent colonial legacies explain human rights violations. Carey's analysis considers a wide range of countries, among them India and the Philippines. The causes of human rights violations in these countries are complex, Carey admits, as it is not always clear whether a cause is direct or indirect. He cites poverty as an obvious example of this; a problem that is clearly evident in Mumbai and Manila as both *Slumdog Millionaire* and *The Solemn Lantern Maker* testify to. He explains:

> Postcolonialism is not the only condition for human rights difficulties. It is associated with other causes of human rights violations, such as polarization, ethnic or class conflict, geopolitical competition, leaders choosing to eliminate or reduce political opposition or pluralism, realist or neo-imperial practices of foreign states and their proxies, the weakness of international institutions or liberal foreign states to promote human rights norms, ethnic domination, etc. These other causes are associated with postcolonialism . . . because of the nondemocratic institutions and norms established under colonialism. (2002, 61)

The Solemn Lantern Maker and *Slumdog Millionaire* collectively touch on all these issues associated with human rights violations. During Jamal's interrogation, in *Slumdog Millionaire*, the police chief worries that the electric shock may have been too strong, and the possibility of "Amnesty International pissing in their pants about human rights" ([2008] 2009). It sounds like a common problem for the police. They wonder how a *slumdog* could know the answers to the questions on the show, since doctors and lawyers have failed where he has succeeded. It is not acceptable for someone of Jamal's class to do this well. Prem, the sinister host of *Who Wants to Be a Millionaire?*,

tries to ensure Jamal will not succeed by feeding him the wrong answer. What is more, Prem constantly ridicules Jamal's humble job as a *chai wallah* ("tea boy"). In *The Solemn Lantern Maker*, the issues of class conflict in Manila are played out at the intersection where Noland and Elvis sell their lanterns, in the shopping malls for the consumer classes, and at the theme park which refuses entry to the boys, their old shopping trolley betraying a life of poverty. The riots in the Mumbai slums reveal a legacy of ethnic and religious conflict in independent, postcolonial India. Both texts make the issue of state corruption explicit. In the essay quoted above, Carey observes that "[t]he Philippine elite is indeed postcolonial, accepting democracy and human rights in principle, except where their interests are confronted. Repression is more or less as common as in India; both countries are marked by more than one-third of the population remaining in poverty in part because of the continuous oligarchic economy, which independence has been unable to reform" (2002, 62).

Such a high level of poverty inevitably leads to exploitation of some form or another, with each text illustrating child exploitation in the respective slums of Manila and Mumbai. In *The Solemn Lantern Maker*, Noland and Elvis start selling paper lanterns at the intersection in order to earn enough money to survive. They work under the watchful eye of Bobby Cool, who has lent them some money for their business, and Noland worries about being unable to repay. Unfortunately, Bobby Cool's influence does not end there. Elvis also subsidises his meagre earnings by working as a child prostitute; Bobby Cool is his pimp, organising visits to foreign male tourists in expensive hotels. He provides Elvis with the necessary brands (Nike, Lacoste, Rolex—albeit counterfeits) to satisfy the specific desires of his foreign clients: they have come to the Philippines willing to pay for sex with children who are clean and suitably dressed, they do not want to see the reality of their impoverished victims' existence. At one stage Bobby considers Noland could also be of some use to him in the trade after a Japanese sex-tourist specified his desire for a younger child: "Bobby watches his charges, intent on the smaller one. A weak debate goes on in his heart, under the gold cross that swings each time he moves. He's too young, but Elvis was even younger when he—and he's mute, his life's wretched, his mother's sick. All the more reason to rise to this occasion" (2008a, 98). When Noland returns, smelling of hotel soap and wearing new clothes, he is traumatised, dizzy, confused and ashamed.

Elvis's prostitution affords him the luxuries (as he sees them) of McDonalds hamburgers or KFC. In his Manila, McDonalds is the "best joint" because he "isn't called 'sir' anywhere else" (2008a, 132). The irony here is that because of his background and life in the slums, Elvis would be held in low esteem were he to enter a local Philippine restaurant. However, globalisation is not interested in your social origin; its only interest is capital. McDonalds, in so many ways a paradigm of globalisation, is the only institution that shows Elvis the slightest respect. It is not respect for the person however, merely respect for the consumer and the purchasing power of his recently earned dollars. The influence of American global enterprises in

the Philippines is highlighted by their presence throughout the novel, indeed from the very beginning when the drive-by shooting is carried out by a man on a Pizza Hut delivery motorbike.

In Mumbai, following the death of their mother, Jamal and Salim are left impoverished and suffer exploitation of a different sort, albeit with some parallels. Now in the company of Latika, who will later become Jamal's love interest, they survive on what they can find in the landfill. One day, as they shelter from the sun, they are tempted away by the apparent benevolence of the unnervingly sinister Maman who offers them bottles of Coke (another icon of American globalisation whose appeal is as great to the boys as McDonalds is to Elvis). Believing him to be a good man, and having no better prospects, the children leave with him to a camp outside the city. Like Bobby Cool, Maman takes on the deceiving role of their protector. He feeds them, gives them shelter and teaches them songs so they can be part of his ring of singing beggars. Salim rapidly understands the business and Maman puts him in charge of the others, telling him that if he follows the right path he will earn money, and no longer be a *slumdog* but a man. A promise of economic wealth acts as a cover for exploitation, once again in the same vein as Bobby Cool's. After seeing their protector burn another child's eyes with acid (because blind beggars make more) Salim and Jamal escape, leaving behind their friend Latika. Jamal's quest to be reunited with her will define his future. The extent of the exploitation and of Maman's cruelty is later revealed when their paths again cross during Jamal's search for Latika. Maman comments on the monetary value of a young virgin like Latika, reminiscent of Bobby Cool's contemplation of Noland's potential. Salim shoots him and then finds himself working for rival gangster Javed, while Latika's fortune does not improve, as we see when the narrative jumps to her present life as a young adult. She has become the wife of this same violent and abusive Javed, enslaved and imprisoned in his mansion.

Postcolonial scholars Bill Ashcroft, Gareth Griffiths and Helen Tiffin observe that "the ways in which local communities engage the focus of globalization bear some resemblance to the ways in which colonized societies have historically engaged and appropriated the forces of imperial dominance" (2000, 112). It is evident from both book and film that state oppression, embodied by police and military forces, remains an issue in the Philippines and in India. The tragic irony is that both countries were for years under colonial control, and then gained independence only to see certain colonial structures persist. Postcolonial theory argues that Western influences did not end with colonialism. Accordingly, Henry F. Carey maintains that "[t]he responsibilities of local leaders are perceived [by their own people] as persistent, elite collaboration or moderation vis-à-vis colonial powers or their heirs, as well as ongoing postcolonial interference and collaboration with repressive, pro-Western regimes" (2002, 62). This case applies to relations between the United States and the Philippines, where successive governments have maintained strong ties, with the United States being especially supportive of the Marcos regime. They have also

maintained a military presence in the Philippines following 9/11, which is exposed in Bobis's novel. Renato Cruz de Castro outlines the extent of the alliance as follows:

> On the heels of the 11 September 2001 Al Qaeda attacks in the United States, the two allies further revitalized their security relationship to address transnational terrorism. In the process, Manila was able to secure vital US military and economic assistance for its counter-terrorism/insurgency campaign against domestic insurgents, i.e., Abu Sayyaf Group (ASG), the New People's Army (NPA) and the Moro Islamic Liberation Front (MILF). (2009, 400)

In Bobis's novel the character of Miss Fuentebella (a journalist who appears with the US Colonel David Lane in a television debate,[5] brought about by the suspected kidnapping of Cate Burns) offers the following colourful summary of colonial rule in the Philippines: "Listen to this. The Philippines: nearly four hundred years under Spain, forty years under *your* America, three years under Japan—passed from hand to hand like chattel! And of course, forever under governments run by Filipinos who have terrorized their own people. Please, Colonel, don't dare lecture us on terrorism" (2008a, 170).

The end of colonialism did not bring the freedom that might have been expected. In fact, it seems that one oppressive force has been replaced by another. Instead of being under the control of a coloniser, the Philippines now suffers at the behest of American neo-imperialism and the forces of globalisation.[6] The Philippine government springs into action to help the United States in their search for Cate Burns. They are prepared to bulldoze the slums, demolishing the lives of their poorest citizens, offering full support in an effort to find and terminate the suspected *terrorist* who is responsible for her kidnapping; a consequence of their allegiance to the United States in fighting its *War on Terror*. Bobis uses the character of Miss Fuentebella as a political voice of explicit anti-imperial discourse in the novel. She tries to expose the injustices that American neo-imperialism has brought to the Philippines and is extremely critical of her government's role in this affair, although not surprised: "But what's new? All these years we've kissed the ass of the imperialist" (2008a, 171). Her assessment of the state of her nation is damning:

> The reality is that no one's safe in this country, not our children, not our journalists, or our tourists, because of the political machinations of a rotten system. Why do you think Germinio de Vera was shot? Why do you think we have street children? Why are we murdered if we expose the stink of the system – tell me if this is not terrorism. Filipinos know terror in their own homes, in their own streets. (2008a, 169)

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[5] The television debate serves as a narrative a strategy to expose the political thesis in Bobis's novel. Mira Nair makes use of a similar strategy at the beginning of her film, *Monsoon Wedding* (2003), where invited studio guests debate the issue of whether censorship is necessary in order to protect modern India from embracing Western global values and rejecting its ancient culture and traditions.

[6] A point highlighted by Belén Martín Lucas and Ana Bringas López in their introduction to *Global Neo-Imperialism and National Resistance. Approaches from Postcolonial Studies,* where they ask, "Why do they call it global when they mean American?" (2004, 7).

The assassination of the investigative journalist Germinio de Vera sets off the tragic chain of events that affect so many. News reporters speculate that he was killed for exposing the connection between an influential politician, Senator G.B. "Good Boy" Buracher, and *Juetueng* King, the godfather of illegal gambling (2008a, 59). De Vera's death brings the level of state oppression, helped by corruption and violence in public life, into focus. The corrupt Senator and underground kingpin are illustrations of neo-imperialism reinforced by both official and unofficial powers.

In India, the oppressive force of the former imperial masters might have left in a hurry, but state oppression certainly remained. On the streets of Mumbai the police are all too willing to wield their batons at the slum children. *Slumdog Millionaire* opens with a scene of torture and extreme police brutality. Jamal is being held by the police, who are trying to beat a confession out of him. He is connected to a car battery to see if running bolts of electricity through him will "loosen his tongue" ([2008] 2009). The police show little interest as the slum burns following the riots mentioned earlier, and tellingly an officer apologetically doffs his cap and backs away when he runs into the car of the criminal gangster Javed. It transpires that Prem, the host of *Who Wants to Be a Millionaire?*, had ordered the police to take Jamal away. Thus unofficial power colludes with official authority to keep everyone under control.

Money and global capital have taken over India when Jamal and Salim are reunited as young adults in Mumbai. The slums where they once lived are now undergoing the process of gentrification, converted into construction sites for new buildings and businesses, fuelling India's economic growth while forcing the poorest out of their homes. India is becoming a world economic power, although here the infrastructural advances are funded and controlled by wealthy gangsters such as Javed.[7]

Jamal's success on the television show is the structural spine of Danny Boyle's horror-fairy tale since all the film's events are connected to it. The very presence in India of this American show, adapted for an Indian audience, is indicative of the way American neo-imperialism, via neoliberal capitalism, has become the new coloniser. The show exists in India to make money (advertising, call charges, etc.) and in return offers contestants the dream of capitalist self-realisation, *making it* in the American sense. This prevailing attitude is evident when Jamal asks Latika why everyone loves this programme. She replies, "Its job is to escape, isn't it? Walk into another life" ([2008] 2009). Jamal wants Latika to leave her tyrannical husband and run away with him. She sends him away, pouring scorn on this fanciful idea, rather unromantically asking how they would survive without any money. Jamal then enters the show, becomes a national hero by winning the money, and of course, Latika's heart. Boyle proceeds to wrap up his tale with an exotic, colourful, uplifting, Bollywood-style dance routine, to send everyone away feeling good.

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[7]   Vikram Chandra's epic novel *Sacred Games* (2007) provides an excellent account of Mumbai's dark underworld of organised crime and corrupt local politics associated with India's economic growth.

A similar type of television quiz show called *Wowoee* exists in the Philippines and such is its popularity that in Bobis's novel Elvis sings its catch-cry as he shakes his arms and hips in delight: "Pitched towards the poorest, the show promises cash, a car, even a house. 'Cash or basket?' Hope is dangled before the most desperate" (2008, 100). The narrator reveals that the same catch call would inspire a stampede of more than twenty-five thousand vying for a change of luck on a TV show: "Seventy-four will be killed, one of them a four-year-old. How is it that hope grows too fully too soon, even before a full set of teeth?" (2008a, 100). Once again capital toys with the hopes of the most vulnerable in society, for the entertainment and profits of others.

The wheels of global capital continue to turn in the postcolonial megalopolises of Mumbai and Manila. Little has changed through independence for the poorest citizens of either country, the *slumdogs* of these worlds. Others have been more fortunate as the spoils of globalisation are shared. Ashcroft, Griffiths and Tiffin offer a working definition of globalisation as the process whereby individual lives and local communities are affected by economic and social forces that operate world-wide. In effect, they consider it to be the process of the world becoming a single place (2000, 110). This fact is exemplified by the existence of the Mumbai call centre where Jamal works as a young adult. It is no longer important that the people who answer the phones are not British or even in Britain. Outsourcing means businesses can move wherever they like and global communication allows the staff to act as if they were calling from down the street. They learn the minimal cultural references they need to claim proximity to the client. In *Slumdog Millionaire* Jamal has become an expert on the lives of the characters from *EastEnders*, a popular London soap opera; we also see the staff learning about the Edinburgh Festival. Similarly in *The Solemn Lantern Maker*, Elvis wears an *I Love New York* baseball cap. He is confused when Cate Burns asks him about this; first admitting that he has never been there, then reassuring her that he does in fact love New York, so as to ensure she buys the paper lantern (2008a, 8). It does not matter that he has never been there, Elvis is perfectly aware of what New York means; the city's fame and influence reaches all over the world. The same can be said regarding Elvis's penchant for McDonalds hamburgers, and large shopping malls that supply the same brands to Manila as one can find anywhere in the world.

The issue of globalisation arises within and without my chosen texts, in terms of their production, and promotion to a global audience. Roland Robertson coined the term *glocalization* referring to how "the major producers of 'global culture' . . . increasingly tailor their products to a differentiated global market (which they partly construct). For example, Hollywood attempts to employ mixed, 'multinational' casts of actors and a variety of 'local' settings when it is particularly concerned, as it increasingly is, to get a global audience" (2006, 479). Producers of global culture have come to realise that *exotic* sells and now global audiences crave it all the more. Graham Huggan has written extensively on this phenomenon in *The Postcolonial Exotic: Marketing the Margins*. He refers to *Indo-chic*, which could easily be used to classify Boyle's vision

of India, complete with its final Bollywood-style dance routine. Huggan also focuses on the production and promotion of postcolonial literature, and its popularity among Western literary prize judges, most notably the Booker Prize wins for Indian authors Salman Rushdie and Arundhati Roy:

> The success of writers like Rushdie and . . . Roy owes to the skill with which they manipulate commercially viable metropolitan codes. They are conscious that their writing, ostensibly oppositional, is vulnerable to recuperation; in ironically rehearsing a continuing history of imperialist perceptions of an 'othered' India . . . they know their work might still be used as a means of reconfirming an existing imperial gaze. (2001, 81)

Rushdie and Roy portray India as a magical place of mystery, colonial nostalgia and romantic tourist destinations, which is conspicuously consumed in the West as a metonym of India itself. Although Huggan does recognise that while these authors contribute to this phenomenon, they criticise it at the same time by drawing their readers into an awareness of it in their writing.

If one looks at *The Solemn Lantern Maker* in this context it is interesting to note that it has never been published in the Philippines, only in Australia by Murdoch Books and by Random House in the United States. It seems the publishers saw the novel as being more suitable for exclusively Western consumption. Or perhaps Random House in the Philippines thought it would be a hard sell, with commercial viability having the final say. In the *ABC* radio interview already mentioned, Bobis expressed the hope that the novel would arrive in the Philippines from the United States. The novel's availability in the Philippines therefore depends on its reception and success in the United States market. One could also question whether being published by Random House (one of the world's largest publishing houses, and subsidiary of multinational media corporation Bertelsmann) neutralises the novel's political message regarding neo-colonialism and globalisation. Personally I think Random House is more interested in marketing a new author in the West, than anything else (irrespective of her politics). Random House also published the memoir of one of *Slumdog Millionaire*'s child actors, the corporation seemingly eager to take advantage of the film's global success.[8] The opening credits of *Slumdog Millionaire* reveal global entertainment company Celador as one of the film's producers, the same Celador that owns the worldwide rights to *Who Wants to Be a Millionaire?*, thereby further highlighting the global (and commercial) nature of Boyle's *Indian story*.

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[8] *Slumgirl Dreaming: My Journey to the Stars* (Ali, Berthod, and Dugar 2009) is the memoir of nine year old Rubina Ali, who plays young Latika in *Slumdog Millionaire*. Jaikumar refers to this book in her article "*Slumdog* Celebrities" (2010).

4. Conclusion

This study of slum life in the twenty-first century focuses on two different types of text from two countries which share a colonial past but have evolved along significantly different paths, post-independence. Neither country can escape the forces of globalisation, which affect the lives of their poorest and most vulnerable citizens, and neither text can escape the origin and influence of its creator. *Slumdog Millionaire* is beautifully shot, with an exciting narrative technique and sleek editing making it an impressive cinematic experience. Its exotic appeal to distant Western viewers plays on an exciting imagined India. While most will remain at a safe distance, the Western tourist seeking out one of Mumbai's slum tours is the extreme consequence of such exotic appeal. The slum may be an exciting place to be for the duration of either the tour or Boyle's film, but both must come to an end and reality must begin again. *The Solemn Lantern Maker* is fantastically descriptive; with short chapters like scenes from a film, and a complicated plot, slowly revealed through subtle clues that reward the reader's attention. Ironically, it seems ideal for a film adaptation, though one wonders whether Hollywood studios would baulk at its politics.

Nevertheless one must be careful with film poster slogans and catchy blurbs that try to unduly influence their audience. Being told one is about to see the "feel good movie of the year" (*Slumdog Millionaire*) or witness one family's journey in a season of wonder and miracles (*The Solemn Lantern Maker*), can soften slightly one's critical eye. Should one really feel good at the sight of abject poverty and corruption? Is there anything wondrous or miraculous about Noland and his crippled mother Nena's struggle to survive in the face of state oppression? Or Elvis's eventual tragic demise, shot by a police force looking for someone to blame? No, would be my answer to these questions.

Looking at the texts from a postcolonial critical perspective, certain issues arise that might otherwise be overlooked, such as how a text is presented and sold to its audience, who that audience is, and who *decides* who that audience is going to be. Ultimately these decisions are made by multinational publishing houses or film studios based on the latest cultural fads; what they believe the public wants, or rather what they believe the public will buy into. Capital dictates, just as it does in Bobis's Manila. It is only when a writer or director is firmly established (having won major literary or film awards) that he or she can begin to exert some control over these issues.

I have looked at both internal and external contexts for the literary and film texts under scrutiny in order to evaluate their degree of implication in the global spectacle of the so-called *poverty tour*. My focus on their representation of the slums in the megalopolises of Manila and Mumbai has attempted to reveal the persistence of colonial legacies at the heart of neo-imperial practices that are widely circulated as the appealing lure of globalisation.

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"Living by Wit" and "Knight of Industry":
Some Notes on the History in Two Dead Metaphors

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This paper argues that the history of two dead metaphors, one ("living by wit") a still current cliché, the other ("knight of industry") a now obsolete sobriquet, is pregnant with the larger social history of the changing relative fortunes of wit and industry. In particular, it suggests that wit's demise was due, among other factors, to a scientific suspicion of metaphor, a bourgeois, protestant distrust of cavalier wit, and an aristocratic disdain for the industrious ingenuity which drove the workshops and factories of middle-class manufacturers and engineers. Through their use of the cliché and the sobriquet respectively, two such different novels as Daniel Defoe's *Robinson Crusoe* (1719) and Charles Dickens' *Little Dorrit* (1857) illuminate two moments in that history. The paper concludes that, once fossilized in literary texts, even the deadest of dead metaphors can bring aspects of history, and themselves, back to life.

Keywords: wit; metaphor; industry; *Robinson Crusoe*; *Little Dorrit*

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"Living by Wit" y "Knight of Industry":
apuntes acerca de la historia contenida en dos metáforas muertas

Este trabajo propone que la historia de dos metáforas muertas, una ("living by wit") un cliché aún vigente, la otra ("knight of industry") un apodo ya obsoleto, está cargada de aspectos relacionados con la historia social de los conceptos *wit* e *industry*, de variable fortuna. En particular, se sugiere que el declive de *wit* se debió, entre otros factores, a una desconfianza científica de la metáfora, una desconfianza protestante y burguesa del caballero ingenioso, y un desdén aristocrático por el ingenio laborioso que alimentaba los talleres y fábricas de los mecánicos e ingenieros de clase media. A través del uso del cliché y del apodo, respectivamente, dos novelas tan diferentes como *Robinson Crusoe* (1719) de Daniel Defoe y *Little Dorrit* (1857)

de Charles Dickens arrojan luz sobre dos momentos en esa historia. El trabajo concluye que, una vez fosilizadas en los textos literarios, incluso las metáforas más muertas pueden restaurar a la vida aspectos de la historia en general y de la suya propia, en particular.

1. INTRODUCTION

This paper offers some notes on the mutual history of a now obsolete sobriquet, "knight of industry," and a still current cliché, "living by wit." The notes are supplemented by comments on two novels, Daniel Defoe's *Robinson Crusoe* (1719) and Charles Dickens's *Little Dorrit* (1857), which afford some illustration of different points in that history. The sobriquet "knight of industry" entered the English language translated from the French *chevalier d'industrie* some time in the eighteenth century. Thenceforth, it was not uncommon to apply the expression to sharpers and swindlers who lived by their wits and other people's money. The first instance cited by the *Oxford English Dictionary* (henceforth *OED*) comes from *Rustic Rampant* (1687) by John Cleveland, who writes disparagingly of "Hacksters [= "swaggering ruffian"] Errant, of the Round Table, Knights of Industry" (*OED* s.v. "Knight" 12.c and "Hackster" 1). The *OED*'s second instance is taken from Sir George Etherege's *She wou'd if she cou'd* (1668), where it is applied three times to the disreputable Rakehell, once in the cast list and twice by other characters, most interestingly by Sir Joslin when introducing Rakehell to Sir Oliver: "Let me commend this ingenious Gentleman to your Aquaintance; he is a Knight of Industry" ([1688] 1888, 173). It is my contention that beneath Sir Joslin's casual association of ingenuity and industry lies a complex and fraught relationship between these two concepts, ingenuity, or wit, and industry, which reaches back beyond Etherege at least a century and forwards another two. That relationship impinges not only on literature, but more widely on the intellectual, cultural and social history of England for a period of more than three hundred years. Put crudely, that period begins with a power élite which invested mental industry in the fabrication and elucidation of ingenious or witty artistic artefacts, and ends in a society driven economically by an industrial base producing artefacts devised by the ingenuity of scientists and mechanics. By the time of *Little Dorrit*, it would have been inconceivable to speak of the "wit of scientists or mechanics," since the term "wit" had gradually become demeaned, relegated to the province of the feckless fop or the duplicitous rakehell. That demotion is reflected in the cliché "to live by wit" which emerged roughly simultaneously with the sobriquet "knight of industry."

It should be stated at the outset that this paper is by no means intended as a contribution to cognitive linguistics: no answers will be hazarded to questions such as "What is metaphor?" or "How does metaphor work in the mind?" Nor does it address the social anthropologist's question "What does metaphor do in particular socio-

cultural contexts?"[1] Rather, it suggests ways in which two metaphors—not so much actively doing as passively being done to—may reflect changing socio-cultural realities and fall into obsolescence or become downgraded to cliché as a result of historical change, in this case shifting attitudes towards wit and industry which, taken together, are the proper subject of a paper whose main concern is with literary-historical matters. Indeed, experts in metaphor will no doubt cringe at my use of the term "dead metaphor." While I am persuaded that dead metaphors are actually alive in so far as "what is deeply entrenched, hardly noticed, and thus effortlessly used is most active in our thought" (Kovesces 2010, xi) (if 'most active' is here taken to mean something like "most commonly activated," and not "most effectual," as in "active ingredient"), the term will be readily understood by my intended audience and is apposite in a context of gradual diachronic obsolescence. Indeed, since my discussion takes as its starting-point wit's apogee in the European Renaissance, when it was celebrated as the prerequisite of metaphor, it is worth remembering that at that time the adjective "lively" could be applied to both wit and metaphor in relation to the strength of either's stimulation of the mind and incentive to cognition. Though still alive, what are commonly known as dead metaphors are much less "lively" or "active" in that sense than new ones, while one of my dead metaphors, "knight of industry" is as dead as a linguistic item can be if linguistic death is equivalent to zero usage.

   To turn then to "living by wit," part of wit's problem is that it was a signifier which, gradually overrun and overcrowded with signifieds, was virtually unable to contain them all and was thus debarred from limpidly denoting any of them (Milburn 1966, 28). Writing when the wit debate was at its height, the list of synonyms John Oldmixon provides in his *Essay on Criticism* (1728) proves the protean, slippery nature of the term: "Wit and Humour, Wit and good Sense, Wit and Wisdom, Wit and Reason, Wit and Craft; nay, Wit and Philosophy, are with us almost the same Things" ([1728] 1964, 21). Wit commenced by denoting a mental faculty, whether the seat of consciousness or thought itself, mental capacity, understanding, intellect or reason, or any of the five senses of perception (*OED* s.v. "Wit" I.1-4); also a mental quality, whether intellectual ability, genius, talent, cleverness, mental quickness, sharpness, acumen, or wisdom, good judgement, discretion or prudence (*OED* s.v. "Wit" II.5-6). For these uses the *OED* cites sources as early as *Beowulf* and Ormin. But at some point in the sixteenth century, newer, though related, uses entered the language, as wit began to denote "[q]uickness of intellect or liveliness of fancy, with capacity of apt expression; talent for saying brilliant or sparkling things" (*OED* s.v. "Wit" II.7) or "That quality of speech or writing which consists in the apt association of thought and expression, calculated to surprise and delight by its unexpectedness" (*OED* s.v. "Wit" II.8). Born in large part of humanist rhetoric, the literary turn of these two uses is evident, and the *OED* usefully points out that the latter was of particular application

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[1]   I take these questions from Kovesces (2005, xi).

in seventeenth- and eighteenth-century criticism. Significantly, the earliest sources it provides for either use are Nicholas Udall's *Apophthegmes* (1542) and John Lyly's *Euphues* (1578). Wit's subsequent detachment from mental faculties and qualities such as understanding, intellect or reason, good judgement, discretion or prudence; its gradual association with mental agility verbal facility; and its atomization into "ingenuity," "fancy," "imagination" and so on, each with its own field of semantic specialization, are a reflection of social change in the light of a whole host of historical factors, for example, increased literacy, the rising middle classes, the professionalization of literary writing, and the scientific and industrial revolutions. Wit's lexicographical vicissitudes serve as a barometer from which a great deal of English social history can be read during and beyond the long eighteenth century. This paper gestures towards such a reading as it traces wit's decline as an instrument for seeking truth and the corresponding rise of science, more particularly, science applied to industry, and of industry itself.

To an extent, this paper is a small contribution to accounting for the "dissociation of sensibility" which, according to T. S. Eliot in his essay "The Metaphysical Poets" (1921), ensued on the demise of John Donne, whom Eliot considered the last figure of note in the English "intellectual" poetry that preceded, and in Eliot's view eclipsed, the later, "reflective" kind. For his part, F. R. Leavis remarked that "a serious attempt to account for the 'dissociation of sensibility' would turn into a discussion of the great change that came over English civilization in the seventeenth century" and he went on to itemize the areas that would need exploration in the attempt to find explanation: "Social, economic, and political history, the Royal Society, Hobbes, intellectual and cultural history in general—a great and complex variety of considerations would be involved" (1964, 35-36). The "change" Leavis refers to cannot be restricted to the seventeenth-century; in fact it might better be located in the long eighteenth-century, whose competing appellations "Age of Wit" and "Age of Sensibility" are in some ways symptomatic of the intestine conflict between wit and industry that afflicted England's cultural body and dominated literary controversy throughout that period.

The debate over wit is well known and heavily documented, its broad outline familiar to all; nonetheless, there is still scope for scholars to rise to Leavis's challenge and follow Roger D. Lund's (2012) lead in studying wit outside its accustomed literary precincts. Accordingly, I take the main lines of the debate as read and, in the third section of this paper, only draw from the vast bibliography of primary and secondary sources what is most germane to a consideration of industry in relation to wit. Before that, however, the next section offers a sketch of the relative status of wit and industry in the century and a half that preceded the eruption of the wit debate around 1700. The fourth and fifth sections then show how the debate is a submerged yet problematic element in *Robinson Crusoe* and how industry's ultimate prevalence over wit is inscribed in *Little Dorrit*. The scope of the subject and the length of the period considered mean that much of what follows is prone by turns to generalization or under-representation and is written, so to speak, in capital letters;

but if it suggests new means and avenues for exploring the literature and history of the period, then, however imperfectly, its mission will have been accomplished.

2. "Vivitur Ingenio"

Inasmuch as Eliot's "dissociation of sensibility" in poetry posits the divorce of reason and emotion, of didactic utility and affective engagement, it pinpoints the fission of metaphor which, since time immemorial, had promised knowledge accompanied by pleasure. It was wit which acted as the mainspring of metaphor at both the sending and receiving ends and enabled "the art of thinking beautifully" or "the science of sensuous knowing," as German philosopher A. G. Baumgarten (quoted in Hulse 2000, 33) put it as late as 1750; and it was metaphor that became one of the badges of the wit in the second half of the seventeenth century and beyond (Lund 2012, 19; Sitter 1991, 52-53). Metaphor's allied cognitive and emotional yields, together with their purchase on the reader's wit, were the prize fruits in the elder Henry Peacham's *Garden of Eloquence* (1593): "[metaphors] obtain allowance of [the hearer's] judgement, they move his affections, and minister a pleasure to his wit" ([1593] 1996: 22). In short, the exercise of wit generated metaphor, and metaphor allowed poetry to splice together the two ends of the Horatian binary.

Wit enjoyed its halcyon days in England in the last quarter of the sixteenth century. The publication of Edmund Spenser's *The Shepheardes Calendar* (1579) ushered in a new age where doctrinal discrepancies over whether salvation was through works or through faith alone could be transcended by humanist conviction of the truth contained in the Latin motto "vivitur ingenio, caetera mortis erunt," which Spenser himself chose as the emblem to bring his eclogues to a close, and which survives today in degraded form as the cliché "live by wit" in its various permutations. Spenser's was only one of countless appropriations of the triumphal motto, whose message that posterity could be achieved through works wrought with wit infuses Shakespeare's sonnets. The motto's source is the anonymous elegy from the Virgilian Appendix addressed to Maecenas (Virgil?, I.l. 38), the great patron of the Augustan golden age of Latin verse, whose practitioners vouchsafed their immortality to their literary productions. The younger Henry Peacham used it to festoon the device at the centre of the frontispiece to his *Minerva Britanna* (1612), and, rather later, it might even have been displayed at the Drury Lane Theatre.[2] But no appropriation was more spectacular than Andreas Vesalisus' engraving in *De fabrica corporis humani* (1543). On the one hand a visual aid for the study of the human skeleton, on the other, this tremendous image of the skeleton itself contemplating a human skull is at one and the same time *memento mori* and promise of secular immortality for ingenious man.

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[2] In his epilogue to George Farquhar's *Love and a Bottle* (1698), Joseph Haynes seems to allude to some visible inscription of at least part of the motto: "*Vivitur ingenio*, that damn'd motto there ([s.d.] Looking up at it) / Seduced me first to be a wicked player" (Farquhar [1698] 1892, 116).

Wit's ascent to the status of a vital principle in England may have been due in part to the impact of Juan Luis Vives's teaching at Oxford between 1523 and 1528. His audiences cannot have failed to be impressed by his distinction between witty man (*homo ingeniosus*) and sluggish beast on the basis of that *ingenium* which made metaphor, and therefore both language and cognition, possible (Hidalgo-Serna 1998, xii-xiii, xxxi). In *An Apology for Poetry* (1595), Sir Philip Sidney, who had read Vives, turns wit's ascent into apotheosis: man was most like his Maker when ranging purposefully in the "zodiac of his wit," and of all men it was the poet whose wit brought him closest to divinity "when with the force of a divine breath he bringeth forth things far surpassing [Nature's] doings, with no small argument to the incredulous of that first accursed fall of Adam: since our erected wit maketh us know what perfection is, and yet our infected will keepeth us from reaching unto it" ([1595] 1973, 14). But Sidney's missionary fervour met a real-life rejoinder in the less-than-holy doings and sayings of the "university wits," and a literary one in John Lyly's character Euphues, who set out on his journey of self-betterment in 1578 as the sort of silver-tongued, purposeless wit, in thrall to his "wanton will," that, in the guise of the rake, would do so much in the following two centuries to give wit a bad name. Even at its apogee, wit hovered uncertainly between applications that either sanctified or debased. Shakespeare's sonnet 26 captures this ambivalence in its witty disavowal of the poet's wit.

