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Negative Preposing: Intervention and Parametric Variation in Complement Clauses

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This work deals with root transformations (RTs) such as negative preposing in English and Spanish. I claim that RTs may in principle be compatible with all types of embedded clauses, regardless of whether the selecting predicate is factive/non-asserted or non-factive/asserted. Languages differ in how freely they allow RTs in various types of complements. Adopting an intervention account, according to which the movement of an operator to Spec-CP intervenes with other types of movement, including RTs, I account for the variation in the distribution of English/Spanish negative preposing by certain options made possible as a result of feature inheritance of discourse features. It is well known that the distribution of RTs in English is extremely limited, while in Spanish the same operations are possible in many more constructions. In Spanish, discourse features may be inherited from complementizer (C) to tense (T) such that negative preposing targets Spec-TP, and hence there is no intervention effect. In contrast, discourse features stay at C in English, meaning that negative preposing competes for the target position with the operator movement to CP, and this gives rise to intervention. This hypothesis is explored and validated through an experiment with informants of the two languages.

Keywords: negative preposing; intervention; factivity/assertedness; feature inheritance; root transformations

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Anteposición negativa: intervención y variación paramétrica en oraciones completivas

Este trabajo trata sobre transformaciones matrices (TTMM) como la anteposición negativa en inglés y español. Defiendo que las TTMM pueden ser en principio compatibles con todo

tipo de oraciones subordinadas, independientemente de si el predicado que las seleccione sea factivo/no asertivo o no-factivo/asertivo. Las lenguas difieren en cuanto a la flexibilidad que muestran a la hora de permitir estas TTMM en los distintos tipos de complementos. Adoptando un análisis basado en la intervención, según el cual un operador que se mueve al especificador del sintagma del complementante interviene y bloquea otros movimientos, como las TTMM, explico la variación en la distribución de la anteposición negativa en español e inglés mediante las opciones que nos ofrece la herencia de rasgos discursivos. Es bien sabido que las TTMM en inglés están muy limitadas en su distribución, mientras que en español las mismas pueden aparecer en muchas más construcciones que en inglés. En español los rasgos discursivos pueden ser heredados por la categoría tiempo (T) desde el complementante (C), de manera que la anteposición negativa conlleve el movimiento al especificador de T, sin que haya ningún tipo de intervención. Por el contrario, estos rasgos discursivos permanecen en C en inglés, y la anteposición negativa compite con el operador por la misma posición sintáctica, dando lugar a efectos de intervención. La validez de esta hipótesis se explora mediante un experimento con informantes nativos de ambas lenguas.

Palabras clave: anteposición negativa; intervención; factividad/asertividad; herencia de rasgos; transformaciones matrices

1. Introduction

Since the publication of the seminal paper by Joseph Emonds (1969), a number of proposals have been put forth to attempt to explain why certain types of transformations can only occur in root contexts—see, among others, Hooper and Thompson (1973), Emonds (1976), Maki, Kaiser and Ochi (1999), Haegeman (2000; 2002; 2006a; 2006b; 2007 and 2010), Heycock (2006), Bianchi and Frascarelli (2010), Miyagawa (2010), Jiménez-Fernández and Miyagawa (2014). More precisely, the generalization that all these linguists draw is that certain transformations are restricted to main clauses and subordinate clauses with root properties.[1]

Concentrating on negative preposing (NPr), which has been described as a subtype of focus fronting in English by Andrew Radford (2009) and Haegeman (2012, 44), the following examples show that its distribution is restricted to main or root clauses (or root-like clauses) in a language such as English:[2]

(1) Seldom have the children had so much fun.
(2) I exclaimed that never in my life had I seen such a crowd.
(3) *It's likely that seldom did he drive that car. (Hooper and Thompson 1973, 479)

Note that the fronted constituents are all adjuncts, which, according to Haegeman (2012, 73), makes fronting easier. However, arguments can also be hosted in the left periphery as a consequence of negative preposing, and therefore a distinction between root and non-root contexts is also relevant:

(4) Not a single book did he buy. (Haegeman 2012, 9)
(5) I swear that not a single book did he buy. (Haegeman 2012, 9)
(6) *It is unlikely that not a single book did he buy in all his life.

In his original study, Emonds claims that "a root will mean either the highest S in a tree, an S immediately dominated by the highest S or the reported S in indirect discourse" (1969, 6). In a later work, Emonds identifies a series of transformations that can be applied in embedded contexts such as topicalization and negative preposing

[1] Earlier versions of this paper have been presented at the 2017 annual meeting of the Linguistic Association of Great Britain (LAGB) (University of Kent, 4-7 September, 2017), at the thirty-first Going Romance conference (University of Bucharest, 7-9 December, 2017) and at a seminar in the University of the Basque Country (27 June, 2017). I thank the audiences there for their fruitful comments. In particular, I am grateful to Mara Frascarelli, Liliane Haegeman and Myriam Uribe-Etxebarria for our constant discussion on the issues treated here. I am also thankful to Alejo Alcaraz, Adam Ledgeway, Michelle Sheehan and Vidal Valmala, Javier Ormazabal for useful comments and suggestions on the proposal and the data presented here. The research in this paper has been funded by the Spanish Ministry of Economy and Competitiveness (project FFI2013-41509-P). Finally, I am grateful to the two anonymous reviewers of *Atlantis* for their insightful comments which definitely have improved the work.

[2] Unless otherwise indicated, the examples are my own creation.

in English (2004). As he remarks, these embedded root phenomena, according to Hooper and Thompson (1973), correspond to those transformations which can be applied in indirect discourse. These root-like indirect discourse embeddings—RIDEs, in Emonds's terminology—freely allow root transformations (RTs) such as negative preposing, whereas other types of embeddings block this kind of syntactic operation. Examples (7), (8) and (9) illustrate three instances of RIDE, all taken from Emonds (2004, 77).

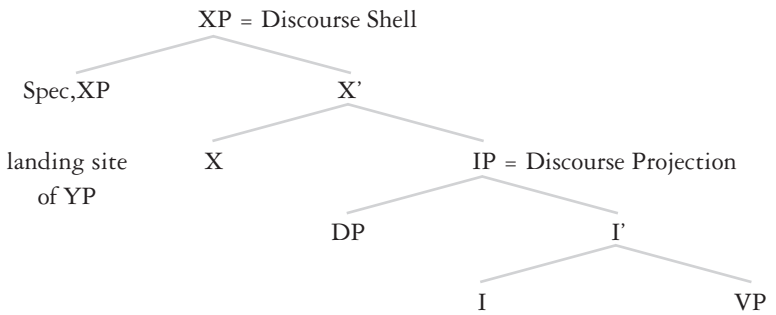
(7) Bill warned us that [$_{\text{RIDE}}$ flights to Chicago we should try to avoid].
(8) John said that [$_{\text{RIDE}}$ never did the children help his mother].
(9) It is shocking to Sue that [$_{\text{RIDE}}$ not once has Mary heard from her children].

For Emonds, RIDEs are finite complement clauses of a governing verb (V) or adjective (A) (2004). This explains the free application of NPr in (7), (8) and (9). The same syntactic context allows topic fronting and RTs in general. As Emonds observes, if these operations apply in non-RIDE environments, the outcome is ill-formed. This is seen in the following examples, also from Emonds (2004, 77).

(10) *We will propose [only until five working] to the management.
(11) *I ignored the boss who was so angry that [only until five did we work].
(12) *Their promise that [only until five will they work] will soon be posted.

As is clear, these sentences involve instances of non-reported speech non-finite clauses (10), adjunct clauses (11) and complements of Noun (12). From a formal perspective, Emonds argues that RIDEs project a Discourse Shell (2004, 85). Hence, root and root-like clauses are analyzed as in (13):

(13)



The phrase which Emonds terms YP corresponds to any constituent undergoing movement to the specifier of the Discourse Shell. Only RIDEs project this Discourse Shell, accounting for the occurrence of root transformations in root-like contexts. However, this analysis poses at least two problems. First, within English any complement

of V or A is assumed to be a RIDE as long as it is finite, thereby allowing an RT. This is contrary to fact, as demonstrated by the data in (14), involving the A *surprised*:

(14) *He was surprised that [never in my life had I seen a hippopotamus].
(Hooper and Thompson 1973, 479)

Emonds's analysis does not apply in Spanish, which allows NPr in non-RIDE environments, alongside other RTs—see Jiménez-Fernández and Miyagawa (2014), Camacho-Taboada and Jiménez-Fernández (2014). One such non-RIDE is the complement of a noun. In this specific type of embedding Spanish produces acceptable sentences as shown in the contrast between (15a) and (15b):

(15a) *Their promise that [only until five will they work] will be hard to keep.
(Emonds 2004, 77)

In (15b) the complement of the noun *promesa* ["promise"] involves NPr and the result is grammatical, contrary to what Emonds's approach predicts.[3]

(15b) La promesa del Gobierno de que [solo hasta las cinco puedan trabajar
the promise of the government of that only until the five can-PRES.3PL to work
los empleados] no ha gustado en Bruselas.
the employees not have-PRES.3SG liked in Brussels
["The Government's promise that employees could work only until five hasn't been very welcome in Brussels."]

Emonds is aware that there are languages that allow RTs to occur in more environments than in English, French and German. To account for these languages, he proposes the Discourse Projection Parameter, which states that "[p]articular languages specify progressively larger classes of finite clauses as Discourse Projections" (Emonds 2004, 82). In other words, the class of RIDEs is larger in certain languages.

Emonds's proposal tells us that there are variations among languages in terms of the root operations that can occur, but it fails to tell us why this variation exists. In this paper I analyze data from English and Spanish concerning the RT negative preposing and account for this parametric variation by proposing that in some languages, such

[3] I am assuming, with Emonds (2004) and Haegeman (2000; 2012), that NPr covers fronting of both negative elements such as *never* alongside non-assertive constituents such as *hardly*, *scarcely*, *rarely*, etc. These non-assertive elements share the same interpretive property of fronted negative elements with regard to the modification of the sentence polarity. The syntactic trait that concerns us here is that both types of elements involve fronting and inversion, which are crucial in my analysis. As for Spanish, Ignacio Bosque (1980, 27) also holds that forms such as quantifiers like *poco* ["few"], and adverbs like *sólo* ["only"], *raramente* ["rarely"], *apenas* ["scarcely"], etc. are negative or non-assertive. In this work I will combine the grouping of negative and non-assertive forms in the same class.

as Spanish, the discourse features that trigger root-type movement operations such as negative preposing are inherited by T, whereas in languages such as English these discourse features remain at C. Feature inheritance has been independently motivated by Chomsky (2008), Richards (2007), Miyagawa (2005; 2010 and 2017) and Jiménez-Fernández (2010; 2011). Here, I implement the theory of feature inheritance by showing that it is ultimately the reason underlying the parametric variation as far as the root phenomenon is concerned.

Several works have criticized Emonds's original treatment of the root phenomenon. In an early work, Hooper and Thompson (1973) identify certain adjunct clauses where NPr is possible:

(16) Robert was quite nervous, because never before had he had to borrow money.

To account for the distribution of root transformations, Hooper and Thompson argue that emphasis is common to all the root transformations that Emonds lists. Emphasis, in this sense of the term, is most naturally expressed in asserted (and hence non-factive) clauses, where Emonds's root transformations apply, regardless of whether or not it is a main or subordinate clause. However, as I will discuss below, in languages such as Spanish, presupposed clauses are completely compatible with root transformations.

Extending the observation by Hooper and Thompson, Haegeman (2006b; 2010; 2012, 263) and Haegeman and Ürögdi (2010) all argue that there is some sort of movement in non-asserted clauses, and that this movement stops the root-type transformations from applying. As such, the root/non-root distinction is a function not of some fundamental difference in clause-type, but rather is a function of whether movement is allowed to occur in a given context. If a specific type of movement has already taken place, this triggers an intervention effect and blocks other movements, such as NPr, from occurring.

In line with Haegeman (2006b, 2010; 2012, 199) and Haegeman and Ürögdi (2010), I adopt this idea that there is an intervention effect that blocks the application of root transformations such as topicalization and negative preposing in non-root environments. The central observation in this paper is that in certain languages, non-root environments that ought to trigger an intervention effect in fact do not, making it appear that the root context in these languages is distributed more widely, as already observed by Emonds (2004).

Jiménez-Fernández and Miyagawa have discussed two information-structure operations that avoid this intervention effect (2014). In contrast to English, these authors claim that clitic left dislocation in Spanish and some types of scrambling in Japanese are allowed in non-root contexts. Extending on this, in this paper I argue that in Spanish the movement in NPr instances is not to Spec-CP, but rather Spec-TP, which is made possible by the relevant feature being inherited by T. NPr does not compete with other types of movement since the landing site will be different. In English, on

the other hand, the discourse feature remains in C and NPr targets Spec-CP. In factive complement clauses NPr is blocked because it competes with the factive operator for the same syntactic position.

This suggests that the cross-linguistic variation that Emonds (2004) observes is not explained by the fact that the root context is extended to more environments in some languages, but that the so-called root transformations in these languages apply inside the TP projection, which avoids the intervention effect that would otherwise be triggered by an already existing movement to Spec-CP.

The article is organized as follows. In section two, I discuss the syntax and interpretation of NPr in English and Spanish, suggesting that, behind this fronting operation, there is a combination of the features [+focus, +negation] for English and [+emphasis, +negation] for Spanish. Section three addresses the connection between the assertion of complement clauses and RTs, and presents data in support to my view that NPr is compatible with non-asserted clauses in Spanish, while not in English. In section four I argue that the intervention-based analyses proposed by Haegeman and Ürögdi (2010) and Jiménez-Fernández and Miyagawa (2014) can fully account for Spanish RTs, in contrast with English RTs, if feature inheritance from C to T is assumed in embedded contexts. Section five focuses on the methodology that I have used in the experiment with native speakers of the two languages under examination, along with the data that the informants were confronted with, and discuss the results of the survey, highlighting the systematic comparison of negative preposing in English and Spanish. In section six I address the analysis of NPr in the two languages, proposing that discourse features (more precisely, a focus feature) are inherited by T in Spanish to account for NPr, whereas in English they are retained in C. Finally, some concluding remarks are presented in section seven.

2. Describing Negative Preposing in English and Spanish

Negative preposing has been defined as a subtype of focus fronting in literature on English—Haegeman (2012, 44), Emonds (2004), De Clercq (2010)—which involves movement of a negative or non-assertive constituent to the left periphery of the sentence, by means of which the polarity of the sentence is affected, yielding a negative sentence. This is illustrated in (17a) and (17b):

(17a) [On no account] could she move to Paris. (De Clercq 2010, 231)
(17b) [Not a bite] did he eat. (Green 1976, 384)

As stated earlier, both adjunct prepositional phrases (PP) and argument determiner phrases (DP) can be fronted in this type of construction. Among the defining properties of English NPr are the subject-auxiliary inversion attested in (17) and an emphasis on the negative polarity of the sentence. It has been claimed that the first trait is common

to all types of focus fronting, which has led linguists to argue in favor of an analysis whereby NPr is triggered by a focus feature. However, there are clear cases of focus fronting in English which do not include subject-auxiliary inversion:

(18) THIS BOOK I don't need (but that one I do). (Haegeman 2012, 8)

Note that in NPr if no subject-auxiliary inversion takes place, the result is completely ungrammatical:

(19a) *[On no account] she could move to Paris.
(19b) *[Not a bite] he ate.

The impossibility of the non-inverted version shows that the sentences in (17) are not instances of topicalization, which requires the order subject+auxiliary illustrated in (20):

(20) This book you should read. (Hooper and Thompson 1973, 468)

The second property that describes the phenomenon under study is an emphasis on the negative polarity of the sentence in question caused by the fronting of the negative constituent. In this respect, sentence negation is involved in NPr. Haegeman (2000) and De Clercq (2010) argue that if a negative tag can be added to a sentence it is because this particular sentence is negative. If this is correct and sentences with NPr are negative, cases of NPr are expected to accept a *neither*-tag. This prediction is borne out in light of the data in (21):

(21) On no account could she move to Paris, and neither could Jane.
(adapted from De Clercq 2010, 232)

In addition, sentence negation is confirmed to be involved in NPr since other types of tags are also allowed:

(22) On no account could she move to Paris, could she?

Haegeman (2012, 33) provides an analysis of NPr based on the movement of the negative constituent to a designated focus phrase in the left periphery. This movement is triggered by a focus feature. Since what is emphasized is the negative polarity, I assume for English that this focus feature also includes a negative feature. In other words, the triggering feature will be [+focus, +negation], following the spirit of decomposition of discourse categories in terms of features proposed in Jiménez-Fernández (2015).

Next I turn to Spanish. Negative preposing in Spanish has not been studied in depth, although Bosque mentions the existence of a type of fronting which induces negative polarity (1980, 34). He calls these fronting operations "anteposiciones negativas" ["negative preposing"], and they are illustrated in (23a) to (23d):

(23a) En modo alguno se puede tolerar tal actitud.
in way some SE can-PRES.3SG to.tolerate such attitude
["By no means can such an attitude be tolerated."]

(23b) En la/mi vida he estado aquí.
in the/my life have-PRES.1SG been here
["Never in my life have I been here."]

(23c) De nada carece don Agapito.
of nothing lack-PRES.3sg don Agapito
["Nothing does Don Agapito lack."]

(23d) De ninguno de esos problemas trató la reunión.
of none of those problems treat-PAST.3sg the meeting
["None of those problems did the meeting discuss."] (Bosque 1980, 34-35)

These are cases of adjunct NPr, which clearly induce a negative interpretation of the sentence polarity, given the corresponding sentences in (24a) to (24d) with no fronting but with the explicit occurrence of the negative adverb *no* ["not"]:[4]

(24a) No se puede tolerar tal actitud en modo alguno.
not SE can-PRES.3SG to.tolerate such attitude in way some
["Such an attitude cannot be tolerated by any means."][5]

[4] One of the properties which are highlighted for NPr in both English and Spanish is that the original sentences with no fronting and no negative adverb are ungrammatical (De Clercq 2010; Bosque 1980, 35). Sentences in (i) and (ii) are the corresponding non-fronting sentences in English and Spanish respectively:

(i) *She could move to Paris on no account.
(ii) *Se puede tolerar tal actitud en modo alguno.
SE can-PRES.3SG to.tolerate such attitude in way some
["*Such an attitude can be tolerated by no means."]

This can be taken as evidence that fronting makes the sentence polarity negative. In the absence of fronting, some other strategy such as insertion of the negative adverb must be applied. This rule is known as Neg-shift. For the different views in the discussion of this rule see Bosque (1980), Haegeman (2000), Zeijlstra (2004), Tubau (2008), De Clercq (2010).

[5] Note that the English translation includes the negative adverb *not*, which activates the use of non-assertive forms such as *any* in English—see Klima (1964) for the licensing of these non-assertive forms and their connection with negative polarity. Conversely, in Spanish once the negative adverb *no* ["not"] occurs in the sentence, the so-called negative concord ensures that all forms agree in their negative value—see Tubau (2008) for discussion and references.

(24b) No he estado aquí en la/mi vida.
not have-PRES.1SG been here in the/my life
["I have never been here in my life."]

(24c) Don Agapito no carece de nada.
don Agapito not lack-PRES.3SG of nothing
["Don Agapito doesn't lack anything."]

(24d) La reunión no trató de ninguno de esos problemas.
the meeting not treat-PAST.3SG of none of those problems
["The meeting didn't discuss any of those problems."]

This property reinforces the idea that sentences involving NPr are marked as negative in Spanish. Concerning the formal analysis of NPr in Spanish, there are two main lines of research. On the one hand, Gallego (2007), and Batllori and Hernanz (2014) argue that this type of fronting is a case of mild focalization or weak focus fronting, suggesting that there is a focus feature triggering movement of the negative constituent and affecting the sentence polarity. Properties such as obligatory subject-auxiliary inversion are taken as evidence for their analysis of NPr as an instance of contrastive focus.

On the other hand, Manuel Leonetti and Victoria Escandell (2009; 2010; see also Escandell and Leonetti [2014]) claim that NPr is a subtype of verum focus fronting which makes polarity negative, as do some cases of quantifier fronting (Quer 2002), resumptive preposing (Cinque 1990, 88-89). These phenomena are exemplified below: (25a) illustrates NPr, (25b) is an instance of quantifier fronting and (25c) is an example of resumptive preposing—see Jiménez-Fernández (2015) for a classification of types of focus in Spanish.

(25a) Nada tengo que añadir a lo que ya dije en su día.
nothing have-PRES.1SG that to.add to it that already say-PAST.1SG in its day
["I have nothing to add to what I said at the time."]

(25b) Algo debe saber.
something must-PRES.3SG know
["S/he must know something."]

(25c) Lo mismo digo (yo).
the same say-PRES.1SG (I)
["I say the same."] (Leonetti and Escandell 2009, 156)

For Escandell and Leonetti there is no information-structure partition in these constructions and no contrastive focus of the fronted element is involved (2014, 316).[6]

[6] Fronting of (negative) quantifiers and other expressions which affect the polarity of the sentence are not emphatic prosodically. However, this does not mean that under certain circumstances these fronted constituents

Rather, it is the sentence polarity that is emphasized. In particular, NPr highlights negative polarity, whereas quantifier fronting and resumptive fronting make affirmative polarity more prominent—see also Hernanz (2006).

Nonetheless, what is important for the present work is the fact that NPr involves movement of a negative element to the left periphery. Escandell and Leonetti (2014) mention the possibility that this movement is not motivated by any triggering feature, but they do not elaborate on this. For the purposes of this work, I assume that there is a feature causing the fronting operation. This feature is similar to the one proposed for English, but it differs in that the [+focus] feature is diminished to just [+emphasis]. Thus, Spanish NPr displays [+emphasis, +negation], a combination responsible for emphasizing the negative polarity of the whole sentence. I leave for future research the precise articulation of this proposal.

3. Root and Non-Root, Assertion and Operator Movement

Spanish poses a challenge to the traditional approaches to RTs, since there appears to be no distinction between root and non-root contexts for the application of these operations. As stated earlier, NPr is possible in Spanish in both root and non-root clauses, as opposed to the general assumption that this type of transformation is incompatible with non-

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cannot be assigned the function of contrastive focus, as mentioned by Escandell and Leonetti (2014). The interpretation of verum or polarity focus fronting and contrastive focus fronting will be different (capitals indicate contrastive stress), as illustrated below:

(iii.a) Mucho interés tienes tú en la conferencia...
much interest have.PRES.2SG you in the conference…
["You do have a lot of interest in the conference…"]

(iii.b) Mucho INTERÉS tienes tú en la conferencia...
much interest-EMP have.PRES.2SG you in the conference…
["You have a lot of interest in the conference…"]

In (iii.a) the interpretation is that this person does actually show a huge interest, emphasizing the positive polarity of the sentence. In (iii.b), on the other hand, what is emphasized is the fronted constituent as opposed to other alternatives of a set. Hence only the latter is a case of contrastive focus, thereby allowing the explicit mention of other members of this set; see the minimal pair in (iva) and (ivb):

(iv.a) ?Mucho interés tienes tú, no poco...
much interest have-PRES.2SG you, not few
["A lot of interest you have, not a little…"]

(iv.b) MUCHO INTERÉS tienes tú, no poco...
much interest have-PRES.2SG you, not few
["A LOT OF INTEREST you have, not a little…"]

Prosodic properties are crucial to understand the difference. Only when corrective or contrastive stress is used on the fronted constituent will the contrastive reading be revealed.

asserted or presupposed contexts (Hooper and Thompson 1973). The contrast in (26) and (27) shows that in Spanish, root transformations are compatible with presupposed clauses.

(26) *The fact that never had he had to borrow money is well-known.

(27) El hecho de que nunca haya tenido que pedir dinero
the fact of that never have-PRES-SUBJ.3SG had that to.ask money
es bien conocido.
be-PRES.3SG well-known
["The fact that he has never had to borrow money is well-known."]

Hooper and Thompson's classification of predicates that allow or not an RT in their complement clause can further illustrate the way Spanish behaves differently from English.

TABLE 1: Verb classes in Hooper and Thompson (1973, 473-474)

NON-FACTIVE			FACTIVE	
Class A	Class B	Class C	Class D	Class E
say	suppose	be (un)likely	resent	realize
report	believe	be (im)possible	regret	learn
exclaim	think	deny	be surprised	know

For Hooper and Thompson, RTs are compatible only with those subordinate clauses which are selected by predicates belonging to classes A, B and E; these predicates being those that, according to them, allow the complement to express assertion—see examples (28a), (28b) and (28c) below. The complement of predicates in C and D are always presupposed, so RTs are not possible, as illustrated in (28d) and (28e).

(28a) I exclaimed that never in my life had I seen such a crowd. [Class A]
(Hooper and Thompson 1973, 43)

(28b) It seems that never before have prices been so high. [Class B]
(Green 1976, 389)

(28c) I found out that never before had he had to borrow money. [Class E]
(Hooper and Thompson 1973, 119)

(28d) *It's likely that seldom did he drive that car. [Class C]
(Hooper and Thompson 1973, 96)

(28e) *He was surprised that never in my life had I seen a hippopotamus. [Class D]
(Hooper and Thompson 1973, 103)

Classes A, B and E involve non-factive or semi-factive predicates, whereas class D is composed of factive predicates and class C contains non-assertions. Extending and revising the proposal by Hooper and Thompson (1973), Haegeman and Ürögdi (2010, 114) distinguish between two groups of verbs depending on the type of CP that they select: referential CPs and non-referential CPs, corresponding to factive (non-asserted) and non-factive (asserted) contexts, respectively. As they see it, only non-referential CPs allow RTs—see also de Cuba and Ürögdi (2009) and Haegeman (2012, 257-258). I return to Haegeman and Ürögdi's analysis below. The problem with this is that RTs are not accepted by class C, which stands for a type of non-factive/non-referenctial verbs, contrary to the prediction. This problem can, however, be overcome if instead of factivity, assertedness is the discriminating factor. In line with Jiménez-Fernández and Miyagawa (2014), I assume that classes A, B and E select asserted propositions, whereas classes C and D take non-asserted propositions. In English, only asserted complement sentences allow RTs.[7]

As far as Spanish is concerned, examples (29a) and (29b) show that both class C and class D predicates allow RTs, contrary to what we have seen in English:

(29a) Es probable que nunca haya conducido
be-PRES.3SG probable that never have-PRES.3SG driven
Juan ese coche.
Juan that car
["It's probable that Juan has never driven that car."] [Class C]

(29b) Pedro estaba sorprendido de que nunca en mi vida hubiera
Pedro be-PAST.3SG surprised of that never in my life have-PAST.3PL
visto yo un hipopótamo.
seen I a hippopotamus
["Pedro was surprised that I had never in my life seen a hippopotamus."] [Class D]

Hence it is not accurate to claim that the compatibility between RTs and different types of predicate is influenced by the factive/non-factive nature of these predicates in a given language. Semantic and pragmatic factors are though involved—see Green (1976) and Bianchi and Frascarelli (2010)—in as much as factivity/non-assertedness

[7] I take the semantic notion of assertedness as having a reflex in syntax, much in line with the syntactization view of semantics and discourse which characterizes current research in generative grammar (Haegeman and Ürögdi 2010; Haegeman 2012; Batllori and Hernanz 2014; Poole 2016; Ojea 2017). As will be clear from below, this reflex is the occurrence of an event operator in non-asserted clauses.

makes movement more complicated. However, as demonstrated by Jiménez-Fernández and Miyagawa (2014, 278), these semantic factors can be mapped in the syntactic structure, and as such syntax will here be shown to explain the parametric variation detected between English and Spanish. My working hypothesis is that in English, assertedness restricts the type of sentential complement where NPr can apply, whereas this restriction does not hold in Spanish and NPr can freely occur in any root or non-root context.

Examples (30a) and (30b) and (31a) and (31b), respectively for class C and class D predicates which select a non-asserted CP, further illustrate the different behavior of Spanish NPr in sentential complements. Note that these predicates can be either V or A; NPr occurs for both adjuncts and arguments:

(30a) Es imposible que ninguna pista haya encontrado
be-PRES.3SG impossible that no clue have-PRES.3SG found
la policía.
the police
["It is impossible that the police have found no clue."]

(30b) El gobierno negó que bajo ningún concepto
the government deny-PAST.3SG that under no concept
fuera a ayudar el presidente al tesorero.
go-PAST.3SG to to.help the president to.the treasurer
["The government denied that the president was going to help the treasure under any circumstances."]

(31a) Me sorprende que nada tenga que añadir el acusado.
me surprise-PRES.3SG that nothing have-PRES.3SG that to.add the defendant
["It surprises me that the defendant has nothing to add."]

(31b) Siento que nunca antes hayan votado ellos en
regret-PRES.1SG that never before have-PRES.3PL voted they in
las elecciones.
the elections
["I regret that they have never before voted in the elections."]

In these examples all the sentential complements are non-asserted and, contrary to predictions, NPr yields well-formed results. In addition, NPr is also compatible with adverbial clauses in Spanish, which empirically supports the idea that the explanation suggested for English cannot account for Spanish NPr. This is shown in (32a) for Spanish, which again displays a clear contrast with the English data in (32b):

(32a) Ana quiere mucho a su marido aunque rara vez le
Ana love-PRES.3SG much to her husband though rare time her
haya traído él flores.
have-PRES.3SG brought he flowers
["Ana loves her husband very much though seldom has he brought her flowers."]

(32b) *Mildred loves her husband (even) though seldom does he bring her flowers.
(Hooper and Thompson 1973, 494)

As shown in (32a) and (32b), Spanish again shows a conspiracy for the view that NPr is incompatible with non-root contexts.

4. Intervention Effects and Feature Inheritance

4.1. Operator movement as cause for blocking

The operator movement approach that Haegeman (2010; 2012, 263) and Haegeman and Ürögdi (2010) propose seems at first glance to be promising for distinguishing those environments where RTs occur from those where RTs are banned. In their analysis, in certain adverbial clauses and in some complement clauses, an event operator generated above TP undergoes movement to Spec-CP, thereby blocking any further movement which might compete for this position:

(33) $[_{CP}\ OP_i\ C \ldots [_{FP}\ t_i\ [_{TP} \ldots]]]$

We should remember that Haegeman and Ürögdi (2010) indeed use this structure to explain the difference in behavior between referential (basically, non-asserted) and non-referential (asserted) CPs. Referential CPs contain an event operator in a functional phrase (FP), which blocks RTs such as topicalization in English, whereas in non-referential CPs there is no such operator, and topicalization is therefore allowed.[8] This is illustrated in (34):

(34a) *John regrets that this movie he has never seen. (Haegeman 2012, x)
(34b) We saw that each part he had examined carefully. (Hooper and Thompson 1973, 481)

As for other types of RT, Haegeman (2012, 257) suggests that the event operator involved in non-root contexts blocks their occurrence. Hence negative preposing is banned in non-asserted contexts, as illustrated in (35):

[8] The operator analysis can be traced back to Aboh (2005). Some sort of operator movement to the left periphery is assumed, among others, by Melvold (1991), Hegarty (1992), Bianchi (2000) and Roussou (2010), to explore the island status of some complement clauses.

(35a) *John regretted that never had he seen *Gone with the Wind*. (Authier 1992, 334 [example 10b])

(35b) It is true that never in his life has he had to borrow money. (Hooper and Thompson 1973, 476 [example 68])

Haegeman's analysis (2012) predicts this contrast in that the predicate *true* is non-referential (and hence asserted) and as such selects a CP which is not endowed with an event operator. Since it has no operator there is no intervention effect with other possible movements such as topic fronting and NPr in English. On the other hand, *regret* is factive/referential and hence its sentential complement carries an event operator whose movement blocks any other movement.

As illustrated earlier, in languages such as Spanish this intervention analysis does not hold since it is expected that in factive/non-asserted contexts NPr is also blocked, contrary to fact. I provide an explanation based on an implementation of Haegeman's intervention effects and feature inheritance, a strategy I will now discuss before presenting my proposal.

4.2. Feature inheritance and RTs

Based on Chomsky's notion of feature inheritance (2008), Miyagawa (2005; 2010) has proposed that topics in the form of scrambling move to Spec-TP in languages such as Japanese because discourse features, which start out in C, may be inherited by T. T triggers movement of topics to Spec-TP. This is the reason why scrambling is compatible with all types of predicate classes in Hooper and Thompson's study. This is exemplified for Japanese in (36):

(36)	John-wa [konohon-o zibun-no-kodomo-gayonda	koto]-o	kookaisita.
	John-top this book-ACC self's child-NOM read	C_{FACT} -ACC	regret
	["John regrets that this book, his child read."]		[Class D]

(adapted from Maki, Kaiser and Ochi 1999, 9)

The verb *regret* in Japanese is thoroughly compatible with topic fronting in the form of scrambling, although, as non-asserted, its complement contains an event operator. Jiménez-Fernández and Miyagawa explain this variation in terms of feature inheritance (2014, 283). If the discourse feature triggering movement of the DP *kono hono* ["this book"] is lowered onto T, the scrambled constituent will move to Spec-TP, not to Spec-CP. Thus, the intervention or competition with the event operator is avoided and the construction is predicted to be acceptable.

Jiménez-Fernández and Miyagawa (2014)—after Miyagawa (2010, 89) and Jiménez-Fernández (2010)—make a typological classification of languages depending

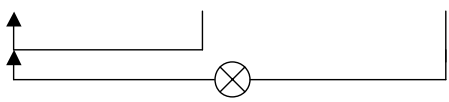
on the kind of grammatical features inherited by T. Languages can be grouped into three types: agreement-based languages, discourse-configurational languages—see also Kiss (1995)—and languages that are both agreement-oriented and discourse-prominent. This typology—adapted from Jiménez-Fernández (2010, 32; 2011, 15; see also Miyagawa [2010, 89])—is outlined below:

(a) $C_{\phi, \delta} \rightarrow T_{\delta}$ … discourse-prominent, e.g., Japanese, Korean, etc.
[ϕ: agreement features, δ: discourse features]
(b) $C_{\phi, \delta} \rightarrow T_{\phi}$ … agreement-prominent, e.g., English and most Indo-European languages.
(c) $C_{\phi, \delta} \rightarrow T_{\phi, \delta}$ …discourse-prominent, agreement-oriented, e.g., Spanish, Turkish, Greek, etc.

From this feature-based typology we can infer that a discourse feature such as the topic feature is inherited by T; the EPP under T triggers movement of the probed category to Spec-TP (Jiménez-Fernández 2010, 33-34). From this perspective, discourse-configurational languages are expected not to show any intervention effect for RTs. This is the case for scrambled topics in Japanese, as shown above.

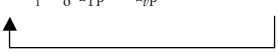
The question that the intervention-based approach poses is whether the same phenomenon is attested in some form in all languages. English seems to retain discourse-features in C, which supports Haegeman's view that in this language non-asserted clauses display intervention effects (2010) , since both discourse-type categories and an operator compete for Spec-CP. This is illustrated in (37):

(37) $[_{CP}\ OP_i\ C_{event+\delta} \ldots [FP\ t_i\ [TP\ T\ [vP\ DP\ v{+}V\ DP]]]]$



Movement of any material to Spec-CP from *v*P is blocked by the intervener OP. In the absence of operator movement (as in asserted clauses), there is no intervention and hence topics can be fronted to Spec-CP:

(38) $[_{CP}\ TOP_i\ C_{\delta}\ [_{TP}\ T\ [_{vP}\ DP\ v{+}V\ DP_i]]]$



A rather different case in point is Spanish. In clear contrast to English, Spanish is discourse-configurational—additionally, Spanish is also agreement-based. This is interpreted by Jiménez-Fernández and Miyagawa in terms of lowering δ-features onto T (2014, 292). If this be the case, it has an important consequence for the intervention effect shown by operator movement in non-asserted CPs. If CLLD-ed

topics and scrambled constituents are moved to Spec-TP, operator movement does not interfere with any subsequent movement in the same construction. This predicts that irrespective of the asserted or non-asserted character of CPs, topics moving to Spec-TP are completely compatible with operator movement in referential CPs. The prediction is borne out by scrambling in Japanese—see (39)—and contrastive and familiar topics in Spanish—see (40).[9]

(39) $[_{CP}\ OP_i\ C_{event+\delta}\ [_{FP}\ t_i\ [_{TP}\ TOP_j\ T_\delta\ [_{vP}\ DP\ v{+}V\ DP_j]]]]$

(40) Siento que el artículo no lo hayan publicado
regret-PRES.1SG that the article not CL have-PRES.SUBJ.3SG published
en esa revista.
in that journal
["I regret that the article hasn't been published in that journal."]