This uncertainty was compounded by wit's already uneasy relations with science. Even John Redford's morality *The Marriage of Wit and Science* ([1561] 1848) can hardly be said to augur a future of marital bliss. Wit needs some pretty stern marshalling from Reason's lieutenants Diligence, Study and Instruction before forsaking the wanton charms of Idleness, doing Tediousness to death and taking Science (= knowledge), daughter of Reason and Experience, to be his wife. Where Sidney set poetry above "history and philosophy," George Puttenham's *The Arte of English Poesie* (1589) anticipates the later rift between wit and science, fledging scion of Sidney's "philosophy," when poets, whose faculties include wit, are accorded "preeminence, above all other artificers, scientific or mechanical," before identifying wit as one of the faculties of the poet ([1589] 1970, 1). In retrospect, the way Vesalius' domineering skeleton devours the reader's attention may be ominous of the death of wit as the scientific revolution encroached, with the scalpels of Vesalius himself jittering at its maw. One writer fully conversant with late sixteenth-century scientific developments and notoriously capable of recruiting scientific discourse in the service of poetry was John Donne. His younger contemporary and admirer Thomas Carew lauded Donne's "imperious wit" and proclaimed in his epitaph, "Here lies a king, that ruled as he thought fit / The universal monarchy of wit" ([1633] 1999, 558-559, ll. 49, 95-96).

But it was precisely Donne's wit and its deployment of metaphors fetched far from the domain of science which would irk John Dryden, who in his *Discourse on Satire* (1693) allowed him wit, but, scorning his affectation of "metaphysics" denied him poetry; and Samuel Johnson who, despite his awareness that wit as a concept is subject

to "changes and fashions, and at different times takes different forms," was unable in his "Life of Cowley" to forgive Donne's "violent yoking . . . of heterogeneous ideas" ([1779] 1952, 357-358). What Dryden and Johnson berated was the allegedly anti-Aristotelian unnaturalness—the metaphysical character—of Donne's metaphors. What they chose to ignore was that Aristotle had nothing against far-fetched or excessively contrived metaphors so long as they were structurally coherent (Russell 1981, 139)—indeed, as they will have known, rhetoric authorized such metaphors under the name of catachresis. Though chronologically more remote from Donne than Dryden was, Johnson's is a more renaissance humanist definition—in his own words, "a more noble and more adequate conception"—of wit than Dryden's, regarding it as "strength of thought" instead of "the happiness of language" to which Johnson thought Alexander Pope had shrunk it (Johnson [1779] 1952, 358). *Pace* critics as generally lucid as Ian Jack, Pope's famous aphorism in his *Essay on Criticism* (1711) that wit is "What oft was *Thought*, but ne'er so well *Exprest*" (Pope [1711] 1963, 153, l. 298. Original emphasis), would not "have won the assent of Spenser, Shakespeare and Milton" (Jack 1978, 1), for whom wit was an instrument for reconceptualising reality. Even Johnson credited metaphysical wit with the capacity to think new thought; but, finding its conceits strained, was left to wonder "by what perverseness of industry they were ever found out" ([1779] 1952, 358). What I would suggest is that Johnson's allegation of anti-Aristotelianism is fuelled less by anxieties over mimesis than by barely articulated misgivings over the misapplication or inappositeness of 'industry' to poetical endeavour; and if the *sine qua non* of poetry is wit, then wit and 'industry' must perforce be put asunder. How wit and industry came to fall out is the subject of the next section.

3. WIT VERSUS INDUSTRY

Thomas Hobbes recognized two kinds of wit, judgement and fancy, the latter being more appropriate to poetry. According to Hobbes's *Leviathan* ([1651] 1996, 45-46), judgement consisted in discriminating between apparently similar objects, fancy in discovering similarities in dissimilar objects. Robert Boyle, John Locke and Walter Charleton held similar views (Hooker 1946): Locke was adamant that only judgement led to knowledge "by a way of proceeding quite different to metaphor and allusion" ([1689] 1993, 82), and it was Charleton who in his *Brief Discourse Concerning the Different Wits of Men* (1669) ratified wit's death sentence when he wrote that imagination or wit was the faculty by which "we conceive some certain similitude in objects really unlike, and pleasantly confound them in discourse: Which by its unexpected Fineness and allusion, surprizing [sic] the Hearer, renders him less curious of the truth of what is said" (quoted in Hooker 1946). In other words, in an age of science, notwithstanding Joseph Addison's uncertain formulation of "true wit" (see *The Spectator* 62, 11 May 1711), wit led away from the truth, which made Robert Boyle, in 1661, associate it with atheists and "antiscripturists" (Lund 2012, 5). Much had changed since the times

of Spenser, Sidney and Donne, for whom wit had been a means of adumbrating new truths through inference from one mental representation to another in a process of metaphorical transfer (Sell 2006, 32-38, 49-50).

Metaphor, anathema to the empiricism of scientific materialism, was rejected by Hobbes as the sixth cause of "absurd conclusions" and "in reckoning and seeking the truth . . . not to be admitted" ([1651] 1996, 31). Samuel Parker's tirade against metaphor in his *Free and Impartial Censure of the Platonick Philosophy* (1666) is well-known: "All those Theories in Philosophy which are expressed only in metaphorical Terms, are not real Truths, but the mere products of Imagination . . . [whose] wanton and luxuriant fancies climbing up to the Bed of Reason, do not only defile it by unchaste and illegitimate Embraces, but instead of real conceptions and notices of Things, impregnate the mind with nothing but Airy and Subventaneous Phantasms" (quoted in Lakoff and Johnson 1980, 191). Despite the efforts of apologists to reinstate wit as the faculty of judgement or reason, or to concede some utility and *gravitas* to fancy and the imagination, the decades following the death of Dryden in 1700 bore testimony to the way "wit was becoming an expression of mirth or ridicule in which fancy was primarily involved; at its best wit was coupled with politeness and elegance in conversation, and at its worst with silliness and extravagance, or with indecency and impiety" (Hooker 1946). To paraphrase Pope in his *Essay on Criticism*, wit and judgement were at strife ([1711] 1963, 146, l. 82), the former's scope for finding out truth being limited to theological speculation where, as Robert Ferguson put it in *The Interest of Reason in Religion with the Import & Use of Scripture-Metaphors* (1675), "Logicall and Metaphysicall Terms are of all others, the most inept to declare [divine mysteries] in; nor are there any so accommodated to display and unveil them, as Metaphorical expressions . . . to illustrate them by things sensible and of ocular knowledge" (quoted in McKeon 2002, 75).

Of course, matters were not so straightforward as the preceding sketch might imply or as the standard works on the subject suggest (Milburn 1996; Sitter 1991; Parker 1998; Lund 2012). But for the purposes of this paper I shall only pick out strands from the debate that have a bearing on industry. Some are to be found in Sir Richard Blackmore's *Essay on Wit* (1716). Physician, philosophical writer and poet, Blackmore hints at several reasons for wit's demise. Less vitriolic than his earlier *Satyr against Wit* (1700), which had blasted wit as "the enemy of virtue and religion, a form of insanity . . . and the seducer of young men," his *Essay* seems initially disposed to give wit a fair run as "a qualification of the Mind, that raises and enlivens cold Sentiments and plain Propositions, by giving them an elegant and surprising turn" ([1716] 1946); but it gradually turns into an attack on Jonathan Swift's *A Tale of a Tub* (1704) and the wits writing for the contemporary stage. In the process, by identifying wit with libertinism, Blackmore "contribute[s] his share to the growing, post-1688 wave of bourgeois morality," a morality with a heavy Protestant imprint (Boys 1946). In particular he drives a wedge between gentlemen, on the one hand, and merchants and

professionals on the other. By virtue of their wit, the former—"ingenious libertines" of the ilk of Dryden, Congreve and, particularly, Rochester (Lund 2012, 62)—are tarred as "sensualist" and "atheistical" and criticized for their "want of Industry, good Sense, and regular Oeconomy" (Blackmore [1716] 1946): all sound protestant and middle-class values. The latter, meanwhile, are urged to desire for their children, not "refin'd Parts and a Genius turn'd for pleasant Conversation" of the sort dispensed by the wit, but rather "a solid understanding and a Faculty of close and clear Reasoning, these Qualifications being likely to make them good Men, and the other only good Companions" ([1716] 1946). For Blackmore, then, wit became an agent of political destabilization. As he wrote in *A Satyr against Wit* (1699): "What well-form'd Government or State can last, / When Wit has laid the Peoples Virtue Wast?" (quoted in Lund 2012, 7).

What was at risk was, among other things, the increasing ascendancy of the Protestant bourgeoisie, in defence of which Blackmore drives a wedge between the witty gentlemen on the one hand and merchants and professionals on the other, the latter characterized by the highest-rated virtue of English, entrepreneurial, protestant, middle-class society, namely, industry. During wit's heyday, practically the only industry nobles and gentry might decorously indulge in was the exercise of their mental faculties in the production and consumption of high forms of literature. In the Preface to his translation of Vergilio Malvezzi's *Discourses upon Cornelius Tacitus* (1642), Sir Richard Baker, a member of Donne's circle, wrote glowingly of the complexity of Tacitus, which "is pleasing to whosoever by labouring about it, finds out the true meaning; for then he counts it an issue of his own brain . . . and he takes the like pleasure as men are wont to take from hearing metaphors, finding the meaning of him that useth them" (quoted in Patterson 1984, 63). In courtly circles labour outside the library was a dirty word, and the aristocrats reaping the increasing benefits of enclosure concealed the economic and social reality that sustained them beneath the forms and tropes of pastoral, thereby refashioning themselves them as harmless shepherds who only ever toiled over a metaphor or emblem. As Thomas Smith wrote in his *De Republica Anglorum* (1583), "who can live idly and without manual labour . . . he shall be called master . . . and taken for a gentleman" (quoted in Montrose 1983, 429). What distinguished the gentlemen from the rest was their life of cultivated leisure, only interrupted by the odd embassy or skirmish abroad. In what Peter Platt (2009) has called "the culture of paradox," these gentlemen only became industrious when using their wits to hammer out the meaning of a conceit or an impresa on the hermeneutic anvil of metaphor. Indeed, industry threatened to destabilize late sixteenth-century England in much the same way as wit would in Blackmore's *Essay*: in the English translation (1581) of Stefano Guazzo's *The Art of Conversation*, the character Annibal Magnocavalli observes the levelling effect of industry, associates it with "commendable employments" and notes how "poor Men's Children become rich by their own Study and Industry; and the Rich grow poor by their Idleness and Indolence" ([1581] 1738: 141, 182, 200).

Blackmore almost echoes Guazzo's character when turning the terms of Smith's distinction on their head: "Men of finer Spirits do likewise abuse their Parts, as well as misapply their Time . . . while Wit . . . becomes a continu'd Diversion, and makes everlasting Idleness the Business of Life" ([1716] 1946). Writing from a perspective of middle-class utilitarianism, Blackmore claims that "the Labours of the meanest Persons, that conduce to the Welfare and Benefit of the Publick, are more valuable, because more useful, than the Employments of those, who apply themselves only, or principally, to divert and entertain the Fancy" ([1716] 1946). Only properly used does wit have any value as a means to "relieve the Satiety of Contemplation and Labour . . . and fit [the spirits] for the Returns of Study and Employment" ([1716] 1946). To clinch his argument that wit and industry are basically incompatible, Blackmore invites us "to reflect that generally Men of a plain Understanding and good Sense, but of great Industry and Capacity for Business, are in all Governments advanc'd to Posts of Trust and great Employments in the State, while meer Wits are regarded as Men of the lowest Merit" ([1716] 1946). Sidney would have turned in his grave.

4. Robinson Crusoe's "Ingenio"

Written just three years after Blackmore's essay, Defoe's *Robinson Crusoe* (1719) is still somewhat mistakenly taken as enunciating, in part at least, a Protestant myth of the dignity of labour collaborating with divine providence to secure the salvation of man. But as has often been pointed out, Crusoe is not only a labourer: he may well carry logs (the parallel with *The Tempest* is enticing), but he is also a manager administering nature's resources. What is more, his shipwreck occurs while on an illegal slaving expedition and, once delivered, his financial security is guaranteed by the sizeable nest-egg accumulated on his Brazilian tobacco plantation; in other words, his ennobling insular industry is a mere parenthesis between forms of exploitation which should be less ethically acceptable to middle-class Protestantism.

The novel barely trades in metaphors, but it is noticeable how Crusoe waxes considerably more metaphorical when most engrossed in theological speculations and preoccupied with his spiritual and physical deliverance. McKeon suggests at one point that this is a symptom of Crusoe's learning to "spiritualize" natural events as "signs of God's presence"; elsewhere, that it marks Crusoe's illusory transcendence of the material (2002, 317, 323): "I look'd now upon the World as a Thing remote, which I had nothing to do with, no Expectation from, and indeed no Desires about" (Defoe [1719] 2001, 102). Once salvation and Providence are no longer an issue, metaphor drops out of the equation; alternatively, as Karl Marx suggested in *Capital* (1867), the "prayers and the like" of Crusoe's metaphorical mode were a form of "recreation" in which the castaway "takes pleasure" ([1867] 1990, 169), much as early modern aristocrats occupied their leisure time by crafting allegories, conceits, mottos and imprese.

An instance of Defoe's eschewal of metaphor occurs early on when, putting into a creek for the night, somewhere on the north-west coast of Africa, Crusoe spends a sleepless night due to the constant howling and wallowing of some unspecified "vast great creatures" ([1719] 2001, 22). Under a metaphorical epistemology, an early modern traveller-writer would at this point turn to his wit to provide some sort of simile or metaphor in order to propitiate cognition in the reader's mind; as it is, Defoe/Crusoe leaves us in the dark. *Robinson Crusoe* is a largely metaphor-free zone where inventiveness has taken on a practical bent for mechanical improvisations such as baskets and brewing beer ([1719] 2001, 101, 115, 133). The novel's demotion of wit and almost total outlawing of metaphor is entirely consistent with Blackmore's middle-class utilitarianism and the prevailing mistrust of the epistemological claims of invention, the "supplying of a Story . . . is a sort of Lying that makes a great Hole in the Heart," as Defoe himself admitted elsewhere.[3] What is interesting about the metaphors Crusoe does start to employ once he is firmly established on the island and in regular communication with God is how they replicate the material conditions of the country estates which had effaced common lands and were in the ownership of generally absent nobles: hence Crusoe's "plantations," "palace" or "country seat," his "enclosure in the woods" ([1719] 2001, 132). In other words, Crusoe's use of wit here evokes the very objective correlatives the gentlemen enclosers of a century before had used wit to disguise, or render palatable, in the pastoral mode.

Furthermore, *mutatis mutandis,* Crusoe's own experiential biography furnishes another objective correlative in his Brazilian plantation the name of which—and there can be no coincidence—is *Ingenio.* More a profiteering investor than a manual labourer or even a resource manager, Crusoe once delivered is able to live by his wit, as the pseudo-Virgilian tag is rewrought to fit early eighteenth-century capitalism. In other words, living off his Brazilian incomes, there is no need for Crusoe to be industrious and soil his hands with labour; instead his deliverance is to a gentlemanly paradise of rich pickings of the kind that Thomas Smith and the Elizabethan pastoralists could only conceive of through their wit. At the same time, Friday's appearance on the scene provides the very objective correlative required to transform Crusoe's key metaphor, that of mastery, into matter of fact. Thus Defoe rewrites the early modern life of gentlemen reaping the returns of their landholdings in terms of an eighteenth-century investment capitalist whose metaphors recreate an idealised past which is then made real by present exploitation. Crusoe will live happily ever after on the earnings of his investment in *Ingenio,* as industrious as decorum permitted a gentleman to be. Only if his salvation had been achieved thanks to his metaphorical intercourse with God might he be said in any worthy way to have lived by wit. Though Defoe's novel is obviously not an intervention in the wit

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[3]   In *Serious Reflections During the Life and Surprising Adventures of Robinson Crusoe: With his Vision of the Angelick World* (1720) (quoted in McKeon 2002: 121).

debate, it nonetheless registers the social tensions attending the emergence of a new class of bourgeois Protestants whose aspirations to gentility exceeded the humbler pretensions of their professed work ethic, an ethic which, based on hard work and frugality, had little or no room for wit, as Blackmore laboured to point out.

5. KNIGHTS OF INDUSTRY IN *LITTLE DORRIT*

In Dickens's *Little Dorrit* (1857), wit takes a greater fall. Among the *OED*'s citations for "knight of industry" (s.v. "Knight" 12.c) is Tobias Smollet's *Peregrine Pickle* (1751) one of the best-known novels by one of Dickens's favourite authors and possibly his source for the sobriquet which his character Blandois/Rigaud uses of himself in the presence of Mrs Clennam as *Little Dorrit* draws towards its climax: "I am a Knight of Industry" ([1857] 1985, 837). But the French blackmailer and wife-murderer, "whose small and plump" hands "would have been unusually white but for the prison grime" ([1857] 1986, 41)—no labourer he!—is only one of (at least) four "knights of industry" exposed by the novel. There is, of course, Dorrit himself, who lives quite ably by his wit as the maudlin sponger of the Marshalsea, before slowly losing his wits when the financial windfall ensconces him among Europe's foremost idle rich. There is, too, Henry Gowan, whose *bon disant* cynicism is symptomatic of the landed, leisured class on their free-fall from nobility to gentility: as he admits to Sparkler, he has to live by his "mother wit" ([1857] 1985, 561). Most remarkable, perhaps, is Mr Merdle, the giant fraudster who amasses extraordinary wealth and attains to the loftiest of positions quite simply by living by his wits. Never quite knowing what to do with his hands, he is always concealing them sheepishly up his sleeves—as if they bear the trace of an earlier, ungenteel past of manual labour—when not taking "himself into custody by the wrists . . . as if he were his own Police Officer"([1857] 1985, 445).[4]

In contrast to this quartet of sharpers, swindlers and rakes Dickens offers us the stolid figure of "the originator" ([1857] 1985, 239), Daniel Doyce.[5] The England of the Circumlocution Office has no room for Doycean inventiveness; refused patents, this "public offender" whose crime is his scientific engineering wit—"he has been ingenious, and he has been trying to turn his ingenuity to his country's services" ([1857] 1985, 160)—is forced to take his inventions out of the county and seek contracts and success abroad, more precisely in France, that "barbaric power," as the narrator puts it with irony ([1857] 1985, 735). Once invention, wit's erstwhile helpmeet, had been exiled to the workshops of engineers, manufacturers and petty industrialists, and once ingenuity had

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[4] When searching France for Blandois/Rigaud's box, Meagles is also branded a "Knight of Industry" by the natives, as well as "a good-for-nothing and a thief" (Dickens [1857] 1985, 876). Blissful in his ignorance of the language of Voltaire, Meagles carries on his mission cheerfully regardless.

[5] That Doyce shares forename and initial letter of surname with the creator of Crusoe and the pedagogical Plornishes address Cavalletto "in sentences such as were addressed by the natives to Captain Cook, or by Friday to Robinson Crusoe" (Dickens [1857] 1985, 351) suggests an occult affinity between the two novels.

rolled up its sleeves and dirtied its hands, the establishment would have little to do with them, hence the not insignificant "wit-drain" from England to the continent in the eighteenth and nineteenth centuries. Both James Watt and Matthew Boulton had at some point to cross the Channel, as did Sir Rowland Hill, originator of the penny-post, Chief Secretary of the Post Office, and bone of contention in the spat between James FitzJames Stephen of the *Edinburgh Review* and Dickens himself (Shelston 1985, 118-123). When at the very end of the novel Meagles reports back from France that Doyce is "medalled and ribboned, and starred and crossed, and I don't-know-what-all'd, like a born nobleman" ([1857] 1985, 891), his words hold out the possibility that Doyce has squared the industry-nobility circle—that, albeit abroad, he has been knighted for his industry, thus opening the way to civil honours for his real-life manufacturing counterparts. Feeling his own way towards the light, the novel's hero Arthur Clennam abandons the debased mode of speculative capitalism practised by his mother (a lady of industry?) in order to keep the books for the hands-on, manufacturing enterprise of ingenious Doyce.

Doyce's conversion into an honorary French *chevalier* thanks to his ingenuity is only one aspect of *Little Dorrit*'s involvement in the nexus of terms and concepts which concern us. And if Doyce is one of the novel's moral victors, he is so in a discreet, unassuming way which passes almost unnoticed and largely off-stage. The routings of Blandois/Rigaud, Dorrit himself and Merdle cause a much deeper impression and are attended by a much greater clamour, while what stays longest in many readers' memories is the reiterative stridency of Dickens's attack on the indolent, nepotistic and corrupt powers-that-be whose self-serving political and economic relations are superintended and rubber-stamped by the *laissez-non-faire* ineffectuality of the Circumlocution Office. Even a criminal like Blandois/Rigaud is not unaware of the pernicious hold the establishment's knights of industry have on society. As early as the opening chapter, he regales his Marseilles cell-mate Cavalletto with an autobiographical sketch which doubles as instruction in the ways of the world: "I have been treated and respected as a gentleman universally. If you try to prejudice me by making out that I have lived by my wits—how do your lawyers live—your politicians— your intriguers—your men of the Exchange" ([1857] 1985, 48). Blandois/Rigaud may well be a knight of industry of the worst sort, but so too are the shakers and movers of society who, when not toadying or being toadied to by the Circumlocution Office, shaped the future of the country in the drawing-rooms of the corrupt and made vast fortunes in the speculative frenzy which gripped the 1850s as influence shifted from "traditional structures of wealth based on the massive fixities of landed property to the ones based on the liquidities of manufacturing, commerce, speculation and credit" (Herbert 2002, 188) and as "manufacturers, merchants, factors, bankers, people on fixed incomes, retired half-pay officers, governesses, widows, trustees of orphans' funds, shopkeepers, aristocrats and gentry, all rushed . . . to the stockbrokers to claim their stakes in the new Age of Gold" (Russell 1986, 19-20). It was a shift away from the sturdy old entrepreneurial work ethic revived by Samuel Smiles in *Self-Help* (1859) at the same decade's close, an ethic founded on "character, conduct and perseverance" ([1859] 2002, 2) and presciently expressed in

Clennam's appraisal of Doyceas "The honest, *self-helpful*, indefatigable old man who has worked his way all through his life" (Dickens [1857] 1985, 778; my emphasis).

The industry of Doyce, who himself confesses to a prejudice "against speculation" (Dickens [1857] 1985, 736), is a far cry from that of the speculators who, like Clennam himself and Pancks, pin all on dubious get-rich quick formulas in emulation of the Merdles of this world who attain the lifestyle and kudos of the idle rich through swindling and fraud, living by their wits like card-sharpers at "play-tables," as Gowan suspects Blandois/Rigaud of doing ([1857] 1985, 542); and if the wit of Merdle, Gowan and Blandois/Rigaud is Vesalius' *ingenio* in an utterly debased form, Doyce's ingenuity is one aspect of that same faculty transformed in the alembic of history into engineering inventiveness. Middle-class, practical, grimy and laborious, the natural domain of Doyce's wit is as anathema to the upper echelons of Victorian society as shepherding was to the pastoralizing knights of early modern England. His knighthood might have been the dream of Blackmore's middle-class professionals and tradesmen, but it is founded in the purgatory of manual labour from which Crusoe was delivered by his Brazilian plantation, *Ingenio*, into the bounteous heaven of exploitative capitalism.

Early modern knights had found spiritual and ethical fulfillment—as consolatory as spurious—in the promise of immortality proffered by a life of wit; by 1857 degraded to cliché, the pseudo-Virgilian motto offers to Merdle and company the baser satisfactions of deceiving and despoiling the honest majority, the great unwashed. Subconsciously prey to his guilty conscience, Merdle significantly performs his moral ablutions in the public baths, preferring the humbler tortoiseshell penknife to the finer mother-of-pearl one. Once those ablutions are done, and the sheet and blanket pulled away for the purposes of identification, Merdle—"world-famed capitalist and merchant-prince" ([1857] 1985, 296)—lies revealed as "a heavily-made man, with an obtuse head, and coarse, mean, common features" ([1857] 1985, 771). At the news of his death his Chief Butler gives notice, declaring that his master "never was the gentlemen" and that the "ungentlemanly" form of his decease was no surprise ([1857] 1985, 774). Vesalian or Sidneyan wit had never been further from the gentlemanly class as it was in the 1850s when the game was up for the landed élites unless they deigned to dabble in the very capitalism which the ornaments of society like Mrs Merdle so hypocritically despised—"circumstances have made it Mr Merdle's accidental fortune, or misfortune, to be engaged in business transactions" ([1857] 1985, 657)—while happily displaying its glittering fruits on their bosoms.

6. CONCLUSIONS

From the blood-stained marble of Vesalius's dissecting slab to the blood-stained marble of Merdle's suicidal bath, from Sidney's zodiac to Blandois/Rigault's prison cell in Marseille, wit's fall was great. At the risk of simplification, among the reasons for that fall were scientific distrust of metaphor, bourgeois Protestant suspicion of cavalier wit,

and aristocratic disdain for the ingenuity and invention which drove the workshops and factories of middle-class manufacturers and engineers. Put another way, wit came under fire on epistemological, ethical, moral, political and class grounds. Meanwhile, through its worrying away at figures of speech, literature can activate and comment on the historical factors which lead to the devaluing of once highly-rated cultural assets and concepts, making even the deadest of metaphors come back to life in a temporary nostalgia or an impassioned longing for another cultural dispensation. The way the relationship between wit and industry informs some of the ideological coordinates of two literary texts, *Robinson Crusoe* and *Little Dorrit*, corroborates the decline of wit, confirms Leavis's surmise that any history of wit must be a compound of intellectual, social and industrial histories, among others, and demonstrates how even the deadest of metaphors, once inscribed in a work of literature, may be quickened and transformed into a conceptual nodal point marking the confluence of manifold historical currents. Different though they are, both novels are alert to obsolescent concepts, in dialogue with current ones and, crucially, pregnant with those of the future. It might be noted that in 1869, a mere twelve years after *Little Dorrit* commenced its serialisation, the Knights of Labor was founded, which in the 1880s was to become America's largest labour organisation. For a time, nobility had been democratized beyond even Dickens's Doyce to encompass the manpower that toiled at Doyce's machines.

It is as products of their respective ages that the pressure of historical change can be read off *Robinson Crusoe* and *Little Dorrit* as from a barometer. This does not mean that historical change is a single vector travelling consistently in a single direction; nor does it mean that novelists like Defoe or Dickens are necessarily in agreement with whatever change or changes their novels necessarily if unconsciously textualise. The Victorian period was in fact markedly ambivalent towards industry, which could never be divorced from commercialism, while it has been argued that in the course of his career Dickens "turned away from the values of industrial capitalism, not to some protosocialist stance, but to join in the renovation of gentry values" (Wiener 2004, 35). If such ambivalence looks forward, through the likes of John Ruskin and Matthew Arnold, to C. P. Snow's well-known two cultures, it also looks back through the wit debate of the eighteenth century to the semantic ambivalence of wit itself and the uneasy relations between wit and science that John Redford had dramatized in 1561. What this paper hopes finally to have demonstrated is that some of history's advances and retreats, some of its new vistas and dead-ends, may be read in the changing fortunes of such humble linguistic elements as a dead metaphor and an obsolete sobriquet, half-buried fragments in the fossil record of literature.

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Translating Sex(uality) from English into Spanish and Vice-versa: A Cultural and Ideological Challenge

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Much has been written on gender and translation over the last two decades with an emphasis on feminist translation, on the translation of woman's body or on the (re)discovery of a growing genealogy of translating—and translated—women in diverse languages and cultures. In this paper I wish to focus on the translation of sex-related language. Without a doubt, sex—and more specifically, sex-related language—is overwhelmingly present in our daily lives, in our texts, in our symbolic projections. Though traditionally proscribed for a number of reasons, the study of the translation of sex is nowadays more openly dealt with, though it has been given little attention in the field of translation studies (Larkosh 2007, 66). Translating the language of love or sex is a political act, a "*cas limite*" (Flotow 2000, 16) with important rhetorical and ideological implications, and is fully indicative of the translator's attitude towards existing conceptualisations of gender/sexual identities, human sexual behaviors and society's moral norms. Here I explore the fluid, two-way relationships between sex and translation: first we explore the sex of translation, which might prove to be an essentialist search; and then we deal with the translation of sex, focusing on the treatment of love and sex in the Spanish or English translations of the works of John Cleland, Almudena Grandes and Mario Vargas Llosa. This is a privileged vantage point from which to explore the complex construction of women and men in different languages and cultures, and to gain ideological and discursive insights into the constitution of gender and sexual identities.

Keywords: gender; sex(uality); translation; sex/gendered-related language; John Cleland; Almudena Grandes; Mario Vargas Llosa

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La traducción del sexo/sexualidad del inglés al español y viceversa: un reto cultural e ideológico

En las dos últimas décadas, mucho se ha escrito sobre género y traducción, con especial atención a la traducción feminista, la traducción del cuerpo femenino o el (re)descubrimiento de una creciente genealogía de mujeres traductoras (y traducidas) en diversas lenguas y culturas. En este artículo quiero centrarme en la traducción del lenguaje sexual. Sin duda, el sexo —y, más concretamente, el lenguaje sexual— se halla presente en todos los aspectos de nuestra vida diaria, en nuestros textos, en nuestras proyecciones simbólicas. Aunque tradicionalmente proscrito por una serie de razones, en la actualidad el estudio de la traducción del sexo se acomete de una manera más abierta, aunque ha recibido escasa atención en el campo de los estudios de traducción (Larkosh 2007, 66). Traducir el lenguaje del amor o del sexo es un acto político, un "*cas limite*" (Flotow 2000, 16) con importantes implicaciones retóricas e ideológicas, y constituye un índice certero de la actitud del traductor(a) frente a las conceptualizaciones existentes en torno a las identidades de género o sexuales, a los comportamientos sexuales humanos y a las normas morales de la sociedad. En este artículo exploro las relaciones fluidas, biunívocas, que unen sexo y traducción: en primer lugar, exploro el sexo de la traducción, que puede constituir una búsqueda esencialista; para pasar a continuación a la traducción del sexo, centrado en el tratamiento del amor y el sexo en las traducciones (al español o al inglés) de las obras de John Cleland, Almudena Grandes y Mario Vargas Llosa. Se trata de un observatorio privilegiado para explorar la compleja construcción de mujeres y hombres en diferentes lenguas y culturas, de la que podemos extraer conclusiones ideológicas y discursivas para una mejor comprensión de la formación de identidades sexuales y de género.

Palabras clave: género; sexo/sexualidad; traducción; lenguaje sexual; John Cleland; Almudena Grandes; Mario Vargas Llosa

1. Sex(uality) and Translation: A Gendered Domain

Sexual language is perhaps one of the best sources of identity construction, of ideological metaphors, of narratives which revolve around the self and try to define it. Sex originates complex discourses (in the Foucauldian sense) at a multiplicity of levels—personal, social, textual, cultural, historical, etc.—which strongly determine our language and our attitude. Needless to say, sex (and sex-related language) is overwhelmingly present in our daily lives, in our texts, in our symbolic projections. Though traditionally proscribed or ignored, the study of the translation of sex is nowadays more openly dealt with (see Larkosh 2011 or Rao and Klimkiewicz 2012). Translating the language of love or sex is a political act, with important rhetorical and ideological implications, and is fully indicative of the translator's attitude towards existing conceptualizations of gender/sexual identities, human sexual behavior(s) and society's moral norms.[1]

When attempting to analyze an interdiscipline—e.g., sex and translation—we are faced with a definitional problem. Both *sex(uality)* and *translation* are far from being transparent terms. As for the former, we are likely to find a mixture of categories: male vs. female; the feelings resulting from sexual gratification; reproductive properties; the activities surrounding sexual intercourse; the qualities distinguishing males from females; the capacity of fertilizing or being fertilized; and so on. As for translation, it has been undergoing serious revision over the last few decades, thus challenging traditional dichotomies such as production vs. reproduction, original vs. copy, fidelity vs. manipulation, and many others (see Vidal 1998).

Both sex(uality) and translation are extremely sensitive fields, whose conceptual boundaries and revolutionary potentials are rapidly expanding. As they evolve from marginal to mainstream positions, they become constrained (and enabled) "by the rules and conventions, the categories and definitions, the conflicting stories and the competing arguments" (Cameron and Kulick 2003, 43) which surround them, as well as by the ongoing power struggles over who is allowed (or not) to define and categorize sex(uality) and translation, what their accepted meanings should be, what practices should be socially accepted or censored. In fact, through language and discourse, society tries to impose moral and ethical boundaries on both fields, thus establishing what is decent, appropriate, acceptable, moral, original, derivative and so on.

In 1972, Ann Oakley established the crucial distinction between *gender* and *sex*, the former being defined as a powerful construct which is not the immediate consequence of one's biological sex, but rather the result of a complex cultural and socio-ideological process. After that, gender was widely discussed and theorized about, with sex lagging somewhat behind as though it had acquired an unproblematic biological or *natural*

category. The work of Judith Butler (1990, 1993), however, came to destabilize the whole system from which both gender and sex stem, by focusing on visibility and repetition. For Butler, gender is "the repeated stylization of the body, a set of repeated acts within a highly regulatory frame that congeal over time to produce the appearance of substance, of a natural 'kind of being'" (Butler 1990, 32). Gender identities, then, are the result of repeated—and more or less strategic—performances, thus revealing the unstable and artificial nature of the social norms that gave rise to them. Likewise, sexual identities are no longer stable ontologies but rather the results of repeated and conscious imitation.

Today gender researchers have a broader understanding of what sex(uality) is. For Bucholtz and Hall, for instance, sexuality is made up of "the systems of mutually constituted ideologies, practices, and identities that give sociopolitical meaning to the body as an eroticized and/or reproductive site." (2004, 470). For many, sex(uality) is above all a discursive construct, a rhetoric that has a regulatory effect on human and social bodies. While sex(uality) is one of the most profound indicators of our identity—"the primary organizing variable in thinking about ("processing information" about) other human beings" (Thorne and Henley 1975, 6)—language (or discourse) is the deepest, most intimate way of expressing/manifesting our sexual experience(s). Sex is, without a doubt, a key locus of anxiety in contemporary Western societies, a source of fears about (un)acceptable sexual identities and behaviors: as Ríos-Font puts it, "[f]rom syphillis to AIDS, the dangers of sex polarize societies around the issues of knowledge, access, and pleasure" (1998, 356).

Translating sex(uality) tends to be an activity in which gender-related prejudices and configurations are routinely reproduced and projected. Through translation, social norms defining what is (im)moral or (in)decent are usually reinforced but may also—at least potentially—be challenged or defied. No translator is ever a neutral agent, but this is even more the case when dealing with sex-related language—when s/he needs to make decisions as to social attitudes or interdictions, to the existence (or absence) of (self-)censorship, political or ideological constraints, to economic or institutional pressures, and other factors. In the pages that follow, I wish to explore the fluid, two-way relationships between sex and translation. In section 1 I explore the sex of translation or, rather, whether translation has a sex or is actually a gendered (or sexualized) activity. Though the exercise is a challenging one, we seem to be led into a blind alley. Much more positive is a focus on the translation of sex (section 2) free of any *a priori* attitudes—sex is (re)constructed through translation in a diversity of linguistic, cultural and historical contexts. Examples are provided in relation to the treatment of love, romance and sex in the Spanish and English translations of the works of John Cleland, Almudena Grandes and Mario Vargas Llosa. Though sex(uality) is arguably only one of the several variables involved in the constitution of self—along with race, social class, power and gender, among others—the analysis of its translation is a privileged vantage point from which to explore the complex construction of women and men in different languages and

cultures, and to derive ideological and discursive insights into the constitution of gender and sexual identities. Though the reconstruction of sexuality through translation may seem transparent and unproblematic, important translation effects (Flotow 2000) are discernible. As we are dealing with a highly sensitive area of human concern, a delicate balance is struck between the competing demands of the translator's intervention, social interdictions and the power of patronage (see Lefevere 1992).

2. From Sex to Translation: A Blind Alley

Let us consider these two literary excerpts:

Text A

I did not know how a man asks a woman to become his wife. There is generally a parent, whose consent must first be given. Or if no parent, then there is courtship, there is all the give and take of some preceding conversation. None of this applied to her and me. And it was midnight, and talk of love and marriage had never passed between us. I could say to her, bluntly, plainly, 'Rachel, I love you, will you be my wife?' I remembered the morning in the garden, when we had jested about my dislike of the whole business, and I had told her that I asked for nothing better than my own house to comfort me. I wondered if she could understand, and remember too.

Text B

She would wake up swimming in her bed, screaming and drowning in the flood of sheets. On the other side of the room, the bed that was meant for her brother floated boat-like in the darkness. Slowly, with the arrival of consciousness, it sank, seemingly into the floor. This vision didn't help matters, and it would usually be quite a while before the screaming stopped. Possibly the only good to come out of those nightmares was that it brought Hans Hubermann, her new papa, into the room, to soothe her, to love her.

A popular and revealing exercise would be to ask students to decide whether text A and/or B had been written by a man or a woman. This would trigger the usual expectations, stereotypes and beliefs about men, women and writing; and it would be thrilling to guess which text (if any) is *masculine* and which (if any) is *feminine*. Then would follow a binary logic whereby women's writing is archetypally characterized by its exploratory nature, its subjective and emotional descriptions, its focus on inner states and personal relationships, and so on. In contrast, men's writing is archetypally characterized by aggressive and linear sentences, objective descriptions, logical connections,

intellectual pursuits. Or, in Virginia Woolf's classic formulation, a man's sentence is "too loose, too heavy, too pompous for a woman's use" (Woolf [1909] 1966, 145).

The idea that there is an *écriture féminine* or a *woman's sentence* (as opposed to a default *man's sentence*) is, undoubtedly, an attractive one, which consists of a series of abstract traits that are thought to characterize all women (and all men) and that reinforce the belief that sexual differences are inscribed in language. And while most of us have felt at times that specific traits—i.e., sensitivity, emotion, intimacy—can be applied to a large number of women, it becomes increasingly difficult to accept that *all women* should follow the same standard. What is especially noteworthy is that this logic leads us to the inescapable fact that there *must* be differences between women and men writers. What if texts A and B had been written by the same author? What if both A and B had been written by women—or men, for that matter?[2] Sex is today seen as plural and multidimensional, constrained by numerous social and ideological factors. *Masculine* or *feminine* are no longer singular (and opposed) concepts, but rather fluid, unstable, and ambiguous entities.

While an absolute, systematic identification between text and sex seems untenable, another entirely different thing is a woman's voluntary identification with the literary, artistic or personal characteristics represented by individual women writers, usually referred to as *symbolic mothers*, in the sense that they embody the strength, courage, generosity and pride to fight against women's adverse circumstances, discrimination or neglect. Here Virginia Woolf is a case in point, as she has been adopted as symbolic mother by practically all writers (and *translatresses*) and woman readers alike. Among the many others are Marguerite Yourcenar, Susan Sontag, Sylvia Plath and Simone de Beauvoir. In this adoption there is a special fascination with the life, work and ideas of the symbolic mother, as well as a profound intellectual affinity, and even a devotion for her (see Godayol 2011). Spanish writer Lucía Etxebarria claims that she has always been attracted to stories by women and about women, and that she is grateful to many women writers (like the Brontë sisters, Jane Austen, Colette, Jean Rhys, Doris Lessing, Ana María Matute) for making her stick to her principles (Etxebarria 2003, 104).

In Santaemilia (2005) I ventured into the risky territory of the sex of translation, following the (possibly naïve) assumption that translation has a sex, that translation is *sexed*, and that, accordingly, male and female translators deal differently with the material they translate. Along the lines of Woolf's feminine sentence, I examined four Spanish translations of John Cleland's *Fanny Hill* (1748-1749, henceforth FH), three carried out by men—Frank Lane (1977), Enrique Martínez Fariñas (1978, henceforth MF) and José Santaemilia and José Pruñonosa (2000)—and one by a woman, Beatriz Podestá (1980, henceforth P), in an attempt to discover whether translating the sexual

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[2] Text A belongs to *My Cousin Rachel* ([1951] 2009, 253) by Daphne du Maurier (biologically, a female writer), and text B to *The Book Thief* (2005, 36) by Markus Zusak (biologically, a male writer).

language and imagery contained in this erotic book suggested different strategies for either male or female translators. I came to identify three main genderal tendencies in the work of the woman translator (Podestá), in opposition to the male translators:

1. Softening or downplaying of sexual references.
2. Desexualization of sexual references.
3. Tendency towards dysphemism and moral censure when women's status is at stake.

However, after going through the said translations again, textual evidence to support these three tendencies seems scarce and even anecdotal. Here is a short list of examples:

Example 1
… amidst the whirl of **loose** pleasures I had been tossed in. (FH 39)
… dentro del torbellino de placeres **relajados** en el que me vi envuelta … (P 7)
… en el centro del torbellino de placeres **desatados** al que me habían arrojado … (MF 19)

Example 2
I wanted more society, more **dissipation**. (FH 103)
… necesitaba más sociedad y más **disipación** (MF 78)
… anhelaba más compañía, más **diversiones** (P 93)

Example 3
… that brutal **ravisher**, the author of my disorder, … (FH 59)
… aquel brutal **estuprador**, causante de mis males, … (MF 38)
… ese brutal **violador**, el culpable de mi enfermedad, … (P 34)

Examples 1 and 2 are representative of a tendency of the woman translator to soften or eliminate sexual innuendoes, and a few more examples can be found throughout *Fanny Hill*. But replacing the original sex-related terms 'loose' and 'dissipation' with the Spanish equivalents 'relajados' [English *relaxed*] and 'diversiones' [English *fun*] (P) is unlikely to constitute solid empirical evidence of a tendency to downplay sexual references. It would be, however, consistent with the stereotype of women as speaking a hesitant, deferential and powerless language (see O'Barr and Atkins 1980). Certainly, Beatriz Podestá's options are much more neutral and even asexual than Martínez Fariñas's, which are much more literal, though we are still a long way from the popular belief according to which male and female translators are thought to deal differently with sensitive material such as love, intimacy or sexual behavior (see Leonardi 2007). Example 3 may be a good instance of moral censure: with the use of the term 'violador' [English *rapist*], the woman translator (P) shows in her translation moral and human contempt for those who abuse women. A few similar cases can be found in her version

of Cleland's book in relation to questions connected with women's status as sexual objects—in those cases, Podestá's versions (far more explicit in her references to women as "prostitutes" or "mercenaries"; see Santaemilia 2005) seem to throw a fiercer moral comment on the unpleasant reality of women's lives in the eighteenth century, thus eschewing questions of power and authority.

Though examples 1-3 may be revealing—see also Santaemilia (2005)—no definite evidence emerged in my search as to divergent or distinctive strategies which characterize female and/or male translators. Sometimes, however, a single example is more revealing than countless others, and leaves us with the shadow of a doubt. Almost at the end of the book, Fanny Hill broods over the importance of the male sexual member for women:

> Example 4
> … under the pressure of that peculiar scepter-member which commands **us all**, … (FH 219)
> … bajo la presión de ese miembro-cetro peculiar que nos dirige a **todos** … (MF 182)
> … la presión de ese miembro coronado que manda en **todas nosotras** … (P 243-244)

This example is probably somewhat irrelevant in English (a natural gender language) but is extremely relevant in Spanish (a grammatical gender language), which is forced to identify whether 'us all' refers to a male or a female pronoun. The default rendering in Spanish would be the masculine generic 'todos' (found in MF's translation), but only the woman translator (P) has been able to grasp the immediate, intuitive solution: 'todas nosotras' {English *all of us women*}. In a way, some feminist translation scholars seem to support diverging performances of male and female translators, since "[t]ranslators live between two cultures, and women translators live between at least three, patriarchy (public life) being the omnipresent third," which leads them to an "ambivalence of identity" (Flotow 1997, 36).

In spite of example 4, which seems to identify a female translator unproblematically, our adventure into the field of the sex of translation has left me with the ambivalent realization that, on the one hand, the sex of the translator alone was not as relevant as might have been expected and that, on the other hand, the reference to love, sex and intimacy in *Fanny Hill* was powerful enough to provoke important *translation effects* (see Flotow 2000) that tend to destabilize the assumed transparency of the source text. That is why we decided to go on to the next stage, the exploration of the translation of sex.

3. From Translation to Sex: A Cultural and Ideological Challenge

Interesting as it may be, the analysis of the sex of translations is easy prey to essentialism—the "belief in essences, that is, the conviction that there is some essential, fundamental and fixed property or set of properties which all members of a particular category must share, and by which they are distinguished from the members of other

categories" (Cameron 1998, 15). However, examples 1 to 4 and others (see Santaemilia 2005) reveal a productive area of research into the complexities of identity, and into questions of power and authority, of legitimation and intervention, of (self)censorship and ethics. In this section we will change the direction of our analysis and venture instead into the translation of sex, an ideal site—we believe—for testing the complex rewriting(s) of identity in sociohistorical terms. Since sex(uality) is an integral factor in the construction of a human being, the need today to translate sex(uality) is therefore unavoidable. Sex permeates our lives and our discourses, our symbols and our texts. But when dealing with sex or sexuality in literary or creative texts, we are dealing fundamentally with a socio-cultural construction as the category of sex is, according to Wodak "a purely cultural product of discourse" (1997, 12). Although sex-related language is not the same as sex or sexuality, language is still

> … arguably the most powerful definitional/representational medium available to humans, [it] shapes our understanding of what we are doing (and of what we should be doing) when we do sex or sexuality. The language we have access to in a particular time and place for representing sex and sexuality exerts a significant influence on what we take to be possible, what we take to be 'normal' and what we take to be 'desirable.' (Cameron and Kulick 2003, 11-12)

Language is a privileged means through which we display or reveal our sexual identities or inclinations, our love or hate, our attitudes to love or sex. It is through language that we construct a sexual narrative. The sexual idiom is ritualized differently in the different languages and, consequently, demands highly conscientious translators to turn it from one language into another. The language of sex is, in any type of text, a highly sensitive one, and demands an accurate rendering of words, expressions, innuendoes and associations.

3.1. The translation of sexually explicit language: *Las edades de Lulú* (1989), by Almudena Grandes

What happens when translating sexually explicit language? Let us see an example. Spanish writer Almudena Grandes is seen today as the originator of a boom in erotic literature, which started more than two decades ago. *Las edades de Lulú* (henceforth EL) [*The Ages of Lulu* (henceforth AL)] was her first novel, published in 1989. Since then, this novel has not ceased to generate polemical reactions and has been a privileged locus to test the limits of Spanish contemporary literature and society in terms of their sexual mores. The novel is part of a tradition of *feminine* erotic writing—the then young novelists Almudena Grandes, Lucía Etxebarria, Mercedes Abad and María Jaén, among others, chose to describe in graphic detail the desires and sexual practices of their female protagonists, in order to "implicitly dismantle the inherited models both of eroticism and of literature" (Ríos-Font 1998, 362).

Over time, however, Almudena Grandes's acclaimed book has undergone a rapid process of institutionalization and of commodification, thus transforming a marginal novel into a canonical novel. In an ironic twist, *Las edades de Lulú* was republished in 2004 in an edition where Grandes herself corrected the original version, eliminated short passages and removed "a number of pretentious and affected excesses" (Grandes 2004, 17; my translation), though she did not eliminate the sexual passages. Within a few years, then, a novel which was considered immoral by many when it came out was assimilated by the publishing industry and the book market. In fact, *Las edades de Lulú* is a brave book breaking new ground and challenging the literary and gender hierarchies of its time, which has finally entered the circuit of academic books worthy of university study and research.

The Ages of Lulu, the 1993 English-language translation made out by Sonia Soto, may help us reveal the intricate processes involved in the translation of explicit sexuality. A few examples are worth quoting:

> Example 5
> Estaba **caliente, cachonda** en el sentido clásico del término. (EL 54)
> I was **hot, turned on** in the true sense of the word. (AL 36)

> Example 6
> Estaba **muy salida** y se frotaba con la mano. (EL 154)
> She was **very aroused** and was rubbing herself with her hand. (AL 111)

> Example 7
> Estaba **encoñado con** Marcelo por lo visto … (EL 138)
> Seemed he was quite **taken with** Marcelo … (AL 99)

The characters in *Las edades de Lulú* boldly verbalize their sexual urges, in an extremely colloquial register. Typical instances are bold statements by or about female characters as in examples 5 and 6, in which the English renderings are reasonable, though milder, options for the sexually explicit Spanish terms. There are other examples, however, which would seem to indicate that there are terms or turns of phrase which are either untranslatable or at least highly idiomatic. When in prison, "the Portuguese guy," a sort of *girlfriend* to all the prisoners, "was quite taken with [Spanish *encoñado*] Marcelo," Lulú's brother. *Encoñarse* or *encoñado* are terms which are extremely sensitive and thus problematic when it comes to translating them, for a variety of reasons. Firstly, they are derived from the female pudenda, *coño* [English *cunt*], arguably one of the strongest taboo words in the Spanish language. Secondly, they point to a traditional, unconscious association between a woman's sexual organ and passing, capricious infatuation. And thirdly, they refer to a gay man. These examples seem to reaffirm women's bodies and sexuality as the main

sources of verbal hostility and abuse in Spanish. All this, however, is markedly lost in Sonia Soto's translation. When trying to relay the sexual vulgarity present in the Spanish original, English proves less physical, less colloquial. *The Ages of Lulu* deletes crude references to body parts, to sexual acts and to the frenzy Grandes's women experience in wild sexual activity.

The Spanish language (over)exploits body parts, sexual organs and erotic activities to convey a wide range of emphatic meanings or euphonic associations. Example 8 is highly revealing:

Example 8
Se lo ha pasado **de puta madre**, en serio … (EL 47)
She had **a fucking brilliant time**, I mean it … (AL 31)

Here, Lulú is 16, and a powerful triangle "solidly entrenches itself as Pablo has sex with the virginal Lulú while simultaneously speaking with Marcelo on the phone" (Mayock 2004, 244). In this scene, Pablo's cynicism is foregrounded as he is having sex with Lulú while he simultaneously denies it emphatically on the phone. He informs Marcelo that this evening Lulú "had a *fucking brilliant* time" (AL 31) [Spanish *de puta madre* (EL 47)] while caressing her nipples; the expression *de puta madre*—impossible to convey literally, as it would be something like an adjective linking the terms *whore* and *mother*—links two of the strongest socio-sexual taboos (prostitution and motherhood) in one single expression of abuse, which is much more difficult to convey in English (see Santaemilia 2008a: 17).

Another favorite emphatic intensifier in the novel is *coño* [English *cunt*], in stereotypical retorts like the example below:

Example 9
¿Qué coño le importa a Lulú que yo **le ponga los cuernos** a mi novia? (EL 49)
What the fuck does Lulu care if **I'm cheating** on my girlfriend? (AL 33)

There is a systematic overexploitation of female genitals to articulate anger or contempt in Spanish colloquial conversation (see Santaemilia 2008b). Fixed expressions like ¿qué coño...?, ¿dónde coño …? or ¿cómo coño …? [English literally *what the cunt...?*, *where the cunt...?* and *how the cunt...?*] are heard everywhere in Peninsular Spanish, which quite often brings about a certain accummulation of sex-related emphatic resources. In example 9, the emphatic values of 'coño' are reinforced through alliteration and the cultural cliché of 'cuernos' (*horns*, indicative of cuckoldry). The examples are explicit and emotionally charged but surely, for many Spanish readers, this excessive repetition is likely to lead to a certain de-sensitization.

The phrase *hijo de puta* [English *son of a bitch*] is one of the building blocks of colloquial or vulgar texts in Spanish. One night, when Pablo and Lulú are driving

through the red-light district, a man punches Pablo in the face. Lulú, a contradictory character and narrator, reacts in a stereotypically male fashion, shouting and behaving in a verbally violent way:

Example 10
Tú, **hijo de la gran puta**, cómo te has atrevido tú a pegar a mi novio … (EL 109)
You **bloody bastard**, how dare you hit my boyfriend! (AL 76)

While source text (ST) and target text (TT) are similar in terms of lexical meaning, they may not be in terms of pragmatic force. Some Spanish-speaking readers or speakers might feel greatly offended by example 10, which is situated far beyond the line of decency in Spanish culture, as they include a reference both to the illegitimate child and to his mother. In highly colloquial contexts there is some ambiguity as to whether these terms are used as (strong) insults or to add extra emotional emphasis, or both. The English renderings of examples 8 to 10 seem linguistically correct, if only rather conservative in terms of sexual imagery. *Las Edades de Lulú* contains a catalogue of sexual vulgarities in Spanish which involve the repeated overexploitation of women's sexual organs and activities. The "translation effect" advocated by Flotow (2000) seems to drive the English-language version of Grandes's novel into comparatively less sexualized territory, where issues of restraint and propriety are more important than the subtleties and transgressions which make *Las Edades de Lulú* stand way above other erotic novels. In particular, the Spanish examples repeatedly focus on the woman's body as the main site of erotic writing and of literary subversion; in contrast, the English versions shy away from women's bodies and resort once and again to the morphological variants of the f-word. The translator, Sonia Soto, is a woman, but I doubt whether this simple fact is a reliable lens through which the treatment of love and sexual activity in translation can be analyzed. In the Spanish language and culture, "men are most intensively insulted through their women" (Fernández Dobao 2006, 230), far more so than in English, and translators—whether men or women—can do little about it.

3.2. The translation of sex as euphemism and irony: Mario Vargas Llosa
Sometimes sexual language is not so bold or direct. What happens when there is an unabashed—though ironic—glorification of masculinity? Or when sex turns into ambiguity and euphemism? We can find it by analyzing the English translations of the novels of Peruvian author Mario Vargas Llosa, among which we can cite *Pantaleón y las visitadoras* (1973, henceforth PV), translated into English by Gregory Kolovakos and Ronald Christ in 1978 as *Captain Pantoja and the Special Service* (henceforth CP), and *La tía Julia y el escribidor* (1977, henceforth TJ), translated by Helen R. Lane in 1982 with the title *Aunt Julia and the Scriptwriter* (henceforth AJ). For Olga Caro (1990, 167), sexuality undeniably plays a key role in the works of Vargas Llosa, who considers love and sex integral elements in any good novel, especially if it aspires to reflect reality. Life

is full of eroticism, as it is full of violence, tragedy, frustration. As a consequence, his view of human sexual behaviors is quite often one of the organizing principles of his writing, a source of style.

Particularly recurrent in Vargas Llosa's novels is the use of gallantries and turns of phrase to represent love as an elegant game. In the English translation of TJ, terms like "enamorar" and "galanterías finas" (TJ 29) are freely rendered into "flirt with you" and "sweet nothings" (AJ 12), which convey a negative picture of love as a mere game of seduction. While in TJ love can be identified with ease and joy, the English version emphasizes love as a mere physical, slightly negative activity.

Diminutives are also paramount in Vargas Llosa's stylistic project. Diminutives are most often euphemisms adding an emotive, almost childlike tone to the rhythms of love. PV is set in the realm of euphemism, puerile if corrosive. However, while "hacer cositas" (PV 70) is childish and joyful in Spanish, the English version ("doing it" CP 50) is transformed into an empty verb, similar to countless other examples such as "making it," "our business," "do a little business" and so on. The English target text is perhaps more formal, but much less colorful. Spanish diminutives are, without a doubt, very difficult to translate into English, as their emotive (and moral) dimensions are routinely obscured in the translation process. Diminutives are excellent vehicles for Vargas Llosa to indirectly refer to sexual organs and caresses, or to any form of sexual activity. In the English translations, these diminutives are correctly rendered from a purely grammatical point of view, but lacking the emotive and comical undertones of the original.

Humor, in Vargas Llosa, comes very often from euphemisms, from half words or the unsaid. Euphemism and irony, for instance, constitute ways of transgressing the linguistic-social rules over what to say and not to say (see Santaemilia 2005). A strong comical view focuses on those characters who are deficient, marginal or represent sexuality as deviation. As an example, in PV, we read the words of Paiva Runhuí, the mayor of a village in the Amazonian rainforest, asking the army to stop the soldiers' sexual abuse:

> Example 11
> Me **perjudicaron** a una cuñadita hace pocos meses y la semana pasada casi me **perjudican** a mi propia esposa. (PV 12)
> Just a few months ago they **molested** my dear sister-in-law and last week they almost **raped** my own wife. (CP 4)

In Spanish, 'perjudicar' is both ambiguous and ironic, and refers to the scourge of rapes observed in the rainforest over the previous months. Once again, Vargas Llosa projects a kindly look at men's disorderly sexual behaviors. The translation of example 11 is revealing: while 'molested' may refer to an imprecise range of sexual abuses, 'raped' is definitive, absolute.

Euphemisms are effective as long as they remain euphemisms; when we disambiguate, what is modified is not so much the meaning of a term (which was obvious since the very beginning) as the primary pleasure of playing a linguistic game. Translations tend to privilege meaning over form, unambiguous over ambiguous terms. In TJ, aunt Julia complains about her aunt Hortensia and her uncle Alejandro, as they tried to punish her for marrying the young Mario, and how on the day before the wedding they had not greeted her and even:

Example 12
Me miraron con un desprecio olímpico, sólo les faltó **decirme pe** … (TJ 418)
They looked at me like something the cat dragged in, and I wouldn't have been at all surprised if they'd **call me a whore** to my face … (AJ 277)

The English translation is transparent, far from euphemistic, but perhaps too excessive, and surely deprives the whole sentence of the original's sex-as-forbidden-game allure. Though in this example we are faced with a clear instance of dysphemism, perhaps Lane's explicitness is, once again, in tune with her translating practice throughout this novel: one characterized by conservatism and formality.

In Santaemilia (2010) I analyze more examples from the novels of Mario Vargas Llosa, who quite often shows a preference for the negative or ironic elements of love and sex. Sex constitutes, for Olga Caro (1990, 170), a first-rate testimony of the ills of a society. At times, sex in Vargas Llosa is a lyrical game, which in English becomes denser, more unhurried, slightly negative. In particular, his diminutives shift from joyful euphemisms into tasteless, neutral renderings, devoid of a moral and emotional dimension. In works such as *Pantaleón y las visitadoras* (1973), which casts a sarcastic look at men's sexual appetites, the English translation seems intent on destroying euphemisms, in order to produce a fully explicit, contextualized text. The result is, unsurprisingly, that all ambiguity and linguistic experimentation has been eliminated. At other times, by contrast, the world of Vargas Llosa's novels is a profoundly sexist male universe, which conveys a patriarchal morality. Men's disorderly sexuality is often glorified while women's sexual objectification is looked at patronisingly, even with condescension.

4. Finale: Sex(uality) in Translation

Do all these translating traits have (necessarily) to do with the sex of the translator? We seriously doubt it. The (translated) examples in this paper come from both men and women translators. Almudena Grandes's *Las edades de Lulú* (1993) was translated into English by Sonia Soto, in 1993. Mario Vargas Llosa's *Pantaleón y las visitadoras* (1973) was translated in 1978 into English by Gregory Kolovakos and Ronald Christ, while the English version of *La tía Julia y el escribidor* (1977) was made by Helen R. Lane in 1982. Each individual translator, whether a man or a woman, has his/her own

trajectory, background, prejudices, and so on. I will not deny that, generally speaking, a woman might be better equipped to spot or deal with sexist or patriarchal passages, as sexism and patriarchy are discourses that have traditionally affected woman much more than men. But that is only in theory, since we cannot assume an absolute identification between sex and gender. There are other factors that may be much more relevant: the commercial imperatives at a given moment, the translational norms, or the translator's attitude towards gender and sexual configurations at the time.

The new focus on gender and sexual identities is socially and discursively constructed, in a continual process of negotiation and modification. This constructionist, post-modernist view of gender, as mentioned earlier, owes much to the philosopher Judith Butler's conceptualization of gender and sex as performance. Gender and sex, then, emerge from practice, from what people do rather than from their essential, immutable selves—they are articulated in discourse, and are contingent and performative, diverse and contradictory. Very much the same happens in translation—the more aware we are of the differences among women (and men), the more we should recognize the existence of a multiplicity of ways in which women (and men) translate.

But this new social constructionism cannot prevent a more primary phenomenon. In fact, references to sexism, rape, prostitution, women as sexual objects or pornography are not likely to be dealt with in a dispassionate way by either male or female translators. Most particularly, the presence in any text of such topics as sexism, women's subordination or prostitution will surely affect the task of the female translators. Though we cannot always equate sex with gender, one feels a certain identification between oneself and the rest of the members of one's sex. On the one hand, we are aware that there is not a single *female* (or *feminine*) way of translating; and on the other, we cannot avoid feeling affected *as women* (or *as men*) by certain sex-related words, actions or displays. There are certain actions or topics that are likely to trigger a primary identification between the said action or topic and the translator *as part of a sexual group/ category*. This is more clearly seen in the case of women (translators), as they have shared a long history of subordination and exclusion—this has given rise to important areas of research such as *feminist translation* (see Flotow 1997).

Today, women translators claim a new textual/sexual authority over language and discourse; for themselves, translation becomes a legitimizing process which accords them social power, cultural prestige and authorial status. But it would be a serious mistake to forget *men* (and *man*) as part of the analysis. Both categories (man/woman and men/women) are relational and plural (i.e., encompass heterosexual, homosexual, lesbian, bisexual identities, and so on), and we should not analyze them in isolation but rather consider "the full range of sexualized identities, ideologies, and practices that may emerge in specific sociocultural contexts" (Bucholtz and Hall 2004, 490). Though lately relentlessly vilified for the exclusion of women from the (writing and translating) canon, men (translators) are as plural and contradictory as women (translators) are; at times they have clearly benefitted from circumstances and accrued a "symbolic capital"

(Bourdieu 1992, 166) usually accorded to males. But at other times, men translators have also been ignored, censored or burned at the stake. But the analytical category of *men* (and *man*) should be restored to gain a fuller picture of the dialectics between men and women in and through translation, thus offering a key to the exclusion and subordination of women across literary, philosophical or translatological traditions.

Without a doubt, further research is needed into the interplay between sex and translation, in a variety of texts and languages. We need combined analyses of the macro-context (the socio-cultural background of publishers, translators, writers, etc.) and of the micro-level textual data to get a fuller picture of the complex operations involved in translation. Sex-related language is a privileged area to study the cultures we translate into, a site where "issues of cultural sensitivity are encumbered by issues of gender stereotyping and cliché" (Flotow 2000, 31), where each culture places its moral or ethical limits, where we encounter its taboos and historical dilemmas. Through the translation of sex, we are able to analyze and bring to light the complexities of the configuration of gender/sexual identities, of the social contradictions and prejudices affecting women (or men), of the subordination of women in/through language and translation, of the mechanisms of gender discrimination—and, ultimately, of how all these factors are transmitted (or challenged) when travelling into other cultures. In this crucial endeavor, all three categories (women, men and translation) are of paramount importance. Certainly, the translation of sex can be a fruitful epistemological site for the study, promotion or rejection of gendered discourses and stereotypes.

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On the Use of *make to* vs. *make ø*
in Early English Medical Writing

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Object infinitive constructions are the most frequent type of non-finite complement clauses, in which the object infinitive may occur either marked (a *to*-infinitive) or unmarked (a bare infinitive). From a historical viewpoint, the bare infinitive is the preferred form in Old English, the number of examples being comparatively small however. This picture changed in Middle English and especially in early Modern English, when the *to*-infinitive begins to outnumber the bare infinitive in this kind of clause. The verb *make*, among others, is considered to be an exception to this, as it is observed to accept both variants from Middle English, even though it later progressed towards the final adoption of the bare construction in Present-Day English. Fischer associates this development of *make* with the introduction of the verb *cause* into English, which took over the indirect causation formerly expressed by the verb *make*, the latter "slowly finding itself restricted to the bare infinitive, expressing only direct causation" (1997, 127). The present paper investigates the construction *make to* vs. *make ø* in late Middle English and early Modern English medical writing with the following objectives: (a) to analyse the distribution of the marked and the unmarked infinitive with this verb in the period 1350-1700; (b) to classify the phenomenon according to different text types; and (c) to evaluate the contribution of the following factors in the choice of one particular infinitival form: (i) the presence of intervening elements between the verb and the object infinitive; (ii) the size of the object phrase; and (iii) the morphology of the matrix verb. The data used as source of evidence come from the *Corpus of Early English Medical Writing*.

Keywords: bare infinitive; early English medical writing; *make*; object infinitive constructions; *to*-infinitive

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El uso de *make to* frente a *make ø*
en el *Corpus of Early English Medical Writing*

En las cláusulas de objeto no finitas, el infinitivo puede aparecer marcado (+TO) o no marcado (-TO). Desde una perspectiva histórica, el Inglés Antiguo prefiere el infinitivo sin *to*, aunque el número de ejemplos es aún bastante escaso. En Inglés Medio se observa, no obstante, un cambio de tendencia que hace que la forma marcada comience a desplazar progresivamente a la variante no marcada. Como resultado de la tendencia anterior, los verbos tuvieron que adaptarse a uno u otro patrón dada la imposibilidad de conservar ambas alternativas. El verbo *make*, sin embargo, conservó los dos tipos de infinitivo hasta principios del período moderno. A la luz de lo anterior, el presente estudio pretende investigar la construcción *make + to* vs. *make + ø* en un corpus de inglés médico con los siguientes objetivos: (a) analizar la distribución de ambas construcciones en el período 1350-1700; (b) clasificar los ejemplos según la tipología del texto; y (c) comprobar la influencia de los siguientes factores en la elección del tipo de infinitivo: (i) la presencia de constituyentes entre el verbo principal y la cláusula objeto; (ii) la complejidad de dicho constituyente; y (iii) la morfología del verbo principal. Los datos del presente estudio proceden del *Corpus of Early English Medical Writing*.

Palabras clave: infinitivo marcado/no marcado; inglés médico; inglés medio tardío; inglés moderno temprano; *make*; cláusulas de objeto no finitas

1. INTRODUCTION

Among the different types of non-finite complementation, infinitive clauses are those "commonly used to report intentions, desires, efforts, perceptual states, and various other general actions," and are often expressed through a wide variety of verbs, i.e., speech act verbs (*ask, tell*), cognition verbs (*find, consider*), perception verbs (*see, feel*), verbs of desire (*hope, wish*), verbs of intention (*decide, choose*), verbs of modality or causation (*help, let*), verbs of existence (*appear, happen*), among the most frequent (Biber et al. 1999, 693).[1] In this type of constructions, the infinitive occurs in the complement of verbs and, depending on the verb, it may be either marked (+TO), i.e., a *to*-infinitive, or unmarked (-TO), i.e., a bare infinitive. In Present-Day English the bare infinitive complementation is exclusively restricted to the following types of verbs: (a) verbs of coercive meaning (*have, let, make*); (b) perceptual verbs of seeing and hearing (*feel, hear, notice, observe, overhear, see, watch*); (c) a residual class comprising the verbs *help* and *know* (Quirk et al. 1985, 1205).