The derivation shown in (39) is based on the inheritance of δ-features from C to T. The two arrows never coincide, avoiding any blocking effect, and predicting that a sentence such as (40) is completely well-formed.

Now the question arises as to whether the same analysis can be proposed for negative preposing, a phenomenon that does not raise any doubts as to whether there is movement or not. Therefore, in what follows I explore the connection between NPr and assertedness/factivity, based on data from an experiment carried out among native speakers of English and Spanish.

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[9] Two points are in need of clarification here. The first concerns the discourse-prominent character of Spanish. According to Kiss, a language is discourse-configurational if it arranges the sentence elements depending on the discourse (information structure) function of those elements (1995, 5). Spanish clearly complies with this premise in that the organization of the sentence hinges on the discourse role of its members. On the opposite side, we find English, which arranges its sentences according to the syntactic function and position of the elements involved.

In the minimalist system that I adopt here, being discourse-prominent means that at least some discourse features are inherited by T from C. And this is the second point to be clarified. As far as CLLD, I have argued elsewhere that familiar topics and contrastive topics target Spec-TP after lowering of topic features to T (Jiménez-Fernández 2010). Evidence in favor of this analysis comes from binding. Anaphors are bound from an argument position (typically Spec-TP), which does not allow reconstruction. This is precisely what we find in CLLD:

(vi) A Ángela la buscó su propio padre por todos lados.
to Angela CL search-PAST.3SG her own father by all sides
["Angela was looked for everywhere by her own father."]

If the DP *a Ángela* had moved to a position in CP, it would allow reconstruction and then the bound reading could not be obtained. On the contrary, if this DP moves to Spec-TP, it can perfectly bind the anaphor in the DP subject *su propio padre*. Accordingly, topics may move to Spec-TP in Spanish, and this is allowed by discourse-feature inheritance.

5. The Experiment, Data and Statistics

As stated at the beginning of the present work, my working hypothesis is that in English an RT such as NPr is compatible with asserted verb classes but not with non-asserted verb classes, whereas in Spanish NPr may occur in sentential complements of all types of verbs.

5.1. Methodology

In order to check the working hypothesis and verify the predictions discussed in the previous sections, a test has been built for a systematic interpretation analysis concerning the acceptability of NPr in the sentential complements of the different verb classes identified by Hooper and Thompson (1973) in the two languages under examination, English and Spanish. The main purpose of the experiment is to obtain data from a real use of the language, as opposed to the judgments found in purely theoretical approaches. In fact, NPr of an adjunct is judged as grammatical in the complement of all verbal classes by Haegeman (2012, 39), whereas Hooper and Thompson (1973, 479) and Green (1976, 388) deem the same construction unacceptable. In addition, in Spanish no study exists on the possible asymmetry between argument and adjunct fronting. The results of this survey are intended to fill these gaps.

In the tests, informants were asked to express their judgments as either OK, to indicate "full acceptance or grammaticality,"?? for "marginal, but acceptable" constructions and NO in case of "unacceptable or ungrammatical" ones. The sentences were conveniently randomized so that the informants could not create patterns of behavior.

Eighty-nine data sets for Spanish and seventy-six for English have been collected, taking into consideration only full responses. The Spanish group was made up of fourth-year students from the English Studies degree at the University of Seville, while the English subjects were students of a degree in Linguistics at the University of Cambridge (UK).

5.2. Data for NPr in complement clauses

The survey contained two sentences for each verbal class in Hooper and Thompson's classification (1973), both for English and for Spanish. The sentences contained either argument fronting or adjunct fronting in the form of NPr. In the survey, I provided two different sentences per verbal class for each type of NPr, namely argument and adjunct NPr. Below is a sample of the sentences tested; capitals letters are used to indicate that informants should take the preposed element as emphatic, although emphasis does not involve contrast:

1. NPr in English: Argument fronting (based on Radford 2009, 327)
   (41a) He said that NO OTHER COLLEAGUE would he turn to. [Class A]
   (41b) I guess that NO OTHER COLLEAGUE could he turn to. [Class B]
   (41c) I doubt that NO OTHER COLLEAGUE could he turn to. [Class C]

(41d) I was surprised that NO OTHER COLLEAGUE could he turn to. [Class D]
(41e) I realized that NO OTHER COLLEAGUE could he turn to. [Class E]

2. NPr in English: Adjunct fronting (based on Meinunger 2004, 215)
(42a) He said that NEVER IN HIS LIFE did he do anything like that. [Class A]
(42b) It appears that NEVER IN HIS LIFE did he do anything like that. [Class B]:
(42c) John denied that NEVER IN HIS LIFE had he seen this woman. [Class C]
(42d) I resent that NEVER IN MY LIFE did I do anything like that. [Class D]
(42e) I found out that NEVER BEFORE had he had to borrow money. [Class E]
(Hooper and Thompson 1973, 480)

3. Spanish NPr: Argument fronting
(43a) Dijo que A NINGÚN OTRO COMPAÑERO podría acudir Juan en busca de ayuda. [Class A]
(43b) Supongo que A NINGÚN OTRO COMPAÑERO podía acudir Juan en busca de ayuda. [Class B]
(43c) Dudo de que A NINGÚN OTRO COMPAÑERO pudiera acudir Juan en busca de ayuda. [Class C]
(43d) Me sorprende que A NINGÚN OTRO COMPAÑERO pueda acudir Juan en busca de ayuda. [Class D]
(43e) En seguida noté que A NINGÚN OTRO COMPAÑERO podría acudir Juan en busca de ayuda. [Class E]

4. NPr in Spanish: Adjunct fronting
(44a) Dijo que NUNCA EN SU VIDA podría hacer Juan algo. [Class A]
(44b) Parece que NUNCA EN SU VIDA había hecho Juan algo parecido. [Class B]
(44c) Dudo de que NUNCA EN SU VIDA haya visto Juan a esa mujer. [Class C]
(44d) Me sorprende que NUNCA EN SU VIDA haya hecho Juan algo parecido. [Class D]
(44e) Descubrí que NUNCA EN SU VIDA había hecho Juan algo así. [Class E]

5.3. Discussion of results

In this section, I am reporting on the results of the experiment with the purpose of finding empirical evidence for the hypothetical difference between English and Spanish and for the distinction between arguments and adjuncts with respect to NPr. In table 2 the results from the English test are presented.[10]

[10] To avoid unnecessary complications with decimals, in both tables I have rounded all figures. Also it must be clear that only fully acceptable responses were considered, so marginal and ungrammatical sentences are excluded.

Table 2. English Negative Preposing: OK Responses

English NPr	Class A	Class B	Class C	Class D	Class E
Argument NPr	85%	60%	0%	0%	65%
Adjunct NPr	90%	80%	15%	25%	75%

In general, informants judged NP in asserted contexts—classes A, B and E—as grammatical, albeit a lower figure was obtained for class B in argument NPr and class E in adjunct NPr. However, the results are not low enough to consider the relevant sentences ill-formed. Note, on the other hand, that classes C and D yield degraded results. No speaker has rated argument NPr as well-formed, and extremely low figures (15% and 25%) were achieved for adjunct NPr in classes C and D. This shows that arguments and adjuncts exhibit similar behavior with respect to NPr, hence Haegeman's claim that there is asymmetry between arguments and adjuncts with respect to fronting is not supported by NPr (2012, 39). In both argument and adjunct NPr there is movement to the left periphery, which is confirmed by the intervention effect detected in classes C and D for both types of NPr tested.

In the case of Spanish, the results are shown in table 3:

Table 3. Spanish Negative Preposing: OK responses

Spanish NPr	Class A	Class B	Class C	Class D	Class E
Argument NPr	70%	80%	85%	70%	75%
Adjunct NPr	75%	90%	75%	85%	80%

Table 3 clearly shows that NPr in Spanish is available in all classes regardless of whether the fronting involves an argument or an adjunct. When observed as a whole, there are some differences in terms of acceptability between argument and adjunct NPr in that scores for the former are a bit lower than those obtained for adjunct NPr. However, the difference is not sufficient to consider them as significantly distinct. This confirms my hypothesis that in Spanish there is no intervention, precisely because NPr and operator movement do not interfere with each other in the derivation, which supports an analysis where NPr in Spanish is movement to Spec-TP. On the other hand, the English results show that NPr is only acceptable in asserted clauses, i.e., those selected by verbs of classes A, B and E. This supports the view that in these sentential complements operator movement intervenes with other movements, thereby blocking NPr.

6. The Analysis of NPr and the Opposition Spec-CP vs. Spec-TP

The conclusion from my previous section is that Spanish is much more flexible than English with respect to the availability of NPr in asserted/non-asserted clauses. In addition, the data confirm my claim that different syntactic strategies can be used by different languages to express a similar meaning. This leads me to propose that the feature inheritance system presented in subsection 3.1 could be the basis for the variation in NPr between English and Spanish, similar to topic fronting in the two languages.

By extending the analysis presented earlier, involving feature inheritance and intervention, the data from NPr can be accommodated perfectly. For English, I suggest that, since the discourse feature responsible for triggering movement of the negative constituent in NPr is retained in C, both arguments and adjuncts undergo movement to Spec-CP. If NPr takes place in a root clause or an asserted embedded clause—a non-RIDE in Emonds's terms (2004, 77)—the result is well-formed since there is no event operator intervening. Either a DP argument, a PP or AdvP adjunct will target Spec-CP, valuing the features [+focus, +negation]:

(45) $[_{CP}\ DP_i/PP_i\ C_{\delta}\ [_{TP}\ T\ [_{vP}\ DP\ v\text{+}V\ DP_i/PP_i]]]$

In non-asserted contexts (RIDEs), an event operator moves to CP and this blocks any other movement, leading to the prediction that NPr will be banned since the features under C remain unvalued:

(46) $[_{CP}\ OP_i\ C_{event+\delta}\ \ldots\ [FP\ t_i\ [TP\ T\ [vP\ DP\ v\text{+}V\ DP/PP]]]]$

Conversely, in Spanish the discourse feature is lowered onto T, and hence any discourse movement targets Spec-TP. This predicts that in non-asserted clauses, where there is operator movement, NPr and other movements should not be mutually exclusive, as illustrated and discussed above in subsection 4.3. The derivation that I suggest for Spanish NPr in non-asserted contexts is as follows:

(47) $[_{CP}\ OP_i\ C_{event+\delta}\ [_{FP}\ t_i\ [_{TP}\ DP_j/PP_j\ T_{\delta}\ [_{vP}\ DP\ v\text{+}V\ DP_j/PP_j]]]]$

As shown by the two arrows, there is no interference between the two movements, so no intervention is displayed and the result is a grammatical sentence. Note that the discourse features have been inherited by T. In this configuration the negative

constituent values the [+emphasis, +negation] features in T. In conclusion, contrary to English non-RIDEs, in Spanish non-RIDEs NPr is available because its movement does not interfere with movement of the operator.

Empirical evidence for positing that Spanish NPr involves movement to Spec-TP comes from principle A of the Binding Theory. It is generally assumed that anaphors are bound (hence c-commanded) by an antecedent in their local domain—the TP containing both the anaphor and its binder (see Chomsky 2008). This means that the antecedent must sit in an argument position (A-position). Spec-CP is a non-argument position (A'-position), whereas Spec-TP is an A-position. Spec-TP may create a new binding configuration (Lasnik 2003, 94; Jiménez-Fernández and Miyagawa 2014; Miyagawa 2010, 66-68; 2017, 77-78). If the fronted constituent in NPr can be an antecedent for an anaphor in a lower position, this means that the emphatic operator has moved to an A-position. The prediction is borne out, as illustrated by the following contrast:

(48)	[A ninguna	de las crías]$_i$	les	daba	su	propia$_i$	madre
	to none	of the offspring	them	give-PAST.3SG	their	own	mother
	de comer.						
	of to.eat						
	["None of the offspring were fed by their own mother."]						

(49) *Su propia$_i$ madre no les daba de comer [a ninguna de las crías]$_i$.

In (49) there is no movement of the negative constituent. Instead, it is the subject containing the anaphor that moves to Spec-TP. In this configuration the anaphor is unbound by its antecedent, yielding an ill-formed sentence. Conversely, in (48) the negative antecedent undergoes movement to Spec-TP and binds the anaphor, thereby satisfying principle A of the Binding Theory. Binding can only be obtained if the antecedent occupies Spec-TP, providing evidence that NPr targets Spec-TP in Spanish.

7. Final Remarks

This paper demonstrates that root transformations such as negative preposing in Spanish occur much more freely than the equivalents in English. This variation points to the fact that a semantic account for the occurrence of NPr in complement clauses is not accurate. It may also be a challenge to the operator-movement approach to factive/non-asserted clauses proposed by Haegeman (2010), Haegeman and Ürögdi (2010) and Haegeman (2012, 267) . However, I have argued that, in line with Jiménez-Fernández and Miyagawa (2014), for CLLD and scrambling, NPr involves movement to Spec-CP in English, but to Spec-TP in Spanish. Thus, the operator-movement analysis remains intact. The distribution of NPr (and root transformations in general) correlate with

whether discourse features are inherited from C to T. If they are inherited, NPr takes place within TP as in Spanish, and no intervention occurs, but if they stay at C, as in English, NPr competes with an operator movement to Spec-CP, and intervention effects arise.

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"Which Came First: The Chicken or the Egg?" Ditransitive and Passive Constructions in the English Production of Simultaneous Bilingual English Children

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This article aims to shed light on the syntactic status attributed to ditransitive constructions—double object construction (DOC) and *to*/*for*-dative—with respect to which type of structure is syntactically transformed through a process analogous to that of passives. We will do so by providing an analysis of the ditransitives and passives that appear in the English production of a set of English/Spanish simultaneous bilingual twins. Our results show that DOCs start being produced earlier than *to*/*for*-datives. However, the age of onset of passives differs in the children though it is consistently produced later than ditransitives. Likewise, adult input goes hand in hand with the children's production of ditransitives and passives since the high frequency of DOCs in this input, as opposed to the low frequency of *to*/*for*-datives and passives, is reflected in child output. These findings thus suggest that *to*/*for*-datives could be said to be derived from DOCs although, given the later acquisition of passives, no firm conclusions can be drawn as to whether this is done via a passive-like process.

Keywords: ditransitives; double object constructions; *to*/*for*-dative structures; passives; bilingual acquisition; input

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"¿Qué fue primero: el huevo o la gallina?" Las construcciones ditransitivas y pasivas del inglés en la producción de niños bilingües simultáneos

El presente artículo pretende contribuir al debate sobre el estatus sintáctico que se atribuye a las construcciones ditransitivas—es decir, las construcciones de doble objeto (CDO) y las estructuras de dativo con *to*/*for*—respecto a qué tipo de estructura deriva sintácticamente por

un proceso análogo a las construcciones pasivas. Para ello el estudio se centra en el análisis de las construcciones ditransitivas y pasivas en inglés que aparecen en la producción de dos gemelos bilingües simultáneos inglés-español. Nuestros resultados muestran que las CDOs comienzan a producirse antes que las estructuras de dativo. Sin embargo, la edad de inicio de producción de las construcciones pasivas difiere entre los dos niños aunque éstas se producen más tarde que las ditransitivas. Asimismo, existe una correlación directa con el *input* del adulto en la producción de ditransitivas y pasivas ya que la alta frecuencia de las CDOs en él mismo, a diferencia de la baja frecuencia de las estructuras de dativo y pasivas, se refleja en la producción de los niños. Por tanto, estos hallazgos sugieren que las estructuras de dativo pueden verse como estructuras que derivan de las CDOs aunque, dada la adquisición posterior de las pasivas, no se pueden extraer concusiones sólidas sobre si esta derivación se lleva a cabo por un proceso análogo a las pasivas.

Palabras clave: ditransitivas; construcciones de doble objeto; estructuras de dativo con *to*/*for*; pasivas; adquisición bilingüe; *input*

1. Introduction

The possibility of ditransitive verbs to project their arguments as both double object constructions (henceforth DOCs) and prepositional constructions headed by the prepositions *to* or *for* (henceforth *to*/*for*-datives) has raised an issue as to which structure is syntactically derived via a passive-like process.[1] Examples (1a) and (1b) illustrate how a ditransitive verb such as *send* can subcategorize for a DOC and a *to*-dative. Similarly, as shown in (2a) and (2b), ditransitive verbs such as *buy* can also project their arguments as a DOC as well as a *for*-dative.

(1a) John sent Mary a letter	DOC
(1b) John sent a letter to Mary	*TO*-DATIVE
(2a) John bought Mary a book	DOC
(2b) John bought a book for Mary	*FOR*-DATIVE

Previous work in the field, both within the generative tradition as well as under other approaches to the study of syntax such as relational grammar, point to the derived ditransitive structure being explained in terms of a syntactic transformational process analogous to that of passive constructions. There are authors who claim that DOCs are derived from *to*/*for*-datives—see Barss and Lasnik (1986), Chomsky ([1981] 1993), Jackendoff (1990), Larson (1988; 2014)—while others argue that *to*/*for*-dative constructions are generated from DOCs, see Aoun and Li (1989), Dryer (1986), Johnson and Postal (1980), Koizumi (1994), Machonis (1985), Oehrle (1976). There are also studies which have examined the order of acquisition of DOCs and *to*/*for*-datives in monolingual spontaneous speech data—see Bowerman (1990), Pinker (1984), Snyder and Stromswold (1997). All consistently find that DOCs appear earlier than *to*/*for*-datives, which suggests that *to*/*for*-datives might be the derived structure.

The purpose of this study is to untangle the syntactic derivational disagreements that are present in the literature regarding ditransitive constructions and shed light on whether DOCs are derived from *to*/*for*-datives or vice versa. We will look at the language development of English ditransitive and passive utterances in the spontaneous production of a set of simultaneous English/Spanish bilingual twins in order to determine which type of ditransitive construction appears first in the developmental process and whether the later emergence of the other type of ditransitive coincides with the development of passive constructions. Such an analysis would thus point to the fact that the ditransitive structure that is analogous in grammatical complexity with

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passives will be the construction derived from its ditransitive source counterpart. We will also consider whether adult input frequency plays a role in the later production of certain types of ditransitives as well as passive constructions.

Our study will make a great contribution to the analysis of the acquisition of ditransitive constructions as, to the best of our knowledge, it is the first study that is concerned with bilingual acquisition data, and also the first to include a comparison between child output and adult input, as well as to consider different developmental stages in the case of child bilingual production. The results of our work could provide a further refinement of the formal proposals that account for the syntactic alternation of ditransitive constructions as it includes a joint analysis between ditransitives and the structure these are syntactically related to in terms of derivation, i.e., passives.

This paper is organized as follows: section two sets out the theoretical and empirical background related to the role that objects and voice play in the construction of passive structures and, linked to this, how passives are connected to the ditransitive construction. It also reviews previous studies on the acquisition of ditransitive and passive structures. The research questions that guide this study are presented in section three. Data selection and classification criteria appear in section four. The results are analyzed in section five, and section six presents the conclusions and suggests directions for further research.

2. Theoretical and Empirical Background: Ditransitive and Passive Structures

2.1. Passive movement and the derived ditransitive as a passive-like structure

Since the derived ditransitive construction—either DOC or *to*/*for*-dative—has the syntactic status of a passive-like structure, this section will deal with passive movement, in general, and with the passive-like mechanism that is attributed to the derived ditransitive structure, in particular.

Passive movement involves the rearrangement of two theta roles (Comrie 1988; Klammer, Schultz and Della Volpe [1992] 2010, 254-255; Quirk, Greenbaum, Leech and Svartvik 1985, 159-160). As shown in (3a), the agent theta role *Thelma*, functioning as the subject (henceforth SU) in the active construction, is moved to an adjunct position in (3b), headed by the preposition *by*. In turn, the patient theta role *Louise*, functioning as the direct object (henceforth OD) in the active clause in (3a), becomes the subject patient in the passive in (3b). Notice that theta roles are rearranged in the active and the passive constructions but they are assigned to the same arguments in both constructions, albeit that the arguments undergo a change of syntactic function.

(3a)	Thelma will invite	Louise	ACTIVE
	agent	*patient*	[thematic role]
	SU	OD	[grammatical function]
	nominative	*accusative*	[syntactic case]

(3b)	Louise$_i$ will be invited t_i (by Thelma)		PASSIVE
	patient	*agent*	[thematic role]
	SU	adjunct	[grammatical function]
	nominative	*ablative*	[syntactic case]

(Haegeman and Guerón, 1999: 199)

The derivation of passive voice is also motivated by case theory (Comrie 1988; Haegeman and Guerón 1999, 205-208). As depicted in (3), the OD *Louise* in (3a) base-generates as the internal argument of the verb in (3b). Due to the fact that the verbal inflection *invited* cannot assign accusative case to its adjacent argument, *Louise* undergoes Noun-Phrase (henceforth NP) movement to SU position, where it receives nominative case from the inflection *will*. As a consequence of this movement, *Louise* leaves a trace (t_i) in its base position; moreover, the preposition *by* assigns ablative case to its adjacent argument *Thelma*. Thus, both arguments—the SU and the adjunct—in the passive voice satisfy the case filter. In other words, NP-movement is case-driven under locality and government conditions since arguments have to be assigned case and theta-role in the minimal domain.

In the case of ditransitive constructions, a passive-like movement has been argued to be behind the derivation of one type of ditransitive from the other. There are linguists who argue that *to*/*for*-datives, as illustrated in (4a), derive from DOCs of the type in (4b) via a passive-like movement (Aoun and Li 1989; Dryer 1986; Johnson and Postal 1980; Koizumi 1994; Oehrle 1976). These authors combine syntactic and semantic arguments to support the passive-like transformation of *to*/*for*-datives.

(4a)	They cooked a cake for Sarah	*FOR*-DATIVE	derived structure
(4b)	They cooked Sarah a cake	DOC	source structure

Conversely, there are those who claim that the passive-like derivation of DOCs is motivated by pure syntactic issues that DOCs pose as regards case theory—see Barss and Lasnik (1986); Jackendoff (1972); Larson (1988; 2014). As illustrated in (5a), the verbal head in the small clause (SC) is headed by an empty category (*e*) which cannot assign case to its adjacent argument. Thus, the OD *a book* undergoes NP-movement to the specifier of the SC, leaving a trace (t_i) behind to be assigned accusative case from the verbal head *gave*—as shown in (5b), this position was occupied by the indirect object (OI) *Mary* in the source DOC. The complement *Mary* takes the form of a prepositional phrase (PP) and occupies an adjunct position, similar to *by*-phrases in passives. *Mary* is assigned dative case by the preposition *to*, satisfying the case filter (Aoun and Li 1989; Koizumi 1994; Oehrle 1976).

(5a)	John gave [$_{SC}$ a book$_i$ *e* t_i to Mary]	*TO*-DATIVE	derived structure
(5b)	John gave [$_{SC}$ Mary *e* a book]	DOC	source structure

Besides, semantics plays a role in the derivation of *to*/*for*-datives (Dryer 1986; Johnson and Postal 1980). As shown in (6b), the person to whom a thing is given (*Mary*) takes the primary object (PO) position in the source structure, whereas the thing which is given is assigned a secondary object (SO) position. Thus, *to*/*for*-datives, as illustrated in (6a), are derived from DOCs as a result of the advancement of the OD to PO and by granting the PP *to Mary* a *chômeur* (or adjunct) position.

(6a)	John gave	a letter OD (PO)	to Mary *chômeur*	*TO*-DATIVE	derived structure
(6b)	John gave	Mary OI (PO)	a letter OD (SO)	DOC	source structure

It has also been argued that DOCs are derived by an analogous syntactic operation to the formation of passives (Barss and Lasnik 1986; Chomsky [1981] 1993; Jackendoff 1972; Larson 1988, 351-352; 2014, 129-130). As illustrated in (7a), the preposition *to*, which assigns dative case to its prepositional complement *Mary* in the source structure in (7b), disappears or is absorbed—still, the debate on the process of prepositional absorption remains open (Larson 1988; 2014). Thus, as the prepositional complement *Mary* is caseless (similar to the internal argument in passives), it triggers NP-movement to the specifier of VP to meet case requirements and it leaves a trace (t_j) behind. In other words, this movement makes it possible for the verbal head *gave*, which has undergone head-to-head movement, to assign accusative case to its adjacent argument *Mary*.

(7a)	John [$_{VP}$ gave$_i$ Mary$_j$ t_i t_j a book]	DOC	derived structure
(7b)	John [$_{VP}$ gave$_i$ a book t_i to Mary]	*TO*-DATIVE	source structure

The OD *a book* in (7a) occupies an adjunct position, similar to *by*-phrases in passive constructions. However, unlike the optionality of *by*-phrases in passives, the OD in DOCs cannot be suppressed. Also, as opposed to the prepositional complement in passives, which receives ablative case from the preposition *by*, the OD *a book* in DOCs receives inherent case from the verbal trace t_i, thus satisfying the case filter (Chomsky 1986, 73-74) as well as the Proper Antecedent Condition (Radford 1990, 192). More specifically, since the empty category (t_i) has the same categorial status as its verbal antecedent—the verb (V) *gave*—and the case receiver *a book* is located in the same domain as the verbal case assigner *gave*, then the verbal empty position t_i inherits the case-marking properties from the antecedent V.[2] The NP-movement undergone by the OI *Mary* in (7a) is analogous to that of the passive in (3b) as, in both structures, an object is moved to subject position.

[2] For more information concerning the link between binominal structures of the type NP + NP (i.e., DOCs and SCs) and their case assignment properties, see Radford (1990, 171-197).

These two opposing views as to which is the ditransitive source structure therefore rely on the same type of argumentation since the derivation of the derived structure is achieved by means of passivization. A direct link is established, then, between ditransitives and passives from the point of view of linguistic theory. Our aim in this study is to explore this syntactic correspondence in terms of acquisition data.

2.2. Previous studies on the acquisition of ditransitive and passive constructions

To date, studies on monolingual English acquisition that focus on the syntactic derivational relationship of ditransitives are rather scarce, with the exception of the works by Aimee L. Campbell and Michael Tomasello (2001) and William Snyder and Karin Stromswold (1997). That said, only the latter discusses the syntactic analogy of the derived ditransitive with that of passive constructions.

Snyder and Stromswold (1997) show that there is a lack of correlation in acquisition between *to*-datives and passives, and also between DOCs and passives in L1 English children. Their results refute the arguments of Richard K. Larson (1988; 1990), on the one hand, who states that DOCs are derived from *to*-datives via a passive-like process, and, on the other, of Joseph Aoun and Ye-hui Audrey Li (1989), who claim that *to*-datives are derived from DOCs via a passive-like NP-movement mechanism. Moreover, it has been argued that the delay in acquisition of DOCs and passives goes hand-in-hand with their non-canonical thematic role patterns, violating the Principle of Direction (Bowerman 1990; Pinker 1984). The thematic role directionality (theme-recipient) of *to*-datives in (8a) is reversed in DOCs (i.e., recipient-theme), as shown in (8b). Similarly, the canonical thematic role patterns in monotransitives, such as the one in (9a), are reversed in passives, as depicted in (9b).

(8a)	I	will give	this one	to you	*TO*-DATIVE
	agent		*theme*	*recipient*	Canonical thematic role pattern
(8b)	I	will give	you	this one	DOC
	agent		*recipient*	*theme*	Non-canonical thematic role pattern
(9a)	Someone locks		the door		ACTIVE MONOTRANSITIVE
	agent		*theme*		Canonical thematic role pattern
(9b)	The door is locked		(by someone)		PASSIVE
	theme		*agent*		Non-canonical thematic role pattern

This is in line with the Maturational Hypothesis (Borer and Wexler 1987) according to which passive structures, and any structure that triggers NP-movement, as illustrated in (10) below, are not available to a child in the early stages of acquisition; thus, they become accessible later as a result of maturation.

(10) John$_i$ was hit t_i (Borer and Wexler, 1987: 144)

Other studies based on the Maturational Hypothesis have been conducted to determine the age of acquisition of passive constructions (Marinis 2007; Messenger, Branigan, McLean and Sorace 2012; Stromswold 2005). All have found that L1 English children fail to produce passives until the age of six. However, a linguistic study carried out by Steven Pinker, David S. Lebeaux and Loren A. Frost (1987), based on data from the Child Language Data Exchange System database (CHILDES 2013-2017; see also MacWhinney [1991] 2000), found results counter to the Maturational Hypothesis in that L1 English children start producing passives at around the age of three, although they overgeneralize the regular past participle form, as depicted in example (11), from a three-year-old boy:

(11) it's broked (Pinker, Lebeaux and Frost 1987, 203)

Some studies have examined the role that adult input plays in the age of onset of acquisition of ditransitives. Despite the fact that L1 North American English children started producing DOCs earlier (at 2;2)[3] than *to*-datives in Snyder and Stromswold's study (1997), adult input frequency did not predict the stage of acquisition because parents favored the production of *to*-datives over DOCs. More specifically, adults uttered 73.2% of *to*-datives with the canonical ditransitive verb *give*, in contrast with 33%-85% of DOCs.

Nevertheless, these results contrast with those of Campbell and Tomasello's study where a strong correspondence occurred between high adult input frequency of DOCs and the children's early emergence of these structures (2001). It should be mentioned that Campbell and Tomasello's research looked at each verb-type frequency in each of the target constructions, which sheds light on analogous preferences in the children's production of DOCs—except for two children who uttered *to*/*for*-datives earlier than DOCs, whose mothers had a preference for uttering the former ditransitives.

Overall, the opposing results between Snyder and Stromswold's (1997) and Campbell and Tomasello's (2001) studies may well come from differences in the criteria for the data analysis. In particular, the former examine a single-verb type analysis on the verb *give*, in contrast to the latter who look closely at a wider range of verb types. Thus, the lexical-specific properties of the early acquisition of DOCs might not have been fully captured in Snyder and Stromswold (1997). Besides, the latter focus on the acquisition of DOCs and *to*-datives, unlike Campbell and Tomasello, who also include *for*-datives in their target structures.

[3] Children's years and months are indicated following the CHIld Language Data Exchange System (CHILDES) (see MacWhinney 2000: 34-35) as follows: year;month.

3. Research Questions

Taking into account the theoretical accounts and empirical studies on language acquisition above, we have formulated the following research questions:

RQ1. Which ditransitive construction emerges earlier in the English production of English bilingual children?
RQ2. Is there concurrent onset of the derived ditransitive and passives such that it could be argued that the derivation is made in terms of a passive-like movement operation?
RQ3. Does adult input play a role in children's output of ditransitives and passives?

In order to characterize the bilingual English children's production of ditransitives and passives and taking into account the three research questions above, four predictions are made:

- Prediction 1. If DOCs of the type (12c) and (12d) arise syntactically from *to*/*for*-dative structures—(12a) and (12b)—via a passive-like process, then DOCs and passives of the type illustrated in (13a) to (13d) would be expected to have a similar underlying grammatical structure, i.e., DOCs would derive from *to*/*for*-datives by means of passivization, and, therefore, both DOCs and passives would be expected to appear at around the same age.

(12a) John gave a book to Mary	*TO*-DATIVE
(12b) John bought a book for Mary	*FOR*-DATIVE
(12c) John gave Mary a book	DOC
(12d) John bought Mary a book	DOC
(13a) A book is needed (by the students)	PASSIVE DERIVED FROM A MONOTRANSITIVE
(13b) A book was given to Mary (by John)	PASSIVE DERIVED FROM A *TO*-DATIVE
(13c) A book was bought for Mary (by John)	PASSIVE DERIVED FROM A *FOR*-DATIVE
(13d) Mary was given a book (by John)	PASSIVE DERIVED FROM A DOC

- Prediction 2. If *to*/*for*-dative constructions, as shown in (12a) and (12b), are derived from DOCs of the type (12c) and (12d) via a passive-like process, then *to*/*for*-dative constructions and passives would be expected to have similar underlying grammatical structure, i.e., *to*/*for*-datives would derive from DOCs by means of passivization, and, therefore, both *to*/*for*-datives and passives would be expected to appear at around the same age.
- Prediction 3. Taking into account the Maturational Hypothesis (Borer and Wexler 1987), we would expect all passives to appear later and to have a lower incidence than active ditransitives, regardless of whether they are DOCs or *to*/*for*-datives, given their grammatical complexity.
- Prediction 4. If adult input plays a role in children's production of ditransitive and passive constructions, then their distribution in children's output would mirror the one in adult input, and this would be so regardless of, or in addition to, the syntactic derivation and the complexity of the structures.

4. Methodology

4.1. Data selection

We have selected data from a set of English/Spanish simultaneous bilingual twins (Simon and Leo), taken from the FerFuLice corpus,[4] available in the CHILDES database (CHILDES 2003-2017; see also MacWhinney [1991] 2000). The age range covered goes from 1;0 to 6;5 years old and for this study the corpus has been analyzed in its entirety. The parents address the children using the one-parent one-language strategy and so the mother, Melanie, engages in conversations with the children in English as she is a native English speaker, whereas the father, Ivo, addresses them in Spanish, his mother tongue. More information on the children's background as well as on the data collection process appears in Raquel Fernández Fuertes and Juana M. Liceras (2010).

We have focused this study on the spontaneous production of English active ditransitives (DOCs and *to*/*for*-datives) and passive constructions, considering both the children's output and the mother's input. Since the previous work of both Snyder and Stromswold (1997) and Campbell and Tomasello (2001) has focused on monolingual English children, the present study adds the characterization of the acquisition of English ditransitives by addressing the bilingual English context.

4.2. Data classification

Data have been selected and classified according to the type of participant, the mean length of utterance measured in words (MLUw) (see Brown 1973, 53) and the type of structure, differentiating between ditransitives and passive utterances. The MLUw has been computed to measure the participants' language development alongside the production of active ditransitives—both DOCs and *to*/*for*-datives—and passive constructions in order to determine the stage of onset of production of each, and their incidence across the developmental stages.

As shown in table 1, five developmental stages were established for each participant in terms of the MLUw values (2, 3, 4, 5 and >5). Each MLUw stage has an age range correspondence. The chronological age is linked with a similar developmental period in Simon and Leo, despite some month differences between them. For instance, when

[4] As it appears in CHILDES, the FerFuLice corpus contains longitudinal spontaneous data of a set of English-Spanish bilingual identical twins, Simon and Leo, who were born and bred in Salamanca (Spain). The age range of the children is 1;1-6;11. Data were recorded in naturalistic settings, mainly at home, while the children were engaged in play activities with their parents, other caretakers (their grandparents), investigators (Esther. Juana, Raquel and Tod) and visitors (Emma or Jeff). The mother (Melanie) is a native speaker of American English and the father (Ivo) is a native speaker of Peninsular Spanish. The parents use the one parent-one language strategy to address the children in their own mother tongues: While the mother speaks to the children in English, the father does so in Spanish. The parents speak to each other in Spanish, except when a monolingual English speaker is present or when they travelled to the US for two months. Additional exposure to English comes from the maternal grandparents and from the visits to the US. Further contact with Spanish started when the twins attended daycare for three hours a day since the language of the teachers and other kids was Spanish.

Simon and Leo reach MLUw 4, their ages correspond to 2;11-3;10 and 3;1-3;9, respectively, that is, Simon reaches that stage some months earlier than Leo. In the case of MLUw 3 and MLUw >5, a narrow correspondence between the age ranges of both children appears. Thus, the MLUw and the age range exhibit similar developmental and chronological stages in the two participants.

Table 1. MLUw-age range correspondence

Simon	MLUw	2	3	4	5	>5
	age-range	2;3	2;5	2;11-3;10	3;11-4;10	4;11-6;10
Leo	MLUw	2	3	4	5	>5
	age-range	---	2;5-2;10	3;1-3;9	3;10-4;2	4;2-6;10

In addition, the data classification procedure encompasses the search for the target structures, namely, ditransitives and passives. On the one hand, ditransitive utterances have been extracted by taking into account the following criteria: (i) verbs that subcategorize for an NP and a PP headed by the preposition *to* or *for* in order to select *to*/*for*-datives, as shown in (14a) and (14b), and (ii) verbs that subcategorize for two NPs so as to search for DOCs, as depicted in (15).

(14a) Simon (3;5): to tell it to me — *to*-dative
(14b) Simon (4;9): I got a surprise for you — *for*-dative
(15) Melanie: we're going to teach him a lesson — doc

On the other hand, passive structures have been codified as either passives derived from monotransitives, as illustrated in (16), or as passives derived from ditransitives, as shown in (17). The extraction of passive utterances includes instances where the morphological past participle—both in regular and irregular forms—is preceded by the auxiliaries *be* and *get.* Also, passive structures with a realized agent *by*-phrase as well as those with a non-realized one are considered.

(16) Melanie: it is broken — passive derived from a monotransitive
(17) Simon (4;4): it is called More Bugs in Boxes — passive derived from a ditransitive

In the data classification procedure, discarded structures include: (i) ditransitive idioms, as illustrated in (18a), since they are fixed expressions that do not reflect a creative use of the language; (ii) ditransitive utterances which do not follow a canonical SVOO or SVO + *to*/*for*-NP order, as depicted in (18b), where the interrogative sentence word order arrangement may disguise the word order facts we are focused on; (iii) passive constructions with a null auxiliary verb, as shown in (18c); (iv) syntactic patterns of the type NP + PP with a null verb which is not clearly inferred from the context, as depicted in

(18d); (v) ditransitive constructions where the PP denotes a locative or a source meaning, as exemplified in (18e) and (18f), respectively, given that the thematic role of the PP does not have a beneficiary role status; and (vi) ditransitive utterances where, similar to (18e), the preposition *for* has a proxy (or replacement) meaning, as illustrated in (18g).

(18a) MELANIE: give the ball a kick [paraphrazable as *to kick*]
(18b) TOD: what are these called?
(18c) MELANIE: saved by the bell
(18d) MELANIE: peas for L?
(18e) SIMON (3;1): he took him to the zoo
(18f) EMMA: you learn that from mommy, don't you?
(18g) MELANIE: you traded the plane for the little blue pistol

5. Analysis and Discussion of Results

In order to establish the syntactic status of the derived ditransitive structure, the purpose of the data analysis is twofold: on the one hand, to determine which type of ditransitive shares common syntactic ground with passives, and, on the other, to analyze which ditransitive structure derives from its ditransitive counterpart. In turn, adult input has been taken into account so as to test whether it plays a role in the order in which ditransitives and passives emerge in the children's production.

5.1 Ditransitives and passives from a language developmental approach

Simon produced a total of 103 cases over the five MLUw stages. As shown in table 2, they include *to*/*for*-datives, DOCs and passives.

TABLE 2. Simon's ditransitives and passives per MLUw

MLUw	AGE RANGE	*TO*/*FOR*-DATIVES	DOCS	PASSIVES
2	2;3	0 (0%)	1 (0.99%)	0 (0%)
3	2;5	0 (0%)	1 (0.99%)	0 (0%)
4	2;11-3;10	6 (5.94%)	19 (18.81%)	7 (6.93%)
5	3;11-4;10	0 (0%)	12 (11.88%)	13 (12.87%)
>5	4;11-6;10	2 (1.98%)	28 (27.72%)	14 (13.86%)
TOTAL 103 cases		8 (8%)	61 (59%)	34 (33%)

Considering the total number of cases per structure, DOCs and passives display a higher distribution—59% and 34%, respectively—than *to*/*for*-datives (8%). Considering the distribution in the different MLUw stages, we can observe that DOCs start being produced at MLUw 2, whereas *to*/*for*-datives and passives do not appear at this stage. However, early on (MLUw 2 and MLUw 3), there is a low incidence of DOCs—one case in each stage—which amounts to 0.99% out of the total number of target utterances for that stage. From MLUw 4 to MLUw >5, the production of DOCs increases as the MLUw increases.

The onset of production of *to*/*for*-datives starts later than that of DOCs, that is to say, they begin to be uttered from MLUw 4—six cases (5.94%). These constructions are not produced at MLUw 5; nevertheless, at MLUw >5, *to*/*for*-datives are once again produced but they show a low incidence—two cases, which equals to 1.98% out of the total number of target utterances.

Regarding the production of passives, they do not begin to be uttered until MLUw 4, concurrently with the onset of production of *to*/*for*-datives, and later than the onset of DOCs. There is a pattern of increasing frequency of production from MLUw 4 to MLUw >5, stage at which passives are highly used.

These findings suggest that, due to the early onset of production of DOCs (MLUw 2) compared to that of *to*/*for*-datives (MLUw 4), DOCs could be argued to be the source structure from which *to*/*for*-datives derive. Moreover, coincidence of the stage of onset of *to*/*for*-datives and passives (MLUw 4) might lead us to consider *to*/*for*-datives to be derived structures from DOCs via an analogous syntactic mechanism to passives.

As illustrated in table 3, Leo uttered a total of one hundred and thirty cases, including *to*/*for*-datives, DOCs and passives.

Table 3. Leo's MLUw ditransitives and passives per MLUw stage

MLUw	Age range	*to*/*for*-datives	DOCs	Passives
2	-	0 (0%)	0 (0%)	0 (0%)
3	2;5-2;10	0 (0%)	5 (3.85%)	1 (0.77%)
4	3;1-3;9	7 (5.38%)	11 (8.46%)	11 (8.46%)
5	3;10-4;2	4 (3.08%)	8 (6.15%)	6 (4.62%)
>5	4;2-6;10	5 (3.85%)	54 (41.54%)	18 (13.85%)
Total 130 cases (100%)		16 (12%)	78 (60%)	36 (28%)

Considering the total number of cases per structure, and similar to the findings for Simon, Leo's DOCs and passives are more common—60% and 28% of total target utterances, respectively—than *to*/*for*-datives (12%). Developmentally, the onset of Leo's production of DOCs starts at MLUw 3, although they are not highly productive— five cases, which equate to 3.85% of the total number of target utterances. Their frequency then increases as MLUw increases, that is to say, from MLUw 4 to MLUw >5. Concerning *to*/*for*-datives, they begin to be used from MLUw 4, later than DOCs, and they show a low frequency: seven cases, which corresponds to 5.38% of the total. Furthermore, passives emerge earlier than *to*/*for*-datives and concurrently with DOCs. These structures begin to be produced at MLUw 3 although their incidence is low—one case, equal to 0.77% of the total.

Therefore, a similar linguistic pattern between the production of DOCs and passives is shown in Leo's data since the use of the two structures increases as the MLUw increases from MLUw 3 to MLUw >5. Indeed, there is a similarity in the frequency of production of DOCs and passives, which are more frequent than *to*/*for*-datives. Particularly, from MLUw 3, DOCs and passives increase in productivity, reaching their highest rate at MLUw 4. From that stage, both constructions decrease in production until Leo reaches MLUw 5. Moreover, in MLUw >5, DOCs and passives increase in production again. In the case of *to*/*for*-datives, their onset is found at MLUw 4, that is to say, later than DOCs and passives, and these structures show a slight decrease in production until Leo reaches MLUw 5. Then, the production of *to*/*for*-datives increases slightly at MLUw >5. In the case of Leo, the parallelism in the stage of onset of DOCs and passives shows that both share an underlying syntactic structure. Likewise, these findings reveal that the later production of *to*/*for*-datives, compared to that of DOCs, might lead to a consideration of the former structures as constructions syntactically derived from DOCs via a mechanism different to that for passives.

There are clearly individual differences between the two children, particularly related to the onset of production. Despite the fact that Simon and Leo both start producing DOCs earlier than they do *to*/*for*-datives, DOCs appear earlier in Simon's production, at MLUw 2, while Leo begins at MLUw 3. Moreover, there is a parallelism in the later production of *to*/*for*-datives with both Simon and Leo starting to use these structures later than DOCs, at MLUw 4. However, there is some difference in the age at which they each start producing *to*/*for*-datives, with Simon beginning at age range of 2;11 to 3;10, while Leo did not start until 3;1 to 3;9. Furthermore, there is a contrast in the production of passives between the two participants. Specifically, Simon exhibits a concurrent stage of onset of production between passives and *to*/*for*-datives, in contrast with Leo who begins to produce passives and DOCs at the same developmental stage.

Nonetheless, despite the fact that Simon and Leo display differences in the onset of production of ditransitives and passives, there is similarity between the two children in their incidence in the different language developmental stages. In fact,

both participants show analogous high frequency rates of DOCs—although Leo's productivity is slightly higher than Simon's, 78% and 61%, respectively. Conversely, passives and *to*/*for*-datives had a lower incidence in both children's production. Nevertheless, the higher productivity of passives compared to *to*/*for*-datives is not correlated with their hierarchical emergence, since Simon begins to produce *to*/*for*-datives and passives simultaneously, whereas Leo shows a concurrent production of DOCs and passives.

These results therefore suggest that only *to*/*for*-datives and passives might be argued to share an underlying syntactic common ground, and consequently, *to*/*for*-datives could be said to be derived from DOCs via a passive-like mechanism, if we take into account Simon's data. However, even though *to*/*for*-datives have emerged later than DOCs in Leo's production, we cannot infer that the former structures are passive-like due to the parallelism in the stage of onset of production between DOCs and passives. These contrasting results between the participants would seem to stem from individual differences, and thus, further research is required with a broader selection of corpora in order to clarify the situation.

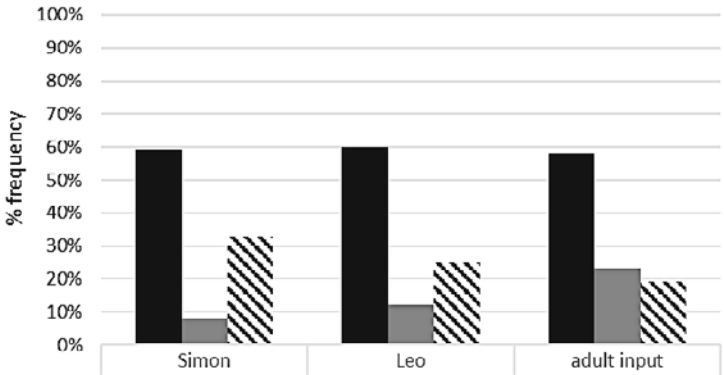
5.2 Adult input effects

Adult input has been taken into account to measure the influence of the frequency with which children hear ditransitive and passive utterances. A total of 1,022 ditransitive occurrences have been analyzed in the mother's speech as opposed to sixty-nine and ninety-four ditransitive utterances in Simon's and Leo's data, respectively. Moreover, a total of 246 passives have been extracted from the mother's speech—235 passives derived from monotransitives and eleven passives derived from ditransitives. Concerning the children's passives, Simon produced thirty-four passives derived from monotransitives, whereas Leo produced thirty-six passives. Neither Simon nor Leo utter passives derived from ditransitives.

As illustrated in figure 1, there is a strong relationship between the adult input frequency that the twins received and their output. More specifically, taking into account the total number of target utterances for each of the participants (DOCs, *to*/*for*-datives and passives), the high use of DOCs in the adult input (58%) closely corresponds with the high use of these structures in the twins' output (59% and 60% DOCs produced by Simon and Leo, respectively).

Furthermore, the low adult input that Simon and Leo receive regarding *to*/*for*-datives (23%) corresponds with the children's low output (Simon's 8% and Leo's 12%), as illustrated in figure 1. The pattern in the production of passives also shows a similarity between adult input frequency and the children's high output, compared to that of *to*/*for*-datives. Adults produce 19% passives, Simon 33% and Leo 28%. Notice that productivity of passives in adult input is slightly lower than that of *to*/*for*-datives, while the opposite is the case for the children.

FIGURE 1. Adult input and child output



	Simon	Leo	adult input
DOCs	59%	60%	58%
to/for-datives	8%	12%	23%
passives	33%	25%	19%

These results suggest that the children's order of production corresponds with the incidence of these structures in their input. Hence, the high adult DOC input and low *to*/*for*-dative and passive input are seen in the incidence of these structures in the twins' output. However, this does not acknowledge the anomaly between the twins' low production of *to*/*for*-datives, which have a similar input as the passives.

6. CONCLUSIONS

In this study, we have analyzed the spontaneous English production of a set of simultaneous English/Spanish bilingual twins by focusing on their use of ditransitive (DOCs and *to*/*for*-datives) and passive constructions. Our aim was to determine whether a correspondence could be established between the two ditransitive types—DOCs and *to*/*for*-datives—and the passive construction in terms of their emergence in the twin's linguistic production, as this could contribute to clarifying the status of the derived ditransitive structure as a passive-like structure. We have also studied whether adult input frequency plays a role in the order of the children's production of ditransitives and passives.

Our results show that, despite there being individual differences in the stage of onset of production, DOCs began to be uttered earlier than *to*/*for*-datives in the two participants. Thus, these findings suggest that *to*/*for*-datives are syntactically derived from DOCs, partially confirming our second prediction and rejecting the first one—in line with Aoun and Li (1989), Dryer (1986), Johnson and Postal (1980); Koizumi (1994) and Oehrle (1976). However, opposing results have been found

regarding the stage of onset of passives since Simon starts producing *to*/*for*-datives and passives simultaneously, in contrast to Simon, who starts uttering DOCs and passives concurrently. We cannot therefore draw a firm conclusion as to whether *to*/*for*-datives are derived via a passive-like mechanism due to the differences in the stage of onset of production of passives in our participants. Further research is needed to clarify the syntactic mechanism that triggers the derivation of *to*/*for*-datives.

At the same time, we would like to point out that our findings do not seem to follow the same trend as those obtained by Snyder and Stromswold in their analysis of monolingual English data (1997). At this point, we would like to be cautious when comparing their monolingual English data and our bilingual English data as different classification criteria are used in each study and it may be this, rather than, for instance, the so-called bilingual effect, that could be behind the different results.

Despite the language developmental similarity, production-wise, between DOCs and passives, the onset of the two constructions differs in the twins' data. Specifically, Simon starts producing DOCs at MLUw 2, followed by the onset of *to*/*for*-datives and passives simultaneously at MLUw 4. Leo, unexpectedly, begins to utter passives at MLUw 3, as shown in (19), a concurrent stage of onset with that of DOCs, which is earlier than *to*/*for*-datives at MLUw 4. Thus, these findings cannot confirm the Maturational Hypothesis (Borer and Wexler 1987), stated in our third prediction, since passives are produced earlier than *to*/*for*-datives in Leo's data and passives start being produced at the same stage as *to*/*for*-datives in Simon's.

(19) Leo (2;10): That got lost

Our results confirm the fourth prediction that adult input plays a role in the production of active ditransitives and passives. This fact is shown in the strong correspondence between the high input frequency of DOCs that the children receive and their output. Similarly, the low adult input frequency of *to*/*for*-datives and passives correlates with the children's output. As such, adult input seems to be a facilitator or a trigger for the early emergence of DOCs and the later emergence of *to*/*for*-datives in both children's production.

Further research on the emergence of ditransitive constructions could take into account a broader selection of both monolingual and bilingual corpora classified using the same criteria. This would ensure that data are comparable and therefore would also shed light on the similarities or differences between the monolingual and the bilingual acquisition of these structures.

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Genre Shifting in Restoration Adaptations of Cervantes's "El curioso impertinente"

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Miguel de Cervantes's narrative "El curioso impertinente" ["The Curious Impertinent"] inserted into the first part of *Don Quixote*, fascinated the English playwrights of the seventeenth century. This tragic story about curiosity, fidelity, voyeurism and male homosociality was adapted in plots or subplots of several plays written in the Jacobean and Restoration periods, though often, however, averting the tragic ending and adding comedic elements. As regards Restoration adaptations, two good examples are Aphra Behn's *The Amorous Prince; or The Curious Husband* (1671) and John Crowne's *The Married Beau; or, The Curious Impertinent* (1694). Behn's play is a tragicomedy built around a romantic intrigue that attempts to exploit both the serious and comic potentials of the story, and provides a happy ending of reconciliation and multiple marriages thanks to the resolute intervention of the female characters. Crowne's work, however, largely downplays the seriousness of the plot and turns the action around more conceited and superficial characters, who provide several laughter-raising situations. In *The Married Beau* the comedic happy ending is favoured not through witty intrigue but through repentance. This article intends to analyse this genre shift and, more particularly, how Crowne adapts Cervantes's story to the English comic stage of the 1690s.

Keywords: Miguel de Cervantes; "El curioso impertinente" ["The Curious Impertinent"]; adaptation; genre; Aphra Behn; John Crowne

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Cambio de género literario en las adaptaciones de "El curioso impertinente" de Cervantes en la Restauración inglesa

La novela "El curioso impertinente" de Miguel de Cervantes, incluida en la primera parte de *Don Quijote*, fascinó a los dramaturgos ingleses del siglo XVII. Esta historia trágica sobre

curiosidad, fidelidad y homosocialidad masculina fue adaptada en varias obras de teatro del periodo jacobeo y de la Restauración, aunque a menudo evitando el final trágico y añadiendo elementos cómicos. Por lo que se refiere a la Restauración, este es el caso, por ejemplo, de *The Amorous Prince; or, The Curious Husband* (1671) de Aphra Behn y *The Married Beau; or, The Curious Impertinent* (1694) de John Crowne. La obra de Behn es una tragicomedia construida alrededor de un enredo romántico que intenta aprovechar los potenciales trágico y cómico de la historia y proporciona un final feliz de reconciliación y múltiples matrimonios gracias a la resuelta intervención de los personajes femeninos. Sin embargo, Crowne se deshace considerablemente de la trama seria y hace que la acción gire en torno a personajes vanidosos y superficiales que dan lugar a varias situaciones divertidas. En *The Married Beau* el final feliz viene facilitado no a través del enredo sino por el arrepentimiento. Este artículo analiza este cambio de género literario y, en particular, cómo Crowne adapta la historia de Cervantes a la comedia inglesa de finales del siglo XVII.

Palabras clave: Miguel de Cervantes; "El curioso impertinente"; adaptación; género literario; Aphra Behn; John Crowne

Miguel de Cervantes's narrative of "El curioso impertinente" ["The Curious Impertinent"], inserted in chapters 33-35 of the first part of *El ingenioso hidalgo Don Quijote de la Mancha* (1605) fascinated English playwrights in the seventeenth century.[1] This tragic story of inappropriate curiosity, wife-testing, voyeurism and male homosociality was adapted in plots or subplots of several plays written in the Jacobean and Restoration periods, often however averting the tragic ending and adding comedic elements. Even before Thomas Shelton's English translation of *Don Quixote* was published in 1612, Thomas Middleton in *The Second Maiden's Tragedy* (1611), also entitled *The Lady's Tragedy*, seems to draw on Cervantes's tale for the subplot in which the fidelity of Anselmus's wife is tested. She fails to be faithful and the ending, as the title indicates, is tragic. However, one year later Nathan Field takes the story of the husband who tests his wife's chastity by asking a friend to tempt her and turns it into the subplot of a comedy entitled *Amends for Ladies* (performed in 1612, published in 1618).[2] Later, in the Restoration period, "El curioso impertinente" was adapted in, for example, Aphra Behn's *The Amorous Prince; or, The Curious Husband* (1671) and John Crowne's *The Married Beau; or, The Curious Impertinent* (1694), as the subtitles of both pieces indicate.[3] This article will analyse the genre shift undergone by the story from tragic tale to tragicomedy in Behn's version, and to comedy in Crowne's later adaptation. However, as Behn's adaptation has already been studied to a considerable extent by other authors,[4] I will discuss in greater detail the latter play,

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[2] William Peery (1946), however, casts doubt on Field's indebtedness to Cervantes. Beaumont and Fletcher's comedy *The Coxcomb* (performed c. 1608-1610, published in 1647) and Robert Davenport's tragicomedy *The City Night-Cap; or Crede Quod Habes, et Habes* (performed in 1624, published in 1661) also have plots that resemble Cervantes's narrative, and this has been noticed by some critics. Already at the end of the seventeenth century, Gerard Langbaine claims that the plot of Lorenzo, Philippo and Abstemia in *The City Night-Cap* is borrowed from Cervantes's "The Curious Impertinent" (1691, 117). Floriana Hogan (1955) also believes that Davenport's play and *The Coxcomb* are based on the Spanish tale. However, Abraham Rosenbach argues that in the former the husband offers his wife to his friend as a proof of his friendship rather than to test his spouse, and that Davenport's plot is rather derived from Robert Greene's romance *Philomela* (1592) (1902, 181-182). Peery agrees with Rosenbach (1946, 345). However, Huw Griffiths seems to accept that "The Curious Impertinent" is "a potential source" of *The Coxcomb* (2013, 97). For Trudi Darby and Alexander Samson, Cervantes's influence here is only found in the initial concepts of the close friends and of a man who foolishly acts against his own best interests, after which the play goes in a different direction (2009, 215).

[3] Langbaine claimed that Thomas Southerne's *The Disappointment; or, The Mother in Fashion* (1684) also has "somewhat of the story of *The Curious Impertinent*, in *Don Quixot*" (1691, 489). Many modern scholars have accepted this claim, such as Rosenbach (1902, 184), Yvonne Jehenson (1998, 31) and Dale Randall and Jackson Boswell (2009, 422), among others. However, I contend that the resemblance between the two texts is only partial in that Southerne's romantic tragicomedy is also set in Florence and shows a wife whose fidelity is questioned, but the husband never asks his best friend to test her, which is for me an important aspect in Cervantes's story.

[4] I refer mainly to Dolors Altaba-Artal (1999, 46-63), Alvin Snider (2006, 323-326), Ángeles Tomé Rosales (2010) and Raquel Serrano González (2016). Janet Todd and Derek Hughes also devote some pages to comment on this play in their study about Behn's tragedy and tragicomedy (2004, 87-89). In *The Theatre of Aphra Behn* Derek Hughes makes a more extensive analysis of this play, although here he focuses mostly on the main plot rather than on the subplot that draws on Cervantes's narrative (2001, 39-46).

which has so far received much less critical attention, and will analyse Behn's in the light of this *transmodalisation* process.[5] As will be seen, Crowne adapts the Spanish source to the comic stage of the 1690s, turning it into a comedy with some ludicrous scenes, but also with certain signs of moral reformation at the end.

Briefly summarised, in "El curioso impertinente" Anselmo asks his friend Lotario to try to seduce his wife Camila in order to test her fidelity. Lotario is reluctant at first but he finally agrees. Then Anselmo leaves town to make the seduction easier, but Camila rejects Lotario's advances, writes her husband letters warning him of the former's approaches and urges him to return. However, Lotario and Camila eventually fall in love, and he even gets jealous when seeing another man entering her house, although he later finds out that it was only her servant Leonela's suitor. One day, knowing that Anselmo is spying on them, Camila pretends to quarrel with Lotario and threatens to stab herself if he insists on importuning her. This makes Anselmo happy, and confident of his wife's fidelity. However, fearing that Leonela might disclose their affair, Camila and Lotario decide to run away, she entering a convent and he joining the army, after which Anselmo dies of sorrow. Learning of Lotario's death in a battle, Camila also passes away from grief.

Cervantes treats Anselmo's unjustified anxiety about his wife's chastity in a serious manner, as a kind of obsession or mental disease that, combined with the contemporary ideologies of gender and honour, and his decision to ask his best friend Lotario to court Camila in order to test her honesty, leads to "la tragedia de la muerte de su honra" ["the tragedy of the death of his honour"] (Cervantes [1605-1615] 2004, 365) and, finally, to his own death and those of Lotario and Camila.[6] The story certainly deals with conflicts of both love and honour, and heterosexuality and homosociality, which are frequently the core of many tragedies—both narrative and dramatic—in early modern European literature. Anselmo's impertinent curiosity may be seen as the Aristotelian *hamartia* that brings about the *peripeteia* that turns his once-happy world upside down, and finally leads to the *anagnorisis* of realising the foolishness of an "impertinente deseo" ["impertinent desire"] that turns him into the "fabricador de [su] deshonra" ["the author of [his] own dishonour"] (373). However, Yvonne Jehenson argues that neither Anselmo, nor Lotario or Camila, really achieve tragic stature because none of the male protagonists are worthy enough and Camila never seems to repent of her adultery. For Jehenson, Lotario's triumphant death in battle and Camila's histrionic scene of self-immolation and final retirement to a convent seem the stuff of romance rather than of tragedy (1998, 43-46). In addition, she sees the subplot of the affair of Camila's maid Leonela as one resembling the *comedia de capa y espada*, with its elements of amorous intrigue, deception, mistaken identity, and disguise presented in a light-hearted veneer

[5] I borrow the term *transmodalisation* from Gérard Genette, who coined it to refer to a change in the mode of representation of a literary work, e.g., a case of *dramatisation* of a narrative text or of *narrativisation* of a dramatic piece ([1982] 1989, 356).

[6] There are several studies that explain this, such as those by Diana de Armas Wilson (1987), Yvonne Jehenson (1998) and Nicolás Wey-Gómez (1999).

(41). So there are some comic elements present in the story, but Cervantes's approach to his narrative is mostly serious, focusing more on the moral debate of the characters and providing a tragic closure to Anselmo's unwise and impertinent test of his wife's fidelity.

As was said at the beginning, many playwrights have been attracted to this story as a source of plots because it is particularly suitable for *dramatisation*. As Darby and Samson have pointed out, it offers a strong central relationship between three characters, a protagonist moved by a foolish obsession, potential for compelling dialogue, dramatic irony and voyeurism (2009, 214-218). Yet, as happens in other cases of *transmodalisation* from narrative to the stage, the action has to be compressed so as to fit into a theatrical script (see Genette [1982] 1989, 356); and even more so when the story is only used for one of the plots. For instance, as Darby and Samson have noted, in *The Lady's Tragedy* (1611), Middleton dramatises Cervantes's story in only four scenes and, consequently, the original exploration of the characters' thoughts and motivations is considerably reduced (2009, 216-217). The Jacobean dramatist must rely on dialogue and soliloquy, and has to speed up the rhythm of events. He makes Leonela's lover, whom he calls Bellarius, an enemy of Votarius (his equivalent to Lotario) and has him more involved in the tragic ending, because he poisons the sword with which the Wife (whom he gives no name) pretends to attack Votarius, and he engages in a fight with Anselmus in which both die, along with the Wife. This final carnage resembles more the bloodshed endings of Jacobean tragedy than that of Cervantes's narrative.

However, many of the playwrights who adapted the story for the stage preferred to avoid the final tragic closure, for instance, Aphra Behn. She used it as a source for one of the two plots of her second play, *The Amorous Prince; or, The Curious Husband*, first performed by the Duke's Company in London in 1671, and published that same year.[7] The two story lines are quite balanced as regards number of scenes, with Behn devoting eight, and part of another two, scenes to this subplot. The action is therefore quite compressed, constrained by the time of the performance, but also the unities of time and space. The events of the play are supposed to happen over about two days, and mostly take place in the Florence homes of several of the characters.[8] Behn keeps the Italian setting, probably because she, as other English playwrights of the time, considered it appropriate to deal with the topics of jealousy, honour and the oppression of women. Todd and Hughes claim that "Behn was fascinated by rigid misogynous Spanish or Italian society, which she tended to see as essentially comic material," and used it thus in her plays in order to point out "the absurdity of cloistering women from the world and then expecting from them morals higher than those of men" (2004, 87). Behn's sympathy towards female characters thus made her rewrite Cervantes's hypotext

[7] Langbaine said that *The City Night-Cap* was also based on Cervantes's narrative, "tho' Mrs. *Behn* has much out-done that Play, and improv'd the Novel itself" (1691, 18-19).

[8] According to Juan A. Prieto-Pablos, Restoration comedy writers opted for a flexible adoption of the three unities. Most plays combine two plots (not only in tragicomedies), their action occurs over one or two days, and are set in several rooms of the same house or in several houses of the same town (2014, 69-73).

and avert its tragic ending. As Altaba-Artal (1999, 54-60), Snider (2006, 321-324), Tomé Rosales (2010, 161-167) and Serrano González (2016) have all demonstrated, Behn facilitates a genre shift by boosting female agency and solidarity. She renames the protagonists Antonio, Clarina and Alberto, and keeps Clarina away from temptation and potential adultery by creating another female character, Ismena, who is Antonio's sister. Ismena loves Alberto and offers to pass herself off as Clarina during the trial of her chastity. Behn's focus is on women from the moment this plot line is introduced in act 1, scene 4: before we actually meet the male characters, she lets us know about Antonio's jealousy and his plan to use his friend Alberto to court his wife through a conversation between Clarina, Ismena and Clarina's servant Isabella, at the same time as we learn about their counterplot. Ismena's impersonation of Clarina can work because, although Alberto is Antonio's best friend, he has never seen her because "'Tis not the custom here for Men to expose their Wives to the view of any" (Behn [1671] 1996, 98).

Ismena is sympathetic to her sister-in-law, brave to take her place, and, although she is young and has been brought up in a convent, she proves to be both witty and resourceful in her impersonation. Her role is not an easy one as she has to win Alberto's love and, at the same time, keep Clarina's honour intact, but she manages to do both successfully. Like other heroines in Behn's plays, Ismena's *manly* courage and determination is displayed; she even resorts to weapons.[9] In act 4, scene 1, she draws a poniard and threatens to hurt Alberto and herself in order to defend her honour, an action that makes the eavesdropping Antonio realise the absurdity of his jealousy and start to repent his plan. This is in a way similar to what happens in Cervantes's narrative, because Camila also uses a dagger, with which she pretends to attack Lotario and then wounds herself slightly, but this is enough to make Anselmo think she is a good wife who does not deserve his mistrust.

Moroever, Leonela's counterpart in Behn's *The Amorous Prince*, Isabella, is presented as clever, supportive and as chaste as the other women. Therefore none of these three female characters behaves improperly, in spite of their active roles and the risky situations they get involved in, particularly Ismena and Isabella. They help each other to overcome peril, outwit the male characters, and achieve their aims. Their pragmatism, solidarity and ingenuity allow them to resist patriarchal restrictions and abuse. Serrano González highlights how the play is populated by female characters whose male guardians endeavour to confine them, although all attempts to contain female agency are effectively frustrated (2016, 153). As Ismena puts it, "[t]his unlucky restraint upon our Sex, / Makes us all cunning" (Behn [1671] 1996, 109).

The comedic ending of Behn's hypertext favours the final acceptance of errors, forgiveness and reconciliation. Poetic justice is applied at least with respect to the female characters, whose virtues are rewarded. Antonio and Alberto are finally happy

[9] In this play there is another female character that uses a weapon to confront a man: Laura, who draws a dagger against the sexual advances of Prince Frederick. Armed women appear also in Behn's *The Dutch Lover* (1673), *The Rover* (1677), *The Young King* (1679) and *The Widow Ranter* (1689)—see Pearson (1988, 157-158).

to realise that the moral conflict they created was only imaginary. However, Antonio's unjustified anxiety about Clarina's fidelity, and his abusive treatment of his wife as a possession and a whore is disturbing and potentially fatal. Ismena's intervention frees her sister-in-law from any temptation and any potential failure, and thus places the whole moral dilemma in Alberto's mind. So, what the plot of *The Amorous Prince* is testing is actually not the wife's faithfulness, but rather the friend's, something which is also present in Cervantes's story but which is more prominent here because the *real* Clarina is never tempted. Although Alberto considers Antonio's request foolish, and is afraid that "love above [his] friendship may prevail" (99), he accepts it in order to prevent Antonio from turning to someone else and thus being "expos'd to th'scorn of others" (100). When Alberto then sees Ismena unveiled for the first time, he laments:

> Oh, how my Soul's divided
> Between my Adoration and my Amity!
> Friendship, thou sacred-band, hold fast thy interest,
> For yonder Beauty has a subtle power,
> And can undo that knot, which other Arts
> Could ne'er invent a way for. (100)

And, after that first meeting with her, he says:

> I will my Honour to my Love prefer,
> And my Antonio shall out-Rival her.
> [...]
> Inform me Love who shares the better part,
> Friendship, or thee, in my divided heart. (102)

This shows the extent to which, for Alberto, the conflict is between love and honour, as well as between love and friendship. It is a serious moral dilemma that haunts him throughout the whole play, and that makes his plight similar to that found in other tragedies, tragicomedies and heroic plays of Restoration England. Besides, during the trial, Alberto is appalled by the responsiveness of a woman he believes to be his friend's spouse. Already in act 2, scene 3, he says in another aside:

> She yields, bad woman!
> Why so easily won?
> By me too, who am thy Husbands friend:
> Oh dangerous boldness! Unconsidering woman,
> I lov'd thee, whilst I thought thou could'st not yield;
> But now that easiness has undone thy interest in my heart:
> I'le back and tell thee that it was to try thee. (110)

However, Alberto never does that because he then sees a man (Lorenzo) serenading Clarina and entering her house, and concludes that she is having an affair with another man. Derek Hughes (2001, 42) argues that Alberto's first experience of his love for the woman who will become his future wife (Ismena) seems distressful and sexually transgressive, because in his mind, and in that of Antonio, she has become a whore. This *whorification* of the female sex is already behind Antonio's decision to test his wife's chastity six months after their wedding, even though he has no actual reason to distrust her. Besides, one of the first things we hear him say is that women are easy to win over with flattery and jewels. As Elizabeth Foyster has explained, in the early modern period men considered women seductive by nature or easy to tempt, insatiable once aroused, and often promiscuous: "once a woman had initially transgressed she would repeat the sin over and over again," and this was the reason for men's anxiety about women's sexuality and about the social consequences of their possible failure to uphold the established gender hierarchy (1999, 170).[10]

As was said before, Antonio starts to realise his mistake when the woman he thinks is his wife tries to kill Alberto and then herself, although he does not know she is Ismena and that she is simply pretending. Antonio then begins to seriously repent of his behaviour: "Curse on my little Faith; / And all the Curses madness can invent, / Light on my groundless jealousie" (Behn [1671] 1996, 128), he exclaims in an aside. Later he tells Alberto that his decision to test Clarina's virtue was "an idle fault" for which he sincerely repents and apologises, both to his friend and his wife.

> I own the Crime;
> And first I beg thy Pardon,
> And after that, will get it from *Clarina*;
> Which done, I'le wait upon thee to the Camp,
> And suffer one years Penance for this sin. (145)

Hence there is a still a dark undertone in Behn's rendering of "The Curious Impertinent." This serious, dark hint is reinforced by the other plot of the play, that of the eponymous "Amorous Prince," Frederick, who first seduces the sister of his friend Curtius, and then makes advances to Curtius's prospective wife too, in a very cold and arrogant manner. It is a serious treatment of "the rakish misuse of political power" that parallels "Antonio's misuse of his husbandly authority" (Todd and Hughes 2004, 89). In both plots men attempt to objectify and manipulate women, but Frederick's abuse of rank and power is even more troubling. The play should therefore be considered a tragicomedy, as Robert Hume (1976, 286), Altaba-Artal (1999, 48), Hughes (2001, 39), Todd and Hughes (2004, 87-89) and Serrano González (2016, 146) have noted, rather than an outright comedy, as the original title page and Tomé Rosales (2010)

[10] See also Mark Breitenberg's insightful study about *Anxious Masculinity in Early Modern England* (1996).

describe it.[11] As with other tragicomedies of the 1670s, this is a split-plot play that blends tragic and comic elements, the tone is often serious, the characters are members of royalty or the nobility, the action is set in continental Europe, and the sources are often also continental (mostly French or Spanish).[12] Behn herself was aware of the composite nature of her play and wittily said about it in lines 29-30 of the prologue: "Not serious, nor yet comick, what is't then? / Th'imperfect issue of a Lukewarm brain" ([1671] 1996, 87).