Historically speaking, the use of the marked and the unmarked infinitive can be traced back to the Old English period, where "the two constructions were felt to be perfectly synonymous" (Gaaf 1904, 54; also Mitchell 1985, 874; Visser 1963-1973, 1359-1361; Kageyama 1992),[2] even though the unmarked form is observed to be rare in the period (Los 2005, 42). The ratio of *to*- and bare infinitives remains relatively stable until the late Middle English period, when the latter is observed to decrease drastically. According to Fischer, this change from ø to *to* can be explained from a twofold perspective: (a) the on-going diffusion of *to* as an infinitive marker after the disappearance of nominal case forms, which progressively blurred the original difference between *to* and ø (1997, 126); and (b) the substitution of *that*-clauses by infinitival complements, which also spearheaded the standardisation of the *to*-infinitive in Middle English (Manabe 1989, 54; Fischer 1996a, 253; Fischer 2000, 162; also Los 2005, 179-190). Although these two syntactic changes definitely contributed to the widespread diffusion of *to* with the majority of verbs in late Middle English, some others still preserve the choice of ø and *to*, a fact which has been arbitrarily-explained (Ohlander 1941, 58), lexically-determined (Warner 1982), or syntactically-driven (Fischer 1995, 8-19).[3]

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[2] The more widespread view is that the use of these constructions "is just a matter of idiosyncratic lexical selection" (Fischer 1996a, 251); however, Fischer explains that Callaway is one of the first linguists opposing the identification of *to*- and bare infinitives establishing "a link between matrix verbs taking dative case (or a PP) and those taking *to*-infinitives, and between verbs taking accusative case and the use of bare infinitives, thereby linking the infinitives to the different case-semantics of dative and accusative" (Callaway 1913, 60-71; Fischer 1996a, 251; also Mitchell 1985, §1549).

[3] Fischer finds it difficult to accept the free variation traditionally found in previous studies, offering a list of factors pointing to the fact that there is a syntactic distinction explaining the use of *to* rather than ø in late Middle English: (i) non-simultaneity of tense domains; (ii) non-direct perception; (iii) indirect causation; (iv) non-actuality; (v) *irrealis*; and (vi) passive constructions (Fischer 1995, 6-16).

The early Modern period also witnesses the progressive diffusion of the *to*-infinitive in this type of clause. In some particular cases, however, ø is observed to disseminate along with *to* with the same matrix verbs, the list including not only items like *see, hear, let* or *make*, which were already in use in Middle English, but also new items like *help* or *wish*, and, by the time of Shakespeare and Dryden, "the dominance of bare infinitives had largely been established" (Iyeiri 2012, 61; also Fanego 1994, 196-197).[4] The diffusion of the unmarked form with these verbs in the early Modern period has often been explained in terms of an analogy with the regular construction with *hear*, *feel* and other similar verbs (Onions 1965, §165; Lind 1983, 264). Kjellmer, however, rejects this argument considering that it would have also influenced other matrix verbs in the period and, in contrast, underlines the wide constructional possibilities of the verb *help*, which "can be assumed to have laid it open to influences in other directions" (1985, 159).[5]

The use of the unmarked form of the infinitive has also been extensively analysed in Present-Day English usage, not only as regards the distribution of independent verbs, with special reference to the verb *help* (McEnery and Xiao 2005, 161-187), but also considering the phenomenon as a whole (Mair 2002, 105-131). In all these studies the bare infinitive is reported to be more widely used in both British and American English, the spoken domain in particular, with a drastic increase in the last decades as a result of the process of Americanisation of British English, especially with the pattern verb + NP + infinitive clause (Biber et al. 1999, 735). Notwithstanding the general trend, there are also syntactic factors that trigger, directly or indirectly, the choice of a particular construction.[6]

Despite the number of contributions to the topic, in our opinion there is still an important gap in the field, especially from a historical perspective, as the phenomenon has been mostly discussed in relation to Old English (Callaway 1913; Mitchell 1985, §1549; Fischer 1996b, 107-133) and Middle English, particularly in registers such as fiction, poetry and correspondence (Jack 1991, 311-341; Fischer 1996a, 247-270; Fischer 1995, 1-30; Manabe 1989; Fischer 1997). To our knowledge, the topic is still in need of more empirical research as regards early Modern English in order to describe the historical development of *to* and ø in combination with some specific object-controlling verbs.

The verb *make* is a typical case in point as it shows the concomitant use of both types of infinitives. According to Mittwoch, this verb has traditionally fluctuated between the use of *to* and ø in the history of English, as shown in examples 1.a, 1.b, 2.a and 2.b, and

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[4]   In the particular case of the verb *help*, for instance, "there are isolated instances of the *help (someone) do* type in Middle English, and by the time of Shakespeare it seems to have been well established in the language, although the *help (someone) to do* type is vastly more frequent" (Kjellmer 1985, 158-159).

[5]   "The semantic distinctions that can be made today between *help* with a *to*-infinitive and *help* with a bare infinitive are in all probability a secondary development" (Kjellmer 1985, 160).

[6]   The following factors are reported to play an active role in the choice of the marked or the unmarked infinitive: (i) an intervening noun phrase increases the proportion of bare infinitives while an adverbial does not; (ii) the presence of a preceding infinitive marker raises the rate of bare infinitives; (iii) the presence of a preceding infinitive marker and an intervening noun phrase/adverbial increases the proportion of *to*-infinitives; (iv) passives exclusively occur with *to*-infinitives; and (v) the inflection of the matrix verb influences the choice of the *to*- or the ø infinitive (McEnery and Xiao 2005, 185-186).

therefore more substantial research is needed to explain why the latter has eventually won out (1990, 125).[7] In light of this, the present paper investigates the construction *make to* vs. *make ø* in late Middle English and early Modern English medical writing with the following objectives: (a) to analyse the distribution of the marked and the unmarked infinitive in combination with this verb in the period 1350-1700; (b) to study the distribution of the two variant expressions across the different text types; and (c) to evaluate the contribution of the following factors in the choice of the infinitive: (i) the presence of intervening elements between the matrix verb and the object infinitive, whether nominal, pronominal or adverbial (Kjellmer 1985, 159-160); (ii) the size of the object phrase (Rohdenburg 1996, 158-160); and (iii) the morphology of the matrix verb, whether a finite or a non-finite form (Lind 1983, 265-268; McEnery and Xiao 2005, 182-184).

(1.a)   [A]nd *maketh to haue* good odour in the mouthe and *maketh to haue* ferme Flesshe who so wassheth hym often with it (*EMEMT*, Bacon, *Waters Artyfycialles*, 1550, f. 4v).

(1.b)   [A]nd make a plaister thereof, and lay it vpon the sinewes that be stiffe, and it *will make them to stretch* (*EMEMT*, Dawson, *Good Huswifes Iewell*, 1596, f. 50v-51r).

(2.a)   Now I shall endeavor *to make appear*, that by the common Methods and Medicins of Chirurgeons she is hinder'd, but assisted by mine (*EMEMT*, Colbatch, *Novum Lumen Chirurgicum*, 1698, p. 23).

(2.b)   [T]he soul worketh by these spirits, and that in the nerve there is more then a bare faculty of sense and motion required to *make it move and feel*: for in the obstructed nerve there is the faculty still, but not the motion, because the spirits are intercepted. (*EMEMT*, Ross, *Arcana Microcosmi*, 1652, p.20)

According to Voigts' classification, medical writing is divided into academic textbooks, remedy books and surgical books. The vernacularisation of these three types of texts was carried out differently. In the case of academic and surgical treatises, "scientific writing in the vernacular was new and new conventions had to be created" based on Greco-Roman models so as to transfer features of Latin scientific writing to the vernacular (Voigts 1984, 313-335). On the contrary, "the vernacular tradition [of remedies] was long and the conventions of writing were already established in Old English . . . so that the texts are treated with a great deal of freedom" (Taavitsainen and Pahta 1998, 159). This characterisation of medical writing makes it the ideal test bed for investigating ongoing linguistic changes as they are generally manifested differently in the different text types, remedies being of a more colloquial character.

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[7] As in other matrix verbs like *help* and *let*, the bare infinitive is more common than the *to*-infinitive both in British English and American English, becoming particularly dominant when there is an intervening noun phrase between the matrix verb and the infinitive clause (Quirk et al. 1985, 1205; Biber et al. 1999, 735).

2. Methodology

The data used as source of evidence come from the two sections of the *Corpus of Early English Medical Writing*: *Middle English Medical Texts* (henceforth *MEMT*), for the historical period 1350-1500 and *Early Modern English Medical Texts* (henceforth *EMEMT*), for the historical period 1500-1700. These corpora have been chosen both on quantitative and qualitative grounds. In quantitative terms, they amount to more than 1.8 million words, which is a sizeable input for the analysis of this type of constructions. The verb *make* presents a widespread distribution in both corpora with more than five hundred occurrences of this object-controlling verb. From a qualitative perspective, on the other hand, the *Corpus of Early English Medical Writing* is organised into three main branches: specialised treatises, surgical treatises and recipe collections,[8] the latter of a more colloquial nature (Pahta and Taavitsainen 2004, 7).

   MEMT contains more than half a million words based on both edited medical texts and early printed books from 1350 to 1500. The bulk of these treatises are translations from Latin, dealing with a wide variety of topics, such as ophthalmology, gynaecology, urinoscopy, phlebotomy, epilepsy, syphilis and the plague (Méndez-Naya and Pahta 2010, 193). *EMEMT*, in turn, is a two-million-word corpus of medical writing for the period 1500-1700 covering "the full range of printed medical writing in the early Modern period, with its rich diversity" (Taavitsainen and Tyrkkö 2010a, 57). Following the late Middle English component, *EMEMT* is divided into "theoretical treatises", "surgical and anatomical treatises" and "remedies" (Taavitsainen and Tyrkkö 2010b, 65-66; Pahta and Ratia 2010, 73-74; Marttila 2010, 102-103; Tyrkkö 2010, 119-120). For comparison, the *EMEMT* material has been classified into four subperiods of fifty years each based on the year of printing indicated in the sources. Table 1 below reproduces the word count for the source data.

Table 1. Word count in *MEMT* and *EMEMT*

Corpus	Specialised texts	Surgical texts	Remedies	Total
MEMT	88,349	137,794	219,395	445,538
EMEMT	762,667	298,352	339,068	1,400,087
EMEMT1 1500-1549	59,602	21,910	46,814	128,326
EMEMT2 1550-1599	162,313	102,919	92,405	357,637
EMEMT3 1600-1649	228,135	50,771	71,047	349,953
EMEMT4 1650-1700	312,617	122,752	128,802	564,171

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   [8] For the sake of comparison, the categories "regimens" and "health guides" together with "philosophical transactions" have been disregarded because they are text types exclusively included in the *EMEMT* component (and not in *MEMT*).

As in previous research on the topic, the present study is concerned with non-coordinated infinitives functioning as the direct object of the matrix verb *make*.[9] The corpora provide a total of 565 instances of the object-controlling verb *make*, of which 217 derive from *MEMT* and 348 belong to *EMEMT*. We have exclusively selected those instances where variation is likely to occur and, for that reason, manual disambiguation was needed in order to eliminate the instances of *make* not followed by an infinitive clause, as shown in example 3 below.

(3)   [F]irst of all and before he *make* any far procedynge, to defyne the thing, of the which he pourposeth to entreat. (*EMEMT*, Langton, *Uery Brefe Treatise*, 1547, f. 5r)

3. ANALYSIS

The present section is divided into three parts. The first describes the distribution of the marked and the unmarked infinitive with the verb *make* over time, from 1350 to 1700. The second, in turn, discusses the phenomenon from the perspective of genre variation. The third examines the influence of certain syntactic factors in the choice of *to* or *ø*.

3.1. Chronology

This section assesses the distribution of the marked and the unmarked form of the verb *make* in *MEMT* and *EMEMT*. For the sake of comparison, Table 2 reproduces the results in absolute and relative figures together with normalised frequencies (per 100,000 words). Normalised counts are recommended here in view of the different dimension of *MEMT* and *EMEMT*, thus eliminating any text-length dependency.

Table 2. *Make to* vs. *make ø* in *MEMT* and *EMEMT* over time (n.f.)

	ø			to			Total	
	Raw	%	n.f.	Raw	%	n.f.	Raw	n.f.
MEMT 1350-1500	64	29.4	14.3	153	70.5	34.3	217	48.7
EMEMT1 1500-1549	13	24.07	10.1	41	75.9	31.9	54	42.08
EMEMT2 1550-1599	32	48.4	8.9	34	51.5	9.5	66	18.4
EMEMT3 1600-1649	63	57.7	18	46	42.2	13.1	109	31.1
EMEMT4 1650-1700	83	69.7	14.7	36	30.2	6.3	119	21.09
Total	255			310			565	

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[9]   The factors triggering infinitive marking with coordinated infinitives have been observed to differ from those operating with non-coordinated infinitives (Fanego 1994, 192; Mustanoja 1960, 514).

According to these data, *to*-infinitives are observed to predominate over ∅ until the mid-sixteenth century, with 34.3 and 14.4 occurrences, respectively, per 100,000 words in the period 1350-1500 and 31.9 and 10.1 occurrences in 1500-1549. This distribution complies with Iyeiri's account of *make* in the fifteenth century as *to*-infinitives are far more frequent than bare infinitives (2012, 62),[10] while Fischer points out that "verbs such as *haten, bidden, let, gar, do* and *maken* are almost always found with the bare infinitive when used as causatives" (1992, 318); however, this argument does not entirely apply to the verb *make* since "bare infinitives are making only very slow progress at the end of the ME period" (Iyeiri 2012, 62).

A sharp fall in the use of *to* is noted from the year 1550, decreasing from 31.9 occurrences per 100,000 words in the period 1500-1549 to only 9.5 in 1550-1599 and later dropping further to 6.4 in 1650-1700. The period 1600-1649, however, shows 13.1 occurrences of the marked form of the verb, a rise that is surely associated with the ongoing diffusion of the construction in remedies. Interestingly enough, this decline of *to* coincides with a significant spread of ∅ towards the beginning of the seventeenth century as it increases to 18 and 14.7 occurrences per 100,000 words in the periods 1600-1649 and 1650-1700, respectively.[11]

Figure 1. *Make to* vs. *make* ∅ in *MEMT* and *EMEMT* across time (n.f.)

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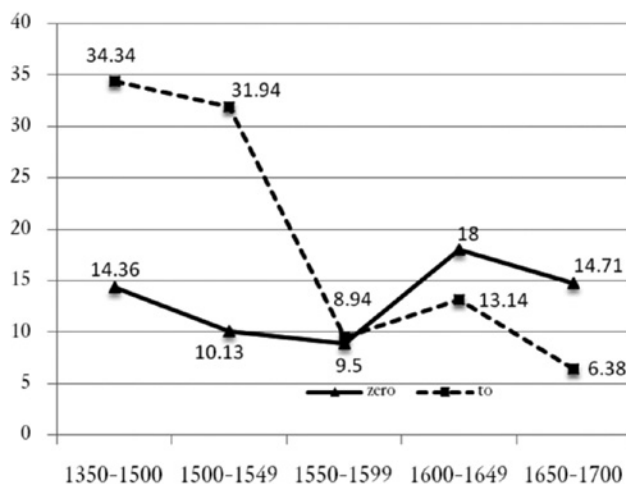
[10] There are, however, some exceptional texts in this respect, such as the late fourteenth century *Mirror of the Blessed Life of Jesus Christ* and *The Cloud of Unknowing*, among others (Iyeiri 2012, 62).

[11] For comparison, the distribution of the marked and the unmarked form of the infinitive with the verb *make* has also been calculated in the *Electronic Text Edition of Depositions* for the period 1560-1700 so as to corroborate these dates with speech-based material (Kytö, Grund and Walker 2011). This input also reveals a very drastic demise in the use of *to* from the second half of the sixteenth century on, together with the progressive rise of ∅ towards the year 1700.

In the course of Middle English when "the nominal case forms became indistinct . . . and when at the same time *to* began to develop into more of an infinitive marker, the original grammatical difference between *to-* and *ø*-infinitives became blurred" (Fischer 1997, 126; also Mustanoja 1960, 514). As a result of this process, a number of Middle English verbs required a choice between the marked and the unmarked infinitive as it was not possible for the same verb to select both the *to* and the *ø* infinitive (Fischer 1997, 131).[12] The verb *make*, along with certain others, is an exception to this, as it is found to accept both types of constructions from the Middle English period onwards (Visser 1973, 2261).

Figure 2. The development of the verbs *make* and *cause* followed by the marked infinitive (n.f.)
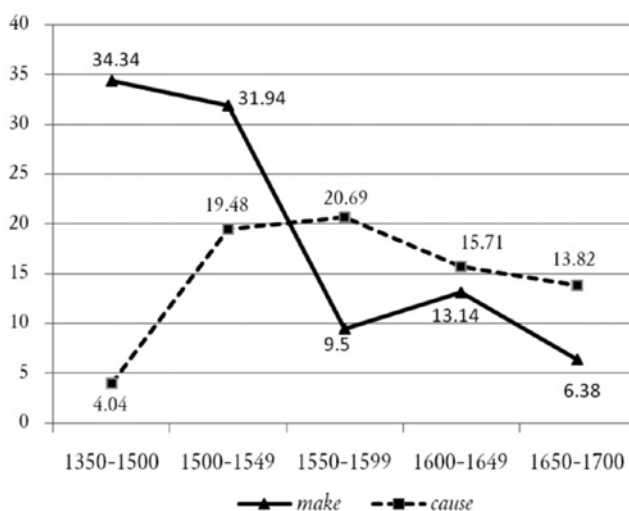
On historical grounds, the verb *make* has progressively developed towards the eventual adoption of *ø* to such an extent that in Present-Day English the use of the *to*-infinitive is significantly restricted to passive constructions such as *he was made to . . .* and the like (Rohdenburg 1996, 157; Quirk et al. 1985, 1206; Fischer 1997, 131). According to Fischer, the ongoing diffusion of *ø* in combination with the verb *make* may be justified from a lexical point of view as a result of the introduction of the verb *cause* into English towards the year 1385 (*MED* s.v. *causen* v.1-I; *OED* s.v. *cause*, v. I). This verb progressively took over the indirect causation formerly expressed by the verb *make*, the latter "slowly finding itself restricted to the bare infinitive, expressing only direct

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[12] According to Fischer (1997, 131), there are still a few relic exceptions, as in the case of the verb *help*. See Visser for a comprehensive list of these types of verbs: (a) verbs of physical perception; (b) verbs of causing; (c) verbs of inducing and forcing; (d) verbs of allowing and hindering; (e) verbs of wishing; (f) verbs of liking and disliking; (g) verbs of commanding and forbidding; (h) verbs of mental perception; (i) verbs of teaching; and (j) verbs of saying and declaring (1973, 2250-2265).

causation" (Fischer 1997, 127). Figure 2 reproduces the occurrence of the verbs *make* and *cause* followed by the marked form of the infinitive in the *Corpus of Early English Medical Writing*. As shown, the effect described by Fischer is confirmed insofar as the verb *make* begins to decline after the year 1350 with a sharp fall in the historical period 1500-1549. This coincides with the rise of the verb *cause* in the latter part of Middle English, to such an extent that towards the mid-sixteenth century it has already displaced *make* for the expression of indirect causation (20.7 and 9.5 occurrences per 100,000 words in the period 1550-1599 and 13.8 and 6.4 in the period 1650-1700, respectively).[13]

3.2. Genre variation

The distribution of *make to* and *make ø* has also been classified according to the three main categories of *MEMT* and *EMEMT*: "theoretical treatises," "surgical and anatomical treatises" and "remedies." In view of the different length of each category, the figures have also been normalised to a text of 100,000 words for comparison.

Figure 3. *Make to* vs. *make ø* in *MEMT* and *EMEMT* according to text types (n.f.)
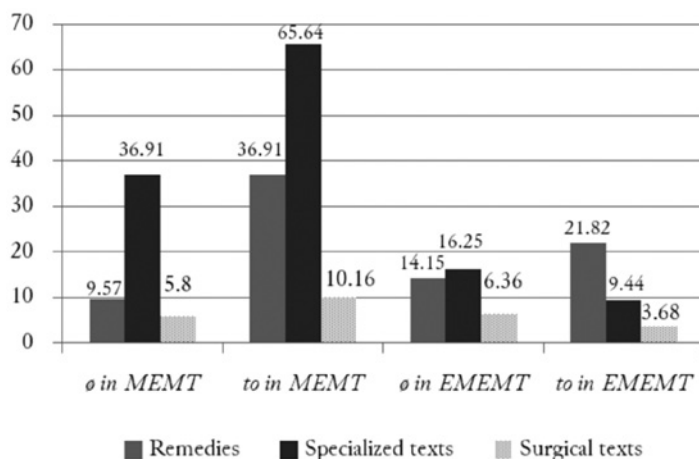
As shown in Figure 3, the *MEMT* component presents an overwhelming preference for *to* across the different text types, remedies in particular, since *to* is found over three times more often than *ø* with 36.9 and 9.6 occurrences per 100,000 words, respectively. Specialised and surgical texts, in turn, also present a more widespread diffusion of *to*, since it approximately doubles *ø*. Specialised texts, for instance, show 65.6 and 36.9 occurrences of *to* and *ø* whilst the phenomenon is somewhat less frequent in surgical texts with 10.2 and 5.8 occurrences per 100,000 words.

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[13] Citing Churchill's *A New Grammar of the English Language* (1823), Visser acknowledges that the verb *cause* without the infinitive marker *to* has been traditionally considered a Scotticism (1973, 2256).

The *EMEMT* component, on the other hand, presents a slightly different state of affairs, with a more widespread diffusion of *ø* both in specialised and surgical texts, the former in particular. In contrast, the marked infinitive still outnumbers the bare infinitive in remedies, with 21.8 and 14.2 occurrences, respectively. The data obtained point to the fact that the dissemination of *ø* behaves differently across the different text types. Even though *ø* exceeds *to* in those texts written for a more learned audience (i.e., specialised and surgical texts), remedy collections are still more prone to the use of the *to*-infinitive.

These figures, however, provide us with a distorted image of the phenomenon in early English medical writing. If the early Modern period is taken as a whole, the systematic adoption of the *to*-infinitive in the first fifty-year subperiod considerably blurs the distribution of the phenomenon in the seventeenth century. For the sake of accuracy, Figure 4 reproduces this distribution in the different text types across time, where an ongoing diffusion of *ø* in the different text types, albeit with a different chronology, is observed. Even though the proliferation of *ø* was particularly active from 1550 in the case of specialised and surgical texts (the former with 5.3 and 3.4 occurrences of *ø* and *to*, respectively), *ø* does not outnumber *to* until 1650 in recipe collections, approximately one hundred years later.

The faster spread of *ø* in specialised treatises is hard to justify, especially if compared with the recipe collection, a text type which is often the prototypical recipient of syntactic changes in progress (Calle-Martín and Romero-Barranco 2014, 1-16). The target audiences of specialised treatises "range[d] from academic specialists to the widest popular readership" (Taavitsainen et al. 2011, 23), and perhaps this factor may have also contributed to the wider diffusion of *ø* in this typology of medical texts.

Figure 4. Development of *make to* and *make ø* in *EMEMT* according to text types (n.f.)
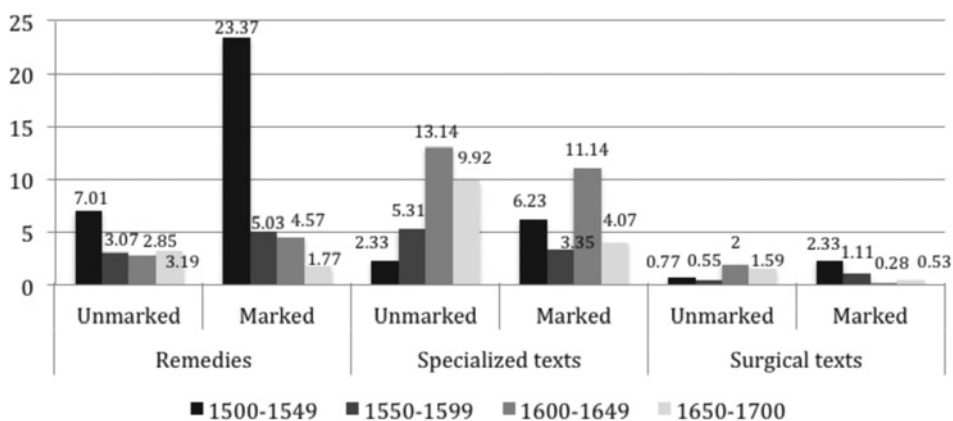
3.3. Conditioning factors

This section assesses the contribution of the following syntactic factors in the choice of bare and *to* infinitives with the matrix verb *make*: (a) the typology of intervening elements between the matrix verb and the infinitive, distinguishing whether a noun phrase, a pronominal or an adverbial intervenes; (b) the size of the object phrase; and (c) the morphology of the matrix verb *make*, considering the different forms of its conjugation, both finite forms (i.e., the present past or indicative) and non-finite forms (i.e., the infinitive or the *-ing* form).

3.3.1. Presence of intervening elements between the matrix verb and the object infinitive

This section investigates the typology of intervening elements that occur between the matrix verb and the object infinitive and which, in one way or another, trigger the choice of *to* or *ø* in these environments. It has been pointed out elsewhere that "*to*-infinitives are favoured when the matrix verb is separated from the complement by intervening elements" (Iyeiri 2012, 64; Warner 1982, 127). For instance, in Lind's analysis of the distribution of *help to/help ø* in a selection of detective novels (1983, 265-268), *ø* predominates (63.3% and 36.6%, respectively) whenever a noun phrase appears between the matrix verb and the object infinitive. However, it is not known how many of those noun phrases were actually pronominals, and therefore we are unable to check the likely influence of noun phrases or pronominals in these contexts.

Tables 3 and 4 show the distribution of the phenomenon in our data depending on whether a noun phrase, a pronominal or an adverbial appear in between the matrix verb and the object infinitive. In the late Middle English component (*MEMT*), the widespread adoption of *to* in these environments does not allow us to detect any likely influence of the typology of the intervening element. As shown, *to* predominates over *ø* both with and without intervening elements, irrespective of whether noun phrases, pronominals or adverbials are involved. Of these, noun phrases are slightly more prone to the use of the *to*-infinitive than pronominals (74.2% and 62.1%, respectively). When an adverbial is involved, *to* also prevails. In this same fashion, the absence of intervening elements also points to a wider diffusion of the *to*-infinitive construction (61.9%).

Table 3. Intervening elements between the matrix verb and the object infinitive in *MEMT* (%)

	Ø		*to*		
	Raw	%	Raw	%	Total
Noun phrase	25	24.7	76	74.2	101
Pronominal	31	37.8	51	62.1	82
Adverbial	0	0	13	100	13
No intervening element	8	38.1	13	61.9	21

The early Modern English component shows a more revealing picture. A noun phrase does not seem to be a decisive factor contributing to the choice of *to* or *ø* since a balanced distribution of both types is obtained, *to* slightly predominating over *ø* (57.3% and 42.6%, respectively). Pronominals and adverbials, on the other hand, exert a more active role. While *ø* is mostly preferred when a pronominal appears between the matrix verb and the infinitive clause (with a rate of 83.6% in the corpus), *to* is more likely to appear when an adverbial intervenes (63.1%). Concomitantly, the absence of intervening elements also plays an important role, *to* being the preferred form in these environments (83.3%).

Table 4. Intervening elements between the matrix verb and the object infinitive in *EMEMT* (%)

	Ø		*to*		Total
	Raw	%	Raw	%	
Noun phrase	78	42.6	105	57.3	183
Pronominal	102	83.6	20	16.3	122
Adverbial	7	36.8	12	63.1	19
No intervening element	4	16.6	20	83.3	24

This picture does not exactly tally with the distribution of *to* and *ø* with the verb *help* in Present-Day English. Even though Lind's pioneering study provides us with a higher degree of omission with an intervening nominal (1983, 269), Kjellmer later demonstrated (a) that there is not such general tendency in the LOB corpus as *to*-infinitives are generally preferred, irrespective of an intervening nominal or not; and (b) that "the ratios of *help* + nominal to *help* + no nominal are in each case higher for the bare infinitives than for the *to*-infinitives" (1985, 158).[14]

3.3.2. The size of the object phrase

The choice of the marked and the unmarked infinitive with the verb *make* has often been interpreted in terms of metrical needs, the unmarked form being "often used in verse and poetic prose" (Visser 1973, 2261). Even though this was Rohdenburg's initial suspicion in his analysis of fourteen early Modern English narrative texts, he was later convinced that the guiding factor depended upon the size or complexity of the object expression in the sense that "object phrases followed by marked infinitives contain twice as many words as those associated with unmarked infinitives" (Rohdenburg 1996, 158). In essence then, it is a cognitive process which dictates whether to insert the infinitive marker depending upon the syntactic complexity of the intervening noun phrase.

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[14] These studies do not distinguish whether an actual noun phrase, pronominal or adverbial, appears in that syntactic environment.

Table 5. Average number of words of the object phrase in *MEMT* and *EMEMT*

		Raw	*Average number of words*
MEMT	∅	64	1.3
	to	153	1.7
EMEMT	∅	191	1.4
	to	157	2.1

Table 5 reproduces the average number of words of the object phrase in the corpus. The figures obtained tentatively validate the active role of syntactic complexity in the selection of the infinitive marker. In spite of the systematic adoption of the *to*-infinitive in the late Middle English component, the data confirm a wider diffusion of *to* depending on the complexity of the intervening noun phrase, 1.7 and 1.3 words with *to* and ∅, respectively.

The early Modern English component, on the other hand, witnesses the rise of the unmarked form of the infinitive with the verb *make*, therefore giving room for the syntactic competition of both constructions in the period. It is precisely in this context where the average number of words of the object phrase is observed to play a more decisive role inasmuch as the average number of words of the intervening noun phrase nearly doubles that of ∅ (2.1 and 1.4 words, respectively), as shown in the following instances:

(4)   [H]alfe breathlesse, and almost speechlesse, looking very ghastly; which made many inquire the cause; which as soone as hee could make them understand, some boldly ventur'd in, and found nothing but a Fawne, that had been tyed up in the Garden (*EMEMT*, Bradwell, *Physick for the Plagve*, 1636, p. 93)

(5)   But Hee that commandeth their course, and altereth them at his pleasure: Hee that made the Sunne and Moone to stand still for Iosuah, yea drew the Sunne tenne degrees backe for Hezekiah, and caused the Starres to. (*EMEMT*, Bradwell, *Physick for the Plagve*, 1636, p. 10)

Even though the complexity principle is corroborated in the majority of the corpus instances, it must also be noted that there are some sporadic exceptions to this rule. Example 6, for instance, renders an unmarked infinitive with a complex noun phrase, while example 7, in turn, shows a marked infinitive with a single intervening element. Even though these constructions are scant in our data, they slightly distort the figures since the difference between longer and shorter clauses would have been somewhat greater.

(6)   Let none of them be found among you, that maketh his sonne, or his daughter go through the fire, or that vseth witchcrafte, or is a regarder of times. (*EMEMT*, Brasbridge, *Poore Mans Iewel*, 1578, p. 19)

(7)   [O]ur medicine, which shall be applyed, so much ye more or lesse drying, but the Empericks truely if any medicine applyed doth not make flesh to grow, hee verely beholdeth, but yet being ignorant, whether that springeth because his medicine dryeth to little or much. (*EMEMT*, Galen, *Methodus Medendi*, 1586, f. 48v)

3.3.3. The morphology of the matrix verb

This section explores the influence of the morphology of the verb in the selection of the infinitive, distinguishing the non-finite forms (i.e., *to make* and *making*) together with the finite forms *make* (present tense), *makes* (3rd person singular) and *made* (including both the simple past and the past participle). Table 6 reproduces the results in absolute and relative figures.

Table 6. Morphology of the matrix verb in *MEMT* and *EMEMT*

	MEMT					EMEMT				
	ø		to		Total	ø		to		Total
	Raw	%	Raw	%		Raw	%	Raw	%	
To make	12	60	8	40	20	39	65	21	35	60
Making	0	0	3	100	3	3	60	2	40	5
Make	40	34.4	76	65.5	116	88	59.8	59	40.1	147
Makes	9	14.1	55	85.9	64	39	39.8	59	60.2	98
Made	3	21.4	11	78.5	14	21	57.8	16	42.1	37

The Middle English component presents a more widespread diffusion of the *to*-infinitive regardless of the morphology of the verb, with the only exception of the infinitive form (*to make*), plausibly as an attempt to avoid the euphony, "two *to*'s [*sic*] being felt as repetitive" (Kjellmer 1985, 159; also Aitchison 1994, 25-27). This shows that morphological differences themselves are not relevant, but only the echo caused by the repetition of *to*. Special attention must be paid, however, to the use of *to* with the 3rd person singular form *makes,* totalling 85.9%, followed by the perfective form *made* with 78.5% and the present form *make* representing 65.5%.

In *EMEMT*, ø is again more likely to occur with the infinitival form *to make*, representing 65% of the instances. These results tally with the distribution of *help* in Present-Day English inasmuch as this verb is clearly reluctant to take a *to*-infinitive when the matrix verb is in the infinitive mood to avoid the use of two *to*s in a sequence (Kjellmer 1985, 159-160; also Lind 1983, 266).[15] The inflected form *making*, in turn, presents a very limited occurrence in the corpus with just five instances, three of them with ø and two with the marked form.

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    [15] In this same vein, Kjellmer also formulates why this verb might have been influenced by euphony and combinations like *to try to*, *to start to*, etc. have not followed the same development. Unlike these two verbs, the verb *help* shows a higher level of variability and therefore less resistance to new constructional variants. Thus, "once the new pattern *help someone do* had arisen, *help* became constructionally like *see, hear, make,* and like them it came to take a *to*-infinitive in the passive voice" (Kjellmer 1985, 160).

When the verb *make* appears in a finite form, the percentages are not particularly important. The base form *make* (either in the present tense or after an auxiliary verb) is chosen over ø in 59.8% of the instances. The inflected form *makes*, in turn, is more prone to the use of *to* (60.2% in our data).[16] When the matrix verb is in the simple past and the present perfect, ø is preferred over *to* in 57.8% of the cases in our data.

4. Summary and conclusions

The present paper has investigated the use of *to* and ø in combination with the verb *make* in corpora of late Middle English and early Modern English medical writing, paying particular attention to their distribution both across time (1350-1700) and across different textual categories (in terms of the traditional classification into general treatises, specialised treatises and remedy collections). The study has analysed the occurrence of the marked and the unmarked infinitive in combination with the verb *make* in the *Corpus of Early English Medical Writing*, which has provided us with a total of 565 infinitive clauses. These data have allowed us to reach the following conclusions.