Intrigue tragicomedy was the genre Behn used in her first plays, much in the line of other dramatists of the late 1660s and early 1670s. But later she contributed to the success of other forms that became more popular in the late 1670s and early 1680s, such as intrigue comedy, sex comedy, farce and satirical comedy. As is well known, the plays of this period were often bawdy and cynical, intending to please the libertine upper classes that dominated the audience. However, after the Glorious Revolution of 1688, the new monarchs promoted moral reform in English society. The comedy of the 1690s reflected this tendency and attempted to be increasingly more exemplary, slowly moving towards the sentimental comedy of the early eighteenth century—see, for instance, Hume (1976, 381-396), Bevis (1988, 146-162), Corman (2000, 65-69) and Combe (2001). Dramatists continued to exploit the appeal of the rakish gallant, but made sure that he reformed in the end, embracing marriage and a future decent life guided by his virtuous wife.

Twenty-three years after the premiere and publication of *The Amorous Prince*, John Crowne takes a step further in terms of genre shift in the *dramatisation* of "The Curious Impertinent." In *The Married Beau; or, The Curious Impertinent*, first acted at the Theatre Royal in London in 1694, he turns Cervantes's narrative into a fully-fledged comedy, mainly by incorporating no serious plot or tone, making the protagonists less noble and introducing a number of ludicrous characters. And, although there is final repentance of previous acts of vanity and libertinism, the tone of the play is light and comic in general. In the process of *transmodalisation*, Crowne obviously has to shorten the action in the original story in order to comply with the three unities and staging limitations, but he devotes more time than previous dramatists to this plot, which is the main one and occupies most of the play. Crowne sets the action in the area of Covent Garden rather than Florence, which brings the play closer to the audience's environment and to the other comedies of the period, often set in London. Also closer to contemporary comedy is the characterisation, because the world of the play is one of beaus, coquettes, rakes and fools. Cervantes's Anselmo is here transformed into the "Married Beau" of

[11] For Hogan, *The Amorous Prince* is "a romance, leaning heavily in the direction of the comedy of intrigue" (1955, 294).

[12] For example, for her tragicomedy *The Dutch Lover* (1673) Behn draws on Calderón's play *Peor está que estaba* (1636) and Francisco de Quintana's *Experiencias de amor y fortuna* (1626), a romance translated into English as *The History of Don Fenise* in 1651. See sections about sources and genres in Manuel Gómez-Lara and María José Mora (2014).

the title, called Mr Lovely, and the list of Dramatis Personae says "[h]e has some Wit, but some Affectation: believes himself very Handsome, and desires to be thought so by all Ladies, and specially by his Wife" (1694, n.p.).[13] Mrs Lovely is described as "[a] witty, beautiful Coquet, that loves to be Courted and Admir'd, but aims at no more. She's proud, and has Value for Honour" (n.p.). So the Lovelys are very different from Anselmo and Camila, a fact we know from the very beginning, and as such we can expect different motivations and attitudes from these two protagonists. And Lotario's counterpart here is called Polidor, described as "[a] Man of Wit and Fortune; much esteemed and trusted by *Lovely* (n.p.). Yet his actions and words reveal that this esteem and trust are not requited, because Polidor thinks Lovely is actually a fool, particularly after he asks him to court his wife in order to see whether she really likes him. Polidor's first thoughts are expressed in the following aside (act 1, scene 1), just before he accepts Lovely's request:

> Is he a Fool to the Degree he seems?
> Or does he think me one, and has a mind
> To put a little pleasant Trick upon me?
> I care not what he means—He has anger'd me,
> I'm bound in Honour, to do all I can
> To lay a Pair of Horns over his Cock's Comb,
> Revenge my self and make him an Example. (Crowne 1694, 4)

We never see Polidor suffering the moral conflict Lotario and Alberto do: he is a more cynical character, Lovely is too conceited and frivolous to be taken seriously, and the bond of friendship between them is not so strong. Polidor's only worry is that his beloved Camilla might find out and break up with him.[14] But he tells Mrs Lovely that he is no real friend of "such a foolish Creature" who only loves himself (31).[15]

Like Anselmo, Lovely knows the request seems mad, because he actually thinks his wife is "the Top and Glory of the Creation" (2) and will resist Polidor's advances; but he wants to be admired by her:

> Oh, Sir! To be admir'd by a fine Woman,
> Surpasses infinitely, infinitely,

[13] This is one of the earliest examples of the use of the word *beau* as a kind of synonym of *fop*. The *Oxford English Dictionary* gives a definition of *beau* as "[a] man who gives particular, or excessive, attention to dress, mien, and social etiquette; an exquisite, a fop, a dandy"; the first example given is from 1687 (Simpson and Weiner 1989, s.v. "Beau"). Robert Heilman (1982, 365) has noted the frequent usage of the term *beau* with the meaning of fashion-fop in comedies of the 1690s.

[14] This Camilla should not be confused with Cervantes's Camila. The former is Lovely's sister, whereas the latter is Anselmo's wife.

[15] In Nathan Field's comedy *Amends for Ladies* (1639), Subtle also thinks the Husband is a coxcomb and is willing to seduce the Wife. He has no strong moral conflict either.

All the Delights her Body can bestow.
I'd rather a fine Woman shou'd admire me,
And to Eternity deny her Body.
Than grant me her Body fifty times a Night,
And all that while never admire me once.
Oh Heavens!
What wou'd I give, this Wonder of a Woman,
Did believe me a Wonder of a Man? (3)

Lovely wants to find out if his wife will resist the seduction, citing reasons of honour and religion or, as he says, "from an infinite Regard to me" (4). So he is not moved (or not completely) by an anxiety springing from gender ideology, but rather by a narcissistic impulse that makes him comparable to the typical fops of Restoration comedy, although he may not be so affected and ostentatious as them.[16] Such a vain, foolish fellow cannot be seen as a tragic hero because it is difficult to take him seriously and sympathise with him. He is even more active than Anselmo in furthering his wife's infidelity, because he insistently asks her to be kind to Polidor since "He's half my self, there's one Soul between us, / And we two together make one Husband" (38), and as such, that Polidor would commit adultery if he lay with another woman. Then, when he learns about his wife's infidelity, he considers himself the most miserable man on earth, and he wants to kill her and then himself. But this threat of tragedy does not last long because he soon hears his wife saying that he is a handsome young man and she would not change him for any other, and he also hears Polidor saying that he will not cuckold him again. These words make Lovely suddenly forget his deadly intentions and deem himself the happiest man in the world. In this way, he is presented as moody and even puerile. Lovely is finally included in the comedic happy ending of forgiveness and reconciliation thanks to his wife's repentance and because he thinks he has achieved his aim after all: "Now I've all Joys by me on Earth desir'd: / By her I most admire, I am admired" (66).

For Staves, Lovely is an example of an increasing softening attitude towards the fop in the reign of William and Mary, parallel to the ideals of masculinity, reacting against crude, cynical libertinism and moving towards refinement, civility and sensitivity (1982, 422-423, 428). For Snider, Lovely is "a bully of heightened feeling and refined sensibility" (2006, 329). However, I do not see any refinement or any proposal of a new type of masculinity in Lovely. The increasingly sentimental tastes of the 1690s may be less sympathetic to rakes—making them finally repent their wanton ways—and more benevolent to fops—treating them less crudely and allowing them to participate in the happy ending. Yet Lovely is too vain and foolish, too abusive towards his wife and

[16] Susan Staves, however, claims that Cervantes provides no psychological explanation for Anselmo's decision to test his wife's virtue but that Crowne cites Lovely's foppery as a motive, and that the use of blank verse intends to make him sound less contemptible and ridiculous (1982, 422).

women in general, and even too critical of marriage at a certain moment, to represent a new ideal of masculinity. Like the previous "curious impertinents," he assumes that women are easily won with flattery and money, and concludes that his wife's failure to resist Polidor's advances proves that she is a whore but his friend is brave and honest. His harsh criticism of matrimony in act 5, scene 1, is not proper in a sentimental comedy hero, no matter how disappointed he might be at that moment:

> Marriage is worse than *Bridewell* to our Sex:
> Strumpets are whipp'd in *Bridewell*, but in Marriage
> Harlots are duly Rods for honest Men.
> I wou'd have none but Malefactors marry.
> Instead of drudging in Plantations,
> I'd have'em doom'd to stay at home and marry,
> Plough their own Wives, and Plant that Weed Mankind. (Crowne 1694, 58)

Nonetheless, he soon capriciously changes his mind and feels the happiest man in the world when his wife says he is handsome. According to Hughes (1996, 341), Lovely ends up as blind as Sir Jasper Fidget in William Wycherley's sex comedy *The Country Wife* (1675), and it is true that he turns a blind eye to his wife's infidelity, but Lovely's foolishness is different from Sir Jasper's, and his wife is not like Lady Fidget either. Mrs Lovely is a coquette and, like her husband, likes being liked.[17] So it is not difficult for Polidor to seduce her. Yet she is not as active in that seduction as Lady Fidget and, what is more important, she soon bitterly repents of her transgression. The moralistic vein of the 1690s in England would not favour a cynical ending like Wycherley's, but rather require final penitence.

Mrs Lovely is outraged when her husband leaves her alone with Polidor and comments in an aside (act 2, scene 1):

> Is the Man mad to run away from me,
> And leave me with the Temptingst Man on Earth,
> After he has declared a Passion for me?
> I'le show more Wisdom than my Husband does. (Crowne 1694, 15)

She also feels offended at Polidor's courtship, because it means that he thinks she is "an ill Woman" (18) and he wants to wrong his friend. So she threatens to tell her husband if he does not give up. She then resorts to female solidarity, asking for Camilla's help, which disabuses Camilla of her idealised view of Polidor, and she states: "I thought the lost Perfection of Mankind / Was in that Man Restor'd" (25). Camilla thus feels that

[17] Snider argues that sensibility "feminizes Lovely, puts him in a passive position, makes him ineffective and masochistic, alienates him from conventional roles of spark, rake, and jealous husband" (2006, 329).

Polidor has deceived her and treated her like a whore, so she will punish him, because she is neither a coward nor a saint. She will help Mrs Lovely to defeat him. However, Camilla is not as strong and witty as Behn's Ismena, Mrs Lovely is not free from temptation like Clarina and, therefore, the female bonding in Crowne's comedy is more brittle and has a serious moment of crisis. Mrs Lovely surrenders to Polidor's seduction and Camilla finds them together by accident. First, Camilla blames women's weak nature and feels ashamed of being a woman herself, but then firmly confronts Mrs Lovely. The latter threatens to stab Camilla, and Camilla threatens her with publishing the news in the *Gazette*. This crisis is short-lived, because Mrs Lovely then blames Polidor's forceful advances and promises not to see him again, and thus she regains Camilla's sympathy.

After that scene, in act 4, we see Mrs Lovely repeatedly expressing her repentance and wish to reform. She tells Camilla: "I'll change my course of life; / Throw off my Vanities and vain Society, / And get acquainted with some good Divine" (45); a little later she says to her servant Lionell: "I'm an undone, lost Woman: Heaven and Grace / Abandon'd me, and now my Honor's gone," and in an aside: "Farewell intriguing, and come happy Vertue, / There's no true peace, or pleasure but in thee. / I'll break with Polidor" (50). When he comes and makes sexual advances again, she asks him to repent and says that cuckolding is an old sin that "'tis time it dyed; / It shall with me, I'll harbour it no more" (53). Mrs Lovely is more worried about public shame and that her reputation depends on the discretion of her servant Lionell, who knows of her infidelity, and about her husband's or Polidor's possible comments about her, than about any moral or religious consideration. She complains to Polidor: "You have made me a Servant to my Servant: / My Reputation is at her Command" (52), and she confesses in an aside that she hates shame "more than Death" (55).[18] However, her anxiety and contrition seem serious and credible enough. The performance of Elizabeth Barry, the most famous actress of the time, with experience in both comic and tragic roles, probably contributed to that credibility in the premiere of this play.

A little less credible is perhaps Polidor's repentance, which is also necessary in order to guarantee an exemplary happy ending that would be acceptable when the play was premiered. As was said before, his friendship with Lovely is not like Lotario's with Anselmo. Polidor thinks Lovely is a foolish man who deserves to be ridiculed. He takes advantage of the chance he is given of courting his wife, which he does in spite of the love he allegedly has for Camilla, "[a] virtuous, devout, reserv'd young Beauty, of small Fortune," as she is described in the Dramatis Personae (Crowne 1694, n.p.). Although he is aware that, if Camilla finds out that he is seducing Mrs Lovely, he will lose her, Polidor engages in the seduction plan with the fruition and cynicism of a Restoration

[18] Cervantes's narrator uses a similar imagery to describe how much Camila depended on Leonela's discretion when he says: "Que este daño acarrean, entre otros, los pecados de las señoras: que se hacen esclavas de sus mismas criadas y se obligan a encubrirles sus deshonestidades y vilezas" ["For the sins of mistresses entail this mischief, among others, that they make themselves the slaves of their own servants, and are obliged to hide their dishonest and vile acts"] (Cervantes [1605-1615] 2004, 354).

rake. He soon wins Mrs Lovely over with conventional love rhetoric and in act 4, scene 2, when she talks of conscience, he accuses her of being spoilt by Camilla, whom now he sees as "no Woman" but "a Church-Monument, / A Picture of Virginity in Marble" (Crowne 1694, 48).[19] When Mrs Lovely repents, he calls her "a false, dissembling, artful Jilt," who has probably sinned before and will sin again in the future, so he must free his friend from "so dangerous a Wife" (53-54).. He tells Lovely what has happened and, as the latter then wants to kill both his wife and himself, Polidor sees the consequences of his acts and decides to make amends: "What have I done? Curse on all lewd Intrigues! / When we give up our Reason to our Lusts, / It is no wonder if we act like Beasts" (55). And in the end he asks Camilla to marry him and be his moral guide: "Your Love will charm me into Piety"; which she accepts "to advance your Vertue by my Love" (65). Thus, Crowne joins the contemporary discourse of the reformation of manners and the tendency to make the rake repent before the comedic ending of multiple marriages.[20]

Yet the happy ending is not the only element of this genre shift from a tragic tale to a stage comedy. Crowne adds two comic figures to the action: Thornback and Sir John Shuttlecock, played by two successful comedians of the time, Thomas Doggett and William Bowen respectively. Thornback is presented in the Dramatis Personae as "[a] bold, debauch'd, conceited, witty, elderly Spark; who thinks himself very well to be lik'd by any Beauty, and attempts all Women he knows" (Crowne 1694, n.p.). He is the typical old bachelor who likes wooing young women, but all of them laugh at him or wish to cheat him into marriage. Thornback is a ridiculous fellow who ends up wedded to Mrs Lovely's maid, Lionell. But even more ludicrous is Sir John Shuttlecock, "[a] whimsical, silly, giddy, young Amorous Fop; in love with all the Women he sees, and is never in a Mind a minute" (n.p.). Somewhat resembling Marlowe in Oliver Goldsmith's *She Stoops to Conquer* (1771), he is pathetically inarticulate when wooing ladies. As he explains to Lionell: "I'm a Pe-goose with a Lady; but I'm the Devil with a Chamber-Maid. Here I can kiss without a Matter of the Spiritual Ceremonies" (28); but Lionell easily gets rid of him with witty retorts, proving that he is in fact helpless with maids too. A particularly ludicrous scene is when he embraces a post and speaks to it as if it were a woman, making Thornback jealous of him because he does not realise it is actually a post. He ends up married too, but still doubting which of the women is prettier. He is, therefore, conceived of as a foolish fop created to make the audience laugh.

To conclude, we have seen how the two adaptations of Cervantes's "El curioso impertinente" in the English Restoration period not only *transmodalised* the hypotext,

[19] The actress who played Camilla in the first performance of this comedy was Anne Bracegirdle, who was also famous for her roles of modest young girls. For the casting of this play, see William Van Lennep (1965, 434).

[20] Polidor is included in David Berkeley's list of penitent rakes in Restoration comedy (1952, 223, n1) and, within that, of rakes whose conversion is presented as being influenced by feminine "charms" (233, n36-n37). Berkeley also points out Crowne's use of verse within the framework of satiric comedy.

changing from narrative to drama, but also changed the work from a serious, tragic treatment to a comic one. Aphra Behn adapts it in one of the two plots of her intrigue tragicomedy *The Amorous Prince*, in order to expose the reification of women's and men's abuse of power. Behn gives more agency to the female characters, whom she presents as guiltless but also supportive, active and resourceful enough to outwit the male protagonists and thus avert a tragic ending. In this way she tries to exploit both the serious and comic potentials of "The Curious Impertinent," and provides a happy ending of reconciliation and multiple marriages. John Crowne opts for a fully comic approach to the topic, and adapts the situation in Cervantes's story to the reality of the late Restoration stage. On the one hand, he moves the action to Covent Garden and notably alters the characterisation, making the action turn around more conceited and superficial characters that provide several laughter-raising situations. He makes the story of wife-and-friend-testing be carried out by common figures of Restoration comedy, such as a foolish husband, a cynical libertine, an old man in search of love affairs and an awkward fop. Lovely's impertinent curiosity is largely due to his narcissistic need to be admired, and he is presented here as ridiculously foolish, so not very different from the other fops of the period. But, on the other hand, Crowne makes the happy ending depend largely on the repentance of the transgressive members of the infidelity, the coquettish wife and the rakish friend, so that the play may comply with the new moralistic demands of the 1690s.

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Graham Greene's *The Living Room*: An Uncomfortable Catholic Play in Franco's Spain

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This article addresses the debate over Graham Greene's *The Living Room* (1953) in Franco's Spain, where theatre critics created a controversy over the play by questioning whether this Catholic dramatic work was heretical or orthodox. It was regarded as a cultural asset to the national stage, but it was also interpreted as a threat to Catholics of wavering faith. In addition, this study uses the censorship files to examine the attitude of the Franco regime towards the play. Contrary to popular belief, Franco's government did not favour the reception of this play despite the fact that Greene was an internationally renowned Catholic writer. On the contrary, banned four times, it ranks among Greene's most censored works under Franco's rule. The article concludes by suggesting that *The Living Room* became an *uncomfortable* Catholic play because it clashed with the tenets of the regime.

Keywords: Graham Greene; Franco's regime; theatre; criticism; censorship

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El cuarto de estar, de Graham Greene: una obra católica incómoda en la España de Franco

Este artículo pone de manifiesto el debate que tuvo lugar en la España de Franco en torno a *El cuarto de estar* (1953), de Graham Greene. Los críticos teatrales suscitaron una polémica a su alrededor al cuestionar si se trataba de una obra dramática católica de carácter herético u ortodoxo. Se consideró un bien cultural para la escena nacional al mismo tiempo que se interpretó como una amenaza para los católicos no firmes en su fe. En esta investigación también se revela la actitud del régimen de Franco hacia la obra mediante el análisis de los expedientes de censura. Contrariamente a lo que podría pensarse, el franquismo no

favoreció la recepción de este drama a pesar de que Greene fuese un escritor católico de reconocido prestigio internacional. Por el contrario, con cuatro prohibiciones, *El cuarto de estar* se sitúa entre sus trabajos más censurados durante el periodo franquista. En resumen, este artículo saca a la luz que *El cuarto de estar* se convirtió en una obra católica *incómoda* cuando entró en conflicto con los principios ideológicos del régimen.

Palabras clave: Graham Greene; régimen de Franco; teatro; crítica; censura

1. Introduction

The first Spanish academics to consider his works were mainly captivated by Greene's Catholic sensitivity—see Aísa Comps (1958), Durán (1967-1968; 1973; 1974; 1975), Ruiz Vico (1976)—until Fernando Galván Reula's study (1987) of the moral, political and historical implications of *The Quiet American* (1955) opened the way to other works on the richness of meanings and literary techniques with which Greene experimented throughout his artistic life. Accordingly, in the 1990s his detective fiction was examined with an emphasis on the personal conflicts of British secret agents after the Second World War which allowed the novelist to distance himself from the traditional image of the spy that had prevailed throughout the first half of the twentieth century (Font i Adrover 1993). What is more, Greene himself—like the secret agent he also was—became the object of study (Martínez Laínez 2004; Martínez Pujalte 2004). Furthermore, in the field of comparative studies, parallels and discrepancies were established between his travel books and novels, and also between his autobiographical works and fictional works (Henríquez Jiménez 1992). In the early twenty-first century more aspects of his literary expression began to be explored and academics analysed his insightful use and creative mastery of mid-twentieth century journalism techniques to bring the historical reality of *The Quiet American* closer to the public (Rodríguez Martínez 2005). Likewise, Greene's cinematographic narrative and his intense relationship with the film industry came under examination (González-Fierro Santos 2001; Aresté 2006; Fuster Cancio 2008).

There has also been recent interest in the study of the reception of Greene's fiction and theatre under Franco's rule. In relation to his novels, it has been demonstrated that governmental censorship acted in firm opposition to his fictional works throughout the period 1943-1956. Firstly, Franco's regime imposed categorical prohibitions on his books in the 1940s, when publishers were striving to introduce to the Spanish reader *The Man Within* (1929), *Rumour at Nightfall* (1931), *Stamboul Train* (1932) and *It's a Battlefield* (1934). Then, when Greene was becoming an internationally renowned Catholic writer in the 1950s, his Catholic novels—*The Power and the Glory* (1940), *The Heart of the Matter* (1948) and *The End of the Affair* (1951)—were also banned (Olivares Leyva 2011a; 2015). That Greene was becoming a rather controversial novelist at that time became evident when his Catholic characters with lax morals were objected to in various Spanish newspapers, magazines and journals. Conversely, the author won praise from critics who were demanding that Catholic writers should compose novels in the style of foreign authors like Greene. As far as the reception of his drama in Spain is concerned, Franco's censorship also interfered in the introduction of *The Complaisant Lover* (1959), with the result that after being banned in 1962 and 1963, it was finally staged with a number of cuts and amendments in 1968. As a consequence, the public was not exposed to Christian marriage as Greene conceived of it, that is, as one which allows consensual infidelity in order to keep it alive. In contrast to the great amount of information available about the reception of his drama in Spain in the 1960s—

Merino Álvarez (2000), Merino Álvarez and Rabadán (2002), Isabel y Estrada (2004), Rodríguez-Castro (2009-2010), Olivares Leyva (2011b)—not much is published in relation to his early years as a playwright. In response, this article studies the reactions of Franco's regime to Greene's Catholic sensitivity in his first play *The Living Room* (1953).

Given that *The Living Room* combines Catholicism with adultery and suicide, the question posed is the following: how did cultural and political agents react when theatre companies and publishers attempted to introduce the play into Franco's Spain? In order to find answers, the present research has been framed within the field of Descriptive Translation studies, as *The Living Room* was received in Spain by means of translation. I have approached the object of analysis from a target-oriented perspective considering translations as "facts of the culture which hosts them" (Toury 1995, 24) and foregrounding the translation products, either published or performed. In addition, I have considered the important role the translator(s) of *The Living Room* may have played in the reception of this play, as it is the translator who is the first receiver of the product and the one who mediates between the source and the target culture. A descriptive-comparative analysis between the original work and the translation(s) has been carried out in order to analyze the choices of the translator(s) when translating the source text. In doing so, it is possible to determine whether the translator(s) might have resorted to self-censorship, which was the established norm of translation during the period in question, as many works in the field have demonstrated (Gutiérrez Lanza 2000; Serrano Fernández 2003; Rioja Barrocal 2004; Gómez Castro 2009). The study has also taken into account the concept of *paratext* (Genette [1987] 1997) as developed in the field of Translation studies (Tymoczko 2002), since the analysis of the reception of *The Living Room* is based on the examination of the paratextual elements—censorship reports and theatre reviews—that greeted the play when it was introduced in Spain. In this sense, this study offers a critical analysis of the decisions taken by those acting as intermediaries between Greene and the Spanish public. Accordingly, the censors' attitudes towards *The Living Room* have been examined with the aid of the censorship files held at the *Archivo General de la Administración* ["General Administration Archive"] (AGA), in Alcalá de Henares, Madrid. The censors' reports on the play have been scrutinized to determine the extent to which Franco's regime interfered with or favoured the reception of Greene's Catholic sensitivity in Spain. The censorship files also contain the adaptations of *The Living Room*, which have been duly examined in order to find traces of self-censorship as well as government censorship. Additionally, the contribution of literary criticism has been given consideration due to the essential role that it plays in the process of social communication between writer and public. For this reason, the leading Spanish magazines, journals and newspapers of the day have been explored in order to establish critics' interpretation of Greene's Catholic theatre. As a result of this target-oriented approach, it is possible to define quite accurately the nature of the reception of *The Living Room* in Franco's Spain.

The article is divided into two main parts. The first one offers a detailed review of all the application forms submitted by theatrical companies and publishers to the censorship office with a view to staging *The Living Room* in Spain. The second part brings together and analyzes the reactions of Spanish theatre critics to Greene's Catholic dilemmas in the play. By considering the opinions held of the theatrical work by cultural as well as political agents, a clear picture will emerge of the cultural impact of Greene's *The Living Room* on Francoist Spain.

2. The Expurgated Text on Stage

The reception of *The Living Room* in Spain began in December 1953, when Alfredo Marqueríe sought permission to stage the adaptation by Álvaro de Zárate (AGA (03)046 Sig. 73/09094 File 448-53). After examining his translation, it is possible to determine that the adapter implemented certain changes to the characters of Father James Browne, Rose Pemberton and Mrs Dennis.[1] Firstly, Zárate introduced two lines where the priest interrupts his niece Rose Pemberton when she is complaining about the Catholic Church that he represents. Although Father James Browne—"Santiago" in the Spanish version—shows a compassionate attitude towards Rose's suffering throughout the play, with these new lines, underlined below, it seems that her behaviour scandalizes the priest:

SOURCE TEXT

ROSE: Oh yes, I would. Don't make any mistake about that, Father. I could live a lifetime without the sacraments. That wouldn't hurt—but a lifetime without him… (Greene [1953] 1954, 94)

TARGET TEXT

ROSA: Yo, sí. No lo dudes. Podría pasar toda la vida…

SANTIAGO: ¿Sin sacramentos?

ROSA: Pero una vida sin él… (Zárate 1953, 24)

["ROSE: I would. Don't make any mistake about that. I could live a lifetime... / JAMES: Without the sacraments? / ROSE: But a lifetime without him…" (my translation)]

SOURCE TEXT

ROSE: […] I don't believe in your Church and your Holy Mother of God. I don't believe. I don't believe (*James holds out a hand to her, but she draws away from it.*) I wish to God I didn't feel so lonely. (Greene [1953] 1954, 113)

[1] The references in the Spanish text revised by the censor are provided (Zárate 1953), as well as the English version published by The Viking Press in 1954 (Greene [1953] 1954). The renderings into English of censored texts have been made by the author of this paper.

TARGET TEXT

ROSA: [...] No creo en tu Iglesia ¡no creo! ¡no creo!

SANTIAGO: ¡Por Dios!

ROSA: Y ojalá Dios no me hiciera sentirme tan sola. (Zárate 1953, 48)

["ROSE: [...] I don't believe in your Church. I don't believe! I don't believe! / JAMES: For God's sake! / ROSE: I wish to God I didn't feel so lonely" (my translation)]

The Catholic Rose Pemberton also comes under Zárate's scrutiny when admitting her adultery (Greene [1953] 1954, 93), when describing her relationship with Michael Dennis in terms of sex (86, 88, 101), and when restating that she could happily live with a married man (100). Zárate "polished" her sex life and her intention to reconcile religion with adultery as evidenced by his deletions and changes on the pages quoted above. In addition, when Rose Pemberton utters her final words before committing suicide, he added a line expressing her feeling of sorrow for having offended God (Zárate 1953, 50). An act of contrition which, as Víctor García Ruiz argues, toned down Greene's Catholic progressivism in the play (2006, 129). Finally, he also deviated from the original text when Mrs Dennis suggests that she would accept her husband's infidelity if she kept her marriage alive with her decision, substituting her proposition "if I'm ready to share him" (Greene [1953] 1954, 100) for "¿y si yo estoy dispuesta a seguir con él?" ["and if I'm prepared to stay with him?" (my translation)]. These examples make it evident that Zárate self-censored in certain passages in order to adapt the female characters to the version of moral correctness defended by the regime. As a result, his self-censorship had an effect on their characterization in the play: when Zárate silenced Mrs Dennis's resolution to accept her husband's love affair, her right to choose was also silenced; when Zárate made amendments to Rose Pemberton's relationship with Michael Dennis, the power of her decision-making with respect to reconcile her religion with her love life was also toned down. In this way, the play was prepared for its inspection at the *Sección de Cinematografía y Teatro* ["Office of Film and Theatre Classification and Censorship"].

When *The Living Room* was received at the censorship office, there were no specific criteria that censors could use to protect the tenets of the National Catholicism supported by the regime. However, it is generally agreed that the censors focused on sexual morality, use of language and portrayal of religion and political views (Abellán 1980, 88-89). The play was examined by one lay censor and two ecclesiastical censors since the Roman Catholic Church exerted a strong influence on Spanish daily life. The most favourable verdict was submitted by the lay censor B.M., who argued that *The Living Room* should be authorized as it was an orthodox theatrical text without any moral fault. The second censor, Father M.B., agreed with the lay censor in considering the play morally orthodox, but he found it inappropriate for Spanish audiences because, in his opinion, they would not understand that Protestantism and Catholicism could coexist. He also reasoned that spectators might perceive a

superficial, and adverse, image of Catholicism, rather than the true religiousness which Greene offered in the play. Father A.A.E.R., the final censor, had the most negative perspective on the play. Considering that he recommended the prohibition of *The End of the Affair* seven months earlier because the novel discredited Catholic priests and included adultery in the plot (Olivares Leyva 2015, 54-55), it is logical to expect that he would also react negatively to a play dealing with similar issues: Father James Browne's ineffectual handling of the illicit relationship between Catholic Rose Pemberton and Protestant Michael Dennis, a married man.

Firstly, the attention of this second religious censor was drawn to suicide in *The Living Room*. He stated that it was not permissible for Greene, as a Catholic writer, to present this moral dilemma without giving an appropriate religious solution. Secondly, like the first religious censor he scrutinized the issue of coexistence between Protestantism and Catholicism. He argued that Spain adhered to Catholicism alone and, consequently, the play was unsuitable for the public. Lastly, he also criticized Greene's portrayal of Father James Browne and his sister Helen Browne because, in his opinion, they were unrepresentative of Catholic behaviour. After expressing his unfavourable remarks, he resolved to authorize Zárate's translation, although only with cuts and corrections on approximately eighteen pages, the majority of the changes relating to the characters of Father James Browne and Helen Browne, and the way God was represented.

The bulk of Father A.A.E.R.'s ire was directed at the character of Father James Browne, who he considered to act incoherently, and without representing the appropriate posture of the Catholic Church on the moral dilemma explored by the play. Father A.A.E.R. felt that the character did not rise to the occasion leading him to the question, "why does he go on stage?" (AGA (03)046 Sig. 73/09094 File 448-53) and skilfully addressed the issue by intensifying the priest's moralising action. For instance, his comprehension of the anguish afflicting Rose Pemberton was omitted by altering Father Browne's suggestion that she should go away with her lover: "Then you'd better go with him, if you're as weak as that" (Greene [1953] 1954, 110). This unviable Catholic solution was resolved by him transforming the statement into a criticism and emphasizing her weakness should Rose run away with Michael: "¿Y serás tan débil como para marcharte con él?" (Zárate 1953, 45) ["Would you be so weak as to run away with him?" (my translation)]. The censor also disapproved of the priest's inaction, and thus deleted a line expressing Father Browne's conviction that God would not require him to do more than he was already doing to remedy the situation: "¿Por qué veo lo que está delante de mis ojos? Dios no me exige que haga otra cosa" (Zárate 1953, 14).[2]

Father A.A.E.R. also censored the image of God portrayed in *The Living Room*, objecting to the merciful God that Father James Browne believes in and, for this

[2] See Greene's original: "I see what's in front of my eyes. God doesn't require me to do more" ([1953] 1954, 87).

reason, he crossed out and expurgated from a dialogue between the priest and his sister Teresa his strong belief that God's infinite Mercy would preclude him and the lovers being condemned to Hell:

> TERESA: Pero ¿y el infierno, Santiago?
> SANTIAGO: ~~No somos tan importantes para eso, Teresa~~. Creemos en la palabra misericordia. ~~El infierno es para los grandes. No conozco tantos pecadores del calibre de Satanás~~. (Zárate 1953, 5)[3]

Father A.A.E.R. also censored the moment when Rose Pemberton questions God's infallibility. Her words were toned down by omitting the underlined part of the sentence, which specifies that He is unable to reach all souls: "Sabemos de los éxitos de Dios, pero no de sus fracasos, sus felices fracasos, por ejemplo, de los que no se preocupan de ÉL y siguen viviendo tranquilamente a pesar de todo" (Zárate 1953, 26-27).[4] Furthermore, Father A.A.E.R.'s indignation at Greene's characterization of Helen Browne is palpable in his report. The censor understood that she was supposed to represent the Catholic posture regarding the moral dilemmas that Greene dissects in the play, but he was puzzled by her weird and odd behaviour. He mainly disapproved of the Catholic pharisaism and dogmatic rigidity depicted by Greene through Helen Browne's interventions. For instance, he reacted against her pharisaic attitude towards the sacrament of Confession and diluted Rose Pemberton's reproach to her by crossing out a line:

> ELENA: No estoy avergonzada de lo que hice. La he retenido en el seno de la Iglesia católica. Puede confesarse cuando quiera.
> ROSA: Y pecar, y confesar de nuevo, y volver a pecar. ~~¿A eso le llamas tú algo mejor que tener hijos y vivir juntos hasta la muerte?~~ (Zárate 1953, 16)[5]

The censor also deleted two sentences suggesting that dogmatic Catholics lack charity as they believe in their right to judge sinners:

> ELENA: Olvidas que él es un hombre casado.
> SANTIAGO: ~~¿Y crees tú que se puede reconocer siempre un pecado mortal donde parece que lo hay…? ¿Estás más enterada que la iglesia, supongo?~~

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[3] See Greene's original: "TERESA: But there's Hell, James. / JAMES: ~~We aren't as important as that, Teresa~~. Mercy is what I believe in. ~~Hell is for the great, the very great. I don't know anyone who's great enough for Hell except Satan.~~" (Greene [1953]1954, 79; my crossing out).

[4] See Greene's original: "ROSE: Oh, we read about God's successes. We don't read about His failures. His happy failures–who just don't care much about Him, and go on living quietly all the same." (Greene [1953] 1954, 96; my underlining).

[5] See Greene's original: HELEN: Yes. I'm not ashamed of it. I've kept her in the Church, haven't I?" She can go to confession now any time she likes. / ROSE: And do it again, and go to confession, and do it again? ~~Do you call that better than having children, living together till we die---~~" (Greene [1953] 1954, 88).

ELENA: Por lo menos, ten sentido común, Santiago.
SANTIAGO: De acuerdo. Si tú tienes un poco de caridad. (Zárate 1953, 14)[6]

His insistence on diluting her uncharitable behaviour is also evident when Father James Browne suggests that Helen Browne—and also her sister Teresa—should perhaps have committed a sin in order to have comprehended God's Mercy. Consequently, the censor marked the underlined lines between brackets for deletion:

SANTIAGO: [...] Yo soy sacerdote y he renunciado a esas indagaciones psicológicas. Tus tías son buenas. [Tal vez no hayan cometido un grave pecado en su vida y quién sabe si habría sido mejor que lo hubieran cometido... En mis buenos tiempos solía observar que eran los pecadores los que con frecuencia demostraban tener mayor confianza en la misericordia de Dios. Mis hermanas no la tienen como debieran...] ¿Y tú, tienes miedo a la muerte? (Zárate 1953, 34-35)[7]

Thus, as can be seen, the upshot of the censor's remodelling of Helen Browne's characterization was to tone down her excessive dogmatism. The ecclesiastical censor also entered one more caveat: *The Living Room* should be restricted to being seen only by educated spectators.