The early Modern period marks a transitional period in the development of the verb *make* in combination with an object infinitive clause. From a chronological perspective, the marked form is observed to decline sharply towards the mid-sixteenth century, which coincides with a significant diffusion of the ø form towards the beginning of the seventeenth century. According to Fischer (1997, 127), this rise of ø is associated with the introduction of the verb *cause* in English, which progressively subsumed the indirect causation hitherto expressed by the verb *make*, the latter then being restricted to the unmarked form to express direct causation.

Even though there is a noticeable use of *to* across the different text types in late Middle English medical writing, the early Modern English component corroborates the ongoing diffusion of ø in the different text types, but following different time scales. The proliferation of ø is dated towards the year 1550 in the case of specialised and surgical texts but the phenomenon is not witnessed in remedy collections until the mid-seventeenth century, approximately one hundred years later. This different chronology is difficult to justify especially in the light of the more colloquial character of remedies, which are in principle the prototypical recipient of these ongoing morphosyntactic changes.

The third part of the work examines the likely influence of the so-called conditioning factors to determine whether they play an active role in the use of the marked or the unmarked form of the infinitive as confirmed in other types of writing. Two factors are

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[16] In his analysis of the verb *help* in present day English, Lind also notes the wider distribution of the *to*-infinitive in this environment (1983, 266-268). However, Kjellmer later demonstrated that Lind's results depended upon the corpus inasmuch as Kjellmer's analysis of the LOB and BROWN corpora led him to conclude that ø is the preferred form, irrespective of the morphology of the verb in the present tense (1985, 157).

found to have a bearing on the choice of the infinitival form. Cognitive complexity is the underlying mechanism which in many cases triggers the choice of one particular infinitive, assuming that "more explicit variants are preferred in more complex environments" (Rohdenburg 1996, 173).[17]

The present study has shown, firstly, that the typology of intervening elements between the verb *make* and the infinitive clause directly or indirectly triggers the use of *to* or *ø*, in the early Modern English period in particular. Even though an intervening noun phrase is not observed to be a decisive factor, the unmarked form is noted to diffuse more widely when there is a pronominal between the matrix verb and the infinitive. On the contrary, the marked form is more likely to occur when an adverbial splits the verb and the infinitive. With a non-intervening element, the infinitive marker *to* noticeably predominates over *ø* in our data. This preference may be interpreted as a result of cognitive complexity in the sense that the *distance principle* determines that any insertion between the matrix verb and the subject of the infinitive clause substantially favours the more explicit variant (Rohdenburg 1996, 166-197). In the particular case at hand, pronominals are usually monosyllabic words with a light syntactic weight, especially if compared with adverbials that consist of longer phrases separating the matrix verb and the infinitive. This then explains the widespread diffusion of the *to*-infinitive when an adverbial appears in that environment.

Secondly, the size or complexity of the object phrase has also been examined to determine whether it contributes to the choice of the marked and the unmarked form of the infinitive. The *complexity principle*, also known as the *transparency principle*, according to Rohdenburg, postulates that in the case of grammatical options "the more explicit ones will tend to be favoured in cognitively more complex environments" (1996, 151). In the light of this cognitive process, the present study tentatively supports the idea that the greater the complexity of the phrase, the more likely the *to*-infinitive is to occur, as the average number of words of the object phrase is 1.7 and 2.1 words in *MEMT* and *EMEMT*, respectively.

Thirdly, this study has also analysed the role of the morphology of the verb in the choice of the infinitival form. Our data tentatively show that morphological differences are not relevant in the choice of the infinitive. It is only the echo caused by the repetition of *to* which contributes to the selection of the bare infinitive. Thus, while the unmarked form is more widespread when the verb *make* appears in the infinitive mood in order to avoid the likely repetition of two *to*s in a series, the other morphological forms do not present significant tendencies.

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[17] In a recent article, cognitive complexity is also found to be the triggering factor in the choice of *that* and *ø* in a corpus-based investigation of complement clauses in early English medical writing (Calle-Martín and Romero-Barranco 2014, 1-16).

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"Can I Make a Party, Mum?"
The Development of Requests from Childhood to Adolescence

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This study presents how requests are acquired and developed over an eight-year period by an EFL learner in a foreign language setting, where target language pragmatics is not an issue dealt with in the classroom. In order to assess pragmatic development, a role-play requiring requests was used. This study has been triggered by the fact that longitudinal studies have commonly been considered very valuable, since development of the same participants can be traced over a long period of time. The development of requests has been followed by, first, examining what types of requests were produced by the learner at the different stages of pragmatic development; second, by analyzing the use of request modification; and, finally, by placing the learner's requests at different stages of development. The results seem to show that little development can be traced at very early stages of acquisition, and that it is not until Grade 11 that a development toward more pragmatically appropriate productions can be found.

Keywords: interlanguage pragmatics; requests; pragmatic development; longitudinal study; EFL

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"Mamá, ¿puedo hacer una fiesta?"
El desarrollo del acto de habla de pedir permiso desde la niñez hasta la adolescencia

Este estudio presenta cómo se adquieren los actos de habla de petición de permiso mediante el seguimiento de un mismo aprendiz de inglés como lengua extranjera durante ocho años, en cuyo contexto de aprendizaje —la clase de lengua extranjera— los aspectos pragmáticos no parecen ser relevantes. Para medir el desarrollo de este componente pragmático se utilizó

una tarea de *role-play* en la que se requería el uso del acto de habla de pedir permiso. La motivación para realizar este estudio deriva de la consideración de los estudios longitudinales como muy valiosos, en tanto en cuanto se puede trazar un proceso de aprendizaje en los mismos participantes durante un largo periodo de tiempo. El desarrollo de este acto de habla se analizó, primero, examinando las diferentes modalidades de petición de permiso en distintos estadios de desarrollo pragmático; segundo, mediante el análisis de la modificación de este mismo acto de habla; y finalmente, clasificando las producciones del aprendiz en distintos estadios de desarrollo. Los resultados parecen mostrar poca evolución pragmática en las primeras etapas de adquisición, y no es hasta primero de bachillerato cuando aparece una producción pragmática más apropiada.

Palabras clave: interlenguaje; pragmática; acto de habla; petición de permiso; desarrollo pragmático; estudio longitudinal; aprendizaje de inglés como lengua extranjera

1. Introduction

This study examines longitudinally how the act of requesting is developed in an English as a foreign language context (EFL). In the study of speech acts, requests have been widely analyzed within the field of pragmatics; however, longitudinal research has been commonly considered of valuable interest since development can be traced among the same participants over time (Ortega and Iberri-Shea 2005). However, most of the developmental research related to requests has been cross-sectional and, in some cases, more than one speech act has been included (Scarcella 1979; Takahashi and Dufon 1989; Trosborg 1995; Rose 2000; Hassall 2003; Félix-Brasdefer 2007; Barón and Celaya 2010). Even though there exist a number of studies which have used longitudinal data, the vast majority have focused on naturalistic settings and stay-abroad (SA) experiences (Schmidt 1983; Schmidt and Frota 1986; Ellis 1992; Alcón 2002; Achiba 2003; Barron 2003; Schauer 2006 and 2007; Alcón 2013a).

This study, on the contrary, shows pragmatic development in the use of requests by the same participant over eight years in a formal context. The aim is to analyze the types of requests performed, the modification devices used and the stages of development the learner might go through. The objective, though, is twofold: tracing development (from low proficiency child to intermediate proficiency adolescent), but also focusing on EFL contexts where students are not commonly exposed to explicit instruction on the pragmatics of the target language (TL), especially in a school context.

2. Background

2.1. Development in interlanguage pragmatics

Interlanguage pragmatics (ILP) is the field within pragmatics which examines how learners of a second language (L2) acquire the pragmatics of the TL, a mixture of interlanguage and pragmatics according to Kasper and Blum-Kulka (1993). The aim of ILP is to study the learners' knowledge, perception and acquisition of the L2 pragmatics, as well as their use and production (Tran 2004; Alcón et al. 2005).

In the last decades, there has been an increasing interest not only in analyzing how learners acquire and produce L2 pragmatics, but also in studying how learners develop TL pragmatics (see, among others, Kasper and Schmidt 1996; Kasper and Rose 2002; Félix-Brasdefer 2007). As a response to such interest, the number of developmental studies within ILP has increased in recent years.

Both cross-sectional and longitudinal studies have aimed at analyzing the acquisition of different pragmatic features of the L2. As regards cross-sectional studies, aspects such as the development of politeness were first discussed by Scarcella (1979) in a very early study where it was found that learners acquired the politeness forms before they had acquired the rules to use such forms appropriately. However, one of the most researched areas in ILP is speech acts, and especially the development of requests. Both early and recent studies have shown that learners with low

proficiency tend to produce more direct requests, and as they become more proficient, the requests become more indirect (Trosborg 1995; Hill 1997; Félix-Brasdefer 2007; Economidou-Kogetsidis 2011; González-Cruz 2014). However, the opposite, that is producing indirect requests at early stages of development, was found by Takahashi and Dufon (1989) probably due to the influence of the first language (L1), which in this case was Japanese.

Other cross-sectional studies have also looked at the relationship that may exist between grammatical and pragmatic competence, such as in Bardovi-Harlig and Dörney (1998), who found that learners with higher grammatical competence considered pragmatic errors as the most serious type of errors. Other studies in this vein have also found that even if the findings suggest that grammar and pragmatics develop in tandem, some previous grammatical competence seems to be required (Celaya and Barón, 2015).

As mentioned, longitudinal studies have a similar aim to cross-sectional studies, looking at the different stages of pragmatic development learners go through, although with the same participants. While longitudinal studies are fewer in number, they are considered of great value.

2.2. Studying ILP longitudinally

Most studies which have analyzed pragmatic development from a longitudinal perspective have mainly focused on learners who are living in the target community for a long period of time, such as the well-known Wes study by Schmidt (1983) and the later study by Schmidt and Frota (1986), where the development of pragmalinguistic and sociopragmatic competences was examined. More recently, studies such as Ellis (1992) and Achiba (2003) have analyzed pragmatic development in children, more specifically children's development of requests in the L2.

In the last decades, there has been an increasing interest in comparing groups of learners who go on an study-abroad (SA) experience and those who stay at home (AH). The aim of such studies is to see whether an SA experience benefits learners as regards their acquisition of pragmatic competence. Such studies have analyzed a variety of speech acts (requests, apologies, complaints, giving advice and compliments, among them) and the most common finding has been that those who go abroad do in fact tend to outperform those who stay in the AH country (Matsamura 2000 and 2003; Barron 2003; Schauer, 2006, 2007 and 2010). In line with this, Alcón (2013a and 2013b) analyzed the development of request types and mitigation in international students using English as the TL, and compared them to British native speakers' performance. As in other recent studies, the requests used by non-native speakers were more direct and with a wide variety of external modifiers to soften the request (Economidou-Kogetsidis 2009; Woodfield and Economidou-Kogetsidis 2010).

However, there are few longitudinal studies which have focused on foreign language (FL) settings. The few studies which are set in FL contexts tend to analyze the effects of

comparing groups which have been instructed in a specific pragmatic feature explicitly, groups which have been instructed implicitly and finally groups with no pragmatic instruction. The results of such studies tend to show that instruction does play a role, and that learners who are instructed explicitly or implicitly develop their pragmatic competence (Alcón 2002 and 2012; Martínez-Flor 2004; Koike and Pearson 2005; Martínez-Flor and Fukuya 2005; Alcón and Martínez-Flor 2008; Eslami-Rasekh and Mardani 2010; Bardovi-Harlig and Vellenga 2012).

It should be stated, then, that there is a need to carry out longitudinal research in ILP in FL contexts where the teaching of pragmatics is not dealt with in class, especially in school contexts. It would also be of interest in the field of ILP to see what actually happens from a developmental perspective, since learners in an L2 learning context (such as SA experiences) have more opportunities for input than those who are in an FL context (Kasper and Schmidt 1996).

2.3. The development of requests

As already mentioned, the act of requesting has been widely researched in interlanguage pragmatics (ILP) both cross-sectionally and longitudinally. The main aim of such studies being to analyze how learners develop their ability to get the addressee to do something (Searle 1969) in three main aspects: type of request, modification and stages of development. With regards the first of these, type of request has been classified into direct requests, which present literal meaning, and indirect requests, where the meaning is implied (Clark 1979). Taking into account this classification, studies carried out in the Cross-Cultural Study of Speech Act Realization Patterns (CCSARP) provided a detailed classification of requests from the most direct to the most indirect, such as the study by Blum-Kulka and Olshtain (1989). That classification includes very direct requests where the objective is clearly presented, such as "leave me alone" or "I am asking you to dress up the mess," and requests where the goal is implicit, such as "you've left the kitchen in a right mess" (Blum-Kulka and Olshtain 1989, 202).

The second aspect analyzed, modification, is of interest in ILP studies in order to investigate how learners mitigate the request. On the basis that requests are divided into two parts, the *head act* and the *peripheral elements*, the study of modification of requests focuses on the second part of the request, the peripheral elements. Sifianou (1999) divided the peripheral elements into internal modification, i.e., those linguistic devices which are in the head act, and external modifications which surround the head act. Alcón et al. (2005) proposed a classification of modification based on Sifianou's peripheral elements where internal modifiers included all those linguistic devices which are used to open and soften the request, together with lexical items which are used in interaction to mitigate the speech act. External modifiers are characterized by structures which may prepare the interlocutor for the upcoming request, as well as those aiming to prevent a refusal from the addressee.

Finally, as regards the stages of development that learners may go through, Kasper and Rose (2002) proposed five stages of development of requests based on studies by Ellis (1992) and Achiba (2003). These stages go from the most basic stages of acquisition in which learners perform very simple requests, without syntax and mainly by means of formulaic language, mirroring L1 acquisition (Wootton 1997), to more complex structures and more pragmatic elaborate requests in the highest stages (see below). Therefore, in line with the studies mentioned above, the objective of this paper is to examine how an EFL learner will develop the act of requesting over an eight-year period.

3. METHOD

3.1. Participant

The learner participating in this study comes from the BAF Project (Barcelona Age Factor Project) carried out by the GRAL Research Group (Grup de Recerca en Adquisició de Llengües—Language Acquisition Research Group). The original aim of study of the BAF Project was to examine whether the age of starting to learning a FL played a role in an EFL context. The large corpus of data, then, consists of learners who started learning English at two different ages: eight and twelve (see Muñoz 2006). The present study, though, only includes one participant, to whom we will refer as "Mary" in the study. Mary started learning the FL at the age of eight and was able to be followed-up from the age of ten to the age of sixteen: specifically at Grade 5 (age ten), Grade 7 (age twelve) and Grade 11 (age sixteen).

As Alcón (2013b) points out, case studies and qualitative analysis of data can provide a better understanding of the learner's pragmatic choices and of learner variability. Even if we cannot present generalizable results, the findings of this study can provide an in-depth analysis of pragmatic development over a period of eight years. This paper may thus contribute to interlanguage pragmatics research, since longitudinal studies, following the same participant over a long period of time, tend to be scarce in the field.

3.2. Instruments

The participants in the BAF Project completed a battery of tasks both written and oral: a background questionnaire, a cloze, a listening comprehension task, a grammar test, a phonetic task and three oral tasks (an interview, a story-telling task and an open role-play). All of the tasks used were first piloted to test their reliability. An important aspect to consider at this point is that only those learners who only had exposure to English at school were considered valid for both the BAF Project and for the present study (learners who were taking extra English classes, or who had had an SA experience were excluded). For the present study both the background questionnaire and the role-play have been used for data. As regards the background

questionnaire, it provided personal information about the learner and, importantly, whether she was taking extra English classes outside the school or had been abroad to learn English. Mary had done neither.

In order to assess pragmatic development, the open role-play was used. The task was carried out in pairs, and the learners had to play the roles of child and parent. The learner playing the child had to ask the other participant for permission to give a birthday party at home, and the learner playing the parent role had to either accept or reject such a request. During the task they had to discuss different topics related to the party, where, commonly, other requests were made. The participant of the present study was playing the child role, and is why this study focuses on the development of requests.

3.3. Measures

The following measures were used in this study: the request types (following Blum-Kulka and Olshtain 1989), the use of modification (following Alcón et al. 2005), and the stages of development of requests (following Kasper and Rose 2002).

As pointed out in section 2.3, request types have been commonly classified into the most direct type of requests (*mood derivable* or *explicit performative*) and the most indirect requests (*strong hints* or *mild hints*) following English pragmatic norms (see Table 1 below):

Table 1. Request types (Blum-Kulka and Olshtain 1989, 202)

Type	Example
1. Mood derivable	Leave me alone
2. Explicit performative	I am asking you to dress up the mess
3. Hedge performative	I would like to ask you to give …
4. Locution derivable	Madam, you'll have to move your car
5. Scope stating	I wish you'd stop bothering me
6. Suggestory formulae	So, why don't you clean …
7. Reference to preparatory conditions	Could you clean up the kitchen, please?
8. Strong hints	You've left the kitchen in a right mess
9. Mild hints	I am a nun

The division of modification into internal and external modifiers has been used in the present study, as mentioned above. According to this classification, internal modifiers include *openers*, *softeners*, *intensifiers* and *filters*, which are usually realized by means of patterns such as *could you*, *would you*, *do you think you could*, *I wonder if*, and routines or chunks, as for instance *excuse me*, *OK*, *right*, *hello* and even *proper names* which work as attention getters. External modifiers, which prepare the upcoming request, involve *preparators*, *grounders*, *disarmers*, *expanders*, *promise of reward* and *please*. The linguistic repertoire used to modify the request externally is wider and more complex than that found in internal modification: with structures such as *may I ask you a favor*, *if-clauses*, or *subordinate clauses* tending to be used to mitigate the request before it is made.

Finally, the stages of development proposed by Kasper and Rose (2002) have been followed. As mentioned in section 2.3., the first stages are characterized by very simple requests, both pragmatically and grammatically. In contrast, the higher stages show requests which conform to the most indirect type of request, and which also present more complex grammar (see Table 2):

Table 2. Stages of development of requests (Kasper and Rose 2002, 140)

Stage	Characteristics	Examples
1. Pre-basic	context-dependent and no syntax	Me no blue
2. Formulaic	unanalyzed formulas and imperatives	Let's play the game
3. Unpacking	formulas incorporated into productive language use and conventional indirectness	Can you pass the pencil please?
4. Pragmatic expansion	wider pragmalinguistic repertoire, increased use of mitigation, more complex syntax	Could/Can I have another chocolate because my children—I have five children.
5. Fine-tuning	goals and context are implied	Is there any more white?

4. FINDINGS

In this section the development that the participant went through as regards the use of requests is exemplified by means of extracts from the data. This section not only shows how the participant produced the initial request (asking for permission to give a birthday party) but also how other requests related to the party were made. As presented in the previous section, special attention will be paid to the type of request made, the use and modification, as well as placing the participant's production according to the different stages of development proposed by Kasper and Rose (2002).

Grade 5

The participant at Grade 5 shows a clear lack of linguistic means to provide an elaborate request, both in terms of grammatical competence and pragmatic appropriateness. The role-play is opened by the initial request followed by turns produced by the researcher and the student playing the role of the father:

(1)   MARY: This and and a birthday in a house uh and convidation and and peoples and uh.
       RESEARCHER: OK, so what what do you say father?
       STUDENT: *Says nothing.*

> RESEARCHER: Yes or no?
> STUDENT: Yes.
> MARY: Uh, thank you.

Example 1 shows a very direct request. In fact, Mary is not asking for permission, she is rather providing a kind of explicit perfomative, by saying where she wants the party to take place, as well as her wish to invite people to the party. She is not using any type of request modification, not even *attention getters* (internal modification) which are commonly found in children and at very early stages of development (Achiba 2003).

As can be seen in the example above, the researcher participates in the task asking the other student to reply to the request. He only replies by means of a minimal turn. Mary's response to the acceptance is 'thank you,' a politeness strategy which is the one learnt earliest by children in EFL contexts.

The following turns show how another request is produced with the help of the researcher:

(2)   RESEARCHER: It's ok how many people are you going to invite? Ask him.
        MARY: Uh, *a qui a qui invitaré?* [who am I going to invite?]
        RESEARCHER: OK.
        MARY: *A Ester* [I will invite Ester].
        RESEARCHER: *Però demana-li* [but ask him].
        MARY: Uh.
        RESEARCHER: *Quants amics puc convidar?* [how many friends can I invite?].
        MARY: Uh, how many peoples uh and the convidation and and and uh birthday?

In example 2 then, the researcher asks Mary, in Catalan, the number of people that she is going to invite to the party, but with the intention of getting her to produce such a request on her own. However, Mary's response is a clarification request in Catalan in order to know whether she has understood what the researcher has asked her. Mary then, instead of making the request, names a friend of hers, answering the researcher's question. That leads to a turn by the researcher, telling her that she has to ask her classmate's father. The request that Mary produces comes only after the researcher has provided a request model in Catalan. Mary's subsequent request is very similar to her initial one in (1), although she repeats 'how many,' which had been used by the researcher in the question addressed to Mary at the beginning of (2). No modification is found in this request either, and it is mainly characterized by no syntax, typical of a pre-basic stage. The main difference with the first request is that the second one has the intonation of a question. That is probably due to the fact that the researcher has already provided that intonation in the previous turn.

Grade 7

At Grade 7, the participant produces very similar requests to those from Grade 5. She still uses her L1 when she has linguistic problems. Some instances of request modification can be found in the request, as can be seen in the examples below:

(3)   MARY: Hello father.
        STUDENT: Hello.
        MARY: Vull fer una festa i [I want to have a party and] I am, tomorrow is my birthday and vull convidar [I want to invite] the my, my friends.
        MARY: Do you leave please *em deixes fer una festa*? [do you let me have a party?]
        STUDENTS: Yes, is very good *no sé com dir-ho* [I don't know how to say that].

In example 3 above the participant opens the task with a 'hello' and an *attention getter* (internal modification) which, as mentioned before, is the most common type of internal modification acquired at the earliest stages of development. The student playing the role of the father also responds with a 'hello' in the following turn. The upcoming request is made in her L1, a very direct request, made by means of a *want-statement*, then she switches to English to justify why she wants a party: 'tomorrow is my birthday.' Then, due to problems with the L2, she uses her L1 again. In the following turn, the request continues with an expression transferred from her L1, and again due to her lack of linguistic means she switches to Catalan. In her next turn, the use of 'please' appears, a very common politeness strategy used by children. However, she does not overuse this strategy in the rest of the task. The initial request is again an *explicit performative*, even if part of it is in Catalan. Mary's requests seem to be at this point between the *pre-basic* and *fomulaic stages*.

Mary then moves on to other issues related to the party, such as the time the party should start and finish and the number of friends she would like to invite. When the researcher had initially presented the task, these other aspects related to the party were expressly mentioned as points to include. However, as in Grade 5, the way Mary makes these requests is by means of imperatives, as in the example below:

(4)   MARY: Her is the, uh, the six o'clock *fins a les* [until] eight o'clock and, uh, the friends is *per la Mercè tinc que dir els noms* [do I have to say the names?]
        STUDENT: *És igual* [it doesn't matter].
        MARY: *Molts amics* [lots of friends] very very friends. Yes?
        STUDENT: Yes.

The request in example 4 is very similar to the requests found in the examples from Grade 5. It has the form of an *imperative*, but she is not using any linguistic devices to modify the request in order to soften its impositive force. It could even be argued that this type of request (typical of the *pre-basic stage*) does not have the form of a request.

However, the participant makes it clear that she is requesting when she says 'yes?' in order to ask whether or not the other student accepts her inviting a lot of friends to the party. By means of that minimal turn, the whole sequence can thus be understood as a request/response exchange, even if the requests are very poor in terms of grammatical and pragmatic competence.

Grade 11

As has been seen in the examples from Grades 5 and 7, little development can be traced in the use of requests. It is not until Grade 11 when more elaborate structures can be found.

(5)   MARY: Can I make a party in the house, hmm, Monday evening?
        STUDENT: No.
        MARY: No?
        STUDENT: Because you are to, hmm, you only have (*they laugh*) fourteen years old and I don't want to to come with house to your bad friends.
        MARY: But, hmm, I don't make *bueno* [well] we don't make anything bad.

Unlike Grade 7, the participant does not open the task with a routine. Instead, she produces the request directly by using first an *attention getter* followed by a *can x request*, similar to a *reference to preparatory condition* and clearly a request typical of the *unpacking stage*. The learner here does not rely on her L1: she produces some ungrammatical structures, but she never switches to Catalan. Some of the strategies which were seen in previous stages, such as politeness strategies (e.g., 'please,' 'thank you') also do not appear at this stage. In contrast to the role-plays carried out in the previous years, she found herself in a different situation: the other student rejects her request. Her response is a minimal turn 'no?,' showing surprise. The other learner gives reasons for not letting her give the party at home. Those reasons are followed by promises from the participant in order to convince the teenager playing the parent. Most of the other requests that appear during the tasks, though, take a different form:

(6)   MARY: And, and less and I yes and I: come back *bueno* [well] some friends.
        STUDENT: And what friends you want to...
        MARY: My close friends; four or six friends.
        STUDENT: I don't know because you want to I stay in home or no.
        MARY: No.
        STUDENT: No?
        MARY: You can't.
        MARY: And if you stay in the house can I make the party?

Mary's next request has to do with the friends she is going to invite, and she does not ask for permission but rather says 'some friends' as an *imperative*. Seven turns later, the participant makes a request in a similar way to the initial request at the beginning of the role-play. When the other student asks her if she can stay at home during the party, Mary responds by means of a refusal, and then, she moves on to another request together with a condition. Mary again makes a *can I x request* after an *if-clause*, with the objective of getting an acceptance from the teenager playing the role of the mother. However, as can be seen below, she does not use these *unpacking stage* requests when she negotiates other aspects related to the party, as was also seen in relation to the friends.

(7)   RESEARCHER: And what about the the sandwiches.
        MARY: Ah!
        RESEARCHER: And the drinks who is going to buy prepare that?
        STUDENT: You, you.
        MARY: You can prepare, no?
        STUDENT: No, no, I can't you prepare and buy your things I...
        MARY: And you borrow money?
        STUDENT: No.

The researcher here gives the participants another topic to discuss: the food and drinks for the party. When she asks who is going to prepare everything, the learner playing the role of the mother answers that it will be Mary. However, Mary replies to this by means of a request similar to a *can you x request*, but which is very direct and could also be seen not as a request but as a refusal of what the mother-character has said. Once the participant playing the mother says that it will be the daughter who prepares and buys everything, Mary makes the same response as before: 'and you borrow money?,' which again is an imperative and leads to another refusal.

The data seem to show some pragmatic development from Grade 5 to Grade 11, although no development can be seen from Grade 5 to 7. The requests produced by the learner at these two stages are basically *imperative* requests and it is not until Grade 11 when Mary is capable of producing requests similar to *reference to preparatory conditions*, by means of using the modal verb *can* rather than *could*. In terms of modification, as has been seen, only instances of internal modification were found (basically *attention-getters*). The fact that no examples of external modification can be found in the data may suggest that the participant has not yet reached the pragmatic competence required to use external modification in the request. Finally, regarding the stages of development, the participant's requests at Grades 5 and 7 are typical of the *pre-basic* and *formulaic stages*. But at Grade 11 Mary's requests take the form of the *unpacking stage*. No higher stages, though, are found in the data.

5. DISCUSSION

As pointed out in the literature review, many studies in Interlanguage Pragmatics (ILP) have focused on the development of requests in different contexts such as second language (SL), study abroad (SA) and also English as a foreign language (EFL). The main aim of these studies has been to see, on the one hand, how learners develop their use of requests as regards the types of requests and the use of internal and external modification, and on the other, to trace developmental stages in the acquisition of requests.

The present study, then, provides similar results to those found in previous studies. Some studies have shown that learners tend to use more direct requests in low proficiency levels and more indirect requests as their proficiency increases, and that learners tend to use internal modification at early stages, whereas external modification is not common until higher stages are reached (Ellis 1992; Trosborg 1995; Hill 1997; Rose 2000; Hassall 2003; Achiba 2003; Félix-Brasdefer 2007; Schauer, 2006 and 2007).

The present study yields findings in this vein: the participant tends to use more direct requests at Grades 5 and 7, and movement toward an increase of indirect requests starts to appear at Grade 11. Regarding the use of internal and external modification, the findings of the present study also support the fact that internal modification is acquired before external modification—as in Ellis (1992) and Achiba (2003). However, no instances of external modification are found in the data. That may mean that the participant had not yet reached the stage when this type of modification is produced.

The types of requests used in the earliest stages are mainly imperative verbless requests as in the first request found in the data "this and uh a birthday in a house uh and convidation and peoples." This same type of request was also found in the first stages of development in Ellis' study, where learners produced requests such as "big circle" (Ellis 1992, 11). Requests in these stages are also characterized by the fact that they tend to be formulaic, mainly routines; the participant may also repeat structures that she has heard or that she has been told to say. For example, the subject Yao in Achiba's SA study (2003) also presented use of formulaic language in her requests and imperatives in her first phase in Australia; in the second phase she still used formulaic language but if compared to the requests produced by the participant of the present study, Yao's requests were more elaborate.

It is interesting to compare Ellis' and Achiba's studies with the present one as all are case studies and the participants are young. The main difference, and an important one to take into account, is that in both Ellis and Achiba the participants were living in the TL country (longitudinal studies: seventeen months in the case of Yao, and three years in the case of Ellis' subjects), whereas the participant of the present study is in an EFL context. That might be why in Yao's second phase (from the thirteenth to the thirty-first week) she was already able to produce requests with the form of, e.g., *can you x* and had started to use more indirect requests. Therefore, the only type of request used by the participant of the present study in the early stages (Grades 5 and 7) is *mood*

derivable; some request strategies performed by the learner are similar to *performatives*, but Mary's lack of linguistic means does not allow her to finish request strategies such as *performatives* in English and she tends to finish the request by means of a *mood derivable* request. In Ellis (1992), *mood derivable* was also the most commonly used strategy in the first stage, but they were followed by the use of *performatives* and *hedged performatives*. As Ellis (1992) pointed out, *obligation* and *want statements* were not commonly used, and conventionally indirect and non-conventionally indirect requests (*hints*) were not frequently used either. In the case of Yao (Achiba 2003), she went through different request strategies during her stay abroad experience, from *mood derivable* in the first phase to *query preparatory* and *stating preparatory*. Achiba's findings also show that even if *hints* are used, they are not the most commonly used strategy during the stay.

Many studies, and also the present study, support the fact that the use of *hints* (the most indirect request) is rare and not very common at early stages. Ellis (1992) and Achiba (2003) found examples of *hints* in their data, but they argued that they were the least commonly used strategy. *Hints* were not common either in Hill (1997), where the most indirect strategy used by the advanced subjects was the *reference to preparatory conditions*, e.g., "If you don't mind could I borrow your book?" A different result was found in Rose (2000), where *hints* were found in the first stage, which is very uncommon. Hassall (2003) and Félix-Brasderfer (2007) also found that *hints* were used by their subjects, but in both cases it was probably due to the fact that the subjects' L1 was English, where *hints* are more common than in the TLs they were learning, Indonesian and Spanish.

In the studies by Ellis (1992) and Achiba (2003), development from direct toward the use of indirect requests can be seen, and a development in the use of internal modification and in the use of external modification traced. As has been highlighted here, at Grades 5 and 7 the learner in the present study behaves in the same way, and there seems to be no development from ten years old (Grade 5) to twelve years old (Grade 7). She makes use of direct requests and internal modification alone.

The studies by Ellis and by Achiba both show that the learners used internal modification first. In Achiba (2003), development can be traced from the use of internal modification (especially the use of *attention getters*) toward the use of external modification by means of *preparators* and a broader repertoire than the results found in Ellis (1992), where it was mainly internal modification that was used throughout the study. It should be considered that in both studies the use of "please" is very common, and it is also used in the present study in the earliest stages. Although "please" is considered as a type of external modification (Alcón et al. 2005), it seems that learners at early stages tend to overuse this type of modification. It could be argued that in some cases the overuse of "please" may be used to soften the request, but in children learning an L2 it seems that they use "please" as a way of pleading. At very early stages, in the present study, the participant uses "please" not to soften the impositive force of the request, but rather to insist and try to make the other learner accept the request, albeit that she does not overuse such a strategy in the role-play.

In contrast, in more recent studies, the most common finding has been that it is in fact external modification which is usually produced first, and internal modification appears as proficiency increases (as in Economidou-Kogetsidis 2009, Woodfield and Economidou-Kogetsidis 2010 or Alcón 2013a, 2013b). In the present study, though, it could be argued that Mary does not commonly mitigate her requests; instead she usually requests directly without preparing the interlocutor for the upcoming speech act. The only means of mitigation are *attention getters* and *openers*, which are both internal modifiers. This finding could be explained, first, by the participant's young age which might have somehow influenced her production. Her possible lack of even the L1 pragmatic competence could have influenced the findings, explaining why more direct requests with no mitigation were used. Second, L1 pragmatics could have had an effect on L2 production, leading then to pragmatic transfer. Finally, it should be stated that grammatical competence might be playing a role. Even though pragmatic development can be traced over the years, the learner's direct requests and lack of mitigation may be due to her low level of grammatical competence, as has also been found in Celaya and Barón (2015). Thus explaining why there is no development from Grades 5 to 7, and little development from Grade 7 to 11. This is also probably why the participant overuses internal modifiers, since *openers* and *attention getters* are used at very early stages, meaning that she does not need to have wide pragmalinguistic repertoire to soften the request.