On 7 January 1954, the *Sección de Cinematografía y Teatro* allowed Marqueríe to stage the play at Madrid María Guerrero Theatre for an audience of over-18s on condition that the deletions and corrections indicated by Father A.A.E.R. were included. It was also deemed unsuitable for broadcast. This same verdict was given to the request of Antonio Senillosa and Mario Lacruz, directors of *Teatro Club*, when they applied for approval to perform Zárate's adaptation at the Comedia Theatre in Barcelona in 1954 (AGA (03)046 Sig. 73/09094 File 448-53). The censorship office informed *Teatro Club* that the company could perform the play only once and only for a small audience. Due to this restrictive verdict, *Teatro Club* could not stage the play for a large public at the Comedia Theatre as planned, and was eventually performed at the Romea Theatre on 27 January (M. 1954). On 10 June 1954, the theatre company directed by María J. Valdés and José M. Mompín also asked permission to perform Zárate's adaptation "in different provinces" (AGA (03)046 Sig. 73/09094 File 448-53). Although the censorship file does not provide evidence on the verdict given in this case, press details do confirm that they performed the play at the Comedia Theatre in Barcelona (Coll 1954b; *La Vanguardia Española* 1954). After the first performances in Madrid and Barcelona, the Spanish

[6] See Greene's original: "HELEN: Because he's a married man, of course. / JAMES: ~~Do you think you know a mortal sin when you see it? You're wiser than the Church, then.~~ / HELEN: Have some common sense. / JAMES: Yes; if you would have some charity." (Greene [1953] 1954, 87; my crossing out).

[7] See Greene's original: "JAMES: [...] I'm a priest, and I've given up psychology. They are good people; I doubt if they've ever committed a big sin in their lives—perhaps it would have been better if they had. I used to notice, in the old days, it was often the sinners who had the biggest trust—in mercy. My sisters don't seem to have any trust. Are you afraid of death?" (Greene [1953] 1954, 38; my underlining).

version of *The Living Room* faced criticism. There were complaints that the translation did not achieve the emotional force of the original and, therefore, the vigorous dialogue was perceived as lifeless (Torrente Ballester 1954). It was also argued that the softening of the text had distorted the climax of the drama (M. 1954). After having conducted the comparative analysis for this study between the source and the target text in order to examine Zárate's choices when adapting the original work by Greene to the Spanish context, and having analysed the censors' reports on the adaptation, I would suggest that the censorship implemented on *The Living Room* may well have contributed to the negative perception that these critics had about the performance of the play.

3. From the Stage to the Page: More Obstacles

The reception of *The Living Room* in Spain became even more intricate when the publishing industry attempted to introduce the book in 1954. Despite the fact that the play had been on stage in Madrid and Barcelona that same year, the publishers Edhasa and Iber-Amer were both denied permission to import printed copies of the Argentinian version *El cuarto en que se vive* translated by Victoria Ocampo (Greene [1953] 1960). Elucidating the reasons for the ban is, to a large extent, impracticable since the files from 1954 on *The Living Room* contain no censors' reports on the book (AGA (03)050 Sig. 21/10838 File 5599-54; AGA (03)050 Sig. 21/10913 File 7116-54). Both files include the Argentinian edition as submitted by the two publishers, but only Iber-Amer's copy shows marks made by the censor, which may shed light on the content he could have deemed inappropriate for Spanish readers. Interestingly, some marks in the book coincide with points Father A.A.E.R. had also judged censurable when he examined the theatrical script in 1953. For example, both censors underlined the moment when Father James Browne comments that divine mercy does not exclude anybody from salvation. Although the marks show some similarities between both texts, the censors' decisions were quite different: Father A.A.E.R. suppressed the "offensive" lines from the theatrical text, while the book censor was less permissive, and opted for prohibition. In light of this divergence in opinion between censors, it could be suggested that the state censorship apparatus behaved erratically towards Greene and his work: the Spanish public was able to enjoy theatre performances in 1954, but they were prevented from reading the book. This implies that Franco's system of censorship when *The Living Room* was introduced in Spain was a decision-making body unable to maintain a consistent attitude towards Greene's own brand of Catholicism.

In April 1956 Queromón Editores also sought permission to introduce the Argentinian edition of *The Living Room* in Spain (AGA (03)050 Sig. 21/11423 File 1953-56). The censor criticized the Catholic characters' attitude towards adultery because, in his opinion, Father James Browne and his sisters practically justified the extramarital affair between Rose Pemberton and Michael Dennis. As a consequence of this disapproval, the book was banned. Why was Franco's censorship office still so

reluctant to make the text available to readers? I would suggest that one main reason might derive from the fact that the application was submitted at a crucial moment in the reception of Greene's Catholic works in Spain, with the censorship office at times approving them and at others rejecting them: *The End of the Affair* and *The Heart of the Matter* were both considered unsuitable for importation in 1956 despite the fact that both had received favourable verdicts in 1954 (Olivares Leyva 2015, 51-57). Due to this wide disparity in the censors' decisions, I presume that it must have been difficult to judge a writer who was labelled Catholic, but whose literary works were flooded with morally tendentious situations, such as adultery and suicide, together with continuous reproaches of Catholic pharisaism.

4. Benefits of the Failures of Censorship Mechanisms

The print version of *The Living Room* was, nevertheless, eventually introduced in Spain, despite the obstacles encountered by the publishing industry at the censorship office. The first signs of the shift in the Franco regime's attitude towards the play became visible in 1959, when the publisher Aguilar was granted permission to publish 2,000 copies of the Argentinian translation.[8] In the same year the *Plan de Estabilización y Liberización* ["Stabilization Plan"] was approved, which heralded the end of autarchy and an opening up in terms of politics and economics (Gubern 1981). Interestingly, the authorization was in fact granted by mistake: the censor based his positive judgement on a note indicating that the text had been given approval in December 1954. Aguilar was also able to publish the Argentinian version in 1961, 1965 and 1970 (AGA (03)050 Sig. 21/12408 File 2347-59; AGA (03)050 Sig. 66/038782 File 6465-69), and the publishers Espasa Calpe and Martínez de Murguía were both also given approval to introduce the play in 1963 and 1968 (AGA (03)052.117 Sig. 66/6450 File 2039-63; AGA (03)052.117 Sig. 66/648 File 256-68). In addition, in October 1962 Joaquim Horta was given permission to print Rafael Tasis's translation, *La sala d'estar*, in October (Greene [1953] 1962) (AGA (03)050 Sig. 21/14188 File 5474-62). Indeed, together with publishers' interest in translating Greene's most famous narrative into Catalan, a total of nine of his books were introduced into the Catalan market in the 1960s: *El ministeri de la por* (1965), *Rocs de Brighton* (1965), *El poder i la glòria* (1965), *L'americà pacífic* (1965), *El fons de la qüestió* (1967), *Final d'home* (1967), *Els comediants* (1968) and *Ens podeu deixar el marit? i altres comedies de la vida sexual* (1968) (Olivares Leyva 2015, 112). These Catalan versions could be published because in the 1960s the Franco's regime lifted the ban on translating into Catalan—a language which suffered repression in Franco's times (Solé i Sabaté and Villaroya 1994). As such, Catalan played a significant role in the reception of the writer by strengthening the dissemination of his work.

[8] *The Living Room* was published in the collected volume *Teatro inglés contemporáneo 1937-1953* in 1960 (AGA (03)050 SIG 21/12408 File 2347-59).

There was one notable exception to this otherwise favourable trend of authorizations, when Edhasa was denied permission to introduce fifty copies of the Argentinian version in February 1962 (AGA (03)052.117 Sig. 66/6428 File 387-62). This was a strange situation bearing in mind that the work—as mentioned earlier—had been authorized in 1959 and was available to Spanish readers since 1960. What is more, the censorship office banned *The Living Room*, regardless of the fact that—with such an insignificant amount of books—the play would not be a threat to the general public. The question that arises then is why the text was considered harmful enough to block its importation on this occasion. The available documentation indicates that the censor considered that it was a comedy about atheism, and he took into consideration the ban imposed in 1954. This demonstrates that the Franco regime's inconstant censorship of Greene's theatre in the mid-1950s also extended into the early 1960s. With its four bans, *The Living Room* ranks among Greene's works that the Franco regime deemed most censurable, the collection of short stories *May We Borrow Your Husband? and Other Comedies of the Sexual Life* (1967) occupying first place with sixteen prohibitions, while *The Heart of the Matter* (1948) and *The End of the Affair* (1951) also had four bans each (Olivares Leyva 2015, 61-64).

5. Return to the Stage: Veiled Censorship

After its first performances in 1954, *The Living Room* fell into oblivion on the Spanish stage until renewed interest emerged in the early 1970s. The company *Justo Alonso* submitted an application to perform an adaptation by Marqueríe at the Reina Victoria Theatre in Madrid in 1971 (AGA (03)046 Sig. 73/09862 File 341-71). This version of the theatrical script shows manifold similarities with Zárate's text, but without the suppressions and corrections that the regime's censorship demanded to enhance Father James Browne and Helen Browne's Catholic behaviour—with a few exceptions (for example, Zárate [1953, 14]; Marqueríe [1971, 6]). Marqueríe had applied for approval to perform Zárate's translation in 1953 and thus presumably would have taken this version as a reference for his own adaptation. Also of interest is the discovery that Marqueríe omitted moral content and language that Zárate had included in his adaptation. For instance, Michael Dennis's description of his wife: "she smells success like a dog a bitch" was toned downed in the adaptation by Zárate—"olfatea el éxito como el perro las esquinas"—and Marqueríe left it out from his script (Greene [1953] 1954, 57; Zárate 1953, 60; Marqueríe 1971, 28).

In addition to this, Marqueríe's adaptation, like Zárate's before it, toned down the lines where adultery was more visible to the spectator. So why did he make his translation even softer before submitting it for examination? His decision could be explained by the return to repression in the later years of the dictatorship when Alfredo Sánchez Bella held the post of Minister of Information and Tourism (1969-1973). Given that it was a period of regression and greater conservativism—visible in the increasing

number of *prohibiciones por silencio administrativo* ["bannings without any notification from the administration"] and conflicts with authors and publishers (Abellán 1980, 232)—it could be suggested that Marqueríe toned down the inappropriate moral content of the text to further reduce the chances that it would be censored. On 22 June 1971, his adaptation was sent for inspection to the *Junta de Censura Teatral* ["Board of Theatre Classification and Censorship"], where the verdict on *The Living Room* depended on the agreement of all the committee members, and the application of the *Normas de Censura Cinematográfica* ["Rules and Regulations for Film Classification and Censorship"]—the first censorship criteria which had been established by the Minister Manuel Fraga Iribarne in 1963. These regulations forbade the justification of divorce, suicide, adultery, revenge, prostitution, abortion, the use of contraceptives, illicit sexual relations, etc. (Gubern 1981). The censors' reports show that two censors were uneasy with the work, one claiming that its inclusion of adultery and suicide made the play dangerous for Spanish spectators. In particular, Greene was reprehended for not providing convincing arguments for introducing these immoral situations into the plot. The censor suggested that the menace could be minimized if it were only performed to an educated audience. In addition to this moral examination, a second censor emphasized the religious content. Although he was inclined to give a positive verdict, he admitted that Greene showed the incapacity of Catholicism to find solutions for the more sensitive points of the drama. For this reason, he stated that his vote would be subject to the ecclesiastical censors' resolutions on the text. The file shows that no member of the Roman Catholic Church posed any objection to the play, which might be explained by the fact that this institution had less power within the Franco regime after the Second Vatican Council (1962-1965). After individual deliberations, the *Junta de Censura Teatral* found it worthy of authorization without cuts for over-18s, but unsuitable for broadcast. After *Justo Alonso*'s application to stage *The Living Room*, no other theatrical company or publisher showed interest in the play before the end of the regime.

6. Heretical or Orthodox?

After the London première of *The Living Room* in April 1953, Spanish critics were captivated by its combination of intricate meanings and overwhelming emotions. It was a vigorous and animated drama which deviated from the strongly Catholic messages of theatre productions being staged at the time in Spain; consequently, opinions differed greatly. Greene was applauded for his lively and impressive scenes, and praised for scrutinizing Divine Forgiveness (Mayans 1953; T. 1953). Nevertheless, Greene was also objected to on the ground that he was a Catholic author who had produced a drama without a thesis (Valverde Pacheco 1953). The journalist González-Ruano referred to this divergence of opinions of *The Living Room* and also reported that the public was speculating whether the authorities would allow Marqueríe's première to be

performed on 12 January 1954 at the Madrid María Guerrero Theatre. *The Living Room* was eventually staged because Marqueríe had implemented, as mentioned earlier, the amendments ordered by the censorship office. *Teatro Club* and María J. Valdés and José M. Mompín's company also performed Zárate's adaptation, as previously mentioned, in Barcelona that same year.

The Living Room immediately fuelled a lively debate before and after the first performances. As a matter of fact, Lilí Álvarez argued in the journal *Alcalá* that it was the play that "mayor incomprensión y más controversia ha levantado en años" ["had provoked the greatest bewilderment and controversy in years"] (Álvarez, 1954, quoted in García Ruiz 2006, 154; my translation). It seems that the same issue was raised among Spanish spectators: should this Catholic dramatic work be considered heretical or orthodox? (Coll 1954a; Ateneo 1954). Some critics were in favour of the expectation that the play was creating in Spain because it was indicative of the need for regeneration. They provided various arguments to demonstrate that it was an orthodox drama and a cultural asset to the Spanish stage. Firstly, it was argued that, unlike the Catholic productions of Spanish writers' with their trivial stories, Greene dealt straightforwardly with the roots of Catholicism (Zúñiga 1954). In second place, Greene was praised for constructing dialogues whose psychological depth made him superior to Spanish playwrights. Thirdly, his Catholic formula also captivated critics who considered it diametrically opposed to Spanish Catholic literature, which was limited, in their opinion, to characters with extremely virtuous souls. For instance, the fact that Catholic Rose Pemberton commits suicide was judged an original dramatic solution, in contrast to more traditional theatrical conventions which would probably have had her retire to a convent (Coll 1954a). Additionally, Greene was complimented for questioning Catholic pharisaism, something that was otherwise inconceivable on the Spanish stage in the mid-1950s. In particular, attention was drawn to his incisive criticism of Catholics' belief in their moral excellence and piety merely because they were Catholic (Coll 1954b). What is more, Marqueríe's adaptation of the play to the context—from England with a Protestant majority to Catholic Spain—was judged to rightly stress Greene's reprobation of religious hypocrisy through Helen and Teresa Browne's characterization as excessively pious Catholics (Starkie 1953). This suggests that Greene was introducing new ideas to the Spanish theatre which called into question the apparent goodness of Catholics.

However, *The Living Room* also proved deficient in religious terms. The controversy over the play was mainly related to three aspects: a merciful God, the character of the priest, and Greene as a Catholic writer. In relation to Greene's compassionate God, *Arriba*—the official weekly newspaper of the *Falange Española*—showed opposition to his conviction that God would grant forgiveness to Catholics who committed suicide (Bueno 1953). It is curious that the divine mercy that the writer examines in *The Living Room* was confronted in the Spanish press, given that the mercifulness of God to Catholics in his fictional works had not received any negative judgements from

the literary critics (Olivares Leyva 2015, 30). Additionally, Father James Browne and his behaviour with regard to Catholics in need of help were also foregrounded, with Greene receiving unfavourable comments: the priest was judged to respond incorrectly to the moral dilemma of adultery, and he was blamed for being inefficient in his exercise of his ministry (Bueno 1953). Lastly, Greene, as the internationally renowned Catholic writer he was supposed to be, disconcerted some critics who debated whether *The Living Room* lived up to their expectations. It was argued that it could not be considered a Catholic play since he had failed to bring the enlightening nature of religion to the fore (Mejía 1953). It was also stated that Greene's continuous religious questioning was a threat to Catholics of wavering faith who, for this reason, were warned to "Be careful with Greene!" (Fernández Figueroa 1954). More tolerant attitudes towards Greene considered the play a source of religious disquietude rather than a threat to Catholics, as expressed in the 1954 article "Un cuarto de estar incómodo" ["An Uncomfortable Living Room"] by José J. Aleixandre. In general terms, then, it may be suggested that in *The Living Room*, Greene trespassed against the religiosity of the most conservative literary critics.

7. Conclusion

Greene and his first play *The Living Room* did not go unnoticed in Franco's Spain. As far as literary criticism is concerned, critics questioned whether it was heretical or orthodox because Greene did not propose a Catholic solution to the moral dilemma of suicide and, above all, he depicted an extraordinarily understanding God who could forgive a Catholic who took her own life. Opinions varied greatly and some conservative voices suggested that it was a threat to Catholics whose faith was not firm enough, while others showed more tolerant attitudes towards Greene's failure to spread Catholic doctrine. *The Living Room* also caused divergent impressions at the censorship office throughout Franco's era: Greene was praised for writing an excellent drama, but his portrayal of Catholic characters was considered to contradict his classification as a Catholic writer. Even when the play was resubmitted for inspection in the final years of the Franco period, two censors still found fault with it on the grounds of morality and religion.

On stage, performances of Greene's *The Living Room* were also influenced by the Franco regime. Firstly, in their adaptations of the text Zárate and Marqueríe both self-censored in order to accommodate the text to the morals of the regime. Secondly, the play was subject to expurgation by official censorship in its first performances. Added to that, the board of censors' influence over the printed editions was even more disadvantageous for Greene, as is evident from the fact that the introduction of the Argentinian edition into Spain was banned on four occasions, making *The Living Room* among Greene's most censurable, and therefore censored, works during the Franco regime.

This study of the fate of *The Living Room* has also shown conflicting opinions and procedural flaws at the censorship office. In 1954 there was a difference of opinion over the play, with the board of censors assenting to theatre performances, but depriving the public of access to the book. Signs of erratic behaviour were evident again in the 1960s when the Argentinian version and the Catalan translation were available at Spanish bookshops, while the importation of the book was banned in 1962. As for procedure, there were faults in the state censorship apparatus when consulting previous files regarding its publication and importation into Spain. Greene, however, benefited from this inaccuracy of information and the play was allowed to be printed in 1959, despite the book's prohibition in earlier files.

Taking everything into consideration, under Franco, the attitudes of theatre critics and government bodies towards *The Living Room* could be fairly described as "uncomfortable," just as Aleixandre described the play in the title of his article (1954). It was uncomfortable because it clashed with the tenets of the Franco regime as well as with the label of "Catholic writer" so often applied to Greene himself.

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The Storyteller's *Nostos*: Recreating Scheherazade and Odysseus in Kazuo Ishiguro's *Never Let Me Go*

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This article studies the account of Kathy H., protagonist of Kazuo Ishiguro's *Never Let Me Go* (2005), as the confluence of narratives through which an individual and her community construct their identity based on the remembrance of the events that have marked their lives, as well as on the literary texts and cultural conventions that have served as the archetypes upon which the narratives of their lives are built. Two paradigmatic figures stand out in Kathy's story: Odysseus, the lost seafarer endeavouring to return home, and Scheherazade, the artful storyteller of the *Arabian Nights*. From this perspective, Kathy's recollection constitutes her attempt to return to the mythic place that Hailsham has come to represent for clones that, unable to be carried out on physical terms, induces her to find alternative means to recover it through memory and storytelling. As a result, she constitutes a replication of Scheherazade, adapting this figure to her dystopian and postcolonial context in a narration that explores the interplay between memory, fiction and identity.

Keywords: Kazuo Ishiguro; Scheherazade; Ulysses; storytelling; un-belonging; memory

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El *nostos* de la narradora: recreando a Sherezade y a Odiseo en *Never Let Me Go* de Kazuo Ishiguro

A lo largo de este ensayo se estudiará la narración de Kathy H., protagonista de *Never Let Me Go* (2005) de Kazuo Ishiguro, como la confluencia de narrativas a través de las cuales el individuo y su comunidad construyen su identidad. Esta convergencia resulta del recuerdo, la tradición literaria y los fetiches culturales que sirven de arquetipos sobre los cuales se construye la narrativa de sus vidas. Dos figuras paradigmáticas se yerguen como pilares interpretativos de la historia: Ulises, el navegante perdido que sueña con el regreso a casa y

Sherezade, la habilidosa hilandera de historias de las *Mil y una noches*. Desde esta perspectiva, el recuento de Kathy se elabora como el intento de retornar al mítico lugar en el que Hailsham se ha convertido para los clones a través de la continua recreación de anécdotas, recuerdos y experiencias. Ante el fracaso de esta empresa, Kathy recurre a métodos alternativos para recuperar este paraíso, lo que conduce a la transformación de la protagonista en una Sherezade distópica en un contexto poscolonial dentro de una narración que explora la relación entre memoria, ficción e identidad.

Palabras clave: Kazuo Ishiguro; Sherezade; Ulises; narración; desarraigo; memoria

1. Introduction

Kazuo Ishiguro published in 2005 his sixth novel, *Never Let Me Go*, a work that could be labelled as dystopian science fiction, as it presents an alternative reality of England in which humans are able to prolong their life spans by harvesting the organs of clones raised solely for this purpose. At the age of eighteen, clones become carers, taking care of donor clones until they start donating themselves and, eventually, they "complete," that is, they die. John Freeman argues that this novel does not use a historical context—unlike Ishiguro's previous novels—and also eludes some of the conventional motifs of science fiction, like the saliency of "gadgetry and technology" (2008, 196). Despite its divergence, the novel, however, "circles the same thematic territory of memory" as the rest of Ishiguro's *oeuvre* (196); Kathy H., its clone protagonist and narrator, recounts her memories of her upbringing alongside her dearest friends Ruth and Tommy as she waits for the time when she will finally become a donor. Unlike most of the clones in England, the three friends were lucky enough to attend Hailsham, a project designed to shelter such children from the horrors and truth of their lives (Ishiguro 2005, 263) by attempting to offer them a normal childhood. Kathy's account, after Tommy and Ruth have died and Hailsham has closed, concentrates on the reconstruction of significant everyday experiences, portraying the fantasies created and believed in the midst of such a bleak context. Although Freeman's remark delimits the purpose of Kathy's account to a need to "make sense of [...] her pre-shortened life" (2008, 197), this essay will show how her goal is in fact not so individualistic since it is also an attempt to entertain, distract and comfort herself and her audience, the donors under her care.

As a result of this context, the novel has been analysed primarily from the angle of postcolonial criticism, highlighting the different forms that discrimination and objectification adopt in this "postracial" reality that is "saturated in racialized forms of discrimination," as Josie Gill claims (2014, 846). In her work, Gill offers a summary of other authors' standpoints concerning the novel that can be synthesised as the oppression of an objectified Other. Similarly, other authors like Robbie B. H. Goh have also included the novel within this trend, coining the term "postclone-nial" (2011, 50) due to its display of discrimination, power struggles and the individual's search for identity. In his work, Goh, identifies Kathy's account as being the means to forge a national identity, thus constituting a diasporic community (66, 69) after Hailsham's closure. At the core of all diasporas, Avtar Brah asserts, we find the subtexts of home and belonging, the former defined as a "mythic place of desire" in the imagination of diasporas; a "place of no return" even when it is possible to physically visit it (1996, 192).[1] In its most essential terms, diaspora represents a journey to settle down and establish one's roots (182). The journey of each individual from any given community merges into a single voyage with those of other social groups "via a confluence of

[1] However, Brah claims that this longing for home does not always imply "a desire for 'homeland'" (1996, 180) or to return to the place of origin (193), since for her there is an inherent tension in the concept of diaspora between "a homing desire" and criticism of "discourses of fixed origins."

narratives, as it is lived and re-lived, produced, reproduced and transformed through individual as well as collective memory and re-memory" (183). The identity of a diaspora, Brah continues, is established "in the everyday stories we tell ourselves individually and collectively" (183).

This article studies Kathy's account as an example of this confluence of narratives, where an individual and her community construct their identity based on the remembrance of the events that have marked their lives, as well as on the literary texts and cultural artefacts that have served as the archetypes upon which the narratives of their lives are built. Two paradigmatic figures stand out in Kathy's story: Odysseus, the lost seafarer endeavouring to return home, and Scheherazade, the artful storyteller of the *Arabian Nights* / *One Thousand and One Nights* (henceforth *Nights*) From this perspective, Kathy's reconstruction constitutes her attempt to return to the mythic place that Hailsham has come to represent for clones: a location that is not accessible in physical terms, which induces her to find alternative means to recover it through memory and storytelling. As a result, she can be understood as a replication of Scheherazade, adapting this figure to her dystopian and postcolonial context in a narration that explores the interplay between memory, fiction and identity.

The relationship between Kathy, Scheherazade and Odysseus and their respective literary works can be perceived both within the text, in its structure, themes and motifs, as much as in the intertext. In Ishiguro's novel there are blatant references to *One Thousand and One Nights* and the *Odyssey* when, at one point in Kathy's account, she reads them to Tommy (Ishiguro 2005, 233). The connection to the *Odyssey*, reinforced through the reference to James Joyce, author of *Ulysses* (Ishiguro 2005, 137), is established through the story's images of the wanderer and the journey of return, the *nostos*, shaped in Western tradition by Homer (Murnaghan and Gardner 2014, 3). The *Arabian Nights*, in its monumental influence on Western literature,[2] is responsible for the idea of storytelling as a means to delight, to teach, to heal and, most of all, to survive. Its relation to Ishiguro's work can also be established through another literary reference: George Eliot's *Daniel Deronda* (1876), mentioned recurrently in *Never Let Me Go* (Ishiguro 2005, 120-121, 124). Due to the British context of the protagonist's world, the *Nights* are approached from the fascination that Western culture has had for the text over time. Alicia Carroll has explored the link between Eliot's work and the *Nights* in her postcolonial reading of Ishiguro's novel and the analysis of the theme of the search for an identity (1999, 219). A further connection can be drawn between the *Odyssey* and the *Nights* since, according to Irwin (1994, 71), there are some similarities between these works, particularly in stories like those of Sinbad the Sailor. The focus of this essay, however, shall centre on the understanding of *nostos* not just as the journey back home, but as "saving oneself from any lethal danger, surviving" (Bonifazi 2009, 506), a connotation on which the three texts converge.

[2] For a complete list of the influence of *Arabian Night*, see Khan (2012, 39) and Irwin (1994, 237, 290-91).

The novel starts with Kathy's own introduction of herself as a veteran carer waiting to receive the order to become a donor, in the period after she has lost her dearest friends and her home, Hailsham. The lack of future prospects and of relief in the present prompts in Kathy a nostalgic longing for the past. The sense of loss that permeates Kathy's account (Freeman 2008, 196) can be identified as one of the central elements of nostalgia which, according to Hilary Dickinson and Michael Erben, is deeply related to infancy in the sense of the loss of "an imagined ideal childhood" (2006, 228). Thus, the interaction between memory and fiction is crucial to the feeling of nostalgia, since in the latter's "partially imagined version of the past" (Casey 1993, 366; quoted in Drąg 2014, 138), idealisation is "complicit in distorting the past in accordance with the desired image" (138). What this highlights is an understanding of memory as a process of reconstruction—as stated in Bartlett's theory of memory (Bartlett 1932, 213-214; quoted in Drąg 2014, 7)—which is subjectively flawed and susceptible to manipulation, not that different from a work of fiction. A similar approach to the fictionalisation of remembrance can be reached from the standpoint of trauma. As Leigh Gilmore indicates, the physical wound or damage that the original Greek word denotes (2001, 6) has evolved to also refer to injuries to "the soul" and to "memory itself" (25). Current neurological research has demonstrated how trauma shrinks the hippocampus, the brain structure responsible for memory, resulting in characteristic failures in memory (31). The traumatised subject, however, not only has to cope with the deterioration of his or her memory, but also with another central aspect of trauma: its articulation. Such hardship is a direct result of the categorisation of trauma as something that eludes representation since trauma is "beyond language" and "confronts it [language] with its insufficiency" (6). The blanks that result from both forms of breakdown can, then, be filled by fiction. As Gilmore puts it: "Memory's fragility, the enduring hold of trauma, and the complexity of self-representation do not simply make memoir inherently vulnerable to fantasy. Rather, the subject-who-remembers engages mental and narrative dynamics that partake necessarily of fantasy" (42). In cases of trauma, these dynamics cannot easily be either assimilated or removed from memory and self-representation, which leads Gilmore to conclude that "dissimulation of the subject in the scene of fantasy parallels the dissimulation of the subject in the scene of memory, trauma and self-representation" (42). This fictional dimension converges with the concept of diaspora and with Svetlana Boym's definition of nostalgia as "a longing for a home that no longer exists or has never existed" (2001, xiii). It is our belief that, in Kathy's account, this is precisely what Hailsham constitutes, an understanding suggested by its idyllic characterisation and by Kathy's reticence to search for it during her travels from one donor care centre to another. Her inhibition could be explained through Boym's identification of two different types of nostalgia: reflective, focused on "the longing itself" which delays "the homecoming-wistfully, ironically, desperately"; and restorative, centred on the *nostos* and attempting "a transhistorical

reconstruction of the lost home" (xviii). Both of them are present in Kathy's account: her initial reticence to look for Hailsham's actual location, even though she desires it, develops into an attitude of romantic longing that eventually leads her to start the process of reconstruction that is represented by the account itself, a psychological and metaphorical journey back home.

2. Replication of the Odyssean Nostos

As previously stated, this journey is sourced on the Greek tradition of the returning warrior, most notably represented by Ulysses in the *Odyssey*.[3] Despite their vastly different contexts, we can establish significant resemblances between Kathy and Ulysses through the perspectives offered in the contemporary critical attitude to Homer's poem, besides the already mentioned dimension of *nostos* as a form of overcoming dangers and survive. Contemporary critics of the *Odyssey* highlight a tension between the stability and the instability of the work's main concepts, home and identity (Murnaghan and Gardner 2014, 8). Although Ithaca and its remembrance serve as the anchor for Ulysses's sense of self, establishing his past and guiding his future (Giannopoulou 2014, 265), as his journey progresses he resorts to the creation and adoption of various other identities to ensure his own survival and success (266). As "Noman" to Polyphemus (*Odyssey* IX, 124), or as a beggar to his family and subjects in Ithaca (*Odyssey* XIII, 184), Murnaghan and Gardner understand the cunning Ulysses as a master of language. As a producer of seductive fictions (2014, 14), an ability held as a central value in the *Odyssey* (8), Ulysses uses this tool in the creation of new-selves (13). This is seen especially in Ulysses's introduction in the court of the Phaecians (*Odyssey* IX-XIII, 115-173), seen by Boyd as a "carefully controlled presentation of his autobiography" (2014, 197). The same attitude could be attributed to Kathy's autobiographical account since, taking into account the previous observations about memory, the reader's understanding of her character depends on her selection of scenes and events, on how she wants to present herself. Even the discrepancies with her subjective narrative are used as a way to undermine the veracity of others, enabling her to appear in a favourable light in comparison (Ishiguro 2005, 57, 129). The *Odyssey*'s concern with self-making is not limited to Ulysses, since Penelope's weaving, a medium for female expression and narrative control (Pache 2014, 60), serves as a metaphor "for the creative process or the process of self-making" (Reuter 2014, 91).

Unlike the successful conclusion of the *Odyssey*'s *nostos*—albeit undermined by Tiresias' prophecy (*Odyssey* IX, 147-148)—Kathy's journey, like other modern *nostos*, is destined to fail. As Murnaghan and Gardner assert, contemporary readings of Homer's

[3] Although the nostos or homecoming was fulfilled mainly by male representatives, as Murnaghan points out, already in the *Odyssey* it "is redefined as an experience that transcends gender," in addition to being "psychological rather than physical" (2014, 112).

work emphasise the poem's "own awareness of *nostos* as a longed-for but virtually unattainable goal" (2014, 9). Such a conclusion recalls Brah's description of the notion of "home" (1996, 192) and Boym's definition of "reflective nostalgia" (2001, xviii). The unfeasibility of Kathy's return to Hailsham stems from two facts: Hailsham's closure and Kathy's surprising ignorance about its location. The news of Hailsham's closure (Ishiguro 2005, 207) has a great impact not only on Kathy but on the rest of its former students and, it could be argued, on the whole clone community. For them, the school was mythologised beyond mere nostalgic idealisation, since in their minds it became linked to deferrals for couples (150-155). For the students, the loss of this homeland was the last severing blow to the bonds that united them (208), which may have been what prompted Kathy to try to reconnect with her past and her former friends. As such, it is the starting point of Kathy's *nostos*, compelling her during her journeys throughout England to actively look for any landscape feature that would lead her to the location of the school's ruins (6, 281). The visit to miss Emily, Hailsham's former schoolmaster, before Tommy's final donation, confirms the deepest fears of the students, and of any clone: that deferrals for couples never existed and that Hailsham, or any institution like it, is no more (260), since even the last remnants of it, like Miss Emily's bedside cabinet, are being sold (252). One episode in this visit confirms the impossibility of the successful conclusion of Kathy's *nostos*: unlike Tommy, she is unable to recognise Hailsham in a watercolour painting in Miss Emily's house (244-245). This suggests that, even if she were to remember Hailsham's location, she may not be able to recognise it, just as Odysseus was unable to identify Ithaca upon his landing (*Odyssey* XIII, 178-182).

But Hailsham's shadow stretches far beyond Kathy's past, and into her future. As she asserts, once she becomes a donor by the end of the year, she will "have Hailsham with me, safely in my head, and that'll be something no one can take away" (Ishiguro 2005, 281). To her the role of donor becomes an opportunity to reconnect with her past, it opens and leads the way to Hailsham, implying not only the acceptance of her fate as a clone but also of her destiny. Thus, we meet her at the beginning of the last stages of her *nostos*, understood as the "speaker's private return to childhood, the only site of authentic experience" (Murnaghan 2014, 121). Unable to return home physically, she decides instead to open up an alternative path in the form of the active process of remembrance through storytelling. Considering her account as closer to fiction rather than to an autobiography or memoir helps to resolve one of the principal contradictions in the story: the fact that Kathy is aware and informs the reader about her future at the beginning, yet still throughout her narrative she does not dispel fantasies, like deferrals, not until its very end. What this suggests is an intention beyond mere recollection, the retelling and re-experiencing of the events for a purpose related to comfort, pleasure and postponement. Storytelling becomes the instrument not just to recollect her past but to relive it, simultaneously making her audience experience it as if it were her present, artificially overcoming the limitations of memory.

3. Echoes of Scheherazade: Kathy as a Storyteller

In an essay on Kafka, Walter Benjamin wrote of the author that in his stories "narrative art regains the significance it had in the mouth of Scheherazade: to postpone the future" ([1955] 1968, 129). It is precisely this postponement of what lays ahead that we intend to demonstrate as the core of the relation between Kathy and Scheherazade, a relation in which storytelling seeks the same outcome of the Odyssean *nostos:* to survive. Within such a perspective, the figure of Penelope becomes significantly similar to these two other characters. Her "weaving (and unweaving)" has been interpreted as "a way of delaying resolution" (Pache 2014, 46). This deferred conclusion is intimately connected to death, since the embroidered tapestry is going to be used as Laertes's funeral shroud (*Odyssey* XXIV, 323), thus also representing Penelope's symbolic acceptance of her husband's death (Pache 2014, 60). Although their crafts differ, the completion of each of their works would entail a metaphorical or an actual death. Due to the nature of storytelling, Scheherazade and Kathy are both aware that as soon as their stories are completed, they are destined to die, thus linking silence to death.