As regards the stages of development of requests, it can be seen that the data of the present study fit the model proposed by Kasper and Rose (2002), except for stage five (as mentioned above). The participant, in Grades 5 and 7, produces requests typical of stages one (*pre-basic*) and two (*formulaic*). At Grade 11, Mary produces requests of the *unpacking* stage, but no examples of later stages can be found in her productions.

Similar development over time was found in Félix-Brasdefer (2007) with adult learners of Spanish, where the first four stages of development based on Kasper and Rose (2002) were also found and subjects used both internal and external modification as well as conditionals and the imperfect aspect to express politeness. The fact that the participant of the present study makes no use of *hints* (stage five) could be due to the situation presented to them in the role-play. She was required to ask the participant playing the opposite role for permission, so she always tried to make a request, even when she did not have the linguistic means to achieve this perfectly. However, the results of this study cannot provide information on whether the participant doesn't know how to produce *hints* because she has not reached that pragmatic level or whether it is due to a limitation of context of the role-play.

6. Conclusion

The present study has followed the development of requests in the same participant over eight years of EFL instruction. The data have shown that there is actually some

development, which can be clearly traced between Grades 7 and 11, although there is no clear development between Grades 5 and 7 where the participant produces very similar requests at similar stages of development (*pre-basic* and *formulaic*) in both tests. It is not until Grade 11 where more elaborate requests (stage 3—*pragmatic expansion*) are found. In terms of request modification, the learner does not mitigate the request, not even at Grade 11. The only type of modification found is internal, basically the use of *attention-getters*. However, a limitation of the present study is that the role-play was the only task employed to elicit pragmatic performance. The use of other tasks could have provided more information about the development of internal and external modification. As recent research has claimed—such as the study by Roever (2011) and Takahashi (2012)—triangulation of data leads to more reliable results.

As mentioned in the discussion, it should be considered whether the lack of linguistic means available to the participant may affect the way she requests, especially at Grades 5 and 7. Basically, her low proficiency probably does not allow her to produce complex grammatical structures. It could be argued that if her L2 grammatical competence were higher, her performances would probably contain more appropriate pragmatic structures, as found at Grade 11. At Grades 5 and 7 however, Mary sometimes switches to Catalan, and some of her productions are very direct. It should also be taken into account that age and maturity could also have had an effect on the level of directness of the requests. The same task carried out by the same learner in the L1 would have shown how the participant would make requests in her L1, and how direct or indirect they were. Future research should also include base-line data from the same participant over the same period of time.

As mentioned in previous sections, it is interesting to compare the present study with the studies by Ellis (1992) and Achiba (2003), since they were also longitudinal case studies which included children. The present paper has shown a development of requests in line with the findings of these studies, especially at early stages of development. However, the big difference between the present paper and these two studies is that they were set in a naturalistic context whereas this one is set in a FL context. The amount of exposure to the TL in a FL context is very limited: the participant had been exposed to English for 726 hours at school when she was at Grade 11 (200 hours at Grade 5 and 416 by Grade 7). In contrast, the participants in Ellis or in Achiba were living in English speaking countries, so were not only exposed to English at school but also outside. That might have been the reason why Yao, for instance, was producing much more elaborate utterances than Mary, not only grammatically but also pragmatically, after her seven-month stay.

It should also be mentioned here that no emphasis is put on TL pragmatics in the language class in FL contexts, at least in Spain. Learners might be exposed to some pragmatic input when the teacher requests in class or when they learn the use of modal verbs, which tend to be taught from Grade 7 onwards in Spain. In further research,

it would be interesting to have longitudinal studies comparing FL settings with and without pragmatic instruction. In line with this idea, the role and the amount of input learners are exposed to would be an area worth considering in interlanguage pragmatics from a developmental perspective.

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REVIEWS

RESEÑAS

James Clements. 2012. *Mysticism and the Mid-Century Novel*. Houndmills: Palgrave Macmillan. viii + 209 pp. ISBN: 978-0-230-30354-6.

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In *Fabulation and Metafiction*, a pioneering study of mid-twentieth-century experimental fiction, Robert Scholes adopted the term *fabulation* to refer to "a movement of great importance in contemporary fiction" that had been "ignored" or "misinterpreted" simply "because it lacked a name" (1979, 1). As a new narrative style, different from nineteenth-century realism and modernism, fabulation was characterised by its "extraordinary delight in design" (2), the movement "away from the representation of reality," and the ability to "rejoice and refresh" its audience, often through didacticism (3). In order to refer to such disparate practitioners of fabulation as Lawrence Durrell, Kurt Vonnegut, Iris Murdoch, John Barth, William Golding, Anthony Burgess, Thomas Pynchon and Jorge Luis Borges, among others, Scholes revived the old term *fabulator*.

While many of the authors that Scholes discussed are nowadays called postmodernists, others are more often viewed as belated modernists. Although these have become accepted terms, the debates relating to the defining features of modernism and postmodernism have not ended, as shown by the competing definitions surveyed by Fokkema (1997). James Clements's *Mysticism and the Mid-Century Novel* offers a new characterisation of novelistic postmodernism, modernism, twentieth-century neo-realism and even realism as practised in the nineteenth century. Clements's aim is to find a way to insert, between the first two and side-by-side with neo-realism (the British Angry Young Men, for example), what he calls the mystical novel, cultivated by such English-language authors as Iris Murdoch, William Golding, Patrick White and Saul Bellow "between 1953 and the late 1970s" (2012, 25), thus redressing the critical neglect that the mystical elements in their novels have allegedly suffered.

In his Introduction Clements classifies realist, modernist, postmodernist, neo-realist and mystical novels according to three basic criteria: first, the focus on an objective reality (mind-independent or at least publicly shared) or subjective reality (mind-dependent *and* individually seen); secondly, the belief in the ethical meaning or meaninglessness of the world thus presented; thirdly, the reliance on or mistrust of rational structures, including the construction of master narratives. With respect

to the first and second of these, Clements contends that realism generally depicts an objective world suffused with ethical meaning, modernism tends to stress the ethical significance of the subjective, neo-realism foregrounds the lack of ethical meaning of the objective, postmodernism tends to emphasise the meaninglessness of both objective and subjective reality, and the mystical novels try to restore ethical meaning to the objective world (often by means of traditional realist techniques, the difference with realism lying in the discrediting of master narratives). In terms of the third criterion, realist novels interpret reality through such narrative frameworks as that provided, for example, by religious eschatology, whereas modernist, neo-realist, postmodernist and mystical novels are suspicious of explanations that, for all their consoling power, are ultimately reductive rationalisations, out of touch with reality. In his characterisation of the mystical novel, Clements identifies two additional features, closely tied to the restoration of objective ethical meaning. One is the privileging of forms of knowledge that are non-rational and non-linguistic—therefore difficult to communicate by means of words appealing to reason—to the detriment of forms of knowledge that are rational. The other is the acceptance of a metaphysical side to the world, which is only accessible in altered states of consciousness, alongside the physical side, which can be grasped through ordinary perception. In the Conclusion, Clements attempts to establish connections between mid-century mystical novels and a later post-secular movement, whose impact has been noticeable on philosophy as well as literature. Like novelistic mysticism, post-secularism rejects the positivist stripping of reality from ethical and religious value, while shunning rational dogmatism and keeping its distance from all religious confessions.

Clements's understanding of mysticism has a strong cognitive component. Strikingly enough, it does not put the accent on metaphysics but on non-rational cognition: for him *mysticism* is a mode of consciousness "through which one sheds or suppresses the rational mental constructs that form, organize, and distort immediate experience, in order to experience the world without mediation" (14). This definition differs from standard descriptions of the mystical trance, such as Gellman's (2011): "[a] (purportedly) super sense-perceptual or sub sense-perceptual unitive experience granting acquaintance of realities . . . not accessible by way of sense-perception, somatosensory modalities, or standard introspection." (If the experience is not unitive, that is, if the boundaries between subject and object are preserved, Gellman calls it *numinous* rather than *mystical*.) In Clements's understanding, which I shall follow here, mysticism encompasses all kinds of non-rational cognition, including unprocessed physical perception, presumably because they are harder to communicate than rational concepts; what his definition does not include, unlike Gellman's, is the kind of union that can be experienced after the intellectual forms on which knowledge depends have been shed and the subject-object distinction has been obliterated.

To understand how mystical experiences can be shared at all, argues Clements, we must attend to the effects that verbal signs have on the receiver. We can use words so

that they will appeal to reason; these uses—labelled *denotative* by Clements—are more suitable for the transmission of concepts. There are other linguistic uses that trigger non-rational responses and Clements presents these uses—which he calls *evocative*—as more suitable for the communication of mystical states. He explains that evocative communication recurrently appears in mystical non-fictional writings, where it is classified into apophasis and kataphasis. The utility of apophasis is more limited: since it turns on negation and even on the negation of contraries, apophasis can only say what the mystical is not. By contrast, kataphasis employs elusive symbols to convey what the mystical is like. *Mysticism and the Mid-Century Novel* deals successively with Murdoch, Golding, White and Bellow because they can be ranked on a scale of increasing kataphasis and decreasing apophasis.

The first chapter focuses on Murdoch's essays, the novel *Under the Net* (1954) and her fiction from *An Accidental Man* (1971) to *The Sea, the Sea* (1978). According to Clements, one important characteristic of Murdoch's thought is the belief that disinterested, selfless cognition—especially if non-rational—is more accurate than selfish reasoning at the service of will. In Clements's view, Murdoch regards selfless vision as a moral necessity, because it is more penetrating and puts us in touch with the essence of reality—the transcendent Good. As he puts it, for Murdoch "the closer we are to a selfless and accurate vision of the world, the less likely we are to do harm" (2012, 38). By contrast, interested cognition is usually associated with reason and leads to evil, as it separates us from the underlying Good. According to Clements's interpretation, Murdoch's fiction goes from an early struggle with the problem of linguistic representation and narrative authority to the deployment of different apophatic strategies. However, Clements sees Murdoch as rejecting the possibility that literature "can truly overcome the limitations of language" (65). Likewise, Clements concludes, Murdoch remains suspicious of the kind of mysticism that overcomes all knowledge, because it "is above or beyond compassion," hence "beyond good and evil" (39).

The second chapter turns to Golding's early novels up to and including *The Spire* (1964). According to Clements, Golding shares with Murdoch the belief that the Good can be objectively located, and that disinterest and selflessness are necessary to reach it; but unlike Murdoch, Clements says, Golding sometimes identifies this Good with God. In Golding's fiction the presence of the divinity—and of whatever remains outside the purview of knowledge (particularly of rational knowledge)—jeopardises the individual self. Clements's contention is that Golding's first novels put the emphasis on what this dimension beyond knowledge is not, while his last novels resort to symbolic presentation to hint kataphatically at what that dimension could be like.

The third chapter analyses White's novels from *The Tree of Man* (1955) to *The Solid Mandala* (1966). For Clements, what these works have in common is their attempt to blur the self-other distinction through mysticism. In Clements's view, White's goal is not to take his characters and readers beyond the surrounding world, but to help the self dissolve in it, where the immanent Good (God) lies. Clements contends that White

likes to identify this Good God with the Australian wilderness, which the rationalism of the continent's non-aboriginal colonisers cannot quite comprehend or control (on the contrary, rational attempts to control the wilderness alienate them from the Good and give rise to evil). White's novels offer what Clements calls "a treatise on Australian identity"; as Clements puts it, they aspire to show that the path of selfless humility could "aid the nation to raise itself from its evil 'mediocrity'" (130). As for White's style, Clements argues that he never resorts to apophasis, preferring "to evoke the mystical . . . by complicating and destabilizing his prose so that meaning is never allowed to settle, endlessly unwinding itself" towards the non-rational in an impressionistic, kataphatic manner (103). If in White's novels "meaning is endlessly interpretable," as Clements writes, it is not because these images are weightless, but because they point to "the infinity of God" (113).

The fourth chapter deals with Bellow's novels from *The Adventures of Augie March* (1953) to *Humboldt's Gift* (1975). Clements states that Bellow never downplays the possibility of attaining mystical states, but that, unlike the three other authors, he "does not aspire to . . . the possibility of imparting such a vision in his own novels" (149). In comparison, Clements observes, Bellow is more interested in the ordinary human condition, and does not put so much emphasis on selflessness. In Clements's opinion, what Bellow stresses, as do the others, is the intrinsic value of objective life, the inadequacy of reason's reductive systematisation to discover that value, the necessity of liberating cognition from its rational blinkers, and literature's duty to do justice to non-rational knowledge by means of evocative—or, as Bellow calls them, "musical" (quoted in Clements 2012, 173)—uses of language. Clements's contention is that Bellow does so not by focusing directly on the metaphysical, but by showing that the "outer appearances" of the visible universe, far from being "masks that conceal" the object's and the person's essence, are revelatory of that essence (152).

On the whole Clements's readings of the novels are clear and persuasive. Also convincing is his view that the authors he deals with are intent on demoting rationality, focusing instead on non-rational cognition and on the difficulties of communicating its contents. What is arguable is whether the emphasis on the mystical in the works of Murdoch, Golding, White and Bellow can be regarded as the keystone of a whole new novelistic movement—and on an international scale to boot. The fact that Clements restricts his discussion to the authors originally mentioned by Murdoch in one of her essays may be indicative that it is not easy to find other post-war novelists with the same interest in the ineffable non-rational. The conclusion of the book, where mysticism is reduced to an "undercurrent" running through mainstream fiction, seems more realistic (185).

One of the chief merits of the book is the identification of philosophical influences and parallels. Tracing the origins of the ethical devaluation of the objective, Clements mentions Kant's contention that ethical value is not given but made through one's virtuous action, and Wittgenstein's advice not to discuss such metaphysical topics as

ethics at all. In the chapter devoted to Murdoch, mention is made of Wittgenstein, Plato, and Simone Weil. Merleau-Ponty and Lévinas are used to throw light on White's concerns. With Bellow, Rudolf Steiner is presented as a major influence, and as regards Golding, the main author that Clements mentions is the early Christian mystic Gregory of Nyssa. Unfortunately, Steiner's possible impact on Golding is not dealt with (despite the evidence offered by Carey 2009), and neither is Golding's affinity with Schopenhauer (explored, for example, in Saavedra-Carballido 2014). These qualifications notwithstanding, Clements's book is a product of serious scholarship, and a useful introduction to four great contemporary novelists.

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Constante González Groba, ed. 2012. *Hijas del viejo sur. La mujer en la literatura femenina del Sur de los Estados Unidos*. València: Publicacions de la Universitat de València (Biblioteca Javier Coy). 306 pp. ISBN: 978-84-370-9028-3.

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The feminist turn in Southern studies towards a focus on women's literature owes its origin to the path-breaking historical research of Anne Firor Scott and Elizabeth Fox-Genovese. As the book under scrutiny makes cleverly explicit, the combination of a well-documented historical as well as a literary analysis is essential in order to appreciate the complexity of the sociological and aesthetic texture found in the tradition of Southern women's literature. *Hijas del viejo sur*, edited by the renowned scholar on the field Constante González Groba, is a timely volume that makes a worthy contribution to the last decade's interest in a gendered reading of the Old South and in an academic revisiting of ante-bellum women writers through contemporary, feminist, and cultural critical lenses (Taylor 2006).

The collection is divided into an introductory essay and five chapters about different writers, ordered in chronological progression from ante-bellum to contemporary times. The introductory chapter by the editor, "La mujer en la historia y en la literatura del sur de los Estados Unidos," devotes a substantial section to developing a well-informed historical analysis to expose how fundamental the representation and production of womanhood was for the coexistent modern slave society and feudal social system of the Old South until the Civil War, and how these values survived through the Reconstruction and delayed changes in the understanding of femininity in the more contemporary New South. The control of sexuality and feminine behavior through the ideals of the *Southern lady* and *belle*, influenced by the Victorian *cult of true womanhood*, is revealingly exposed by González Groba, as is the more difficult task of showing the intricate relation of these ideals to race issues and the control of black bodies as tools for production and reproduction. As the author rightfully asserts, "el mito de la *lady* fue un instrumento crucial del patriarcado sureño para mantener el status quo y someter a la mujer blanca y a los esclavos negros" (20). The chapter also presents a review of how different Southern women writers (e.g., Kate Chopin, Lillian Smith, Zora Neale Hurston, Carson McCullers, Eudora Welty, Bobie Ann Mason and Jill McCorkle) reflected their concerns about Southern society throughout history.

Chapter one of the collection, "Louisa S. McCord: la mujer sureña como ángel custodio de la civilización esclavista," written by Carme Manuel, surprises the reader in its examination of an anti-feminist and anti-abolitionist woman writer. The intellectual Louisa S. McCord was a very popular figure in the ante-bellum South because of her essays on economic politics and in her role as an opponent to the Northerner feminist Margaret Fuller. As Manuel suggests, "McCord logró con sus escritos llegar a una síntesis de los argumentos políticos, económicos y religiosos aceptados en su época y transformarlos en una filosofía coherente, capaz de sustentar una sociedad basada no solo en el trabajo de los esclavos, sino también en una rígida jerarquía en la que las clases bajas se vieran desde el punto de vista biológico e histórico como razas inferiores" (63). Manuel's research recovers a lost figure in female literature whose work's value resides, as Fox-Genovese puts forward, in making explicit the concealed relation between gender and racial subordination and taking over the public sphere of political debate (1988, 369). Manuel further studies McCord's transatlantic dialogues with abolitionist British intellectuals and her closet drama (a play meant to be read) *Caius Gracchus: A Tragedy in Five Acts* (1851). Manuel reads this work from an autobiographical perspective, as an example of the weight of classic Rome in the collective imaginary of the time and, more importantly, as a representation of the concept of *republican motherhood*: an empowering new social role for women as educators of the nation's future.

Chapter two, by González Groba, "La mujer en la novela de Ellen Glasgow: el rechazo de la *lady* sureña y la defensa de la 'nueva mujer'," analyzes this key figure in Southern female literature. Ellen Glasgow, who wrote in the early decades of the twentieth-century, is crucial to understanding the ambivalences of Southern women towards the changing models of femininity in the New South. This author's cosmopolitan, humanistic and feminist spirit is portrayed in detail by González Groba's thorough study of her life and work. Throughout the lives and troubled minds of her heroines, Glasgow managed to bring to light the contradictions and weaknesses of the system of patriotic and feminine idealization in the Old South. Two novels in particular, *Barren Ground* (1925) and *Vein of Iron* (1935), show through their female heroines a particular specular relation between self and land, a down-to-earth poetics of self and place away from romance. As González Groba asserts, Glasgow "propone un sur alternativo que no se encuentra en las sofisticación esclerotizada de las grandes ciudades sino en la gente tenaz de los valles y las montañas, un sur cuyo protagonismo corresponde, no a las *belles* y las *ladies*, sino a estas mujeres vigorosas que se identifican con la tierra" (173). Glasgow's inner ambiguity between her female self and her beloved South is reflected in the workings of her feminine fiction, where she is able to productively resolve it, as González Groba's analysis wonderfully contributes to revealing.

In chapter three, "Damas y esclavas, madres y *mamis* en el Viejo sur: *Gone with the Wind* de Margaret Mitchell y 'The Old Order' de Katherine Anne Porter," Susana María Jiménez Placer presents a detailed historical analysis of the experiential realities of motherhood for black and white ante-bellum women. Reading those texts from

a bakhtinian theoretical framework, the author considers that the double system of physical sublimation and corporeal materiality present in feudal society was reinstated in the Old South's racial and sexual ideology, projecting itself in the figures both of the *southern mother* and the *black mammy*: two opposite though interrelated practices of maternity sustained by patriarchal and racist paradigms. The ideal of the *southern mother* (i.e., kind, righteous, ethereal and asexual), represented by the characters of Ellen in *Gone with the Wind* and Sophia Jane in Porter's story "The Old Order," finds its counter-figure in the black *mammy* (Mammy in Mitchell's novel and Nannie in Porter's story). The *mammy* provided the physical comfort and care that the southern lady could not facilitate as she was prevented, due to decorum, from engaging in any physical work, including breastfeeding. Jiménez Placer focuses on the depiction of these double-sided maternal roles in the fictional works mentioned, written in the thirties, and she highlights their different resolutions and ends. The representation of maternity in the South has generally lacked the complexities that actual experience entailed (Warren and Wolff 1999, 1); Jiménez Placer interestingly contributes to fill this lacuna by studying the interracial relation between women as mothers in the Old South's household.

Chapter four, "El *tomboy* cuestiona las rígidas dicotomías de género y raza de la sociedad sureña," by González Groba, is a revealing study of the figure of the masculinized girl in Southern literature: the girl that prefers outdoor and physical activity and speaks her mind, being loud and resolute. As the author of the essay informs us, the term *tomboy* has a long history in English but is especially relevant in Southern studies for being a recurrent figure in women's literature. González Groba provides interesting connections in the analysis of this figure in four novels by Southern women writers. E.D.E.N. Southworth's *The Hidden Hand* (1888) showed through its great success how Capitola Black's manners appealed to the hidden desires of late nineteenth century women. Carson McCullers in *The Member of the Wedding* (1946) and Harper Lee with *To Kill a Mockingbird* (1960), present the *tomboy* as site of conflict and resistance against stagnant twentieth-century Southern stereotypes of gender and race. Finally, Fannie Flagg's *Fried Green Tomatoes at the Whistle Stop Café* (1987), suggests a more contemporary reconfiguration of the *tomboy* as a generator of a subversive lesbian continuum. González Groba illuminates how the transgression of gender and racial dichotomies is conveyed in the figure of the *tomboy* and provides a postmodern feminist reading of these manly women as cultural resilient agents.

"Sureña y subalterna: narrando la rebelión de la mujer en Alice Walker" by Jesús Varela Zapata, is chapter five and last of the volume. The author uses postcolonial feminism to approach the fiction of Alice Walker, opening the chapter with an analysis of Gayatri Spivak's concept of the subaltern. Walker represents in her fiction the specific conflicts of the African-American woman as subaltern in the South, a conceptual and spatial coordinate where these women recreate their search for self-definition and voice. In the analysis of her short-stories and the novel *The Color Purple*, Varela Zapata reflects on Walker's Southern fiction's main issues: the importance of the rural environment

and the community, the oppression of black men's patriarchal behavior and physical violence, and the prevailing racism of white society many generations after the Civil War. The chapter ends by highlighting the practice of quilting by African-American women as an artistic source for self-expression and female bonding. It is to the editor's credit to place this chapter at the end of the collection, since Varela Zapata's reading finishes the volume with the suggestion, following Walker's vision, of the possibility of a reconfiguration of racial and gender dichotomies in the South, as well as of women's representations and roles within it.

In *Hijas del viejo sur* the analysis of sex/race interdependent ideologies in the South and the close relation of women to place, space and land become key issues that provide the backbone to the heterogeneous chapters of the collection. As critics in the field suggest, these two issues were marked as pivotal by Fox-Genovese's pioneering early work (Edwards 2012, 577-578), and have continued to be the most characteristic elements of the lives and experiences of Southern women throughout history. In addition, the volume also includes enlightening visual illustrations in every chapter, as well as an intriguing cover photograph to which one keeps returning in an attempt at interpretation as one's reading progresses. As a downside, it could be said that there is a prevalence of narrative and one misses attention to other genres such as poetry (i.e., Maya Angelou, Sonia Sanchez and Nikki Giovanni, to name a few, are all worthy contributors to Southern women's literature {Inge 1990}), or autobiography; this latter being a key literary form for Southern women's expression (Prenshaw 2011).

On the whole, *Hijas del viejo sur* is an indispensable collection for any US cultural and literary scholar in order to understand the important role women have played as cultural producers in this unique region's society and literature. The volume exposes how gender was a structuring element in the Old South's paradigms and ideologies by analyzing the contribution of women's literary works from the ante-bellum period up to contemporary times. Gynocritical in scope, this book helps make visible female authors outlining a Southern female literary tradition and foregrounding history and women's experience. Nevertheless, its value resides in presenting a prismatic perspective of multiple Southern women's experiences and works thanks to its diverse chapters, suggesting a heterogeneous female tradition but, in its analysis, never losing sight of how the land as home or the South as self commonly permeated these women authors' writing.

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Teresa Gómez Reus and Terry Gifford, eds. 2013. *Women in Transit through Literary Liminal Spaces*. Basingstoke: Palgrave. 197 pp. ISBN: 978-1-137-33046-8.

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Spatial studies and gender have enjoyed a fruitful relationship in the last years as seen in the works of critics like Christine Sizemore, Deborah Parsons and Janet Floyd, among others. One apt example was Teresa Gómez Reus and Aránzazu Usandizaga's edited collection *Inside Out: Women Negotiating, Subverting, Appropriating Public and Private Space* (2008), which was reviewed in *Atlantis* (Arias 2011). Gómez Reus and Usandizaga's volume entered the critical debate of the ideology of *separate spheres*, which has been contested in the last few decades. Their collection took its cue from Janet Wolff's pivotal work on the (in)visibility of women in the public sphere, published in 1985 and entitled "The Invisible *Flâneuse*: Women and the Literature of Modernity." It offered an innovative approach to gender and social space, and it set out to establish the challenges to the ideology of separate spheres, thus proving to be an indispensable text for those interested in gender, space and the porosity of the public and private spheres from the nineteenth century onwards.

Women in Transit through Literary Liminal Spaces, edited by Teresa Gómez Reus and Terry Gifford, explores women's negotiations with spaces in transit in the work of women writers between the Victorian age and the 1950s, and begins where *Inside Out* leaves off: it lays bare the inherent potentiality in women's crossing of social and gender boundaries. Therefore, the trope of being *in transit*, as the editors state in their excellent introduction, provides the overall principle for the collection. Each individual author contributes to the exploration of the multiple *liminal* spaces and their literary representations, since Gómez Reus and Gifford underline that they "use liminality (in Latin *limen*—threshold) both in its spatial and its temporal sense; that is, as a tangible transitional terrain and as a state of transition" (3). The editors acknowledge the importance in the development of liminality of Arnold Van Gennep and Victor Turner studies, who worked within the frame of cultural anthropology, but mention is also made of contemporary critics who are now finding new uses of liminality, such as Bjørn Thomassen. His article alerts us to the applicability of liminality to other fields and areas of study, which began in Victor Turner's "ethnographic accounts … in

which he realized that "'liminality' served not only to identify the importance of in-between periods, but also to understand the human reactions to liminal experiences" (Thomassen 2009, 14). The editors' discussion of liminality in relation to social space and gender is particularly relevant, and one of the most positive aspects of the volume. However, they could have referred to other critics such as Nancy Bredendick, editor of *Mapping the Threshold: Essays in Liminal Analysis* (2004), or Maria Mälksoo, who, along these same lines and in a range of disciplinary fields, have delved into the myriad possibilities offered by liminality: "as a threshold, liminality is also a vital moment of creativity, a potential platform for renewing the societal make-up" (Mälksoo 2012, 481). It is clear that liminality is an apt critical-theoretical tool, and that it lends itself to new readings into women's negotiations with spaces in transit in the work of women writers between the Victorian age and the 1950s.

The authors featured in this collection give emphasis to a wide range of gendered negotiations of spaces *in transit*. In their joint introduction Gómez Reus and Gifford consider the tripartite structure of their collection, indebted to Arnold Van Gennep's stages of rites of passage, which functions "as a structuring device" (7), and which I find particularly successful for the thematic organisation of the book. Most of the chapters convincingly examine the double-edged nature of women's use of spaces of transit: they offer freedom and boundary crossing, but also ambivalence and anxiety. Part I is entitled "New Women, Old Patterns," and consists of four chapters dealing with Victorian women's fluid spaces or women *in transit*. The opening chapter, by Shannon Russell, is important as it underlines some of the ideas about women's mobility later explored by the authors of subsequent chapters: the railway (by Anna Despotopoulou), the family representing the nation (by Rebecca D'Monté) and stage performance (by Frances Piper), to name a few. Janet Stobbs Wright's chapter on the courtroom as a space of transit deserves particular attention as it analyses the courtroom as a liminal stage where the public and the private are blurred, "thus raising questions about women's independence, in terms of their duty to men, their freedom of movement, and their reputation" (33). Chapter three explores the fascinating liminal position occupied by the railway and the circulation of people in women's experience of and response to modernity. Even though Valerie Fehlbaum's essay does not seem to deal with liminality and space in recounting the experiences of Ella Hepworth Dixon and Elizabeth Banks as journalists, this chapter succeeds in showing how these women could move and *travel* from domesticity to the world outside.

Part II, "The Call of the Wilde," comprises the efforts of women's pioneering acts into "three traditionally male-dominated realms: ethnographic exploration, mountain climbing and the battlefront," as stated in the introduction (9). Terry Gifford's chapter, suggestively entitled "Early Women Mountaineers Achieve Both Summits and Publication in Britain and America," opens up the discussion of spaces in transit to the physical space of the summit of a mountain, and regards it as a conceptual space as well. The theoretical tenets are well integrated into the

discussion of the texts on the women climbers' achievements. This chapter includes some photos that illustrate the liminal journeys undertaken by these women, who struggled to gain visibility. Interestingly, Teresa Gómez Reus's chapter also contains photos of ambulance women drivers during World War I, showing how these women *in transit* "circumvented the obstacles placed in their way by the military hierarchy and found a means to exchange the role of bystander for the prospect of mobility, adventure and heroism" (108). These two chapters clearly work very well together, as proved by the use of cross-references.

"Redrawing the Boundaries", Part III, seeks to explore home as a transitional space whereby the body and space engage in a mutual relationship of interdependence, particularly in chapter eight. Emma Short analyses Elizabeth Bowen's interwar novels, and in so doing, urges the reader to question the role of thresholds, barriers and rooms in relation to our body. The last two chapters are engaged in the theatricalisation of space by, in the first, by Rebecca D'Monté, having a look at plays written by women between the years 1938-1945; and in the following chapter by examining in two novels what its author Frances Piper calls "the third sphere", taken as "a space of transit precisely because the women within those spaces define the spaces, as opposed to being defined by them" (152) (chapter ten). Lastly, Niamh Downing deals with the English country house garden through the work of garden and travel writer Clara Coltman Vyvyan, whose Cornish estate garden provides the backbone of this essay. The garden proves to be a mobile space, subject to change and transformation, and "its very existence depends on the separation, liminal transformation and reassimilation of people, botanical specimens and gendered experience across continents and centuries" (178). Downing's chapter nicely closes the collection, and, like the other chapters, is well-written and exceedingly well-researched. The bibliographies provided by the contributors are up-to-date, and the index at the end of the collection is particularly useful. Comprehensive and wide-ranging, the collection will be extremely relevant to readers who have an interest in the uses of liminality, as well as to those who examine space and women's writing from the nineteenth century onwards. Undoubtedly, then, this book adds a valuable contribution to the existing scholarship on space and gender studies, as well as on liminality studies.

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James Gourley. 2013. *Terrorism and Temporality in the Works of Thomas Pynchon and Don DeLillo*. London: Bloomsbury Academic. 192 pp. ISBN: 978-1441166890.

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James Gourley's book, *Terrorism and Temporality in the Works of Thomas Pynchon and Don DeLillo*, published in 2013, aims at showing how both Pynchon's and DeLillo's conceptualization of time changed after the terrorist attacks of September 11, 2001 and how both reflect that devastating event in their novels through different means. The author focuses on these two emblematic American writers because both spotlight issues related to North America and the wider context of Western cultures. Taking into account that both are inhabitants of New York City and obviously affected by the September 11 attacks, Gourley shows how their novels responded to the attacks comprising part of what he calls the genre of "September 11 novels."

Gourley organizes his book by devoting the first four chapters to Don DeLillo and the following four to Thomas Pynchon. In chapter one he examines *Mao II*, a text that, since September 11, has been considered as visionary in its anticipation of the rise and spread of fundamentalist terrorism which reached its climax with the events of September 11. He focuses on the idea of the *quickening* of time, a concept that DeLillo derives from his reading of George Steiner in *Bluebeard's Castle* (1971). Here Gourley emphasizes the relationship between art and terror and links this idea to the notion of time, asserting that the inexpressible force of art and literature attempts to push back the power of terrorism. Through the process of the speeding up of time brought about by the development of technology he returns to the prophetic nature of the novel and especially to its links with 2001's *Cosmopolis,* the novel he discusses in chapter two.

Considering *Cosmopolis* as the most representative work related to the 9/11 attacks, its prophetic nature is intensified here as it was the first novel DeLillo published after the September attacks (indeed in the same year), although it was in fact written before the event. Gourley analyzes *Cosmopolis* in the light of shifts of temporality, highlighting the presence of elements both from the past and from the future. Again, he particularly focuses on the acceleration of time, here taken to its limits with the past and the future colliding in the present. This phenomenon of past and future impinging on the present

is happening right now in the Western world, claims Gourley, technological advances having created the illusion of living a futuristic present, where the notion of time has been altered. He shows how the terrorist attacks in 2001 symbolically attempt to bring back the past by destroying any hope for the future, and altering once again our notion of both fictional and real-world time.

In chapter three he focuses on DeLillo's September 11 novel, *Falling Man*, where, by using Samuel Beckett's minimalism in style and content, DeLillo addresses three key Beckettian concepts where time, habit and memory are seen to shape his work. Gourley highlights the influence of Beckett, a writer who shares with DeLillo his refusal of the encyclopedic form in order to show how the notion of time has radically changed. Since 9/11 writers like DeLillo show that time can no longer be seen as linear and simple. It could be said that throughout these three first chapters Gourley identifies DeLillo's idea of time as contingent and of great importance for the narrative focus of all three works.

In chapter four he examines DeLillo's latest novel, *Point Omega*, which is full of references to film and film theories, again influenced by Beckett and shaped through two different linear plots. Gourley focuses once more on the idea of time and the conception of time as it is conceived in cinema and how DeLillo's influences after 9/11 can be traced to this new representation of fictional time through a shorter and much more elaborated text that shows how temporality has been altered.