Scheherazade, protagonist of the main narrative thread in the *Arabian Nights*, incarnates the learned storyteller versed in the history and lore of the different regions of the Middle East, North Africa and South Asia, sources from which the text of the *Nights* is derived (Khan 2012, 38). All of these shape the backbone of the stories that she uses to delay her execution, after she decided to end the slaughter of the sultan's mistresses with her own sacrifice. Narration as a strategy to survive or enchant or save others finds its analogy in some of the first tales of the *Nights*, as in the "Story of the Trader and the Jinni," a connection also highlighted by Ferial J. Ghazoul (1996, 84).[4] In this tale, each of the three shaykhs that the merchant encounters narrates a story to the Jinni in order to spare the merchant's life (*Nights* 1, 24-37). Similarly, the tales of the three Kalandars are narrated with the aim of escaping death at the hands of the Three Ladies of Baghdad (*Nights* 1, 82-185). Simultaneously, each of the shaykhs' narrations and the Kalandars' tales serve Scheherazade to deter her execution by one day more. Yet Scheherazade's plan of narrative postponement could not be successfully carried out without the help of her sister, Dunyazad (*Nights* 1, 23-24), who, in her almost complete silence, is responsible for triggering Scheherazade's storytelling from the first night onwards. As such, narration not only offers Scheherazade the means to delay the implementation of her sentence but it grants her the possibility of spending time with her sister, sharing the stories that are part of their life and cultural background, overcoming the alienation and sense of un-belonging suffered by those waiting for death and those who are silenced. Even though the effect of a death sentence on the human psyche is not explored in the *Arabian Nights*, we can

[4] Irwin has also identified this unified thematic in relation to Mahdi's thesis about the common origin of the first two hundred and eighty nights that eventually comprised the core of Galland's translation (1994, 56).

see its effects in *Never Let Me Go*. Donors like Ruth and Tommy say that they feel separated from their carers' reality (Ishiguro 2005, 276), since carers cannot fully understand what it is to be a donor. Before focusing on the reading of Kathy as a replication of Scheherazade, there is one other point of connection between them, besides storytelling, that should be mentioned. Although it may be a fortuitous choice, Kathy's much cherished Judy Bridgewater cassette tape is entitled *Songs After Dark*, which may well be a reference to the *Arabian Nights* and to Scheherazade's habit of telling her stories until the break of dawn.

In "The Storyteller," Walter Benjamin offers a series of characteristics that define the art of storytelling which are absent in the novel genre. Among the novel's main disadvantages, he claims, is its dependence on the book form, its isolation—and that of its author—from experience and oral tradition ([1955] 1968, 87). Though *Never Let Me Go* is a novel in format, Kathy's account constitutes an oral narration, perhaps a recording, as suggested by the verb "talk" in the following example: "But that's not really what I want to talk about just now" (Ishiguro 2005, 45). In her account Kathy addresses an interlocutor that she identifies as one of her own kind (13), a clone whose specific identity and occupation is never mentioned. Despite that uncertainty, it might be fairly reasonable to think that she may be presenting herself to her donor. This, in addition, serves to create identification between the reader and clones, Eluned Summers-Bremner argues (2006, 158), which subtly facilitates a sympathetic attitude towards them. This relationship between carer and donor gains weight when she recounts a particular experience with one of her donors who wanted "not just to hear about Hailsham, but to *remember* Hailsham, just like it had been his own childhood" (Ishiguro 2005, 5; emphasis in the original). The reader might identify with that clone, asking Kathy to narrate her memories so that we could feel them as our own. Thus, through her account she transmits her own experiences to her audience, enabling others to partake in the nostalgic remembrance of Hailsham. Paraphrasing from Dennis Walder's work, Drąg concludes that in a postcolonial context nostalgia can "forge a connection between people with markedly different personal, historical and national backgrounds, who are united by a shared longing of vaguely recollected times and places" (2011, 1; quoted in Drąg 2014, 140). Such appropriation and reconstruction reflect one of the motivations of human narratives: the desire to merge into another's life, to belong even for a brief moment to a community. At the same time, this understanding fits Gilmore's stance on the representation of trauma. Based on Dori Laub's conclusions (1992, 69-71), Gilmore highlights the significance of narrative in trauma in that its experience is essentially different before and after the traumatised subject has been able to "organize the story in narrative terms and recount it successfully" (2001, 31). She concludes that for Laub the experience of trauma is "insufficient" for its description, and that it requires both a narrative and a listener.

The postponement of her future is perhaps connected to the essence of these experiences, since they might be responsible for Kathy's proud claims about the better performance of the donors she cares for: that they recover faster than other clones and also remain calm and composed even in their fourth—and final—donation (Ishiguro 2005, 3). In other words, they become more profitable to the system, a fact that Kathy acknowledges, believing that her long experience as a carer might result from that (3). Thus, Kathy, like the reader, might have established a connection between her excellent work and the postponement of becoming a donor, which entails her death, incurring in a *post hoc* fallacy. As a narrator Kathy can be viewed as conceited and unreliable (43, 57, 129), but there might be some veracity in her claims. The better results of her donors can be easily attributed to their carer's artful narrative skills; Kathy weaves a story in which her memories encase other memories, spinning remembrance after remembrance. She avoids a chronological structure, opting instead for an associative narration that goes back and forth, creating expectations by shifting the topic (45), or by introducing elements that are left untold until much later. Examples of such design are, for instance, the narration of her trip to Norfolk, interrupted on page 136 and then taken up again on page 144—which mirrors the inclusion of metanarratives in the *Arabian Nights*—or how she briefly mentions "the Sales" on page sixteen but does not explain what they are until page forty-two. Just as Scheherazade baited the sultan by leaving her stories unfinished and by coming up with a new tale each time she finished one—an aspect characteristic of the oriental storyteller (Benjamin [1955] 1968, 98)—so Kathy finds a way to leave her audience expectant for more of her remembered stories.

However, this line of thought meets an obstacle when taking into account the fact that Kathy knows right from the beginning that in a couple of months she is going to become a donor. Although *Never Let Me Go*'s characters can be identified by their fierce belief in rumours, fantasies and stories, indeed to the point of delusion, perhaps it would be too much to claim that Kathy really believes that she can survive by telling her story. In truth, this is analogous to one of the most recurrent and pervasive fantasies of this novel: the deferrals for Hailsham couples who can prove that they are "properly in love" (Ishiguro 2005, 151). Kathy and Ruth, and eventually Tommy in spite of his initial disbelief, still cling to this hope even though they have all grown up in Hailsham and never heard of such arrangement, and even after one of the guardians, Miss Lucy, tells them the whole truth about donations in order to challenge the students' delusions about their futures (80-81). Thus, even though her experiences prove the contrary, Kathy might still be holding on to this last hope offered by storytelling. In contrast to Goh's claims that the protagonists' struggle is one towards truth (2011, 60) and to Tommy and Kathy's similar claims (Ishiguro 2005, 79), the perspective sustained here is that they fight to defend their fantasies. Moreover, just as Scheherazade can never be sure if her sentence would finally be carried out in spite of her artistry, so Kathy might have begun the narration with

only a faint gleam of hope. What is stressed in both characters is the significance of the attempt, the narrative process, rather than its outcome. It is precisely Kathy's impending death that contributes the most to her art since, as Benjamin affirms, storytelling is intimately connected with the reflection upon eternity caused by direct contact with death ([1955] 1968, 93), as the essence of life within the story assumes "transmissible form at the moment of [the storyteller's] death" (94).

Concerning the narration's purpose, two hypotheses can be envisioned depending on the roles assigned to Kathy and her listener. We can consider the narrative a recording addressed to a clone, as in the case of a carer who finds a cassette in the glove compartment of his/her car containing a recording of his/her predecessor's story. Such a scheme would enable Kathy to live on in another's consciousness, overcoming the short life span and the meaninglessness of a clone's existence each time the recording is played. In addition, as she might have found respite in storytelling from the alienation and the un-belongingness that the life of a carer entails—driving through England's deserted byroads from recovery centre to recovery centre, from donor to donor—her audience might also find comfort and entertainment during their journeys. This reflects Benjamin's description of storytelling as "the art of repeating stories" and its essential memorisation in the "boredom" and self-forgetfulness of work routine (91). A message of such characteristics would also serve for didactic purposes, offering answers to the clones' existential questions, teaching them through exemplars, just as Scheherazade did with the sultan (Karahasan 2002, 64; quoted in Enderwitz 2004, 195-196). As such, it fulfills another of Benjamin's characteristics: the transmission of wisdom ([1955] 1968, 86-87). This scenario, however, increases the dystopian setting's hopelessness since Kathy's listener would also be sentenced to die. The second possibility results from the previously mentioned interpretation of Kathy's account as part of her job, recounting her experiences as a Hailsham student to comfort her donors and allow them to partake, albeit vicariously, in the life of that mythical utopia that Hailsham represents to clones. This alternative option regards Kathy's storytelling as triggered and maintained not only for her own survival but for the welfare of the clones in her charge. Thanks to the aforementioned unchronological and digressive structure of the account, she is able to prolong the story, making her listener curious and desirous of hearing it in its entirety. By doing so, she gives her donors something to live for, making them want to survive at least for another day, and to recover from the donations faster so as to be able to receive her visits. Similarly, by following Kathy's example, they would remain calmer thanks to the enjoyment of the fantasies she offers and to their acceptance of their fate as clones, even after learning the truth about Hailsham.

In spite of her efforts and accomplishments, Kathy ultimately fails to become Scheherazade since there is no clemency or final pardon for her. Despite her profitableness as a good carer, she has to comply with and complete the role imposed on every clone by society. In fact, this impossibility springs from her only evident difference as a

clone, a genetic modification related to sexuality. In one of Kathy's narrated memories, Hailsham's students wonder why guardians show a contradictory attitude towards sex; one of them asserts that for guardians "sex was for when you wanted babies" (Ishiguro 2005, 94). The students are puzzled by the adults' concern with sex, since they are biologically unable to have children. This connection between sexuality, reproduction and their identity as clones is reinforced by one of Kathy's classmates, who believes that it is the guardians' duty to promote sex so that their organs could function properly and they could become "good donors" (94). Despite its apparent insignificance, the barrenness of clones gains importance when analysed in relation to a fact that is usually forgotten in popular knowledge of the *Arabian Nights*, most probably due to its numerous variants and editions (Ballaster 2013, 49). In most versions her final pardon and the sultan's repentance is not only brought about by storytelling but by the three children that Scheherazade has with him (*Nights* 10, 54-55). Based on Heinz and Sofia Grotzfeld's conclusions (1984), Susanne Enderwitz argues that motherhood as the motivation of the pardon may be closer to the original sources of the *Nights*, underlining the relationship between "the telling of stories and giving birth (as two parallel acts of procreation)" (2004, 190-191). That Kathy would finally die because of her imposed sterility would stress the significance of one scene in particular. Kathy narrates that, as a child, when she was listening to her Judy Bridgewater tape alone in her room she was being observed by Madame (Ishiguro 2005, 70-73). As she remarks, though Bridgewater's song "Never Let Me Go" talks about a romance, she was imagining herself to be holding her own baby, a scene that brought Madame to tears before a perplexed Kathy. Although later on Madame explains her own interpretation of the scene (267), it is not enough to dispel the connection between Kathy's destiny and her barrenness.

Commenting on Benjamin's relation between Kafka and Scheherazade, Stephanie Jones adds that such a connection can be established "in the use of suspension and deferral to both comprehend and challenge the threat of a mad and maddening rule" (Jones 2005, 118). If not to save others or to be saved, storytelling still provides Kathy with the means to transmit to others her own discoveries and understanding of her reality. Although in Kathy's attitude we see more acceptance than resistance, her account defies the prevailing order by calling into question the differences between humans and clones and by creating a sense of community, a common narrative. Given that storytelling seems a common activity for clones judging from Kathy's remarks about the tales narrated by veterans of their travels (Jones 2005, 41), she replicates this by gathering some of these fictions and incorporates them into her own account. Stories from their childhood like the Gallery, which the protagonists eventually connect to the rumour of deferrals,[5] Norfolk as England's "lost corner" (Ishiguro

[5] This connection is based on the idea that the Gallery's purpose was to find and prove that clones have a soul (Ishiguro 2005, 173). Although Miss Emily eventually discloses that the students' creations were collected for fundraisers (249), in their minds, however, art defines humanity. Leaving aside the truth of such

2005, 65-66) and Hailsham's grounds and nearby forest have shaped the collective mind of the students as much as their individual understanding of their lives. In other words, these tales have become archetypal in the sense that these constitute the foundations of the narrative the clones create out of their experiences, their memory and sense of existence. These anecdotes constitute the politics of belonging of Hailsham's community, the strategies adopted to create a communal identity and delimit it in opposition to the identity of other groups (Yuval-Davis 2006, 204). Although Kathy's account shows a remarkable division in this society—between Hailsham students and the rest of the clones, between those who want to "remember" an imagined Hailsham and those who indeed do remember their actual experience there—and is epitomised by Kathy's endogamous behaviour (Ishiguro 2005, 4, 118, 122), it is clear that there is an eagerness to participate in the narratives of other groups. Just as Kathy and Ruth are ready to accept the rumours of deferrals (152), so Kathy's donors/carers would love to accept and adopt her own stories. In addition to the tales about Hailsham students, Kathy also incorporates those related by the veterans in the Cottages, like Steve's porn magazines (130) or the deferrals for Hailsham couples, the latter intimately connected with the school's mythologisation.

4. The tales of Home

Hailsham was a project initiated by people who, like Miss Emily, wanted to prove that "if [clone] students were reared in humane, cultivated environments," they could become "as sensitive and intelligent as human beings" (Ishiguro 2005, 256). It is not a surprise then that for clones raised in the deplorable conditions of other centres (260), Hailsham would represent a sort of utopia, a place of infinite possibilities where all rumours and fantasies are a reality (143). But this mythical quality is also at work for the students raised at Hailsham, judging from the protagonists' desire to believe in deferrals even though no such thing was ever mentioned in the school—a quality emphasised after its closure. In that sense, Kathy's account and, thus, the novel, follows the tradition of science fiction in which every sentient being aspires to find a better condition of existence. If that is the case, then the reality of Hailsham might be compromised. This idea is reinforced by the nature of the reality depicted, which Freeman deems "a world whose contours we must infer, rather than witness, which gives it an ominous cast" (2008, 196). The manner in which the school's environs are depicted, a "hollow" from which cars could rarely be seen (Ishiguro 2005, 34)—implying the difficulty in seeing the surroundings, or of being noticed from them—increases the mystery and fantasy of the place. The

a claim, this idea may be founded upon the wrong premise: that art reflects the artist's self. According to Oscar Wilde, art's aim is to "conceal the artist," and he goes on to say that "[i]t is the spectator, and not life, that art really mirrors" ([1891] 2001, 3). It thus seems that what is being questioned is not the humanity and soul of clones but of the artworks' spectators, humans.

stories of Hailsham's forest represent the school in terms of a bounded Paradise. Used as a direct punishment for those who break the rules (50-68) and as a deterrent and didactic admonishment, they become archetypal for Kathy's *nostos*. In one of Kathy's stories, a student left the school's boundaries and was not allowed in by the guardians when she tried to return, thus being forced to wander outside the fence until she died in the outer world, continuing her vagrancy as a spirit "gazing over Hailsham, pining to be let back in" (50). In such an illusory portrayal, the forest draws the limits of the illusion since it appears that nothing else is constructed beyond them, acting as a metaphorical barrier, in addition to the actual fence, that secludes a paradise to which there is no possible return after one departs.

To claim the inexistence of Hailsham would be perhaps going too far, yet if the mythical and fantastic qualities that characterise the school are not a result of its unreality, then they must be the outcome of the narrator's nostalgic rendering. According to Boym, nostalgic thought "desires to obliterate history and turn it into private or collective mythology," which, in its confusion between the real and the imagined home and when taken to the extreme, "can create a phantom homeland, for the sake of which one is ready to die or kill" (2001, xvi). Under this perspective, Kathy takes the reality of an institution and place called Hailsham and transforms it into a childhood utopia where everybody would have loved to live and grow up, including its creator herself. Kathy, like any other clone, can use this fantastic narrative to cope with, and even welcome, her bleak future by linking her donation period to the possibility of recreating and reliving her own invention, as she herself remarks. The understanding of the narration as Kathy's personal fiction is emphasised on two dimensions. The representation of memory throughout the novel as a process that can be consciously ordered (Ishiguro 2005, 37) and controlled: "Maybe she [Ruth] was determined to remember us all as more sophisticated than we were" (18). This is also seen in the combination of Kathy's astonishing capacity to accurately recall past events (7) with her doubt and uncertainty over the veracity of her remembrances (8, 13, 56, 76, 77, 87). In addition, the fact that she is unable to find Hailsham's location in the relatively small geographic space of Great Britain and, especially, that she neither recognises Hailsham in Miss Emily's watercolour painting or is recognised by one of Hailsham's students (100), suggests that perhaps Kathy was not in fact a student but one of the unlucky ones that wishes to *remember* Hailsham. That is, through the best remembrances and moments of each of her donors, collected during her eleven years as a carer, she would be able to construct a utopic vision of a place called home.

However, due to the difficulty of defending such a claim beyond the aforementioned premises, another option might be studied in relation to collective memory through which we can reconcile these diverse perspectives. The novel shows memory's process of fictional reconstruction in the episode of the Walkman craze. In it, Kathy recalls that the students used to listen to music together, sharing the same device, passing it

from one to another after twenty seconds. She affirms that "after a while, provided you kept the same tape going over and over, it was surprising how close it was to having heard all of it by yourself" (Ishiguro 2005, 100-101). Considering this remark with the dimension of agreement that memory has, like when Tommy accepts Kathy's corrections concerning their ages in a particular memory (38), we can understand the Hailsham of Kathy's account as the reconstructed collection of all the stories, memories and perspectives of the clone community about it, regardless of whether the individuals were students there or not. What is proposed here is not that the school does not exist or that Kathy was not a student, but that her remembrance and rendition of the place and of her childhood are heavily influenced by, and incorporate, the collective representation of Hailsham. If Scheherazade embodies the sedentary collector of stories in Benjamin's description of the storyteller ([1955] 1968, 84-85), Kathy constitutes its counterpart, the traveller who collects tales from the experiences of others as well as her own. By weaving together her own remembrances as Hailsham student and the rumours and fantasies of others, she envelops her life and school within the realm of the myth, transforming the subjective and transient into the permanent as the narration is included within the collective memory and mythology of the clone community and its archetypes. Her account in this way can be read as the confluence of narratives described by Brah through which the identity of a community and of the individual within it are constructed (1996, 182-183). The success of Kathy's account resides not in her own survival but in integrating that confluence of narratives within human culture. By resorting to the narrative formulas, tropes and motifs offered in works like the *Odyssey* or the *Arabian Nights*, she allows clones to assert a common tradition that can be traced back to an ancient and mythical cultural heritage to which they belong both as members and as victims. This idea reflects Ishiguro's claims concerning the novel's premise from a cultural perspective, which he acknowledges to have used as a "metaphor for how we all live," adding that clones "face the same questions we all face" (Freeman 2008, 197).

5. Conclusion

Although at the end the dystopian setting prevents Kathy from fulfilling the roles of her literary precursors in exact terms, she adapts their archetypes to her own context, embodying both Scheherazade and Odysseus in an account that shows how memory, fiction and the formation and reassertion of individual and communal identity are woven together. Though unable to postpone and resist her imposed fate like Scheherazade did, Kathy embraces storytelling as a way to inspire, comfort and amuse through nostalgic remembrance and fantasy. The interconnection between these two elements allows her to override spatial and temporal limitations, being able to return, albeit artificially, to her cherished innocent childhood and her home. However, because of the very essence of memory and idealisation, and the instability of the concept of

home, as suggested in the *Odyssey*, she is unable to complete her homecoming. Instead, she travels to a location belonging to the realm of the myth, one that incorporates the narratives embroidered within the identity of the clone community. Hailsham and other fictions offer dehumanised individuals like Kathy and her listeners the opportunity to overcome rootlessness and isolation through the reassertion of their belonging to a community joined by its common experiences and stories. The tales Kathy passes on are not only created based on their particular experiences as clones but, as Kathy shows, depend on and coexist with a tradition that precedes them, offering narrative patterns through which they can encode and understand both fiction and reality. Texts like the *Odyssey* or the *Arabian Nights* / *One Thousand and One Nights* offer Kathy a device through which to understand her existence and articulate the narrative of her life and of her community, a mechanism that helps her to cope with her reality as well as allowing her to teach and comfort those in her care.

In the three texts explored here, narrative, in connivance with memory, becomes a mechanism of adaptation, used by Odysseus in the creation of different identities, and of resistance as demonstrated by Scheherazade and Dunyazad. These texts, and the literary traditions they belong to, grant us the comfort of knowing that in the meaninglessness and finitude of existence we still belong to something beyond ourselves. Regardless of the veracity or fantasy of Kathy's account, Ishiguro succeeds by leading us to see her as one of us, or to see us as one of them. Through a process of sympathetic identification the text strives to make us realise that in truth clones are the result of our social values, ideologies and cultures; they belong to us. The certainty of the success of Kathy's *nostos* eludes asseveration due to the novel's bleak ending. Yet by understanding her personal *nostos* through the intertextual connections proposed, we are led to believe that hers is the journey of a global community, one in which home is not a physical destination but a psychological and narrative construct that can be found in and through storytelling.

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Talking Bodies: Sexual Abuse, Language, Illness and Dissociation in Camilla Gibb's *Mouthing the Words*

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Camilla Gibb's *Mouthing the Words* (2002) is a coming-of-age story about bodily trauma and the attempts of the main character to escape corporeality. Written as a self-narration, the novel explores the protagonist's (dis)embodied experience of multiple personality disorder and anorexia, establishing a causal relationship between sexual abuse and illness. On the one hand, illness becomes a sort of bodily language to break the silence imposed in early sexualisation and, on the other, a defence mechanism to overcome trauma by dissociating mind from body. This Cartesian approach to existence gives the protagonist only two options: to become fully disembodied, or to try to recover her agency by transforming herself into a fully embodied subject.

Keywords: trauma; sexual abuse; anorexia; language; embodiment; multiple personality disorder

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Cuerpos que hablan: abuso sexual, lenguaje, enfermedad y disociación en *Mouthing the Words*, de Camilla Gibb

Mouthing the Words, de Camilla Gibb (2002), es un *Bildungsroman* acerca de un trauma físico y los intentos de la protagonista por escapar de su propio cuerpo. Escrita en un estilo autobiográfico, la novela explora la experiencia de (des)encarnación del personaje principal mediante un trastorno disociativo de identidad y mediante la anorexia, estableciendo una relación causal entre abuso sexual y enfermedad. Por un lado, la enfermedad se concibe como una especie de lenguaje corporal que rompe con el silencio impuesto por la sexualización precoz, y por otro, como un mecanismo de defensa para superar el trauma, disociando mente de cuerpo. Este enfoque cartesiano sobre la existencia proporciona a la protagonista solo dos opciones: completar su disociación o tratar de recuperar su poder como sujeto.

Palabras clave: trauma; abuso sexual; anorexia; lenguaje; encarnación; trastorno disociativo de identidad

1. Introduction

Camilla Gibb's *Mouthing the Words* (2002), a work that has received little critical attention, is a coming-of-age self-narration that fictionalises the experiential dimension of the mind-body problem. Born in England to a dysfunctional family, the narrator, Thelma Barley, is a girl with a fertile imagination darkened by trauma. This novel is a tale about the agonising embodied experiences of the protagonist, a victim of incestuous molestation by her father. Being neglected by her mother, who prefers to believe in her husband's innocence, Thelma decides to remain silent about her experiences, even though the abuses continued after the family moved out to Canada to start a new life. Child sexual abuse and the physical transformations caused by puberty are the two principal bodily conflicts that prompt the protagonist to start on a tortuous battle to deny her corporeality and claim control of her traumatised consciousness. Because trauma has been inscribed in her body, Thelma adopts a clearly Cartesian approach in the face of her early sexualisation, an attitude that is materialised in the form of illness, a tangible mechanism to try to achieve disembodiment. At the level of the protagonist's embodied experience, phenomenological philosophy allows for the explanation of the causal relationship between sexual trauma and illness and, at the level of her storytelling, literary theories on narrativity are useful to analyse how Thelma's chaotic bodily experiences are transformed into a coherent account. Experience, perception, memory and language are the cornerstones of the configuration of the embodied subjectivity of Gibb's protagonist, and the use of the first person the mechanism through which readers have direct access to her subjective world.

2. Remembering and Narrating the Embodied Self

Gibb's *Mouthing the Words* should not be studied simply as the story of a girl who is undergoing the transition from childhood to adolescence and adulthood. Although the personal experiences of the protagonist originate in the body, since the central event in this story is sexual abuse, this novel is not a story *about* her body. Instead, bearing Arthur W. Frank's conception of the "wounded storyteller" in mind (1997, 2), this story is in fact narrated *through* Thelma's sexually abused body. Narratives, therefore, are not the result of the workings of the mind, but rather a way to perform embodiment, since, phenomenologically speaking, the self (understood as the embodied self) cannot be separated from narrative (Ochs and Capps 1996, 20). The clearest representation of this interdependence between the embodied self and narrativity is the fact that, in Gibb's book, the protagonist is the first-person narrator of her own experiences, presenting her own vision of the world inhabited by her body. Self-narrations can be considered the imbrication of an embodied self that is undergoing a series of experiences—the "experiencing self"—and the self that is narrating those experiences—the "narrating self" (Cohn 2000, 107), which are "yoked by the first-person pronoun" (Cohn 1978, 144).

From a formal point of view, this novel is divided into two parts, differentiated by a change in Thelma's perception of the world through her body. The first part of the book does not begin with the account of the life of the protagonist, but instead with a description of the world that existed before she was born. The novel starts with Thelma's narration of her parents' story in order to set out precedents about her sexual aggressor, her father. The second part of the book contains Thelma's introspective accounts of her embodied experiences in different stages of her life. By recounting her childhood retrospectively, Thelma introduces two different selves: her past childhood self and her present adult narrating self. This sequential transition from past to present tense occurs when the protagonist narrates her adolescence, a crucial period when she begins to experience her first bodily changes towards maturity. The retrospective narration ends with the chapter entitled "Dog Days and Ice" (Gibb 2002, 83-90), chronicled by the fourteen-year-old Thelma. There are two central topics in this chapter: her resistance to menstruating and becoming a woman, and her resistance to the persistent sexual abuses on the part of her father. The insertion of analeptic as well as proleptic episodes in the second part of the narrative, however, confirms that, even though Thelma's adolescent and adult life is told in the present tense, it is a retrospective account as well, since not only does the narrating self know her past and present self but also her future self. This is reflected in the following excerpt, where the narrator introduces information about future experiences: "She [Vellaine, her neighbour] put her arm around my neck and drew me to her until our foreheads rested together [...] for a time in order to let the healing begin. [...] But that comes later. About twelve years and a whole lot of therapy later, in fact. For now, Vellaine and Charles [her boyfriend] are in the first blissful throes of their material union" (109). It seems that this episode is narrated by no-longer-troubled adult Thelma, who is recounting her past experiences. In this respect, Cohn—who envisions male subjectivity as universal—notes in his theorisations about the narrative modes of presenting consciousness in fiction that "[t]he experiencing self in first-person narration [...] is always viewed by a narrator who knows what happened to him next, and who is free to slide up and down the time axis that connects his two selves" (1978, 145). Experience and narration, therefore, do not take place simultaneously in the second part of Thelma's storytelling.

The whole novel can be interpreted as a retrospective narration and the reason why Thelma recounts past events as if they were present experiences "may indicate a continuing preoccupation; the events are not contained in the past but rather continue to invade a narrator's current consciousness" (Ochs and Capps 1996, 25). Evidently, the central concern of the main character is her corporeality, as she chronicles in the chapter entitled "The Colour Purple" (Gibbs 2002, 97-117), in which the narrator adopts the perspective of the eighteen-year-old Thelma. Her mother's breast augmentation at that moment triggers adolescent Thelma's reflection on her

own body and prompts her to recall her first, involuntary, admission to hospital to receive treatment for anorexia, where she met her friend Molly, a crucial character in Thelma's adult life. It is important to note that, if the whole novel is considered a retrospection, adolescent Thelma cannot be the narrator. The narrator—adult Thelma—chronicles how her younger self perceived both her past anorexic body and her eighteen-year-old body, which differed by ten pounds in weight, and how her adolescent consciousness was transformed so far: "I can live at home rather than in a hospital, and I can think more clearly now. I'm not going that hospital route" (99). Teenage Thelma restores her anorexic embodied self in order to reveal that, in spite of the medical intervention, her body was not "cured," and it continues to be one of her major preoccupations: "I still lie awake every night kneading my fat in disgust resolving to stop eating, but as long as I don't get my period I think I'll be all right" (106). In fact, despite the several medical and psychological treatments she receives during her adult life, she does not begin to heal until twelve years later, as the narrator claims in the excerpt quoted in the previous paragraph.

Narrating and remembering are modes of identity formation, since Thelma-as-narrator's construction of her past selves allows her to define herself as a subject. As Craig R. Barclay (1994) states, "[t]he remembered self, relative to the present self, is a later development; it is distinct from (but related to) the global vitality of living human organisms, and it is formed through the use of semiotic systems like language, which eventually mediate thought and social activities" (62). In this respect, it is important to distinguish between "traumatic" and "narrative" memory, two terms developed by Pierre Janet (Leys 2000, 105). While the traumatic memory "merely and unconsciously *repeats* the past," the narrative memory "*narrates the past as past*" (105; emphasis in the original). Traumatic memory is nonverbal and inflexible, and it consists of an array of "constellation of feelings and bodily reactions" (Brewin 2005, 139) that might be re-experienced when "one element of the traumatic experience is evoked" (van der Kolk and van der Hart 1995, 163). As such, Gibb's novel is the result of Thelma's narrative memory, while the protagonist's traumatic memory is the cause of her problems with language and the trigger of her dissociative strategies during her childhood, adolescence and adulthood.

Until the moment when Thelma starts to articulate her past experiences in the form of a narration, her identity is half-formed because, due to her conflicts with verbalisation and the secrecy of sexual abuse, she is unable to use verbal language to express her trauma; as she says, "silence has seemed like the only option" (Gibb 2002, 7). Once, however, Thelma comes to terms with her traumatic past and becomes the narrator of her own life, she is able to know her multiple selves (real and imaginary) and identify herself as Thelma Barley, as she explains in her description of her past experiences: "I wasn't well then. Maybe I wasn't even Thelma Barley then" (194). Language, and its absence, therefore, will be a crucial factor in Thelma's story.

3. The Silent Trauma and the Talking Body: Sexual Abuse and Illness as Alternative Language

Thelma suggests in her account that her father had been abusing her before she was three years old, the age at which she starts her retrospective narration about her childhood. This is relevant in the analysis of trauma because, during this stage of development, children begin the process of acquisition of language, constructing what Daniel N. Stern calls the "verbal self," and which is essential in the process of construction of a self-narrative (1985, 162). Experiencing trauma during this critical period had important consequences in Thelma's (inter)subjective development. It is clear that Thelma has acquired language and that she is able to use it to express meanings in her self-narration, but in her story it plays a symbolic role. There is a clear confrontation between her verbal self, who is the narrator, and her non-verbal self, who is the abused experiencing self. Thelma-as-narrator uses language to recount her experiences, while Thelma-as-experiencer is a non-verbal subject that uses more "primitive" imagery to express the trauma of sexual abuse. Susan Billingham, in her analysis of this novel, notes that those experiences that cannot be spoken are converted into symbols in Thelma's dreams, nightmares and imaginary friends (2010, 101).

The stigmatisation that sexual aggressions inscribe in the bodies of victims is the source of self-blame. In Thelma's case, such feelings were infused since she was a child through the role of "naughty secretary" assigned to her by her father when they "played office": "sometimes he says, Miss so-and-so, I think you've made an error in typing this correspondence. I think you'll have to lie down while I discipline you" (Gibb 2002, 21). Although stigma of sexual abuse is invisible, Thelma felt shame and guilt for the abuses she was subjected to because of the secrecy imposed by her aggressor. Even when she confided in her aunt and explained to her the office role-play with her father, she continued to feel guilt: "I felt very nervous after telling Auntie Esme. I knew I'd done a bad thing because the secretaries [...] were supposed to be a secret" (22). After this episode and her mother's decision to believe that her husband was not an abuser, the family moved out to Canada to start a new life. From that moment, Thelma did no longer talk openly about sexual abuse. It is only when she is an adult that her self-blame is transformed into blaming her father.

For the protagonist, her traumatic powerlessness was reflected in her incapability to break the silence that involves intra-familial sexual abuse. Her determination of keeping the secrecy of the abuses reflects the relationship between stigma, memory and trauma: "By not speaking. No raising of voice, no anger, no defensiveness, just submission. It proves itself to be much simpler than engaging in fruitless debate. In choosing to remain silent I can sometimes manage to forget that anything at all has happened" (91). As the protagonist claims at the beginning of her narration, "worlds don't exist without words" (7), and by remaining silent, she does not acknowledge, either privately or publicly, that she has been sexually abused, since once something is spoken, it is in some sense materialised and becomes part of reality. In fact, Thelma-as-narrator does not talk overtly

about the sexual attacks she suffered; instead, she narrates from a naive perspective the "games" her father forced her to play. And it is in this way that she was able to substitute the unarticulated real world by the world of her imagination.

Sexual abuse and the social taboo it represents are language-destroying. Thelma's powerlessness to use her mouth to speak is also related to the nature of the sexual violence perpetrated by her father, as it involved mainly oral sex. As such the protagonist's mouth became the liminal space between the inside and the outside of her body. During a long period of her life, the only function her mouth served was sexual, which together with the familial and social pressure to remain silent dissuaded her from using it to articulate speech, and more specifically, to articulate her experience. It is Thelma's narrating self that is able to recount her past experiences coherently and transform trauma into language, a fact that confirms that her experiencing self is not the narrator. Her experiencing self does not have strong and individual speech, since the physical abuses from her father have deprived her of any kind of agency. Her story, therefore, is a story about recovering her power by means of crucial decisions, like becoming anorexic, travelling back to her homeland or becoming an outstanding student at college in England.

The sexual abuses suffered by the protagonist had distorted her sense of being-in-the-world since the traumatic experiences narrowed her world to a microcosm within her home, preventing her from apprehending the real world in its full form and dimensions, and assigning her a passive role. Differently from her childhood neighbour in Canada, Vellaine, who discovered a different world outside her hippie parents' house, Thelma actually thought that the world beyond the walls of her house contained the same cruelty and trauma she suffered indoors: "'Well, my house was not the world,' she [Vellaine] said mournfully. […] 'That's funny, I thought *my* house was the world,' I said" (109; emphasis in the original). Thelma developed a feeling of unhomelikeness in her physical houses in England and Canada that mirrors her feeling of unhomelikeness in her sexually abused body. Thus, in the same way as she tried to escape her home and find her own place in the world on several occasions, she attempted to escape her stigmatised body. This exercise of "discarnation" can only be accomplished if there exists a dissociation between mind and body. In this sense, in Thelma's story illness has a double purpose, being both a defence mechanism to destroy the body and the trauma it carries, and an alternative non-verbal bodily language to break the silence imposed in sexual abuse. Thelma's sick body therefore becomes a talking body, since, as Drew Leder claims in *The Absent Body*, unlike health, which is "a mode of silence," illness is "a manner of speech" (1990, 91).

4. Nourishing Minds, Starving the Body: Thelma's Disembodiment Through Multiple Personality Disorder and Anorexia Nervosa

Dissociation or disembodiment is the subjective manifestation of the Cartesian dualism, expressed in the separation of mind and body as independent entities, since individuals affected by trauma claim that they do not feel embodied, i.e.,

they feel that they *are not* their bodies. Instead, they feel they *have* a body, of which, paradoxically, they claim disownership. In this regard, Peggy O'Connor considers sexual violence to be an experience that triggers dissociation between the mind and the abused body as a survival mechanism, and that in such cases "a Cartesian dualism may be attractive, and perhaps even life-saving [...] Like Descartes, there is a strong identification with *being a mind*, and understanding themselves to be *not-body*" (2013, 73; my emphasis). O'Connor notes that the most common responses of victims of sexual abuse in their mind claiming control over their body in the context of physical violence include: (a) transforming the body into a weapon to prevent future aggressions; (b) depriving the body of any kind of attractiveness to repel sexual aggressors; or (c) adopting radical or violent stances towards the body, in order to prove that "they are not bodies, but minds" (74-75). In each case, the mind tries to impose its demands on the body in order to annul the loss of control and powerlessness of their corporeality. In Gibb's novel, Thelma adopts a Cartesian approach in two different modalities: both a long-term and a short-term dissociation. She develops different dissociative strategies that involve either finding shelter in the world of her imagination or attacking her body.

Her short-term dissociation is performed *during* the episodes of sexual abuse and it consists in Thelma's mental abstractions from immediate experience as she leaves her body. Immediate dissociation is a common defence mechanism in certain cases of trauma, as victims tend to evade the traumatic scene and "look at it from a distance or disappear altogether, leaving other parts of their personality to suffer and store the overwhelming experience" (van der Kolk and van der Hart 1995, 168). The novel's most severe event of episodic dissociation occurs during the last sexual abuse she suffered, which was during her adolescence. The fact that Thelma was aware of the implications of the incestuous relationship with her father triggered her most desperate attempt at disembodiment, which consisted in her progressive transformation into an icicle. Even though Thelma claims to have achieved mastery of bodily metamorphosis after practicing daydreaming since she was a child, she can only become disembodied intermittently. From a formal perspective, this experience is captured in the alternation of the mental voice of the protagonist-as-icicle (in italics in the quotations below) and the speech of her father:

> *I am otherworldly. I am where you cannot reach me. I am hanging from a roof forty feet above the world.*
>
> *
>
> [...] "You're lucky your Daddy gives you this kind of attention. No one else will. Even if you are a begging slut. Come on, Thelma, be good. Do this for me. Stop being self-absorbed."
>
> *
>
> [...] *Clear, this sky is blue and I am shining, crystal, watching. Children reach up and out to me. Too high. I am dripping on their foreheads, they are stretching their tongues to catch me but they are missing.*

*

"Come on, please your Daddy. No one else is going to love you."

*

I am rigid crystal glowing, giving rain, liquid silver. Water running over eager faces.

(Gibb 2002, 88-90; emphasis in the original)

Gibb's representation of dissociation during sexual abuse reflects the confrontation between Thelma's real world, where her father is like a dog on top of her, panting, and the world of her imagination. This fluctuation reveals her internal struggle to desert a body that is anchored to a cruel reality. Instead of having a body that *feels* sexual abuse, she imagines she has an inert body, cold and rigid, without sensations. She is an icicle, one that is melting and that will eventually disappear, a symbol that can be understood as a prolepsis of her vanishing anorexic body, as she aspires to bodily nothingness and emptiness, being with "[n]o blood, no eggs, no stomach, no breasts, no claws, no sighing, no dogs panting on top of me" (87). However, although the icicle is disappearing (just as her abused body, anchored in the real world, is disappearing from her imagination), she acknowledges that it will become a new element: water. The fluidity of this new symbol reflects the versatility of Thelma's embodiment since, while she can become a new substance, the world and all the material bodies that live in it, including hers, are condemned to die. Before being able to transform her body into a melting icicle that gradually becomes water, she had metamorphosed into other objects and animals, like dragonflies that clung to the wall to quietly observe the world in which the sexual abuse was taking place and stones and a twigs that lay "hard, cold, without knowing, without feeling" (82).

By isolating consciousness from the immediate stressful reality during short-term dissociation, victims are constructing "fixed ideas"—a term coined by Pierre Janet in 1898—or "foreign bodies"—as developed by Sigmund Freud— subconscious traumatic memories which cannot be absorbed into consciousness, and which are like parasites (Rojo-Pantoja 2015, 148, 150). However, these alien memories do break into consciousness through the subconscious, either while the person is asleep (nightmares) or awake (hallucinations, flashbacks). In the novel, during her adulthood Thelma has recurrent nightmares and hallucinations involving sexual violence, like the paranoid episode when she imagines being sexually abused by her university classmates (Gibb 2002, 115-116), and when she daydreams recalling her father's abuses, an introspective event represented in the form of stream-of-consciousness:

> *please don't. please don't pant. this is vomit. this is the inside of me thrown out. please don't punish. i cannot keep my mouth closed and swallow. please don't kiss me like you love now. please don't love me in the moment of killing. i am a hole into which evil comes. i can kill myself. just kiss me nicely on the forehead and i will spare you the trouble. just go away and i promise i will be good*. (138-139; emphasis in the original)

The horrific visions that invade Thelma's mind trigger her panic about love, socialisation or being touched by other people, and provoke the activation of different strategies to achieve dissociation from traumatic memories. In this way, a victim's construction of "foreign bodies" may ultimately come to control their behaviour and become a pathological condition, such as Multiple Personality Disorder (MPD), where "fixed ideas develop into entirely separate identities" (van der Kolk and van der Hart 1995, 164).

MPD was Thelma's first dissociative attempt to find more stable and prolonged protection from the world inhabited by her body during her childhood. Camilla Gibb seems to be well-acquainted with scientific studies of MPD, since the protagonist's behaviour mirrors the symptomatology of real-life sexually abused patients described by Leslie Young, who defines multiple personalities as "separate and distinct persons, either conceived of as having separate bodies or sharing the same body but not the same body image or history of embodiment" (1992, 95). As contended earlier in the analysis of narrativity, Thelma-as-experiencer perceives her embodied identity in a fragmented and incoherent way. As a child devastated by trauma, Thelma sought shelter in her imagination with her three imaginary friends: Heroin, Ginniger and Janawee, a squad of co-conscious selves that had a life and a body of their own. By introducing her friends in the third person in her narration, Thelma detaches from them, presenting them as autonomous characters with clearly defined unidimensional personalities. In this sense, she describes Janawee as the most vulnerable. "Janawee's the baby so she doesn't talk yet. She doesn't have any teeth yet" (Gibb 2002, 19), Thelma explained to her aunt when she was a child. The narrator tells that Janawee was also "scared of almost everything and she was small and fragile as a baby bird and slept nestled in my underarm at night because she was afraid of the ghoulies that lived under the bed" (19-20). Heroin, on the other hand, represents the opposite temperament: "[she] was the biggest, the bravest, the most grown-up. She slept apart from us in the cupboard under the staircase […] sometimes she lost patience with me and told me that I was too old to 'behave like such a baby,' but usually she nodded and shook her head *without words*" (19; my emphasis). Although these two imaginary friends embody antagonising behaviours, both have in common their reluctance to use language, a fact directly connected to Thelma's struggle to express her trauma verbally. As regards Ginniger, Thelma describes her as her double:

> Ginniger was, well, just like me. Somewhere in the middle. Sometimes a mother to Teddy [the bear] and Blondie [the doll] and Janawee, sometimes Heroin's baby girl, sometimes Daddy's naughty secretary, sometimes his pet, sometimes Mummy's little inconvenience, sometimes Daddy's little helper, sometimes Willy's sister, Auntie Esme's petal, or Grannie Puff's big girl now, but always rather moody and timid and quiet. She said very little and she rarely, if ever, laughed. (20)

Each imaginary friend personifies a fragment of Thelma's half-formed embodied identity. Thus, while Janawee represents Thelma's fears and fragility, Heroin, as her

name suggests, embodies the authority and determination that Thelma lacks in her real life, as well as the protection she needs in her vulnerable situation. Ginniger, on the other hand, is the protagonist's *doppelganger* and a sort of substitute embodied character when she wanted to escape reality, not only when she was her father's "naughty secretary." Thelma explains this duality between her self and Ginniger in the following way:

> Although it was Heroin I talked to, it was Ginniger who just was. We never had to talk because we would only say exactly the same thing. There were either two mes—Thelma and Ginniger—or one me in two bodies, but either way we were inseparable and indistinguishable to others except by name. Only I seemed to know who was talking. (20)

To Thelma, her self and Ginniger are two embodied selves that are identical, but, at the same time, different. It is not a case of two selves in the same body, but of two identical selves in independent bodies. Thus, in the same way that Thelma created three different personalities, she also created three different bodies with a symbolic meaning: Janawee has an infantile, non-sexualised body—the body that Thelma wants to achieve through anorexia—Heroin has a strong body—a body that can be used as a weapon against her aggressor—and Ginniger has a copy of Thelma's body, in both shape and trauma. The fact that Thelma created not only a series of *alter egos* but also several *altera corpora* reflects her urgency to detach herself from her abused body. Therefore, when Thelma switched from one personality to another, she also substituted her own body for another.

The intercorporeality of the protagonist and her imaginary friends, however, is problematic, since, from Thelma's perspective, it seems that each friend has their own body, but from an external perspective, they spoke and lived *through* Thelma's body, as her father explains to her teacher, Mrs Kelly: "She has an extremely fertile imagination. She has these imaginary friends, in fact sometimes she speaks to us in their voices and we think she might be schizophrenic" (48). In this respect, in spite of the autonomous corporeality of Heroin, Ginniger and Janawee, Thelma does not establish the boundaries between her own embodied self and the selves of her three friends. As her mother states: "She's always got herself confused with other people. Whenever we used to address her as Thelma, she'd say, no that was Janawee, or Ginniger or…" (67). Since she was a child, Thelma has never been fully embodied, as her body did not really "belong" to her, but to her father. As such Thelma's activation of MPD is thus "an ingenious albeit extreme solution to the difficulties of embodiment created by extreme and sadistic sexual abuse" (Young 1992, 95). However, because she "shared" her body with her imaginary friends, her MPD also triggered a severe crisis of identity in the protagonist, who was hardly able to define herself in adulthood: "I am sometimes not sure if I am me, or Heroin, or the Thelma who has been undergoing a concurrent evolution on this side of the Atlantic, or even, sometimes, my mother. I am not sure if this was her life at age twenty-five and I keep meaning to write to her and ask her" (Gibb 2002, 131).

Yet, the intervention of Thelma's imaginary friends in her story is sporadic. As she grew up, Thelma became emotionally unresponsive to the abuses of her father, because she found hope in the naive idea of being adopted by her teacher, Mrs Kelly: "I let him do his disgusting things and I dreamed of Mrs Kelly and thought, Soon you won't ever be able to do that to me again" (45). When she planned to leave home and ask her "real mummy," Mrs Kelly, to take her to her "real home," she packed the indispensable things and took with her only the imaginary friends that she could not live without: "I had decided to leave Janawee and only take Heroin with me. Ginniger had virtually melted into harmonious existence with me, so there was no question of a decision to be made where she was concerned" (45). Although Thelma didn't in fact left home at that point, Janawee vanished temporarily and Ginniger was no longer an external embodied self, but became part of Thelma's self and body. Heroin, on the other hand, remained in her original form and became a crucial character in the protagonist's adult life. Thelma recovered her three friends later in her story, and she narrates their re-encounter after they decided to go back to their homeland, England. Although the narrator does not specify the reason or exact moment when her imaginary friends left Canada, there is an apparent change in her approach to disembodiment that is probably a consequence of their migration. Because she is no longer able to interchange her body with those of her three friends, Thelma is left alone with a corrupted body that she cannot escape. From that moment, her story becomes a brutal battle between mind and body in order for her to prove the domination of the former over the latter and thus demonstrate that she is not merely a body that can be assaulted.

During her transition from childhood to adolescence, Thelma abandons the world of her imagination and starts to focus on the potential bodily changes triggered by puberty, a fact that activates a new long-term dissociative mechanism: anorexia. As Thelma approaches biological maturity, she makes a crucial decision that determines how she will construct her embodied identity during most of her adult life: "I have decided never to be a woman" (86). Thelma is able to transform anorexia into a weapon to control her body in order to postpone her progressive transformation from a child's body into an adult female body and to delay menstruation. In this sense, the protagonist of Gibb's work defines her sex as being the cause of the abuses of her father. Thus, erasing sexual abuse from her corporeality implies erasing its femaleness. However, Thelma adopts a more radical attitude towards her body. As O'Connor explains, anorexia is a mechanism by means of which sexual abuse survivors can make their corporeality literally disappear in order to prove they are not simply a body but a mind (2003, 74). Adolescent Thelma, in this sense, decides to become invisible and that involves starving her body until it becomes transparent, in the literal and phenomenological sense. She wants to "be thin and little and rigid as a twig and hide in places out of sight from the world" (Gibb 2002, 86). Thelma's anorexia is not only a weapon to destroy her own abused body but a weapon of resistance, as it is an instrument to deter her sexual aggressor by exhibiting a sexually undesirable body: "He's telling me I'm dirty and he thinks I might be contagious. 'Your hair's starting to fall out,' he sneers. 'You're disgusting'" (90).

The victim's distortion of her body image is related to the nature of the sexual abuse suffered "[s]ince sexual assault involves intimate bodily intrusion, real or implied physical threat, and often severe humiliation" (Schechter, Schwartz and Greenfeld 1987, 316). By deciding not to be a woman, Thelma is also rejecting the Western cultural standards of female beauty, which are represented by her mother. In fact, Thelma resorts to anorexia as a way to avoid being like her mother, i.e., the woman who married her father: "I don't want to have a stomach and cook dinner and lie back and say, 'Oh, Douglas' with my father clambering on top of me and panting like a dog" (86). As in Fredrik Svenaeus' phenomenological analysis of anorexia, the protagonist is "refusing to be a woman by living out cultural ideals of femininity (slenderness) to a point which the body ceases to be female (cessation of menstruation and disappearance of female forms)" (2013, 83). All these factors led Thelma to instrumentalise anorexia to avoid the development of "secondary sexual characteristics, and menstruation," and achieve "a shutdown of sexual impulses and other physiological reminders of a painful and shame-bound sexual past" (Kearney-Cooke and Striegel-Moore 1994, 306), as Gibb's protagonist explains in the following digression:

> As for my breasts, I am successfully suppressing all evidence of them and doing everything in my power to prevent a period from ever staining my life. I weigh one hundred and five pounds and I am five foot nine. My mother has taken me to the doctor, who has said, "She simply doesn't have the body fat to sustain the production of…" What? Blood? I know I've got plenty of that because sometimes I see how much I can squeeze out of the ends of my fingers. I haven't got the courage yet to take a slice into anything bigger, but I will, I'm sure of it. (Gibb 2002, 98-99)

The main character tries to substitute the absence of menstruation with the blood squeezed from her fingers as a way to prove that her body still works "normally." In addition, at this point of her life, she considers another extremist option to leave her body behind once and for all: suicide. In a certain way, however, anorexia might be considered a form of suicide, performed in a more progressive way, for the complete starvation of her body would ultimately result in death.

Thelma's MPD and anorexia, at first sight, seem opposing conditions. The first focuses on her imaginative capacity to *create* interchangeable selves and corporealities, while the second represents the power of the mind to *destroy* the body. However, the mutability and fluidity that characterises Thelma's MPD, as well as her capacity for abstraction, were also an essential element in the development of her anorexia. Originally an *illness*—understood as the subjective experience of unhealth—controlled by the protagonist, her anorexia was transformed into a *sickness* when she entered the medical context and was diagnosed, thus becoming part of the social paradigm. In this sense, Bryan Turner's definition of anorexia as "the talking disease" is relevant in the analysis of Thelma's condition since, according to him, "becoming sick is like

becoming member of a social (and therefore linguistic) community" (1990, 159). Whereas Thelma's MPD prevented her from developing coherently in terms of her socialisation and transmitting meanings with a single voice, her anorexia, apart from being visually accessible to others, is, as Turner describes it, a vehicle through which to claim that the "[l]oss of appetite is phenomenologically parallel to the loss of speech, and both conditions point to the absence of social voice" (167). Therefore, her weight loss, together with the other physiological consequences of anorexia, are the elements necessary to configure an alternative mode of speech for Thelma. Although anorexia proved to be effective for Thelma's purposes, it cannot be conceived as a sustainable mode of dissociation, since, far from transforming her material body into a transparent entity through starvation, she comes to perceive it as a continuous obstacle, due to the excessive attention she had to pay to it in order to control her weight and menstruation. In fact, the protagonist, in a reflection about her past anorexic self, realises that she was not able to escape embodiment:

> While everybody was so preoccupied with their bodies their breasts, their exotic dancing, their "bonking" I would devote myself to logical arguments and Faustian bargains. Of course it didn't occur to me then that as anorexic I was probably the one most preoccupied with the body. I thought I had transcended my body by refusing to yield to its basal demands. I wasn't really going to make much of a lawyer until I could come to terms with the fact that I inhabited both a mind and a body. At least if I focused my mind I'd inhabit something. (Gibb 2002, 113)

Once Thelma had to discard anorexia as a practical mechanism through which to "escape" her body, she had to look for other options to prove that she was a mind. She tried to give purpose to her life in order to stay focused on her intellect, and so decided to study Law. During her student life, in her efforts to cultivate her mind, Thelma did not take care of her body: the privation of food was substituted by the privation of sleep and healthy habits, leading to the chaotic disobedience of her mind. Hence, in the same way as Thelma felt betrayed by her shameful abused body, she would soon experience the betrayal of her mind due to her "fixed ideas" and her incapacity to distinguish reality from imagination. Her chaotic lifestyle reached its apex in the chapter entitled "Thelma of Distinction" (118-124), when the protagonist injures her own face by scratching her eyes in an episode of derangement, which she claims not to remember. Disciplining the mind with study was not enough to control a consciousness corrupted by trauma, as the protagonist argues: "It is worse here, in my head. You don't need eyes and ears to be here" (117).

All her efforts to overcome sexual abuse failed. Her powerlessness to control the uncontrollable resulted in a severe episode of depression, which took place while she moved into a vicarage where other five tormented women lived. Martin Seligman's "learned helplessness" model of depression (2002, 315) explains Thelma's realisation

that responding to or trying to gain power over her body is useless. During sexual abuse, Thelma lost her opportunity to act and, from that moment, all her actions became futile attempts to regain agency. The powerlessness she could not overcome through MPD and anorexia intensified and it was transformed into hiddenness in a gloomy, dusty and grim house described as "the world of women and ghosts" (Gibb 2002, 139), that is, the world of women who have lost their agency and carry the burden of trauma. Her insomnia became more serious due to her recurrent daydream of a giant mouth trying to swallow her: "I am not sleeping, I am dreaming again of the wide, open mouth that sounds like thunder, trying to inhale the world. I am hovering here, the room long and narrow below me, my body shrunk to the size of a twig, a stiff insect clinging to the wall above my pillow" (139). The appalling mouth is here a symbolic reminder that she was still voiceless due to her traumatic past. At that point, Thelma wanted to escape both her body and her mind and she did so through drug use in order to reach a state of semi-consciousness, which in its turn prompted several episodes of derealisation and depersonalisation.

In this sense, both anorexia and depersonalisation, the latter understood as "a detached and alienated attitude towards oneself, including one's body," which comes to be perceived as a corpse or phantom (Colombetti and Ratcliffe 2012, 145), can be defined as adaptive mechanisms for survival in trauma, although, in extreme cases, such mechanisms may endanger the person's life. In the same way as anorexics can starve their bodies to death, depersonalised subjects who feel totally detached from their body can actually destroy it. However, the difference between depersonalisation and anorexia is that Thelma still aims at preserving her self and mental capacities. She is conscious that she can only limit the function of anorexia to controlling the demands of her body, rather than actually destroying it, since the destruction of the corporeality would imply the destruction of the self. The total fragmentation of the embodied subject, therefore, is not produced in the case of Thelma, her depression being only a transitory state of her embodied experience. In fact, the protagonist herself claims that her narration is not "a suicide note the length of a novel that will never be finished" (Gibb 2002, 237), proving that, in spite of all her attempts to achieve dissociation, living means acknowledging that she *is* her body.

5. Hopeful Futures: Re-embodiment and the Recovery of Language

Thelma's experience of re-embodiment comes about as a result of her progressive rediscovery of the outside world. Suddenly, she realised that coming to terms with her body was the only way to become a subject that physically inhabits the real world: "I held [the] cup between my hands. I held it hard, grateful for the feel of it, for the tangible evidence of a world outside myself" (Gibb 2002, 161). Thus, she understood that being-out-of-the-body was not a viable model to survive, even though the options offered were limited to being normal or being abnormal. However, instead of

approaching her healing process as a transformation into a "normal person," Thelma starts a process of restoring her internal and external familiarity with her own body: "That was the moment we got reacquainted—me and my face. Up until then I'd been too afraid to look into this thing they called a mirror because there'd be some woman there going 'blah blah blah,' and I didn't know what the fuck she was on about" (159). However, Thelma did not take her first steps in the actual world alone. The protagonist re-experiences the world through Heroin, her strong, giant imaginary friend and her "unspoken one," to whom she lends her body "as [a] vehicle to express herself" (183). The embodied Heroin's hyper-efficiency at work and the fact that Thelma finally found her place in the world in a room of her own are the positive experiences that encourage her eagerness to act as an embodied subject. Heroin's intervention in Thelma's life helps the latter regain agency. Her empowerment through her establishing of personal relationships with others and progressing in therapy with psychiatrist Dr Ruth Novak is the result of her progressive assimilation of Heroin in her embodiment: "I swallow Heroin in order to gain strength" (191). Hence, the more powerful Thelma was, the smaller Heroin became.

One of the first signs of Thelma's regained agency is related to language. Although she still had problems transmitting meaning, her newly re-acquainted body was the medium to express her ongoing process of healing through her wearing of extravagant and colourful clothes: "Dr N. says it shows real personality" (209). The end of the book is an epiphany of the protagonist, who finally rediscovers her relationship with her mouth. Heroin reminds her of the time she used her mouth to bite her father's face, an event Thelma had erased from her memory, even though it was one of the few situations in which she showed agency and contestation to her aggressor's demands upon her body. Thelma's inability to speak due to the silence imposed by social taboos forced her to be voiceless and to *mouth* words, instead of speaking overtly about her experiences. Thus, Thelma realises that she has a mouth, which she can use, not to provide sexual pleasure, nor to bite or to eat, but to speak: "My mouth! My God! This is me speaking. Not mouthing. Not typing and twitching" (237). She learns she can use her mouth as a weapon of dissidence against the norm, as she closes her narration with a celebration of difference told with her own *voice*: "No wonder I do not make people comfortable. I am a mirror. I have far too many things to say" (238). With the last words of the book, as Thelma is finally able to listen to her own voice, her life as an embodied subject begins.

6. Conclusions

The Cartesian approach of Thelma's embodiment did not help her overcome a trauma that invaded both her de-gendered body and her exceptionally gifted mind. Although anorexia helped her externalise the experiences she was forced to keep secret, as well as to express her autonomy to decide about her own body, it transformed her corporeality into an overwhelming obstacle unable to sustain life and at the risk of disappearing

completely. Thelma's paradoxical logic in facing trauma is reflected in Young's study of eating disorders in that patients usually claim that "[t]o survive, I must destroy my body. But if I destroy my body I can't survive" (1992, 96). Survival is not possible, not only because there is not a body machine to sustain life but also because the mind can only exist if there is a body that perceives and experiences the outside world. In the end, it was her relapsing into MPD that offered Thelma an alternative form of life that will help her recover language, full embodiment and her identity.

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"Thus Spoke Proctor": Nietzsche and the Overman in Arthur Miller's *The Crucible*

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This article analyzes Arthur Miller's *The Crucible* (1953) through a Nietzschean critique. In fact, Miller's play presents a leading character whose individuality and interaction with his community, in terms of theology and politics, demands a re-evaluation of all values, much akin to the way Friedrich Nietzsche famously did in nineteenth-century Europe. To explore the possible connections between the two, first, Nietzsche's idea about Christianity is discussed in comparison to Proctor's treatment of religion in the play. Both Nietzsche and Miller deconstruct the self-celebrating fanaticism of their respective communities by their vitriolic attacks on individual moral standards and the introduction of an *Übermensch* ["Overman"] as a glorious model of human virtues. Therefore, second, this work will demonstrate how Nietzsche's *Übermensch* can offer a fitting paradigm to consider Proctor's rebellion against the established Church. And third, Nietzsche's concept of eternal recurrence is used to further illuminate Proctor's view of life.

Keywords: Arthur Miller; *The Crucible*; Friedrich Nietzsche; *Übermensch* / Overman; Christianity; eternal recurrence

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Así habló Proctor: Nietzsche y el superhombre en *The Crucible*, de Arthur Miller

Este artículo analiza *The Crucible* (1953), de Arthur Miller, a través de una perspectiva nietzscheana. De hecho, la obra de Miller presenta un personaje principal cuya individualidad e interacción con su comunidad, en términos de teología y política, exige una revalorización de todos los valores, muy similar a como lo hiciera Friedrich Nietzsche en la Europa del siglo XIX. Para explorar las posibles conexiones entre las dos, en primer lugar, se analiza la idea de Nietzsche sobre el cristianismo en comparación con el tratamiento que da Proctor a la

religión en la obra. Tanto Nietzsche como Miller coinciden al deconstruir el fanatismo autocelebrador de sus respectivas comunidades por sus virulentos ataques contra los estándares morales individuales e introducir la figura de un Übermensch ["superhombre"] como modelo glorioso de las virtudes humanas. Por consiguiente, en segundo lugar, este trabajo demostrará cómo el Übermensch de Nietzsche puede ofrecer un paradigma apropiado para considerar la rebelión de Proctor contra la Iglesia establecida. Y, en tercer lugar, el concepto de Nietzsche del eterno retorno se usa para arrojar aún más luz sobre la visión de la vida de Proctor.

Palabras clave: Arthur Miller; *The Crucible*; Friedrich Nietzsche; *Übermensch* / superhombre; Cristianismo; eterno retorno

I dare do all that may become a man;
Who dares do more is none.
William Shakespeare, *Macbeth* (act 1, scene 7)

1. Introduction

As numerous critics make clear, Arthur Miller (1915-2005) is a social dramatist with an imaginative energy to show the pathos of modern individuals in battle with their societies. Not only does he feel compelled to incorporate the history of his nation into his plays but he also creates characters that correspond to historical figures and events. This is probably because Miller lived through many striking historical (national) events that came to shape his works and influence his sense of morality: World War II, McCarthyism, the assassination of John F. Kennedy, Watergate, the Vietnam War, 9/11, the War on Terrorism, the Iraq War and the nation-wide use of wiretapping. These major crises were significant enough to make him "criticize the powerful in business or politics or to prick the conscience of the nation" (Otten 2012, 133). In addition, such events could easily reflect the materialistic culture and politics of a nation that suffered from a type of "spiritual crisis" (134), which provoked many intellectuals, artists and philosophers in various fields to explore the country's social conditions from theological standpoints. This included Miller, who tried to address the issues of religion and spirituality in his plays alongside matters of politics and culture, albeit with a more aggrieved tone than many of his contemporaries. To be more precise, there is a strong sense in "all of Miller's dramatic worlds, that this is a Godless universe. His characters must find something sacred within themselves in order to overcome oppression" (Balakian 1997, 128). It is not a surprise, therefore, that the bulk of studies and reviews of Miller tend to emphasize the religious and social dramas of individuals in contact with their respective communities.

In the case of *The Crucible* (1953), however, it is the testimony of Elia Kazan at the House Un-American Activities Committee (HUAC), prior to Miller's appearance before the inquiry committee accused of being a communist, that is of significance. A handful of possible events in *The Crucible* seem to be alluding to Kazan's naming names in that ritualistic HUAC hearing. "When Miller wrote *The Crucible*," writes Joshua Polster, "the American public had just gone through a significant ideological shift" (2012, 43) and this cleared the way for Miller to express his attitudes (and his sense of insecurity) about the political climate of America during the 1950s, which resembled the Salem witch trials of the 1690s. In addition, the play's debut at Martin Beck Theatre in 1953 coincided with the post-war economic boom in America that paved the way for capitalism to regain its dominance. It was during this time that marxism was deemed a threat to the values of capitalism, perhaps because it was able to attract the unprivileged and even the intelligentsia in the United States. Polster adds that Miller's play is, in fact, a didactic epic theater challenging the audience to

become critical of bourgeois ideologies in the representation, control and placement of authority (60). He asserts that "Miller, like Brecht, attempts to elevate the audience's sociopolitical consciousness not simply raise their aesthetic tastes" (59), thereby emphasizing the Marxist undertones, among other political stimuli.

Apart from the play itself, the character of John Proctor has also attracted considerable attention on the part of scholars in the field. Dennis Welland, who is among the advocates of Proctor as a noble person, refers to "the human vulnerability of a man who is not a saint," yet should be considered a "decent man" and his death a "victory" (1985, 57), understanding him as a "shaft of light that irradiates the tragic blackness" (67) that surrounds him in Salem. On the other hand, Susan Abboston interprets "Proctor's death as beneficial to the community," and his concession that he be put on the scaffold as his "apology for his past sins" (2012, 20). No matter what the historical background reveals or what critics consider that Proctor represents, Proctor's exceptional sense of individuality and autonomy remains truly admirable. However, the nature of this individuality, in its truest essence, and the philosophy behind has somehow passed unnoticed in the mainstream scholarship on the play.

In a 1958 essay, "The Shadows of the Gods," Miller specifies the struggle between father and son as being "at the heart of all human development" ([1958] 1996, 185), for it signifies profound conflicts for power and its restoration. The son's "struggle for mastery—for the freedom of manhood," the playwright asserts, "is the struggle not only to overthrow authority but to reconstitute it anew" (193). *All My Sons* (1947) and *Death of a Salesman* (1949) both feature, on different levels, the struggle between a father and a son for the relocation of authority. In a somewhat similar fashion, *The Crucible* draws on the articulation of this opposition toward an authoritative voice or old beliefs in the absolute. Harold Bloom states, "[e]very word [in *The Crucible*] necessarily is hyperbolical, since [it] attempts to be personal tragedy as well as a social drama" (2007, 2). Of course, although *The Crucible* is resilient in its hostility toward the inquisition of McCarthyism and the dogmatism of Puritanism, its special treatment of history and moral repression requires a more in-depth analysis than the general interpretation of the play seems to offer. This is because history seems to function only as a tool by which Miller reveals the potential for absolutism inherent in every individual. Miller writes: "It was not only the rise of 'McCarthyism' that moved me, but something which seemed much more weird and mysterious. It was the fact that a political, objective, knowledgeable campaign from the far Right was capable of creating not only a terror, but a new subjective reality, a veritable mystique which was gradually assuming even a holy resonance" (2004, 39).

Maybe this "subjective reality" recognized by Miller is exactly what motivates Proctor to fearlessly challenge the nature of truth and Christianity in the play, which in turn makes him an exceptionally rebellious character. Inspired by Friedrich Nietzsche's view of Christianity and the concepts of the Overman (*Übermensch*) and eternal recurrence, this essay explores how the character of John Proctor shares

Nietzsche's philosophy of life. It is in his image of Christianity, his understanding of God and definition of individuality (and morality), represented in the play, and their function in their twentieth-century context, that Miller's vision corresponds with Nietzsche's worldview. A Nietzschean perspective, which objected to the materialistic interpretation of the nature of reality and definition of God in Europe back in the nineteenth century, may help to illuminate a similar condition in twentieth-century America. Perhaps in order to be able to hear the truth and identify the spirit that seems to have encouraged Proctor (or even Nietzsche), an Overman Proctor is needed to re-evaluate all modern values.

2. Proctor as a Christ(ian) Figure against Christianity

In *Human, All Too Human* (1878) and *The Antichrist* (1895), Nietzsche begins a discussion of Christianity that would later reform the conception of religion in Western civilization. In these texts he introduces his negative view of Christianity as a disaster, albeit at the same time as he admires Christ and occasionally regards him as "the noblest human being" that had ever lived ([1878] 1996, 175). In *The Antichrist*, he openly expresses his disapproval of the Christian Church: "I call Christianity the *one* great curse, the *one* great innermost depravity, the *one* great instinct for revenge for which no means is poisonous, stealthy, subterranean, *small* enough—I call it the *one* immortal blemish of mankind" ([1895] 2004, 174; emphasis in the original). He considers that the genuine form of Christianity died when Jesus was put on the cross, and what remained after his death was no more than a set of dogmatic beliefs and prejudiced generalizations that blemished Christ's true message for centuries. In *The Antichrist*, Nietzsche remarks, on numerous occasions, that the living of life by Christian codes lies not in one's declaration of affiliation to certain religious rules, but rather in one's action. In fact, he states, Christ died "as he *taught*—*not* to 'save mankind,' but to show how one ought to live. It is the *practice* which he bequeathed to mankind: his behavior before the judges, before the bailiffs, before the accusers and all manner of slander and scorn—his behavior on the *Cross*" (136; emphasis in the original).

What Christ attempts to idealize is "[a] new way of living, *not* a new faith" (135; emphasis in the original). And it is precisely this point, Nietzsche emphasizes, that Christ tried most strongly to bequeath to humankind: "*Not* a believing but a doing, a *not*-doing-much above all, another kind of *being*" (139; emphasis in the original). Nietzsche accordingly distinguishes between Christian faith and Christian message, asserting that, unlike Christian faith, which tends to codify everything, Christ himself refuses to judge. As such, Nietzsche considered that "Christian faith kills the Christian message before it is allowed to spread" (Sedgwick 2009, 26) and that to live based on Christian principles is to live "in a small-minded, meaner manner" (Nietzsche [1887] 2007, 8), and thus, results in the destruction of human life in favor of priestly domination. He understands Christianity as a source of decay, for in "Christianity neither morality nor

religion makes contact with reality at any point. Nothing but imaginary *causes* ('God,' 'soul,' 'I,' 'spirit,' 'free will'—or else 'unfree will'); nothing but imaginary *effects* ('sin,' 'redemption,' 'grace,' 'punishment,' 'forgiveness of sins')" (Nietzsche [1895] 2004, 113; emphasis in the original). Indeed, his attack on Christianity in *The Antichrist* finds its true ground in relation to life itself, and what cannot respond to humanity's needs shall stand trial for its ideological basis. In *Beyond Good and Evil* (1886), Nietzsche asserts that a "genuinely religious life requires a good conscience" ([1886] 1996, 69). Yet, this remains rather thwarted, at least, in the modern world of the nineteenth century, since its systematic view on religion, its "noisy, time-consuming industriousness [and] proud-of-itself" (69) quality, destroys a true religious lifestyle. Modern societies, he argues, that assume "an air of superior amusement" with issues of religion and express a sense of "disdain" for free spirits lose sense of the "reverential seriousness" with which religion should be approached (70). In light of this "irreverent" approach to religion, Nietzsche calls for a re-evaluation of values to save Christianity from harm, directly "wage[ing] war" against "this theological instinct" and contending that "[w]hoever has theological blood in his veins is from the start crooked and dishonorable toward all things" ([1895] 2004, 108). This, along with other factors, largely inheres in the post-Enlightenment Christian faith that "established ultimate values instead of being merely used as a means for breeding and education employed by enlightened rulers" (Young 2006, 140). Nietzsche deplores this since these ultimate values (and narratives) leave almost no space for individual speculation. This radical shift away from individuality raises another objection against Christianity; that of creating a kind of state socialism that promises uniformity and comfort for everyone. However, the fulfillment of this goal would "destroy the soil out of which the exceptional individual grows" (70). And this is what Nietzsche criticizes with respect to the social role of Christianity.