The next part of the book is centered on Pynchon but time is still Gourley's main concern. He begins in chapter five by analyzing Pynchon's most famous work, *Gravity's Rainbow*, suggesting the same reconceptualization of time he identifies in DeLillo's work. He considers the importance of the idea of time travelling faster than the speed of sound and addresses mathematical and philosophical analyses of time to emphasize the importance of temporalization in this novel, taking into account Shawn Smith's *Pynchon and History* (2005).

Gourley devotes the next two chapters to Pynchon's novel *Against the Day*, published in 2006. In chapter six he interprets Pynchon's novel through a series of concepts that show how distorted temporality shape the work: time travel, bilocation, the possibility of the existence of counter worlds, and finally, the use of mathematical analogies. In his allusion to Dante's *Inferno*, according to Gourley, Pynchon makes a clear reference to the September 11 attacks.

In chapter 7 he examines Pynchon's analysis of the visual arts in *Against the Day* focusing particularly on Futurism and Filippo Marinetti's conception of art, where violence and the destruction of mythology are key features. He also reflects on how the idea of the beauty of speed for the futurists has destroyed notions of space and time and are substituted by two concepts, simultaneity and dynamism, which allow Pynchon to reconsider the notion of temporality influenced by the September 11 attacks.

Finally, his last chapter draws on Mikhail Bakhtin's analysis of time in the novel, where remote control of television reflects society's obsession for linear time. He also

compares present time with that of the 1960s, where the latter is depicted as an innocent society that suffered the murders of Charles Manson, which would be an antecedent of the America to come.

As a whole, the work by Gourley deals with two major concerns in the novels by DeLillo and Pynchon that, although very different in style, as Pynchon's encyclopedic style contrasts with DeLillo's minimalism, reflect many themes in common. He first focuses on the pressure upon both authors to come to grips with the 9/11 attacks and his second concern is the resultant demands on the arts in general, and literature in particular, that this event has made since 2001.

Gourley develops the idea that the events surrounding 9/11 allow both Pynchon and DeLillo to reconsider their own work and to propose a new method for literature, showing how they focus on the importance of the arts, and mainly literature, in an effort to try to explain, interpret and to give meaning to the tragedies of 9/11. Both offer a hopeless view of modern literature, and, more than disillusionment with reality, both authors focus on the importance of their interpretation of the world, and particularly of their artistic creations and those of their contemporaries. In this sense, both authors return to the past as it offers a new perspective to judge the events (rather like the Modernists did trying to respond to the horrors of the Great War). He also asserts that DeLillo's "twenty-first-century adoption of modernist style and form is a direct reflection of the changes in culture engendered by the September 11 attacks" (178).

However, Gourley's task becomes a difficult one when he arrives at Pynchon because to talk about a new "reconsideration of time" (4) with respect to this author is questionable given that in most of his works clock time appears to be the invisible force against which his characters fight. Pynchon had already been playing with the idea of time in novels prior to the terrorist attacks of 2001 in works like *V.*, *Mason & Dixon* and *Gravity's Rainbow*. His reading of DeLillo works much better because it is quite obvious that in novels such as *Falling Man* and *Point Omega* he is using a Beckettian minimalist style that he did not use before. He admits, nonetheless, that the concept of terrorism in itself is not the same for Pynchon as for DeLillo. The fact that Pynchon does not consider terrorism as a concrete event but as a permanent situation of history which consists of the powerful, or what he calls the elect, dominating the powerless, explains why there is very little change in temporality within his novels, and, according to Gourley, it is that which justifies Pynchon's "reconsideration of time"; something which is not as obvious as in DeLillo.

For Gourley, what is undeniable is that both authors reject society's obsession for linear, controlled and established time and that both fight for a change in a society that seems to be dominated by apathy brought about by the capitalist system that encourages people to become passive beings surrounded by commodities. That situation of apathy and detachment from reality is the consequence of technological progress but it is also intensified by the act of terrorism suffered against what seemed to be the most powerful and emblematic buildings of the West: the Twin Towers. The symbol of the attacks

that caused such immense trauma in the Western world marks the beginning of a new era where society needs to rethink and express its fears and remember the past, and not to make the same mistakes that led to the disastrous events of 9/11.

Although Pynchon's idiosyncratic and encyclopedic writing seems to be very different from DeLillo's, the two novelists are linked by their narrative focus and their thematic concerns. Gourley has very cleverly highlighted how these writers coincide in representing a world of fear and paranoia brought about after 9/11 and his book broadens the understanding of these two novelists' work. Anachronism is the link Gourley uses to keep Pynchon and DeLillo together as both writers, in different ways, offer a look into the past and recognize the importance of understanding the representations of terror in contemporary artistic practice, something vital in the post-9/11 world. Gourley's book reflects on the issues concerning the contemporary after the terrorist attacks, at the beginning of the twenty-first century. The power of the terrorist can only be blocked when examining and communing with the world, finding meanings and revising the past to avoid situations that could have been avoided as is hinted in the time travels that take place in *Against the Day* or in the prophetic nature of DeLillo's novels. In the end Gourley concludes this remarkable book by showing how the novel remains the key element and tool with which to commune with the world, to consider it and to confront terror. This is what constitutes the challenge found in the novels that Gourley has chosen to interpret in his book.

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Justine Baillie. 2013. *Toni Morrison and Literary Tradition. The Invention of an Aesthetic*. London: Bloomsbury. 229 pp. ISBN: 978-1-4411-8310-1.

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This volume, authored by Justine Baillie, is a significant contribution to African American and diaspora studies since it explores the evolution of Morrison's aesthetics from her first novel *The Bluest Eye* (1970) to her next to last, *Home*, published in 2012.[1] In her analysis of Morrison's novelistic production, Baillie points to the importance of historical, political and cultural contexts in comprehending Morrison's engagement with the development of "an alternative and oppositional narrative of black American history" (1-2).[2] According to the author, the so-called 'oppositional narrative' in fact constitutes an alternative concept of black aesthetics based on Morrison's meditation on two main ideas: authorial responsibility and her long-standing preoccupation with the political and ideological functions of language as a site not only of contestation but also of liberation. Thus, Morrison's project of rewriting and reconstructing African American history runs parallel to her deep commitment to communicate and make visible the African American absence in American culture by articulating African American identities and experiences that can set the records straight, as it were. As a whole, the volume succeeds in its purpose of tracing Morrison's aesthetic trajectory in terms of the changes African American epistemology has undergone from the 1970s to the twenty-first century.

As a starting point, Baillie feels the need to acknowledge the crucial contributions of Harlem Renaissance intellectuals and writers to the establishment of an aesthetics that clearly connected with contemporary debates about modernity and the pervasive impact of primitivist preconceptions, but also about African Americans' take on controversial topics such as the minstrel tradition, slave songs and other vernacular forms. I deem particularly appropriate the author's choice of situating Morrison's aesthetics within the historical and literary milieu of the Harlem Renaissance,

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[1] Morrison published her last to date novel *God Help the Child* early this year, after this piece had been accepted.

[2] Coinciding with other recent scholarship on Morrison such as *Toni Morrison: Memory and Meaning* edited by Adrienne Seward and Justine Tally (2014).

since it is arguably one of the defining moments of African American literature and criticism. Bringing to the fore the primacy of the intellectual concerns of the period certainly stimulates a more nuanced interpretation of Morrison's aesthetic project and her definition of the writer's pedagogical responsibility. In this vein, W. E. B. DuBois' efforts to shape a distinct African American identity and language politics are extremely revealing. Examining the racial *problem* in his classic text *The Souls of Black Folk* (1903), DuBois' theory of double consciousness served as a springboard to address the manifold ways in which racialized identities can be reconfigured, including through the strategic use of folk expression. I would argue with Baillie that DuBois' legacy was, and still is, crucial to understand the contours of contemporary and current debates on race and identity.

Moreover, Baillie knowingly focuses on Alain Locke's *The New Negro* (1925) as the literary manifesto of the so-called Harlem or New Negro school. Calling for a new cultural expression to validate the views of the young generation of writers and artists, Locke also formulated a complex theory of race and culture that highlighted African American particularisms. Baillie insightfully problematizes the difficulties these artists faced in establishing a new standard of art in their search for *authentic* African American expression. Drawing on Gilroy's groundbreaking *The Black Atlantic* (1993), Baillie foregrounds the pervasive influence of black double consciousness as "a counter culture of modernity" (28), to illuminate Morrison's shared concerns with her Harlem precursors—especially Toomer and Hurston. As the author skillfully summarizes, Morrison utilizes them to devise a black poetics that politicizes black experience "by drawing on the tools of western aesthetics while simultaneously privileging the African-American tradition of orality" (31).

Aptly entitled "Ideology, Identity and the Community," the second chapter evaluates Morrison's first two novels *The Bluest Eye* and *Sula* (1973) as a response to Black Power affirmative aesthetics, but also as contestations of nineteenth-century pseudo-scientific racism, 1940s hegemonic concerns, and 1960s and early 1970s feminist debates. Thus Black Power and Black Arts' belief in racial pride rooted in African American vernacular and musical traditions is resignified through Morrison's consistent deployment of Bakhtin's dialogical and double-voiced theoretical perspectives to include neglected issues such as black women's experiences and a more complex articulation of communal values. In her discussion of *The Bluest Eye*, though, Baillie falls short of her promise, as her recounting of nineteenth-century racial discourses does not take into account key texts to document those pseudo-scientific theories.[3] Testifying to Morrison's endeavor to unearth the control and power structures that govern what she tellingly calls the "race house" in her essay "Home" (Morrison 1997, 8), Baillie signals the powerful allure of popular culture,

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[3] Some references are explicitly made, but others should have been included, such as Isaac's *The Invention of Racism in Classical Antiquity* (2004), Frederickson's *Racism* (2002), or more recently, *The Invention of Race* edited by Bancel et al. (2014), to name a few.

but proves how Morrison chooses to stress the strengths of the African American community by turning to Fanon's seminal works *Black Skin, White Masks* (1952) and, especially, *The Wretched of the Earth* (1961). Appropriated by Black Power intellectuals, Fanon's insights into the power of colonial ideology helped to envision strategies for empowerment and agency. Morrison's adoption of these strategies draws attention to her interest in giving voice to the black community and offering a different script for black femininity in *Sula*. Informed by certain feminist approaches,[4] Baillie's provocative reading of *Sula* as a catalyst for the anxieties derived from the new dilemmas concerning identity, gender, social mobility and migration leads her to connect the novel to Hurston's effective use of folk forms in her haunting masterpiece *Their Eyes Were Watching God* (1937).

Devoted to *Song of Solomon* (1977) and *Tar Baby* (1981), the third chapter opens with a very interesting discussion of nineteenth-century America's adaptation of the European romance form to explore fears of otherness and darkness personified by blacks. In both novels Morrison is again interested in dismantling damaging constructions of blackness by means of a more profound exploration of the relationship between the individual and the community, centering on the development of black masculinity in the former and on African myth traditions in the latter. Baillie makes an eloquent case for intertextual interactions with Woolf, Faulkner and Joyce, to reiterate the way in which Morrison eschews Bloom's anxiety of influence. Her quest for racial integrity involves the redefining of black manhood, and the investigation into the nature of gender roles and relations. Patterson, Dollard, Wallace and hooks are also invoked, among others, in Baillie's overview of negative stereotypical designation and emasculation of black men, but other important studies on black masculinity are glaringly absent.[5] By engaging once more with issues of identity and class formations, Baillie resorts to Deleuze and Guattari's concept of minor literature (1975) to ground Morrison's political deterritorialization of language and her (re) construction of a racial slur and a myth—the motif of tar baby. In this case, both the female and male protagonists embark on a journey to find a meaningful racial identity that would ultimately redeem them from idealized notions of blackness calling for a more balanced vision of gender relations.

The fourth chapter, dealing with the study of Morrison's well-known trilogy *Beloved* (1987), *Jazz* (1994) and *Paradise* (1998), shares certain features with the previous chapters in terms of the preoccupation with language, the rewriting of (hi) story, and their significant impact on identity politics. Tracing the discontinuities of history, Morrison confronts the psychological traumas engendered by slavery,

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[4] One is certainly left to wonder about the criteria adopted for the selection of these, and rejection of other, feminist viewpoints.

[5] To sustain her critical stance, Baillie could have relied on prominent contributions such as hooks' pioneering work in *Black Looks* (1992), and her excellent *We Real Cool* (2004); but also Patricia Hill Collins' pertinent *Black Sexual Politics* (2005).

the 1920s and the legacy of the Civil Rights period. Hence, she manages to throw light on the debated terrain of race as the *presence of the absence* that haunts American configurations of the self by insisting on the need to evoke a usable past against the dangers of historical and cultural amnesia. Revisiting and inhabiting the past and its unrecorded (hi)stories by means of psychoanalytic approaches, Baillie's compelling chapter substantiates Morrison's transition from an African-American-centered aesthetics to a more diasporic conceptualization, especially regarding the processes of commodification and reification of race presumably constructed "beyond racialized discourse" (163). In the last novel of the trilogy, *Paradise*, Morrison revisits the 1970s to promote a racial theory for the twenty-first century, where the errors of the past would not be repeated, through her use of a de-raced language. Reconstructing a communal history would then enable the disruption of past trauma, eventually facilitating the location of a home, diasporic it is true, but a home after all.

Calling on other possibilities to unsettle hegemonic discourses by unraveling an alternative aesthetics, Baillie's final chapter is a nuanced investigation into the politics of memory with a necessary reassessment of other recurrent themes in Morrison's literary universe: love, race and, overall, the motif of home. In her last three novels, Morrison moves from the 1990s in *Love* (2003), to the late-seventeenth century in *A Mercy* (2008), and then back to the 1950s in *Home* (2012), while at the same time emphasizing the multiple ways to rethink the themes above in the 9/11 aftermath. Discarding an economy of marginalized existence that negates multifaceted African American experiences, Morrison asserts the need for love as a redemptive source, paying homage to Baldwin in *Love*.[6] Baillie further argues that Morrison's critique of the dominant patriarchal model validates the possibility of other non-hierarchical identities, which foster links across generations, classes, races, etc. In *A Mercy* Baillie reiterates hybridity and fluidity as part of Morrison's intervention into ecocritical and postcolonial thinking. By subverting the "colonial language of taxonomy, discipline and control" (De Loughrey and Handley 2011, cited in Baillie 193), Morrison opposes imperialistic expansion, and looks for an alternative cosmology that facilitates the survival of the land and the people who inhabit it. The concept of home is once more re-imagined in Morrison's homonymous novel inspired by her parents' and her own experiences in the 1950s. Her rewriting of this fundamental period of American history scrutinizes the regenerative power of home by revealing the economic and racial strictures assigned to it. Once again the motif of the journey and dislocation, psychological traumas (tied to the horrors of the Korean war but also of segregation) and the different versions of black masculinity are conjured up by Morrison to produce a much needed corrective to the celebration of the 1950s as a decade of stability and abundance. In this case, Baillie rightfully

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[6] Consistent with her tribute in "James Baldwin: His Voice Remembered; Life in his Language" (1987), where she lists his three gifts: language, courage and tenderness. In a touching sentence she directly addresses him saying "You knew, didn't you, how I loved your love?" (Morrison [1987] 2008, 93).

contends, Morrison is quite articulate in her purpose of reconstructing the past "as a means to truth, self-acceptance and redemption" (199), which should be an author's main duty, according to Morrison herself.

By questioning the logic of hegemonic racial, gender and class hierarchies, Baillie brilliantly argues the importance of Morrison's critical interventions endowed with obvious political and ethical intent. In her exhaustive reading, aided by an impressive command of diverse theoretical perspectives and paradigms, Baillie advocates that Morrison's narratives show an aesthetics rooted in folk art and sensibility, the eminent roles of ancestors, and vernacular forms. But Baillie also proves Morrison's deconstruction of those hegemonic epistemologies and ideologies in order to allow space for alternative identity and language politics. Despite the (intentional?) lack of a conclusion, Baillie clearly enriches our understanding of the radical shift in perspective that Morrison's complex and multilayered aesthetics propounds, and her thought-provoking publication is certainly a welcome addition to the field of African American and diasporic studies.

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Eduardo de Gregorio-Godeo and Ángel Mateos-Aparicio Martín-Albo, eds. 2013. *Mapping Identity and Identification Processes. Approaches from Cultural Studies*. Bern: Peter Lang. 331 pp. ISBN: 978-3-0343-1053-6.

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In spite of some resistance, the humanities—no longer in possession of the "social mission" that once characterised humanistic study (Summit 2012, 668)—are gradually changing into what Badmington (2006) calls the "posthumanities," a more socially relevant, interdisciplinary continuum of knowledge. In so doing, there seems to have been a rapprochement with other, more socially-oriented disciplines. It is precisely from this merger that new inter- or even anti-disciplines have risen, such as cultural, media and gender studies.

Cultural studies is an area of interdisciplinary research which understands that cultural phenomena and their interpretation are mediated by such identity variables as class, gender, race, ethnicity and sexuality, to name but a few. Consequently, identity has been—and remains—central to cultural studies (Barker 1999, 2). Crucially, the centrality of this concept can also be observed within both gender and media studies. Gender studies is an equally interdisciplinary area that focuses on gender as a "structural phenomenon" that "is also produced, negotiated and sustained at the level of everyday interaction" (Jackson and Scott 2002, 1). Identity issues, therefore, are just as relevant within gender studies as they are within cultural and media studies—see Barker (1999) and Gauntlett (2008).

Mapping Identity and Identification Processes. Approaches from Cultural Studies offers a selection of papers presented at the 14th International IBACS Culture and Power Conference (University of Castilla-La Mancha, 2010), illustrating the centrality of identity and identification issues in current cultural research and critical theory.

After an emotive preface by Lawrence Grossberg, the volume proper begins with an introduction by the editors. This clearly presents identity as a discursive formation, thus paying homage to Foucauldian theory, which has proved so influential in the field. Indeed, cultural, gender and media studies are all widely seen as strongholds of poststructuralist approaches. These have perhaps most visibly helped challenge influential binary oppositions including the very categories of *self* and *other*, and *male* and *female*.

The book is neatly structured into five parts. Part I ("Identity and Identification in Cultural Studies: Theoretical Debates") features four chapters offering theoretical discussions on the nature of identity or else the very identity of cultural studies as an inter/anti-discipline. This is the case of the first chapter, Lawrence Grossberg's "Cultural Studies in the Contemporary," which defines the aim of cultural studies as "(radical) contextualization of culture" which is "not necessarily committed to a specific theoretical paradigm" (36). Indeed, cultural studies has never imposed a single or coherent theoretical model (Bathwick 1992, 330-331). Grossberg also refers to the field's performative nature, claiming that cultural studies "is, above all, a way of doing intellectual work that both responds to and is responsible to the context in which it works" (43). Within cultural studies and other related disciplines, knowledge is a tool with which society could and should be changed (Walton 2008, 297). Lastly, Grossberg also confirms the key role played by poststructuralist thought in the development of cultural studies and, by extension, the posthumanities continuum.

Chapter two, Aljosa Puzar's "Cultural Studies and/on Borders: Complexity and Transgression," also inquires into the defining features of cultural studies and even goes on to hint at the academic and social effects of the emergence of cultural studies in such diverse contexts as Croatia and South Korea. Further emphasis on this latter aspect would have made this chapter even stronger.

In turn, Chapter three (Idalina Conde's "Crossed Concepts: Identity, Habitus and Reflexivity") provides a theoretical approach to identity that blurs the borders between cultural studies and sociology by drawing on the theoretical legacies of Pierre Bourdieu (*habitus*) and Anthony Giddens (*reflexivity*).

Next comes David Walton's "Universities for Sale? Academic Excellence, the Free-Market Economy, and the Future of Cultural Studies: Performative Politics, Discontent, Resistance and (De)Identification." Relying on the central concepts of (de-)identification, discontent and resistance, Walton intelligently draws inspiration from the defining features of cultural studies to criticise the market forces responsible for both the launch of the Bologna Process and the latest trends in Higher Education.

Part II, "Bridging the Gap between Identification Processes and Identity Construction in the Media," comprises three chapters which discuss identity-related issues in different media products. Candida Yates's "Media and the Inner World: Mapping the Psycho-Cultural" is a thought-provoking contribution that functions as a plea for the use of psycho-analytical theory to account for the new media trends (celebrity culture, pull-yourself-together TV, the widespread use of social media).

Chapter six, Adrienne Shaw's "A Critical Approach to Marginalized Audiences and Representation," demonstrates how to link representation theory with reception research, inquiring into identity/identification processes and their role in media consumption (mostly videogames, in this particular case).

Merja de Mattos-Parreira's chapter, "Hegemonies of Expatriate Identities in Portuguese English-Language Press," explores the way readers manifest their identities

in Portuguese newspapers in English. Despite the enormous potential of this piece, the connection between the different topics covered in this chapter is not always apparent, partly because the examples in the appendix are not integrated in the discussion.

Part III ("Gendering Selves in Cultural Products") features three papers, each looking into the representation of a more specific identity variable—gender—in both film and popular music. This section opens with Chantal Cornut-Gentille D'Arcy's "A Critical Reflection on the Socially-Constructed Nature of Gender Identity in *The Full Monty* and *Calendar Girls*." This is an essay which, drawing on Derridean and Foucauldian theory, convincingly argues that the similarities between both films conceal remarkable gender-based differences concerning nakedness and the body.

Equally thought-provoking is Sara Martín-Alegre's "Heterosexual Masculinity in Despair: Dan White in Rob Epstein's *The Times of Harvey Milk* and Gus Van Sant's *Milk*." In her insightful analysis of both films, the author calls for a more thorough treatment of the complexities surrounding discrimination against non-heterosexual people, arguing that a more egalitarian society can only be achieved by not simply sanctifying gay "martyrs" (179) like Harvey Milk but also and crucially by exploring in depth the disempowerment felt by those many males subjected to patriarchal masculinity discourses.

The third essay in Part III is Esther Zaplana's "Tori Amos's 'Pandora's Aquarium': Voice, Music, and Female Identity within the Space of *l'écriture feminine*." Zaplana dissects Amos's characteristically "hypervolic" vocals (197), *fluidly narrative* lyrics (200) and even her accompanying *liquid*, *airy* imagery. Drawing on Hélène Cixous's (1991) and Luce Irigaray's (2004) feminist theories, Zaplana argues that Amos's appeal resides in her unique soundscape, which can be seen as a celebration of femininity no longer understood as the binary opposite of (superior) masculinity.

Part IV ("Film, Music and the Glocalization of Identities") once again looks into a variety of cultural products, although this time the focus shifts from gender to the impact globalisation can have on local identities. This section opens with Mahdis Azarmandi's "Transnational German-Turkish Cinema from a Cosmopolitan Perspective: Towards the Representation of Cosmopolitan Hybrid Identities." Azarmandi examines the everyday life of the German-Turkish community as portrayed in Fatih Akin's films, demonstrating that such works "do not focus on conflict between Germans and immigrants, but explore conflicts of Turkish-German identity" (214) which may inspire audiences to embrace "an alternative articulation of community no longer fixed on binary notions of 'foreign' and 'local'" (216-217).

Readers may expect a similar approach to, and treatment of, the same medium (film) in the next chapter, Elena Oliete-Aldea's "Identifying Otherness in Transnational Film: *Slumdog Millionaire*." However, her discussion focuses mostly on the blending of Hollywood and Bollywood visual and narrative styles found in this film.

Part IV is brought to a close by Felicity Hand's "Forging Identity through Popular Culture: Seggae in Mauritius." By focusing on Creole *seggae* performer Kaya (1960-1999),

Hand effectively highlights the social consequences of ethnic division in Mauritius, signalling Kaya as a strong "icon of affinity" (Ward 2001, 14) for the subaltern Creole community. Hand persuasively argues that Creole identity in Mauritius is mostly "articulated . . . through seggae," adding that it has now expanded beyond Mauritius to become an "Indoceanic manifestation of popular culture" (241).

Finally, Part V ("Nationhood and Cultural history at the Crossroads") comprises five chapters focusing on features of national and cultural identity discourses, both present and past. The first two chapters delve into complementary aspects of Britishness. Thus, in "Autobiography as Cultural Politics in Multi-Ethnic Britain," Chris Weedon explores manifestations of identity in autobiographical works by ethnic and cultural hybrids such as (Guyanese-Welsh) Charlotte Williams, (Nigerian-Scottish) Jackie Kay, and Muslim British-South Asian authors Rageh Omaar and Ed Husain. Weedon presents the works she reviews as intricate tapestries illustrating both how mainstream society regards hybridity and the coping strategies that hybrids learn to resort to in their lifelong identity formation processes.

For its part, John Storey's "The 'Roots' and 'Routes' of British Identity" offers a critique of the traditional discourse of Britishness and, in particular, its association with WASP-ness, encouraging British people to no longer rejoice in their imperial past (its "roots") and look forward instead to a more ethnically integrative future (its possible "routes").

Next comes Anindya Rauchaudhuri's "What Remains? Memory, Identity and Loss in the Work of Frances Torres and Alicia Framis." The author takes as his cue the work of these two Catalan artists and mostly focuses on the sore issue of Spanish identity and the impact of the Spanish Civil War. This chapter intelligently questions the usefulness of the implementation of the Spanish Law of Historical Memory, which privileges some versions of the conflict when historical memory is diverse, fragmented and contradictory.

Part V continues with Himmet Umunc's "The European Constructs of Turkish Identity in the Early and Modern Times." Focusing on the images of, and references to, Turkey and the Turks that appear in Shakespeare's play, Umunc provides valuable textual evidence that the West's construction of Turkey and the Muslim East as its "constitutive outside" (Hall 1996, 15) can be traced as far back as the times of Marco Polo and the Crusades.

This collection's final chapter, Brilliant Mhlanga's "Towards a New Sociology of Ethnicity in Africa: Zimbabwe's Nationalism and the Paradox of Ethnicity," brings the collection to a fitting close. Mhlanga inquires into the postcolonial implications of Zimbabwe's nation-building process, which has been based on a systematic attempt to eradicate ethnicity but has resulted in the de facto prevalence of a specific ethnic affiliation over the rest.

Overall, this volume is a very welcome contribution to the extant literature in cultural studies. In focusing on identity and identification, it succeeds in locating the

position of cultural studies on the increasingly complex map of academic knowledge, and certainly goes a good deal further than the vague definition of the discipline as a study of "contemporary culture . . . continuously shifting its interests and methods both because it is in constant and engaged interaction with its larger historical context and because it cannot be complacent about its authority" put forward in a well-established cultural studies reader like During (1999, 1;17). Additionally, and although never renouncing its defining poststructural legacy, the book further explores the concept of identity from different theoretical stands borrowed from neighbouring and even more distant disciplinary fields like sociology or psychology, respectively. In doing this, the volume remains true to one of the foundational principles of cultural studies, namely its interdisciplinary nature. Finally, the volume showcases an interesting selection of identity-based case studies spanning an impressive array of cultural materials and media (the social media, reality television, videogames, newspapers, film and documentary, music, literature, photography, and even the plastic arts are all represented) taken from an equally varied range of countries and cultural traditions. This is commendable in its own right since it may serve to move cultural studies away from its hegemonic Anglophone centre.

With very few exceptions, then, the editors have done an excellent job out of selecting and structuring an exciting range of papers, although less attention has been paid to purely formal aspects. Thus, spellings are not always systematic, and some chapters feature typos, punctuation and even minor lexico-grammatical mistakes. None of this, however, diminishes the considerable value of the volume.

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A. Gabriel Meléndez. 2013. *Hidden Chicano Cinema: Film Dramas in the Borderlands*. New Brunswick, New Jersey and London: Rutgers UP. xi + 264 pp. ISBN: 978-0-8135-6106-6.

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In the preface of his latest work, *Hidden Chicano Cinema*: *Film Dramas in the Borderlands*, Gabriel Meléndez addresses both the representation of Mexican Americans in the Borderlands from the late nineteenth century to the start of the twenty-first century and the hybrid result of filming the encounter between the Chicano and Anglo population in the region there. These film moments or "film dramas," as the author suggests calling them, shape and explore a border reality in a multidisciplinary way that covers ethnography, sociology, history and filmic representations. Yet, the principal original feature introduced by this book is the recovery of the cultural and cinematic encounters of diverse ethnic groups in a long-forgotten land within cultural and film studies: New Mexico. As Rodolfo Acuña argues (2004), its seclusion from the rest of the Southwest and Mexico during the colonial era, and its subsequent detachment from Chicano struggles moved New Mexico to produce its own message and realities separate to Chicano development in other states. Unquestionably, this border state, unlike others such as California, Arizona and especially Texas, has been isolated from Chicano representations in films, with some notable exceptions taken from canonical Chicano literary works, such as *The Milagro Beanfield War* (1988) and the recent production *Bless Me* Última (2013), which both display an interesting reflection of the "distant locale" that Gabriel Meléndez highlights through this insightful work, filling a significant gap in the literature of the region.

This book situates itself within Chicano film theory and criticism, a theoretical field that "has been closely tied to the development of Chicano filmmaking and evolved in relation to it" (Ramirez Berg 2002, 33) and which has some remarkable recent contributions such as Ramirez Berg's *Latino Images in Film* (2002), List's *Chicano Images: Refiguring Ethnicity in Mainstream Film* (2013) and Barrueto's *The Hispanic Image in Hollywood: A Postcolonial Approach* (2013), to name just a few. By attempting to transcend previous critical phases, all these works provide a filmic discourse analysis in which they deal with stereotypical images in Hollywood films, how Chicanos challenge, subvert

and create their own popular portrayals of *Chicanismo* and how they insert these new Chicano voices into the mainstream discourse, reinforcing the dialectical relationship between ethnic expression and the dominant culture.

The aim of Meléndez's book, however, is not to incorporate new insights into this paradigm shift in Chicano film criticism but to simply explore and narrate some specific cinematic encounters shot in New Mexico, addressing "what happens onscreen and what happens offscreen" (vii) and situating the book in the borderlands of ethnography, film criticism and border studies.

The volume is composed of eight chapters divided in three complementary sections, each of which explores a key point of articulation between Chicano cinema and Southwest Borderlands ethnography. The chapters in the first section address the advent of photography and early film in New Mexico during the period 1880-1930, compiling examples of how natives were reproduced and portrayed alongside the borderlands through sociocultural illustrations. In the next section, the Cold War period adds a new dimension through an exploration of the sociological impact that Chicano images represented in both Mexican American and Anglo communities, asserting a progressive agency and cultural visibility in *nuevomexicanos*'s filmic depiction. The last section touches on some of the filming issues produced after the advent of Chicano cinema, a period in which inspired by the Civil Rights movement and South America revolutionary documentaries, Chicanos propagated their identity, culture and consciousness through the arts.

The first section's opening chapter, "Borderlands Cinema and the Proxemics of Hidden and Manifest Film Encounters" examines the broad fascination that US ethnic explorers had with indigenous peoples as subjects at the beginning of the twentieth century. The filming of the ethnic *other* in the New Mexico region was centered around the American consciousness of the dichotomy of colonist versus native, producing cultural images in which the native population was turned into the object of the filmic gaze, rather than its subject. These early ethnographic constructs were popularized by Charles F. Lummis, the epitome of the "tourist-explorer" (15) who championed a crowd of adventure-seekers filming the people of that region. Combining scientific scrutiny and anthropology exploration, Meléndez claims, these film dramas balanced the possibilities of entertainment and science, recording the first interactions between Mexicans and Anglos in New Mexico, as can be observed in Romaine Fielding's *The Rattlesnake* (1913) and Christy Cabanne's *Martyrs of the Alamo or the Birth of Texas* (1915).

The next chapter, "Ill Will Hunting (Penitentes)" recovers the figure of Charles Lummis in order to highlight the interest in New Mexico's religious brotherhood or *penitentes*. For Meléndez, Lummis's liminal narrative functions as a borderlands drama, representing a web of personal and public associations that converged in complex and intricate ways in his relationship with the Mexican villagers. The partial recordings of the Penitents Brothers along with an inaccurate vision of their customs

had a questionable impact on American society, connecting them with wildness and exoticism. The presence of this image is analyzed by Meléndez through Jack Conway's *The Penitentes* (1915), one of the most successful examples of the Penitents' image in early cinema, a collaboration between the filmmaker D. W. Griffith and Charles Lummis in the first commercial motion picture to feature the brotherhood.

The exploration of Penitente Brotherhood continues with "A Lie Halfway around the World," an exploration of this Catholic sect as barbarians for touristic purposes and the consequences that filmmaking had on the perception of the borderland's community. The chapter examines the report of the Modesto Trujillo incident and the subsequent filmic approach, seen in Roland C. Price's *The Lash of the Penitentes* (1936). The chronicle traces the violent death of scholar Carl Taylor at the hands of Modesto Trujillo, his Mexican houseboy who was involved in the Penitent cult. Meléndez makes an insightful reflection about the tropes of depravity and immorality assigned to Mexican Americans and foregrounds the image of traveler-explorer risking his life among the barbarians.

The notion of pre-movement Chicano cinema is put to the test in the next section's opening chapter, "Lives and Faces Plying through Exotica." Here, Meléndez crafts a discussion through three pivotal works from the Cold War period: Russell Lee's ethnic photographs, Herbert J. Biberman's *Salt of the Earth* (1954) and James B. Clark's *And Now Miguel* (1963). These three examples document the devastation of the Depression Era in the Mexican American community, cinematic works that transcended the documentary purpose of previous stories by reflecting high technical and aesthetic values.

The possibilities of such a challenging emergent cinema are suggested in the next chapter, "*Red Sky at Morning*, a Borderlands Interlude," where Meléndez shows the attempt to film a project in the Southwest Borderlands about how Anglos and Chicanos viewed one another as neighbors. This pastoral exploration of ethnic Chicano groups in their local context was filmed in the heat of the Chicano Civil Rights Movement in 1971 and breaks, according to Meléndez's view, the contrasting role between heroic whites and stereotypical Mexicans. He traces the historical importance of James Goldstone's film by comparing it with another film which accepted that a new social arrangement was under way: George Stevens' *Giant* (1956) and its revisionist literary counterpart, Villanueva's *Scene from the Movie Giant* (1993).

The last chapter in this section, "The King Tiger Awakens the Sleeping Giant of the Southwest," focuses on Chicano activist and filmmaker Moctesuma Esparza, representative of the first generation of Chicano directors who, through their works, dismantled the dominant system of representation held by the Anglo American population. Meléndez's review of Esparza's films shows an illuminating film production which compiles the most notable landmarks in New Mexico's history. Whether screening a biopic of the greatest *nuevomexicano* leader, Reies López Tijerina, or bringing to the big screen the politics and ethnic composition of the prize-winning novel *The*

Milagro Beanfield War (John Nichols 1974), Esparza's autonomy supported the rising expansion of New Mexico productions, and in turn, the Chicano presence in Anglo cultural conditions.

The final section of this volume opens with "Filming Bernalillo," a chapter in which the author rediscovers three Post-Civil Rights Chicano films, Lyon's *Llanito* (1972), *Willie* (1983) and *Murderers* (2002), all connected by their technically amateurish style and the choice of the town of Bernalillo as the filming location. The extended exploration of these films highlights their exclusion from mainstream cinema and their link with a more direct, observational way of filming that emphasizes the everyday experiences of the characters, the mixing of cultural heritage and the rupture between the filmmaker and the subjects that are filmed. Meléndez demonstrates that far from mainstream productions, these *pure* works, or Chicano ethnographic films, give a voice to outsiders, peripheral voices, thereby carrying out a considerable cultural task.

In "Toward a New Proxemics," the volume closes with an extended exploration of the crucial role of the Center of Regional Studies (CSR) at the University of New Mexico today. This research unit's main concern is to document traditional Hispanic/Chicano lifestyles through documentary, interweaving the participant and observer role and therefore dismantling previous imperialistic approaches. According to Meléndez, the commitment of CSR in funding documentary films is related to the idea of endorsing the connection between the film itself and the events occurring behind the scenes, thus contesting the mainstream discourse in media and its unrealistic images of the Southwest.

Due to the extensive archival research and the wide scope the book adopts, collecting narrative, documentary and hybrid films, this volume seems to be a useful tool to enrich the field of Borderlands and Chicano film studies. However, it presents some limitations. Although the book's title specifically highlights the Chicano cinema issue, the author only points out the sociohistorical facts that surround the films, avoiding any digression about the consideration or rejection of these works as Chicano cinema; in other words, many readers will miss an in-depth investigation of the classification of the films, as either Mexican, Chicano or US. Regardless of this flaw, the essays in this volume constitute an enriching and valuable contribution that broadens the kaleidoscopic field of Chicano studies.

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E. Guillermo Iglesias Díaz. 2013. *Cine, espacio urbano e identidades (trans)nacionales*: The Commitments *y* Trainspotting. Sevilla: ArCiBel Editores. 451 pp. ISBN: 978-84-15335-50-4.

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To address questions such as nation and nationalism in the age of postcolonial globalization and in the present context of European (de)construction is a risky enterprise that Guillermo Iglesias Díaz embarks upon through interdisciplinary research and which culminates in this intellectually engaging book.

He starts by situating Alan Parker and Danny Boyle within the context of English and Irish independent cinema produced in the 1980s and 90s by, to name but a few, Sally Potter, Ken Loach, Gurinder Chadha, Mike Leigh, Neil Jordan, Pat O'Connor and Jim Sheridan. These directors, nourished within the tradition of British social realism, epitomise the attempt to portray the rise and fall of British multiculturalism by stressing controversial issues of cultural identity, racial stereotyping, social exclusion and national (un)belonging.

In this light, the first chapter, "Europa frente a la identidad nacional" offers an excellent conceptual map which addresses questions such as nation, language, myth and identity that will frame the entire work. Drawing from Amin Maalouf, Homi Bhabha, Benedict Anderson, Salman Rushdie and Paul Gilroy among others, Iglesias stresses the need to re-imagine nations and nationalisms in the present context of cultural diversity produced by phenomena like postcolonialism, diasporisation and globalisation that contradict the "grand narrative" of a unified and homogeneous sovereignty. This set of beliefs (and disbeliefs) around an anti-essentialist idea of nation would explain the specific choice of Alan Parker's *The Commitments* (1991) and Danny Boyle's *Trainspotting* (1996) as two films that contest stereotypes of national identity. In doing so, they adopt a cinematic language that rejects cultural stereotypes and offers instead a defamiliarised perspective of both Irishness and Scottishness that (far from the romantic ruralisation in most nationalistic depictions of these territories) focuses primarily on urban and working-class scenarios.

This emphasis on the urban as the *locus* of the new postmodern and transnational identity depicted in the two films provides the backbone for chapter two, "Espacio urbano e identidad (trans)nacional" where Iglesias addresses the importance of the city

in contemporary film and literature. His notion of the modern city as a constructed and textual site of encounters and disencounters, and as exemplified by the Dublin and Edinburgh respectively described by Parker and Boyle, is reminiscent of the distinction formulated by Mazierska and Rascaroli (2003) between the "real city"—permanently sited and described by its map—and the "city-text"—the mutating product of countless and intermingled instances of representation (2).

In this vein, Iglesias makes a detailed account of the global city and its related problems of ghettoization, gentrification, environmental degradation and social disparities as the starting point for his analysis of the nation and national identity. Following prominent theorists in the field of Urban Studies like Henry Lefebvre and Manuel Castells, Iglesias emphasises the contrasts and conflicts (around notions of income, gender, race or education) generated in the modern metropolises as his focus is not on the carnival of transcultural consumption and exoticism where questions of class, power and authority conveniently seem to disappear, but on the explicitly unequal relations which the global and the postcolonial are inevitably associated with. Read in this light and though terms like class, power and exploitation seem to have "fallen from grace" if we consider their disappearance from most critical analyses, Iglesias's work could be considered a neo-Marxist approach to urban culture and national identity in its denounce of the social injustices produced by global capitalism and its claim to negotiate the spaces and interests that conform contemporary citizenship. After all, his revision of the notion of citizenship includes the rights of people to occupy urban *loci* and to democratically participate in their design and utilization, in a proactive move that he calls "hacer ciudad" (144, 149).

But the author's focus is primarily on representation and on how the modern city and its inhabitants are given access to cultural visibility through literary and cinematic language. Therefore, in the section "Espacio urbano y narrativa de ficción" he examines different instances of this all-too-evident nexus between film and city. Among them, it is worth mentioning his insightful analysis of the figure of the *flâneur* as a literary and cinematic icon of this mode of citizenship that experiences urban space without appropriating it. He suggests that the sinuous, chaotic and aimless roaming of the cityscape by these nomadic characters seems to defy the hierarchies of traditional cities and is a means to inhabit, experience and, ultimately, to resignify urban space by those deprived of rights, privileges and resources. The anonymity implied by the *flâneur*'s gaze inaugurated the twentieth century in its challenge of hegemonic discourses and practices, but it can be also taken as a precursor of the global citizen with a view of the city deprived of identifiable and emblematic referents.

Despite its sophisticated theoretical design, Iglesias's work does not obviate the analysis of the specific material circumstances which condition the production and reception of film narratives in their making of national identities. In this vein, chapter 3 ("Narración cinematográfica e identidad nacional") makes a detailed account of this socio-economic domain: from the colonization of European markets and tastes by the powerful Hollywood industry to the different governmental politics in the promotion and sustainability of

national filmographies, the author stresses the powerful uses of cinema for propaganda purposes, and more evidently so in the products with a more commercial dimension because they tend to accommodate their audiences into the dominant discourses. In his view, the films that circulate on independent circuits would be the only way out of this ideological status quo, because, in their very sense of "constructedness," they openly question the hegemonic and totalizing perspectives of mainstream genres. Traditional cinematic representations of Ireland and Scotland have not escaped this institutional gaze inasmuch as they have been determined by cultural and ethnic stereotypes, often suggesting an idealised collective identity without fissures or contradictions and pivoting primarily around a romanticised and nostalgic rural imagery. In a book that is surprisingly missing from the selected bibliography of Iglesias's work—*Cinema and Landscape: Film, Nation and Cultural Geography*—G. Harper and J. Rayner (2010) remind us that cinematic landscapes can articulate the unconscious as well as the conscious and "are both material and mediated" (21). Their theses can be related to Iglesias's pronouncement about the construction of national identities through the highly politicised depiction of their territories, which would explain, for instance, the conventional representation of Ireland as a savage and pre-industrial land subjected to a quasi-mythical tragic destiny, thus obviating the political and social analysis of the so-called "Troubles". In a similar vein, the postcard iconography of the *kailyard* and the *tartanry* so ubiquitous in cinematic depictions of Scotland would indicate a mythologised view that bespeaks a "situated knowledge" of this nation as explicitly ancestral and folkloric.

In revealing a "constructed" status of landscape, the two films selected by Iglesias coincide in dismantling the traditional *topoi* associated with these peripheral territories and the national identity related to them. As Anthony Smith (2000) states in another volume that is significantly absent from Iglesias bibliography, cinematic ethnoscape always pivots around a reciprocal dialectics in which the land belongs to the people as much as the people belong to the land. It is precisely the defamiliarised relation between the people and the land which deviates *The Commitments* and *Trainspotting* from conventional approaches to Irishness and Scottishness respectively.

Chapter four is entirely devoted to the examination of these two films by drawing special attention to (1) the characters' relation to their national identities and their sense of belonging/unbelonging to their respective communities, (2) the interaction between these contents and the formal aspects in which they are formulated, and (3) the urban setting of these narratives and the specific working class status of their protagonists. Although the material of this section may appear a little bit disarranged (probably because of its wide-ranging design), on the whole, Iglesias's analysis is exhaustive and all-inclusive. His evaluation of the two films' soundtracks is worth mentioning inasmuch as pop, rock and soul music constitute a powerful intertext that Parker and Boyle employ to appeal to their respective audiences and in so doing, facilitate the digestion of an otherwise hardly palatable content (marginal characters and situations often depicted in an aesthetics of sheer ugliness). As the author states, in both films the

songs leave their place in the periphery of the cinematic narrative to occupy a central position where the Lou Reed, Iggy Pop, Otis Redding and James Brown repertoires articulate important *leit-motifs,* like, for instance, the sense of rebelliousness and counter-culture that permeates these stories.

In relation to other formal aspects of the films (the use of the voice-over, the travelling scenes, close-ups, framings and other narrative strategies) the author evidences a scholarly knowledge of the technicalities of cinematic language and he addresses them with precision and meticulousness. For instance, in his analysis of *Trainspotting*'s opening scene where two running feet are focused on from behind in a ground-level shot, Iglesias reveals himself as an expert observer of specific film modes and choices:

> De esta forma, ante la singularidad de la escena y de la secuencia general con casi cuarenta planos en apenas dos minutos, se ponen de manifiesto al menos dos cuestiones: por una parte, el hecho de que no nos encontramos ante una representación cinematográfica convencional y, por otra, que el sujeto enunciador reclama nuestra atención al subrayar con estos "planos objetivos reales" a ras de suelo su intención de mostrarnos aquello que generalmente no se ve por encontrarse en la parte más baja de la escala social. (311)

Adopting the perspective of the narrators of the two films, Jimmy Rabbitte and Mark Renton, the author describes the marginal spaces of Dublin and Edinburgh respectively as epitomizing an eccentric experience of both the city and the nation. These two realms are always depicted in the process of becoming, as unfinished or "under construction" through images that deviate from the "emblematic" or tourist-like pictures, showing instead the underbelly of these urban and national scenarios and forcing spectators to rethink their temporal, spatial and ideological coordinates. In the author's opinion, streets, dark alleyways, hotels, train or metro stations, shopping malls, bars, discos and other in-between spaces of this postmodern cityscape attest to this provisional and disidentified quality and, in their complex liminality, resist their definition as either public or private and address the sense of dislocation and impermanence defining the youth (sub)culture of these two films.

If, according to Iglesias, the characters' relation to their urban environment is ambivalent and contests binary definitions, their sense of national identity is equally contradictory and vacillating: while their accents and idioms are undoubtedly Irish and Scottish, they openly refuse to endorse the values and traditions of their respective orthodox nationalities, thus avoiding the displacement of one hegemonic discourse (English imperialism) by another one (Irish or Scottish nationalism). An interesting example of this attitude, he notices, is provided by *The Commitments*' choice of Afro-American soul music, "atravesando así las barreras (una vez más) no sólo geopolíticas y temporales, sino raciales, culturales y sociales" (367). Such attitude echoes James Joyce's adoption of Greek mythology instead of the more indigenous Gaelic folklore as the cultural intertext for his *Ulysses.*

The book concludes by stressing the dissident proposals of Alan Parker and Danny Boyle (operating in a comfortable position between the mainstream and independent circuits that facilitates their commercial success) in their construction of ambiguous national identities contrary to the cultural stereotypes usually found in the traditional filmography about Ireland and Scotland. Nevertheless, in his description of an alternative model, the reader is not sure whether he/she is really confronting the two directors' proposals, or Iglesias's *desiderata* around a discourse in which:

(1) se sitúe la voz de la diferencia en un primer plano, muy especialmente la de aquellos sectores de la población que han sido previamente silenciados; (2) la construcción y producción de significado se descentralice; (3) la visualización de los espacios urbanos/ nacionales periféricos sea un hecho; (4) no existan verdades insoslayables; (5) en definitiva, la construcción en proceso continuo abierto a la participación, sin un origen ni un objetivo final predeterminado. (432)

With the exception of these very few occasions on which the author seems to abandon the objectivity that is expected and advisable in academic writing, the work provides a rigorous and scrupulously accurate analysis of the films and of the theoretical questions that support their narratives. Written with exquisite precision, Iglesias's book offers an alternative (and at some points, even ironic) view of both Ireland and Scotland and stands as a highly recommendable piece of research for Film Studies and Cultural Studies scholars and students alike.

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Ana Rojo and Iraide Ibarretxe-Antuñano, eds. 2013. *Cognitive Linguistics and Translation. Advances in Some Theoretical Models and Applications*. Berlin: De Gruyter Mouton. 420 pp. ISBN: 978-3-11-030199-1. ISSN: 1861-4078.

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The work here reviewed begins with a foreword by Mona Baker, Professor of Translation Studies at the University of Manchester (xi-xii), in which she recognizes the publication as "one of the few sustained attempts to explore the interface between Cognitive Linguistics and Translation Studies from a range of perspectives" (xi), and an introduction by the editors (1-30). It is then divided into five parts, each consisting of two or three articles, amounting to thirteen contributions in all (30-414). Two indexes (415-420) complete the volume, the first being an author and subject index, and the second a language index.

In the introduction the editors trace the gradual rapprochement of Translation and Linguistics up to the so-called "cultural turn" (5) of the 1980's and 90's, after which more attention is paid to "adequacy" (5) of the target text (i.e. translation of the pragmatics of the source-language text with correct interpretation of the author's intention) and less to invariant meaning equivalence. Section 4 of the introduction (13-18) lists important considerations in linking Cognitive Linguistics (henceforth CL) to Translation Studies (henceforth TS), and these provide the backbone for the layout of the book, whose content is summarized chapter by chapter (15-18). In view of this summary, section 5 of this initial chapter (18-26) seems redundant.

Part I, entitled "Cognitive Linguistics and Translation Theory," opens with a paper by Sandra L. Halverson, "Implications of Cognitive Linguistics for Translation Studies," who supports the idea that words and sentences do not have meaning, but are subject to "the dynamic construal of meaning" (36) (see Croft and Cruse 2004, 97). Due importance is given to the probable activation of both languages in the language production of bilinguals (41) and to the relevance of this for a cognitive theory of translation. Section 2 of this paper (42-54) outlines "a small selection of key translational issues" (without making the criteria for this selection explicit), while section 3 (54-59) describes the work of several research groups using psycholinguistics as a basis to study the translation process. The relative merits of corpus-based and

experimental research are explained, but definite conclusions are apparently difficult to draw, though it is stated that CL may illuminate how different members of different cultures draw on a common cognitive apparatus (64).

In "More than a way with words. The interface between Cognitive Linguistics and Cognitive Translatology," Ricardo Muñoz Martín concentrates on prototype semantics, conceptual metaphor and Frame Semantics. Relevance Theory is also applied, but it is different in that it is mentalistic and generative. The problem with Prototype Theory is that translatologists try to impose limits on fuzziness (76-80). After ten pages of theory, we finally encounter some examples (85). The processes of "simplification" and "explicitation" (Mauranen and Kujamäki 2004) are mentioned and Muñoz accepts House's argument that some translators' choices are imposed externally by readers, revisers, etc. (House 2008, 11). Muñoz hits the nail on the head regarding the importance of the competence of the translator (88).

In "Who cares if the cat is on the mat? Contributions of cognitive models of meaning to translation" (99-122), Celia Martín looks at meaning construction processes and examines the contribution of theories like Connectionism, Prototype Theory and Frame Semantics to the interpretation of meaning. The aims are stated clearly from the start and there are many references, but little personal opinion is adduced. Moreover, there is much insistence on the need for further research instead of an attempt to reach some conclusions.

Like Part I, Part II, "Meaning and translation," contains three papers. The first paper, by Hans C. Boas, "Frame Semantics and translation," shows how Frame Semantics (henceforth FS) can be used in translation and in the compilation of dictionaries. It also considers the universal vs. culture-specific nature of frames. The author links FS with its origins in Fillmore's Case Grammar and illustrates its use well with the THEFT frame. We are shown how meanings may cut across frame distinctions made on the basis of English data (e.g., German *fahren* translates both English *drive* and *ride* {143}). Conversely, translation equivalents may simply be lacking: the Brazilian legal system has no exact equivalent of the American NOTIFICATION OF CHARGES frame (145). This is a very sound paper with well-chosen examples and a fair exposition of controversies.

Eva Samaniego Fernández's contribution, "The Impact of Cognitive Linguistics on Descriptive Translation Studies: Novel metaphors in English-Spanish newspaper translation as a case in point," laments the fact that the few studies dealing with the translation of metaphor from a cognitive perspective often show a prescriptive bias (159). Section 2.1 of the article (162-168), which discusses the translatability of metaphor, seems largely obvious, while section 2.2 (168-175), "Cognitive approaches to metaphor translation," requires exemplification, although it does provide a useful review of the papers published in this field. Unfortunately, the topic of novel metaphors is not reached until pages 175-194, where Samaniego comments on examples found in the newspaper *El Mundo* in a one-year period. The sampling methodology is adequately explained and the results satisfactorily articulated. However, the idea that

creativity in the translation of metaphor justifies linguistic error (188) is unconvincing. Moreover, the contention that "… by making intentional or unintentional use of literal translations, translators are in fact enlarging the target conceptual world" should also be viewed with caution.

Finally, Mario Brdar and Rita Brdar Szabó offer an interesting paper on the use of metonymy in translation, "Translating (by means of) metonymy" (199-226). The shorter conceptual difference between metonymic source and target explains why metonymy translates more easily than metaphor (206).

Part III, "Constructions and translation," consists of three papers, the first being "(Cognitive) grammar in translation: Form as meaning," by Elżbieta Tabakowska. Like the previous paper, this one unadvisedly brackets part of the title. The author first discusses the conceptualization of images, in particular the principle of area (figure vs. ground) (231). This leads to the presentation of a case study in Section 3, which is the analysis of the translation of a poem by Emily Dickinson into Polish, and which could have been the focus for the whole article. Nevertheless, the author successfully shows how the Polish translation "prompts an interpretation different from that imposed upon the reader by the original poem" (237). The conclusions (247-248) are concordant with the aims: "… verbal expression is an interpretation rather than a reflection of things," and the Polish translation is not necessarily an inaccurate rendering.

In "Lexicalization patterns and translation," Ibarretxe-Antuñano and Filipović explain that translations may be either manipulations of original texts to suit the target language or may make use of different lexicalization patterns so that the concept of path is expressed with varying attention to certain details—Talmy refers to *verb-framed* and *satellite-framed* languages (1991; 2000). On the whole, the facts of this theory are expressed accurately, but it is wrong to say that "John went out running …" and "John exited the house running …" could be acceptable grammatically correct variants of "John rushed out …" (253). The chapter rightly emphasizes the fact that Manner is not an *either/or* feature in different languages, and also makes the important point for translators into English that "the Manner of motion can be spontaneously added since it is the most natural way to lexicalize motion events in English" (270-271).

Ana Rojo and Javier Valenzuela offer the title "Constructing meaning in translation: The role of constructions in translation problems," but it is not clear whether the second half of this title means "in *producing* translation problems" or "in *resolving* translation problems." The authors are in favour of construction as "a suitable meeting point for linguistic and semantic equivalence" (286), so the chapter looks at the possible application of Construction Grammar to translation, in particular the resultative construction, and gives details of a study conducted by the authors involving eye-tracking in a translation task.

Part IV, "Culture and translation," consists of two papers. Enrique Bernárdez's "A cognitive view on (sic) the role of culture" (313-338) begins with reference to certain "untranslatable" terms, like Portuguese *saudade* (313-314), whose cultural content is

difficult to transfer. The problem of translating figurative language is commented on, and culture is shown to be present at the most linguistic level of translation, as in forms of address and use of pronouns in different languages. Interesting data and examples are offered from various sources.

In "Cultural conceptualisations and translating political discourse" (339-371), Farzad Sharifian and Maryam Jamarani show how manipulative political discourse can be and how conflicts can be aggravated by nations (e.g., the USA and Iran) demonizing one another. Translation into Persian of the terms *compromise* and *concession* is examined in some detail, along with the complex semantics of *jihad* (346-350). As figurative language looms large in political discourse, many good examples of this are quoted and much of Lakoff and Johnson's theory of metaphor (1980) is appropriately applied. All in all, this is an excellent contribution underlining the dangers lurking in the misinterpretation of metaphors.

Part V, "Beyond translation," contains two contributions. The first, "Experimental lexical semantics at the crossroads between languages" (375-394) by Michele I. Feist, discusses ways in which insights from experimental lexical semantics may help to delimit meaning and assist the translator in interpreting the cognitive content of the text. The article is a comprehensive review of the existing body of work on the topic with particular reference to spatial relations, and includes comments on the author's own experiments with the prepositions *in* and *on* (e.g., Feist 2010).

In "A cognitive approach to translation: The psycholinguistic perspective" (395-414), Anna Hatzidaki criticizes the *Think Aloud Protocol* for being too subjective to give reliable results in TS, claiming that there are better experimentally controlled methods. The effect of extra-linguistic factors in conceptual and lexical access during translation of lexis is also reported on, and the article provides a detailed account of functional magnetic resonance imaging (407-408).

On the whole, this book presents an interesting collection of articles, but a volume on translation should be especially punctilious as regards language editing to avoid the many howlers in this volume. Part 5 of the introduction (18-26) is particularly plagued with solecisms, such as "the desire to describing" (18), "quite on the contrary" (19), "can contribute to enlighten" (24), "associated to" (25), "a testing field" (26), use of "both" where *the two* is correct (26), and note the convoluted syntax of the sentence "[f]or instance, the question of how the translator decides what and how is to be decoded from the source text and recorded in the target text" (21). There are also many instances in the book of *as* where *like* or *such as* is required, false collocations, such as "deviate the attention" (8), "swerve the attention" (9) and "results into" (259), and note the verb form "unbalance" for the noun form *imbalance* (260). Some attention could also have been devoted to the arbitrary word division at the ends of lines and to general consistency: in Martín's paper, besides the various errors in the English, we have "frames semantics" (110) as opposed to "Frame Semantics" (108). Muñoz's paper, apart from grammatical mistakes ("a couple examples" [85], "a dozen of Western languages"

[86], "the most amount" [86], "it might find it worth" [89], "objection against" [89]), gives both "saliency" and "salience" within four lines of each other (87). Presumably, translators are expected to be a model in this respect.

A final criticism that could be levelled at the work is the lack of exemplification in some of the papers (for example, in Halverson's and Martín's articles) and overlapping of topics. More meticulous editing would have avoided unnecessary repetition in the presentation of well-known theories.

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Carmen Valero-Garcés. 2014. *Communicating Across Cultures: A Coursebook on Interpreting and Translating in Public Services and Institutions*. Lanham: UP of America. 216 pp. ISBN: 978-0761861546.

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Public Service Interpreting and Translation (PSIT) relates to the language mediation activities—both oral and written—that take place in public service contexts such as healthcare centres, police stations, schools or tribunals, involving migrant populations and the relevant public service agents (doctors, teaching staff, police officers, etc.). Interest in PSIT grew in parallel with the explosion in the number of migrants resulting from globalisation. A good number of publications on the subject have seen the light in the last couple of decades, but, as corresponds to a novel field, were mostly theoretically oriented. In the last few years, though, the accumulation of knowledge and consolidation of the area have crystallized in several distinctly applied monographs (Corsellis 2008, Hale 2007, Rudvin and Tomassini 2011), including this most recent volume by Carmen Valero-Garcés.

Professor Valero-Garcés has already authored and edited a number of important monographs on PSIT. Compared with her previous writings, this book*, Communicating Across Cultures. A Coursebook on Interpreting and Translating in Public Services and Institutions*, published by the University Press of America, shows a decidedly pedagogical and international vocation. The author provides an updated and comprehensive view of the field, covering research, teaching and descriptions of the practices of translation and interpreting in a variety of settings.

The book is divided into six chapters: on translation and interpreting in general (chapter one), on the history and present state of PSIT in the world (chapter two), on the differences between translation and interpreting in the public services and other contexts (chapter three), on PS interpreting (chapter four), on PS translation (chapter five) and, finally, a comprehensive and topically-organized bibliography (chapter six).

Chapter one provides a succinct presentation of various general translation-related topics: what it takes to become a translator, different modalities of translation and interpreting (T&I), a basic glossary of T&I terminology, translation tools and resources, translation methods and procedures, T&I studies in Spain and some generalizations on the job market and future prospects.

Chapter two offers an overview of past and present PSIT professional developments in various countries. The need for PSI was felt particularly strongly after WWII, with the affluence of immigrants and refugees that needed solutions to facilitate their integration in their new societies. Since then, there have been different stages in the development of specific policies regarding PSIT: from unawareness of the problem, through denial to professionalization.

Still today, important differences in PSIT persist across countries regarding the quantity and quality of the services, the educational qualifications required and the degree of professionalism. There have been plentiful initiatives towards accreditation and a wide variety of higher education programmes are currently on offer, particularly in major immigrant-receiving countries in Europe. However, while the profession enjoys a fair amount of recognition in Scandinavia, Australia and other countries with a long immigration tradition and highly developed public services, it is still poorly recognized in Southern-European countries like Spain, and in many areas PSIT tasks are often carried out by charity organizations, NGOs and untrained individuals.

The situation in Spain is, naturally, the object of detailed analysis. Although there are two officially-recognized PSIT professional figures—including the sworn translator—most PSIT is still done by non-professionals, old-time immigrants and refugees themselves, often experienced in acting as intermediaries for family, friends and other immigrants and with a command of the foreign language, but little familiarity with the subject matter or the terminology. The book cites valuable survey data on the nature of these individuals, their concerns and their work strategies, as well as their surprisingly effective savoir-faire.

Chapter three presents the distinct characteristics of translating and interpreting in the specific context of the public services. The author starts by problematizing the actual role of the interpreter in the PS. There are two competing models here, those of advocacy, where the interpreter/translator takes on the role of defender of the PS user's interests, and impartiality, which sees the PSIT professional as a simple relay of messages between service providers and users.

The complex mediating activity of translators/interpreters in the PS raises key theoretical questions regarding the role of translators-interpreters in general. Rather than mere neutral bridges between codes, translators should be seen as active agents that, perhaps unavoidably, interpret, explicate, facilitate and even apply their own ethical codes in their everyday practice (Hernández-Sacristán 1994).

PS mediation covers some rather unexpected facets. In the author's words, "mediation is not only about translating words. It goes beyond that, transmitting all culturally significant nonverbal communication (smells, gestures, body movements, silence, etc.)" (82). Clearly, translators and interpreters in the public services have always been aware of the key importance of multimodal elements, such as gestures, to the success of their activity, a reality that—with some exceptions—has only recently dawned on linguistics and that we are still striving to understand. PSIT professionals

must also know how to create trust: they must infuse reliance on their impartiality and all parties must be confident that the interpreter is not privileging particular interests.

One interesting point revealed by research on PSIT is that all participants, not only the mediator, need to accommodate to the situation, in other words, need to develop the necessary skills to guarantee success in the interaction. For instance, in oral mediation, both service providers and clients should know when to make pauses to facilitate the interpreter's task, use standard language and direct speech. Similarly in written translation, service providers can contribute to the success of the task by following good practice, such as recognising when a translation is actually needed, allowing for a reasonable time delay for a translator to produce good quality work or being ready to provide clarification on content.

Overall, the chapter suggests that PSIT is a distinct profession, therefore with specific training needs. Professor Valero's words conveniently summarize the complexity of the tasks involved: "I am not alone when considering that mediators are something more than 'traditional' translators/interpreters. They interpret both verbal and nonverbal languages. They must be immersed in both cultures, both that of the immigrant and that of the host country. They must know expressions, nonverbal communication, and body gestures, as these cultural elements provide a lot of information about a person's mood, attitude, or reaction in a certain situation" (84).

The author cites evidence that investing in promoting professionalism in PSIT eventually pays off and leads to important gains in terms of the professional satisfaction of the public service provider, as well as personal satisfaction of the users, both with the services and with their new country in general.

Chapter four deals with interpreting in the PS. It starts with an introductory section on different forms of interpreting. Most of this information probably rings a familiar bell for the advanced student of interpreting in the PS: after all, issues such as the distinction between consecutive and simultaneous interpreting, the basic skills in the interpreting profession, such as voice, fluidity or note-taking, constitute recurrent topics in all practice-oriented translation manuals.

The rest of the chapter delves into the psychological impact of PS interpreting on practitioners. The overall picture is one of a profession where the personal and the professional elements constantly overlap, and where the activity often takes a toll on the mental well-being of interpreters, with anxiety, insomnia, lack of appetite and anti-social behaviour figuring amongst the most recurrent symptoms. As members of the same cultural/ethnic group as the service users, or as someone that may have lived through similarly dire situations, interpreters frequently experience an emotional attachment to the PS user's cause, which "can make it difficult to maintain a professional code of neutrality" (131).

In view of these findings, the author claims, the psychological component should occupy a privileged position in the training programme of future PS interpreters.

Flexibility, resilience, empathy as well as strong personal and professional ethics should be part of the personal/professional traits of any PS interpreting professional.

Chapter five is devoted to written translation. The author opens with a few generalizations on the requisite skills (linguistic, cultural, intellectual, attitudinal, etc.) for the job, the tools of the trade and practical advice for starting in the profession. Although this information can be found in most practically-oriented textbooks, it is still worth being reminded of it.

Then the author zeroes in on translation in the PS, with a long account of current practices, mostly in the Spanish Madrid area. The approach is rather factual and there is little explicit discussion of the specifics of PS translation as compared with translation in other contexts. The strategy consists in giving a full description of several case studies, letting readers draw the relevant conclusions by themselves.

The final chapter is a comprehensive bibliography on translation and interpreting in the PS, which constitutes invaluable information for practitioners, students, teachers and researchers on the subject. The list of titles is organized into four sections, naturally with a great deal of overlap between them: PSIT in general, intercultural mediation, translation in the public services and institutions, and PSIT in law, administration and healthcare.

Professor Valero-Garcés is one of the most prominent figures in the field of PSIT internationally, which is reflected in both the comprehensive coverage of the topic that the book offers and the impressive number of cited references. The book will satisfy the interests of the translation and interpreting scholar, but especially those of practitioners seeking a solid theoretical basis for their activity and students specializing in PSIT. The volume has a decidedly pedagogical orientation. All the chapters contain a long final section with a lot of varied practical activities, which encourage students to critically appraise the content of the chapter, reflect on their own experience or do research work. Most of these activities have a clearly practical intention and confront the reader with real-life situations and real decision-making processes. For all of them, the author draws directly on her deep knowledge of the many facets of the topic, as well as on her long teaching experience, which means that many of the exercises have already been put to the test.

Naturally, the book contains some less successful features, which a second edition might consider revising. In some sections (for instance, chapter one) the style is unexpectedly haphazard. Also, the author's citation style is somewhat unconventional and inconsistent throughout the whole text. Finally, some section titles can be either misleading or give a poor indication of the actual content of the sections: for instance, a section entitled "Advances towards professionalization" contains a review of websites, mainly from the US, with translated materials for the immigrant population, but no actual evidence of professionalization.

As for the book's content, despite its vast coverage of the topic, it is slightly biased towards the situation in Spain. This is natural, given the author's background, but

a possible liability in a book with a purportedly international vocation. Similarly, regarding the treatment of the different topics, while some are clearly overdone, others are dashed off a bit too quickly, chapter four on interpreting in the PS being a case in point: here, the author devotes thirteen pages to the psychological impact of the activity, but a mere couple of pages to major procedural skills like fluidity, voice and good memory (incidentally, nothing is said about basic documenting skills). Finally, despite its undeniably updated account of the topic, no mention is made of some recent events that may have had a great impact on PSIT: seemingly, the budget cuts of the late two-thousand's and their consequences for PSIT are too recent to appear in the picture.

All these issues notwithstanding, the book undoubtedly provides an invaluable source of information on every facet of translation and interpreting in the public sector. No aspect of this complex activity is neglected: linguistic, cultural, gestural, economic, social, psychological… all are considered with a decidedly pedagogical vocation that translates into a myriad of practical activities. All in all, the book constitutes a new benchmark in thoroughness and pedagogical value in the field of PSIT.

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