One central issue Nietzsche discusses as a reason for his view of Christianity is indeed the emergence of modernity. European modern thinking, Nietzsche declares in *The Gay Science* (1882), tends to explain life as a scientific "argument" in which, by "positing bodies, lines, planes, causes and effects, motion and rest, form and content" as "articles of faith," nobody "could endure living" ([1882] 2001, 117). Formulation of life as measured by articles of faith signifies an outlook that modern cultures embrace to the point that "knowledge wants to be more than a means" to facilitate achieving a greater end (119). It is through this process that "prejudice" finds the opportunity to haunt the human mind in theological matters. This may be a principal reason why the Madman in section 125 of *The Gay Science* thinks, "God is dead," and asks, "[w]hat then are these churches now if not the tombs and sepulchers of God?" (120). This parable, which explains much of Nietzsche's attitude toward Christianity, is important for two reasons. First is Nietzsche's storytelling whereby the declaration that God is dead is not uttered by Nietzsche himself, but, instead, is put into a madman's mouth. Second is the audience that the Madman chooses to address, which includes a group of atheists (or non-believers) in the marketplace and a theist crowd in the church. The atheists,

of course, live with the non-existence (or the death) of God every day and so do not need to be informed of it. But, why does the Madman enter a church after passing on his harrowing news about God? It is, quite possibly, because he sees the people of the church as being equally guilty as the people in the marketplace in killing the God of Christianity. And this seems to be an underlying concern that Miller, in *The Crucible*, struggles to report some decades later in modern America.

Miller's *The Crucible* presents us with a group of hysterical girls who are accused of dancing in the forest and practicing witchcraft. In order to deny these accusations, they claim they can see who has made a pact with the devil and, out of revenge, accuse others with no proof. Most of the victims are hanged in the name of Christianity despite the lack of verifiable evidence to prove their guilt. John Proctor, among others, does not confess to the charges and goes on so far as to claim the death of the Christian God. Perhaps the most important motive behind the play is to confront an authoritative world that demonizes the *other* who does not conform to whatever is mandated by pseudo-Christian figures. In the case of *The Crucible*, John Proctor appears to stand in the way of a people that Christianizes every deed through their own formulated faith. As an example, Reverend Hale is reputed to have such divine powers that he can free people from superstitions and shallow beliefs. Yet he is the one who follows superstition and assumes that he has freed both Tituba, a black slave, and the girls from the hands of the devil. This is why even his language represents "the speech of a society totally without moral referents" (Fender 1967, 88). The Church authorities desire individuals' complete obedience towards religious powers since theocracy, in their view, is a fortress of indisputable beliefs. Should any person challenge this fortress's authority, they will be subject to the retribution of the Church.

The Church, and the form of Christianity practiced therein, is not the only force John Proctor challenges. The fierce endless arguments he and Elizabeth have on the nature of truth, true Christianity and the concept of judgment highlight the issue of Christian codes in their domestic lives. Perhaps a true Christ-like figure—a Christ(ian) (in Nietzsche's terms)—might be John Proctor, who assumes the right to free himself from the weight of traditions set by the priests and follows his own sense of morality. Although he is called evil, he continues to adhere to the voice of his conscience and does not reduce it to a "mere phenomenalism of consciousness" that is, in this case, forged by the Church (Nietzsche [1895] 2004, 139). This echoes Christ's ideal of a human being, who rises against "the self-deceit of moral concepts" and tries to live "*beyond* good and evil" (118; emphasis in the original). Proctor repeatedly reminds his wife that he has already confessed his sins (of adultery) to a priest, but his wife blames him for his past and is suspicious of him for his present, which provokes John into berating her that like a "Christian, I confessed. Confessed! Some dream I had must have mistaken you for God that day. But you're not, you're not, and let you remember it! Let you look sometimes for the goodness in me, and judge me not" (Miller [1953] 1992, 45). Although confession is a part of the Church's imposition of faith, the way Proctor

is critical of his wife's blind judgment is an indirect challenge to the act of confession itself. Elizabeth's reaction, surprisingly, is even more provocative when she responds, saying "the magistrate that sits in your heart judges you. I never judge you" (45). These very internal judges, according to Nietzsche, are the ones for which a Christian must feel responsible since, otherwise, Christian faith (in its modern sense) "annihilate[s] in every single man the faith in his 'virtues'" ([1882] 2001, 117).

The religious doctrines shared by the people in Salem do not seem to be any different from those of the Church ministers. In this regard, Reverend Hale seems to advocate the principles and authority of the established Church and occupy a place that is the opposite of Proctor's stance. When Proctor reads the commandments, he fails to mention his previous adulterous acts, which for him are only minor past mistakes that do not change anything about his Christian beliefs. Reverend Hale, however, does not agree and states that "theology, sir, is a fortress; no crack in a fortress may be accounted small" (Miller [1953] 1992, 55). Hale's air of superiority expresses Nietzsche's belief that God is dead and has been replaced by pseudo-gods who have "[made] God over in [their] own image of evil and in humanizing [him, have] destroyed him" (Reno 1969, 1079). Hale, occupying as he does the place of the Christian God, imposes a brutal doom on men such as Proctor who adhere to the true essence of Christ's teachings. This is dangerous, since, on the one hand, it establishes "the belief that nothing is true and anything is permitted" (Sedgwick 2009, 35) and allows priests to send judges to amend, bend and distort the laws of God as they deem fit in order to serve their veiled power interests. On the other, though, with the declaration of the death of God there comes "the invitation to experiment, to embark upon an adventure of thought that is unbounded by the horizon of traditional morality" (35). This is what prompts Proctor to challenge the priests' claims and accusations.

The Church obstinately accuses Elizabeth of witchcraft, and Proctor's defense of her in the court is taken to be "disruptive" and a "clear attack upon the court" (Miller [1953] 1992, 75). Indeed, analyzing the dialogues exchanged by the judges reveals the relegation of Christian codes to mere tools for them to exercise their power and exclude those who do not seem to conform. Danforth, another Church minister, states, "[y]ou must understand, sir, that a person is either with this court or he must be counted against it, there be no road between (77). Danforth's intention to ostracize Proctor, as the *other*, demonstrates how bias allows him to defy his religious tenets in favor of his own power interests. He is, in truth, part of a jury that forms its ultimate judgment based on a set of prefabricated truths (told by the hysterical girls), and this results in tragic effects. Similar factors might have motivated Nietzsche to argue that "[a]s far as theological influence extends, *value judgment* is stood on its head, the concepts 'true' and 'false' are necessarily reversed" ([1895] 2004, 109; emphasis in the original). And much like the way the Madman (introduced by Nietzsche) was declared an antichrist—and an atheist—when he asserted the death of God, John Proctor finds himself left with no choice but to declare out of complete desperation "I say—I say—God is dead," (Miller

[1953] 1992, 95). This announcement is, indeed, not an accidental utterance or motif limited to *The Crucible* alone. It is evident, to different degrees, in most of Miller's works, quite possibly in order to explain the "tragic in our secular world where human history does not move from the Garden of Eden to the crucifix, but from Eden to the Holocaust. In fact, in Miller's vision "[God is dead and] the Holocaust, McCarthyism, and the Depression become the twentieth-century correlatives" for the fall of man and his religious faith (Balakian 1997, 120).

3. Proctor as Overman

Whatever reasons might have contributed to the metaphorical death of God, they find their origin, most likely, in the appearance of a faith unable to correspond to the genuine Christian message and the creation of a modern man whose consciousness is formed by power agents and the masses. Yet, Nietzsche argues in *The Gay Science*, "[c]onsciousness gives rise to countless mistakes that lead an animal or human being to perish sooner than necessary" ([1882] 2001, 37). This is why he asks for an "*intellectual conscience*," (29; emphasis in the original) without which "humanity would have long ceased to exist" (37). Of course, the existence of individuals as functions in society who live according to their instincts, and not consciousness, is a danger to their organism. That is why "consciousness is properly tyrannized" (37) in order to prevent functions (individuals) from any possible resistance. A free spirit is the individual that Nietzsche understands to possess the qualities necessary to counter Christian morality under the grip of modernity. This spirit rebels against what Nietzsche calls "Thou Shalt"—the values that we have carried uncritically for many centuries and that have prevented us from seeking renewal. Instincts and conscience are probably the driving forces that a free spirit requires in order to call into question the mandates of bias and false religious codes that seem to cripple noble minds.

In section 108 of *Daybreak* (1881), Nietzsche introduces what he calls the *Übermensch* ["Overman"] to explain his vision of human potential. He observes that the path to happiness should come from "one's own unknown laws, and [that] prescriptions from without can only obstruct and hinder it" ([1881] 2005, 63). In a nutshell, his idea of the Overman exemplifies the "self-possession, autonomy and uniqueness of the sovereign individual in a modernity dominated by the impersonal forces of mass production and consumption" (Sedgwick 2009, 111). The crucial quality ascribed to the Overman, Nietzsche proposes, is probably his will to construct rather than destruct codes of honor and morality. Such individuals can exist in any society and are indeed the "seed-bearer of the future, the spiritual colonizers and shapers of new states and communities" ([1882] 2001, 49). Modern institutions of power, it is certain, see such individuals as agents of corruption and chaos. At the same time Nietzsche states, "corruption is just a rude word for the *autumn* of a people" (49; emphasis in the original) who, as colonizers of the future, frees man from bias and extremity.

The character of John Proctor in *The Crucible* represents, to a great degree, Nietzsche's ideal of a potential Overman. He is sent to the scaffold because what he has done is an outright confrontation with the Church, their teachings and the entire system of Christianity. He does not let Reverend Parris baptize his newborn child and this is considered valid evidence for the court to mark him as a disciple of the Antichrist. Proctor resolutely follows his voice of conscience and practice of truth-telling, which corresponds to the ideals of an Overman in the face of an established religious system, by stating "I like it not that Mr. Parris should lay his hand upon my baby. I see no light of God in that man. I'll not conceal it" (Miller [1953] 1992, 54). Proctor chooses to rely on his fearless authentic will when it comes to imposing an idea of future life upon himself. In quite the same way, an Overman welcomes this imposition since it is "not something that is to be imposed on humanity by some superior power but an idea that […] we are invited to consider imposing upon ourselves" (Sedgwick 2009, 110). And it is through this notion of the Overman that Proctor transcends his own nature to move beyond the dogma of Christianity. He justifies to himself that:

> Since we built the church there were pewter candle-sticks upon the altar; Francis Nurse made them, y'know, and a sweeter hand never touched the metal! But Parris came, and for twenty weeks he preaches nothin' but golden candlesticks until he had them. I labor the earth from dawn of day to blink of night, and I tell you true, when I look to heaven and see my money glaring at his elbows —it hurt my prayer sir, it hurt my prayer. I think, sometimes, the man dreams cathedrals, not clapboard meetin' houses. (Miller [1953] 1992, 54)

Proctor has refused to attend church sessions, which is important for two reasons. It shows not only a sense of bitterness toward Reverend Parris but also his objection to a form of injustice which finds him and his fellow-citizens working day in and day out for the benefit of the Church and its ministers. Although he is fully aware that his rejection of the Church will ultimately bring about his doom, he follows his conviction that the form of Christianity the priests (particularly Parris and Danforth) idealize does not reflect the true message of Christianity. Despite the horrifying end, Proctor is among those "who sacrifice themselves for the earth, that the earth may someday become the Overman's," as Nietzsche remarked in *Thus Spoke Zarathustra* ([1883-1891] 2006, 8). Nietzsche's definition of the Overman properly applies to the character of Proctor, who never hesitates to take action against a sea of troubles and does not waver at any stage in telling the truth. An Overman is free from morality and moves beyond the shackles of any institution that tries to pass on any form of religious faith. In fact, an Overman transcends the common conceptions of good and evil since he knows that there is "Good for all, evil for all […] This is *my* way—where is yours?—That is how I answered those who asked me the way. *The* way after all—it does not exist!" (155; emphasis in the original). Proctor sees Parris as a

broken minister since he knows that the accusations the jury make against him are based on personal biases. More accurately, John Proctor "wavers between principle and compromise, and chooses, finally, principle" (Murray 2008, 13) since his act of compromise would destroy all of his personal codes of honor and morality.

Proctor has to redeem his future, his name, the past, and this all has to be done relying on his discretion and free will alone. Therefore he sees his opposition to the Church ministers as eventually "redemptive, but in such a way that no 'afterworldly' illusions are needed in order for his redemptive potential to be communicated" (Sedgwick 2009, 112). No one except Proctor stands against the power of a contorted religion:

> Proctor: If *she* is innocent! Is the accuser always holy now? Were they born this morning as clean as God's fingers? I'll tell you what's walking Salem—vengeance is walking Salem. We are what we always were in Salem, but now the little crazy children are jangling the keys of the kingdom, and common vengeance writes the law! This warrant's vengeance! I'll not give my wife to vengeance! (Miller [1953] 1992, 63; emphasis in the original)

Although John stands alone, he opposes the voice of evil that works under the guise of theology and holiness. He never waits for a metaphysical being, a messiah, a meta-man to appear before him, nor does he relinquish his redemption to an unknown messianic principle. He redeems himself. Proctor questions the theological maxims the priests uphold and declares them as manifestations of corruption and inequality since they are designed for the diminution of individuality to the advantage of communal interests: "I will fall like an ocean on that court! Fear nothing, Elizabeth" (63). He tries to expose the role of pretense behind the testimony of the hysterical girls that jeopardize others in order to deflect punishment from themselves. Ironically, his efforts to reveal the truth make him the most un-Puritan of all the accused in Salem for he does not fear punishment or death. Proctor will go so far as to confess his past relationship with Abigail to the court just to reveal the deceitfulness of all her claims. He reassures the jury that "a man will not cast away his good name" (88) just to lie, but will do so to uncover the truth of a matter abused by others. In the end, by remaining resistant to manipulation, redemptive and critical of bias, Proctor manages to distinguish the value of his self and name that—like an Overman's creation—is worthy of praise.

4. Eternal Recurrence

If an Overman challenges the present and creates future, how does he deal with the overwhelming nihilism that comes from the death of all values and the transience of life on earth? In order to respond to this question, Nietzsche, in section 341 of *The Gay Science* (1882), asks how you would respond if a demon appeared before you in a moment of loneliness with the news that your life is to be repeated, down to the smallest of details, from the beginning. From the point of view of an Overman, it is, of course, a joyful

experience, "*to long for nothing more fervently* than for this ultimate eternal confirmation" of one's life ([1882] 2001, 195; emphasis in the original). This saying-yes-to-life is probably the fundamental axiom a free individual—an Overman—could hold, and that can, partially, rid him of all nihilistic thoughts of existence. In other words, possessing the ability to affirm the eternal recurrence of life—away from all resentments for it—reveals one's degree of health and determination in the face of a "world devoid of ultimate sense" (Sedgwick 2009, 53). What complements the concept of eternal recurrence as a creative response to the phenomenon of nihilism, Nietzsche maintains in *Twilight of the Idols* (1889), is the adoption of a Dionysian view on life that includes "celebrating its own inexhaustibility by *sacrificing* its highest types [...] beyond terror and pity, in order to *be oneself* the eternal joy of becoming" ([1889] 1997, 91; emphasis in the original). This can ingeniously justify life and its transitory quality of existence.

Nietzsche's definition of eternal recurrence and his idea of the need for freedom in and acceptance of life repeats itself in the fate of John Proctor. He is asked to write his confession on paper so that the Church authorities can "post [it] upon the church door" (Miller [1953] 1992, 111) for his name "is a weighty name" (129), but he refuses since it is "hard to give a lie to dogs" (116). He cannot bear to see his morality and his name being used as bait or an instrument of abuse in order to satisfy the interests of the authorities. He first signs, but later tears up the confession, for he deeply believes that the finitude of his life will transcend into infinity through his name:

> Danforth: Why? Do you mean to deny this confession when you are free?
> Proctor: I mean to deny nothing!
> Danforth: Then explain to me, Mr. Proctor, why you will not let—
> Proctor, *with a cry of his whole soul:* Because it is my name! Because I cannot have another in my life! Because I lie and sign myself to lies! Because I am not worth the dust on the feet of them that hang! How may I live without my name? I have given you my soul; leave me my name! (Miller [1953] 1992, 129; emphasis in the original)

He refuses to give the paper to the ministers since he cannot live a second time, and a life (and an eternal recurrence of a life) of lies and miseries is not what an Overman seeks. He embraces his terrifying fate with open arms since he is a true Overman who sacrifices his life in order to eternalize his honor and freedom.

This brings the argument to Nietzsche's idea of *amor fati*, the love of fate to its fullest extent: "Let *looking away* be my only negation!" ([1882] 2001, 157; emphasis in the original) writes Nietzsche in *The Gay Science*. "To love fate," explains Sedgwick, "means to love what happens because this is how it must happen: one cannot avoid this necessity without denying oneself and by implication condemning existence" (2009, 3). Of course, what we understand from the "love of fate" and desire for an "eternal recurrence of life" seem to be sending the same message albeit using different words. In Miller's play, when John Proctor is in jail he has the chance to free himself from all

the impending dangers by running away with Abigail, but he embraces his fate and prefers an honorable death. Although Proctor's surrender to death may seem like an act that negates existence, one must keep in mind that "unconditional affirmation is a part of Nietzsche's strategy of spiritualizing rather than exterminating passions" (Miyasaki 2015, 208). This passion, for Nietzsche, is necessary for any singular achievement.

The life of John Proctor and the theological and social dramas he goes through are—in striking ways—evocative of Nietzsche's Zarathustra, who descends the mountain to inform humans of the death of God and the need for man to take on his will to power. *Thus Spoke Zarathustra* (1883-1891) is, indeed, memorialized as a prose piece with a narrative voice that makes it a non-dramatic creation on the surface. Yet, it was initially devised to be a dramatic work in four acts, which embodied some of the essential characteristics of a play as is particularly clear in the tale of the tightrope walker. In that part of the book, Zarathustra bursts into the scene, trying to inform the crowd—like Greek choruses—adopting dramatic language in accord with the theatricality of the occasion. His main asset for conveying his message effectively is, indeed, the appropriate use of his verbal skill and speech as a means of inciting the assembled crowd. And the feature that most likens him to Greek heroes is probably his soliloquies, due partly to his disappointment at not convincing the people to accept his beliefs on the life of man. Martin Puchner appropriately bolsters this understanding of Nietzsche's work and writes, "Nietzsche created a mixture of narrative and drama, a mix of styles and modes, including sermons and Romanic poetry, but also Aristotle, Seneca, Emerson, and Goethe, all supercharged with an elevated rhetoric stemming from biblical prophecy" (2010, 143). This, indeed, lays claim to Zarathustra's resemblance to the Greek tragic heroes that always fascinated Nietzsche.

Similar to Zarathustra, who is Nietzsche's enlightening tragic figure, Proctor struggles, using all means available, to impress the audience. In the tale of the tightrope walker, Zarathustra's long speech soon becomes mixed with another theatrical art that affects the audience: dancing. This might remind us of how in tragedy Nietzsche favors music and dance as a form of artistic creation with intellectual and artistic weight. In Miller, however, dance and music do not fulfill these Nietzschean roles. Dance in *The Crucible* is represented as a challenge to Christian theocracy since it is considered to be a satanic ritual. Puchner observes: "Nietzsche's chief figure for philosophy becomes the act of dancing. He describes speaking as a kind of tomfoolery, with which humans dance above and across everything" (2010, 144). Despite their differences with respect to the role of a dancer's virtue, both Nietzsche and Miller favor performative arts as pillars upon which an intellectual and philosophical stance against dogmatism could be built. Miller's Proctor is, indeed, a hero of speech and interaction that says what could not be said directly by Miller himself; talking against the absolutism and dogmatism of McCarthyism. Likewise, Nietzsche's Zarathustra is able to "speak philosophy," to "become a particular kind of speaker," and to "say what needs to be said but cannot be said simply by Nietzsche himself" (Puchner 2010, 145).

Both Zarathustra and John Proctor stand courageously when it comes to the matter of truth and honesty. In this vein, we should remember the two significant doctrines that Nietzsche enthusiastically tried to advertize through the character of "Zarathustra as the prophet of [his] philosophical doctrines, the will to power and the eternal return" (Puchner 2010, 146). The two tragic heroes exemplify these two features as they endeavor to place on a pedestal the figure of an Overman who overcomes all limitations to achieve truth and eternal honor. What they never embrace is the acceptance of misery and pretense that for them can only end in pity and terror. They are not afraid to proclaim the figurative death of God—like choruses in crowds—for they know that doing otherwise means the murder of God and of all human values and codes of honor.

Surprisingly, despite all these shared affinities, Miller does not appear to affirm explicitly his philosophical indebtedness to Nietzsche's worldview. However, we might associate Miller's rapport with Nietzsche to the groundbreaking patterns of thought produced by continental philosophers that most likely contributed to Miller's exposition of the status of man in modern times. In order to outline the general principles of continental philosophy, Simon Critchley refers to the "radical *finitude* of the human subject, i.e., that there is no God-like standpoint or point of reference outside of human experience from which the latter might be characterized and judged" (1999, 10; emphasis in the original). Later in his "Introduction," Critchley talks about how Nietzsche made a dramatic impact on twentieth-century thinkers because of his declaration of how, in the modern era, "the subject's freedom goes hand in hand with the collapse of moral certainty in the world" (11). And quite specifically, concepts like truth, freedom, God, individuality, certainty and morality—that likewise engaged philosophers of the nineteenth and twentieth century—are a range of narratives that Miller explores and aims to deconstruct in the face of dogmatic social and political challenges. In fact, through *The Crucible* in particular, Miller (re)discovers history and examines the politics of encounter between conscience and community. And there is no doubt that these specters did haunt Nietzsche's mind a few decades before Miller.

In his seminal essay "Tragedy and the Common Man" (1949), Miller describes his formulations of how a dramatic tragedy in the twentieth century might differ from those produced by the ancient Greek dramatists in terms of characterization and the themes explored. Interestingly, much of what he illustrates runs in line with what Nietzsche seems to embrace as an ideal tragic drama or a noble individual. In his essay Miller explains how he advocates the idea of tragedy for the sake of tragic pleasure; that it should impart "more optimism [...] than does comedy" ([1949] 2016, 63), since it should effect a genuine catharsis of fear and pity. A "Dionysian perspective," as proposed by Nietzsche in *Twilight of Idols*, complements such a view and he refers to it as the "bridge to the psychology of the *tragic* poet, the key to the concept of *tragic* feeling" ([1889] 1997, 91; emphasis in the original) that ought to generate a sense of tragic joy in the end.

Miller goes on to say that the function of a tragedy remains chiefly its "thrust for freedom" and that it "enlightens—and […] must […] point the heroic finger at the enemy of man's freedom" ([1949] 2016, 63). Similarly, no one among the continental philosophers cares more than Nietzsche about emphasizing the individual sovereignty of man in the face of conventional constraints of morality. His is a free man who rejoices in the sense of responsibility and power he has over "himself and his destiny" (Nietzsche [1887] 2007, 37), which reminds us of the heroic characters that Miller features in a number of his plays. Ultimately, what seems to have engaged both writers to a considerable extent is the mighty task of questioning unjust authorities. "No tragedy can therefore come about when its author fears to question absolutely everything," maintains Miller, "when he regards any institution, habit or custom as being either everlasting, immutable or inevitable" ([1949] 2016, 63). This assertion regarding the function of tragedy and art, in general, sums up, one might say, almost the entire philosophy or worldview of Friedrich Nietzsche. The way his nonconformist attitudes changed Western civilization continues to influence philosophers and artists alike. And what makes him a truly unique philosopher is his questioning of all institutions of power and master narratives—reason, truth, morality, certainty, Christianity, etc.—that since modernity have decided the fate of human kind and shaped our innermost thoughts and convictions.

5. Conclusion

With an admirable sense of individuality and determined will, the Christ-like Proctor attempts to prove the hollowness of the trials and authorities that put so many people on the scaffold. He seals his fate in eternity, however, through his endeavors to remain a true Christ(ian) figure and become an Overman. Taking this perilous path, he does not wait or hope for an after-worldly figure to redeem him from the trials conducted by religious fanatics. Instead, he becomes his own savior and, to his very death, remains a redemptive believer for himself and others alike. In this regard, we should read Arthur Miller as a philosopher-playwright who, according to Julian Young, "addresses nearly all of the central questions that have concerned philosophers of tragedy," and should be "temporarily promoted to the position of honorary philosopher" (2013, 247). Nietzsche sees the Enlightenment as a force that—for the first time in human civilization—casts divinity to the periphery so strenuously that it does not seem that it will be able to restore its central role anytime soon. The aftermath of this is the replacement of Christianity, as a divine religion, with a form of faith that Nietzsche could not bear to leave uncontested. His observation of human life and values goes on to have an undeniable influence on the next generations of philosophers. What Arthur Miller sees in his own era is probably the same ethos of modern man still under the influence of another form of bias. It was, in Terry Eagleton's words, "[i]dealism [that] had a hand in producing one of the

most successful of all modern surrogates for religious faith: nationalism" (2014, 84), a force that comes to represent so strong a supreme being that authentic theological tendencies in life remain undesired.

This rejection of theological desires is the idea that Nietzsche curiously explores in his *The Gay Science*. In fact, in book five, aphorism 372, Nietzsche initially expresses his most scathing objection to Platonism and the idealism it favored over the worldly desires and the dismissal of the body. He explains how earlier Greek philosophers "saw the senses as trying to lure them away from *their* world" ([1882] 2001, 237; emphasis in the original), a type of illness whose only antidote was an idealistic intellectualism within a culture focused almost entirely on the body. Nietzsche, however, concludes this section with an unexpected question: "Maybe we moderns are not healthy enough *to need* Plato's idealism?" (274; emphasis in the original). One first encounters a Nietzsche who seems adamantly anti-Platonist, who then surprisingly finds Plato to be a philosopher of the future. Indeed, the point that ties these two bipolar ideas together is how Nietzsche seems to have cunningly envisioned a future when we exercise this materialism and embrace our senses to such an extent that we find ourselves so *(un)healthy*—in this day and age—and in dire need of an antidote that Plato's idealist philosophy seems like the only remedy.

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Nonnarrative and History in Barrett Watten's *Under Erasure*

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This essay analyzes how Barrett Watten's long poem, *Under Erasure* (1991), concentrates on erasure and displacement through the nonnarrative forms of the poem, in which diverse narrations of historical events are present to claim for their discontinuity and the author's self-consciousness. In formulating those nonnarrative forms in relation to a time structure of continual leaps and absences in his *The Constructivist Moment* (2003), Watten's vision of both poetry and history requires agency and the transformation of ideology. For him, nonnarrative poetry and history are strikingly similar in their preference for developing episodic remembering beyond periodization or conventional narrative frame. His approach calls for reflection on the connections of both identity and information as global processes of continual re-interpretation and erasure. More synchronic than diachronic, *Under Erasure* employs a repeated stanzaic structure throughout the whole poem. All this reveals Watten's essential paradox: regardless of rigid formal structure, writing is continually generating diverse meanings. By means of these conceptual and formal principles, Watten has investigated how to gain access to a new representation through nonrepresentation, simply by radically re-historicizing what was once culturally reduced.

Keywords: Barrett Watten; *Under Erasure*; nonnarrative; history; Language Poetry movement

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Nonarrativa e historia en *Under Erasure*, de Barrett Watten

Este ensayo analiza cómo el poema de Barrett Watten, *Under Erasure* (1991), se basa en el uso de la borradura y el desplazamiento en las formas nonarrativas en un texto donde la narración de eventos históricos demanda discontinuidad y autoconsciencia. Al relacionar esta poesía en su libro *The Constructivist Moment* (2003) con una estructura temporal llena de continuos saltos y ausencias, la visión que Watten tiene de la poesía y la historia requiere acción y transformación ideológica. Para él, la poesía nonarrativa y la historia se asemejan mucho,

en tanto que ambas prefieren el recuerdo episódico a la periodización o al marco narrativo convencional. Estas estrategias propician la reflexión sobre la conexión entre identidad e información como un proceso global de reinterpretación y borradura continuas. Este tipo de escritura es más sincrónica que diacrónica, como se manifiesta en el recurso a una estructura estrófica repetitiva en *Under Erasure*. La paradoja esencial que se produce en este poema de Watten es que, a pesar de esta rígida estructura, su escritura genera continuamente diferentes significados. El poeta ha investigado en este texto la manera de acceder a una nueva representación a través de la no representación y de forma sencilla: articulando una nueva perspectiva sobre la historia alejada de encorsetamientos culturales convencionales.

Palabras clave: Barrett Watten; *Under Erasure*; nonarrativa; historia; movimiento Poetas del Lenguaje

This essay aims to analyze Barrett Watten's long poem *Under Erasure* (1991) as exemplary of his innovative poetics. It is useful to start with a significant message he has tweeted: "I'm interested in ideas of writing that are so complex and critical that [they] cause a rethinking of what counts as real and true" (2012, n.p.). This description achieves a depth of potentiality and reality where both life experience and writing are involved in continual transformation in *Under Erasure*: "Each word becoming the autofocus of its claims / (The endless poem a cascade of possible endings)" (1991b, 17), determining operative reflection on any series of historical or private events.

Readers of Watten are probably familiar with his involvement in the Language Poetry tendency and Watten's transgressive work links with that of other members of this group, especially Lyn Hejinian and Ron Silliman. His books *Complete Thought* (1982), *Progress* (1985) and *Bad History* (1998) look more closely at the conceptual and formal concerns expressed in *Under Erasure*. All his works show fixed organizational patterns and explore the vulnerable coherence of language in society. For instance, *Complete Thought* is structured in four parts, the first three of which are subdivided with Roman numerals contrasting serial fixed thoughts and social habits with objects in chaotic contemporary culture. Paradoxically however, that structure rigidity suggesting coherence confronts the reader's cultural passivity: "the presence of artifacts, of remnants of a decomposed or disintegrating culture suggests the impermanence of such systems of thought, the eventual crumbling of every edifice" (Conte 1995, 209). Additionally, a formal analysis of *Progress* (1985) reveals closer similarities with *Under Erasure*: (a) there are stanzas ending in dots in both poems, (b) most lines are discursive statements responding to his own story, and (c) events require a voice for haunting perceptions of loss. It is not surprising then, that for Ron Day both *Progress* and *Under Erasure* exemplify Watten's poetics, adding a political dimension, "which questions the power of historical repetition and the reification of systemic economies of language" (1995, 50). Similarly, Watten's *Bad History* (1998) follows a strict organization of six sections, alphabetically arranged from A to F, each with a pattern of 6-4-4-4-6-0 subsections. Written in prose, its historical and political context is the 1990-1991 Gulf War, but Watten's notable practice is to advocate that the war "becomes a floating signifier" and the reader should "take part in the construction of meaning" (Metres 2000, 178-179).

Another Language poet, Lyn Hejinian, has similarly worked with fixed textual organization in *My Life* (1980), where "deferral of meaning and denial of plenitude are central to [her] conception of writing" (Perloff 1990, 54). The first edition of this book included thirty-seven sections, each with thirty-seven sentences, matching her thirty-seven years of life at that time. Eight years later, she correspondingly added eight sections with eight sentences each for the second edition. Likewise, her *Writing Is an Aid to Memory* (1978) is based on forty-two sections with lines of varying length, each spatially indented according to the place of its first letter of the alphabet. Here, Hejinian thematizes the multiple exposure of meaning at the expense of reading:

"Transitive, intransitive, equative: these are all ways of dealing with the world" (Quartermain 1992, 22). Ron Silliman has also become a paradigmatic practitioner of a systematic organization with open correspondence. This poet's deft use of the Fibonacci sequence in *Tjanting* (1981), in which every paragraph after the first two is the sum of the lines in the two preceding ones, plays with a continuous succession of non-correlative sentences, statements and interrogations, which ultimately turn into his discursive social experience. More complex is Silliman's elaboration of the twenty-six sections of his long poem, since each section first appeared in a single book between 1979 and 2004—all finally published in a single volume, *The Alphabet* (2008)—in which the initial letters of each title make up the twenty-six letters of the alphabet. Jerome McGann has pointed out Silliman's political approach in *The Alphabet*: "The effort is to build a structure of words where the endless transformational potential of the language (and the world) may be displayed" (2007, 55). The crucial significance of Watten, Hejinian and Silliman's avant-garde position was underscored by sharing these basic formal presumptions, which were inevitably linked to Watten's recurrent fascination for "[a] language that was primarily not about itself, but about […] [t]he unutterable inexpressiveness of that *not*" (Watten 2008, 78; emphasis in the original).

Watten's consideration of nonnarrative—mostly developed in *The Constructivist Moment* (2003)—takes as its starting point the idea that "time in modernist and postmodernist art and writing is often organized in ways that are not dependent on narrative as formal guarantee of meaning or as necessary horizon of understanding" (2003, 198). His exploration of the question of the nonnarrative also strengthens a connection with other varied authors ranging from Laurence Sterne (1713-1768) and William Blake (1757-1827) to Gertrude Stein (1874-1946). His thesis is also extended to the New York School poets, and the experiments found in John Cage's and Jackson Mac Low's work. However, his fresh perspective on this issue is presented in light of some historical conditions that he considers essential in reframing American culture:

> About 1975, new conditions for the social reproduction of nonnarrative forms emerged—during a period of national crisis at about the time of the Fall of Saigon—in the Language School and elsewhere. This phenomenon has been related to the crisis of historical narrative in postmodernism, but it was also based on the inherent possibilities of various genres. A rejection of narrative for other forms of temporal organization took place, and was culturally productive, at a given historical moment. (Watten 2003, 198)

The most radical experimentalism with this technique has been carried out by the Language Poets, for whom language use is the search for an attempted atemporality practicing temporal break, juxtaposition, multiple perceptions and attracting attention to the social and political levels of language. Coherent with this vision and obsession with time is Watten's belief that this literary group has

asynchronous origins. This is best exemplified in their collective work, *The Grand Piano: An Experiment in Collective Autobiography* (2006): "The work's scenes of re-enactment are *never* simply sharp divisions between past and present, while its serial form of narration will *always* include aspects of discontinuity rather than present a continuous time" (Watten 2013, 108; emphasis in the original). The effort to put aside the useful chronological order in this collective work with no beginning or end constantly reorients the reader's perception about how meaning is made. In this sense, Watten arrives at two main lines of thought concerning time: Firstly, "[a]t isolated moments, a fragment of poetry, a caught remark, or an anecdote become memorial sites at an intersection of language, desire, memory, or futurity that will be essential to the author's understanding of the literary" (109), and secondly, the issue of reading reality based on "a nonnarrative amnesia in which the displacement of events becomes interpretable as a universal tragedy identified with the state—eliding the fact of loss, as well as many contingent facts" (218).

Indeed, the notion of avant-garde in the Language Poets has been a varied forceful articulation deriving from the social critique, non-referentiality and foregrounding of language. Over time, critics have highlighted their poetry as being based on "a high degree of syntactic and verbal fracturing," which is "irregularly accompanied by much less fractured theories" (Perelman 1996, 64). For instance, Jacob Edmond offers a wide analysis of their discursive poetics, which "drew on many sources to emphasize the importance of language in the construction of social reality" (2005, 183), and was related to Russian futurism, formalism, Viktor Shklovsky, Marxism, Gertrude Stein, Louis Zukofsky, Objectivism, the Frankfurt School and certain French post-structuralists. These influences have variously affected the diverse members of this group. Insofar as Language Poets connect a new model of poetry to a flood of theoretical approaches with multiple practices, Linda Reinfeld confirms striking "close readings and careful juxtapositions: Bernstein/Derrida, Howe/Adorno, Palmer/Barthes" (1992, 5).

Marjorie Perloff and Jerome McGann were among the early academic critics to delve into the motives for the Language Poets' hybridized discourse.[1] Perloff insists that for this poetic group, "'Theory is never more than the extension of practice'" (1985, 218), reflecting on how poetry and poetics coexist in their work without

[1] Hundreds of essays, interviews and reviews in scholarly journals and books legitimize the significance of Language Poetry in the contemporary literary scene. For instance, among academic monographs, I would highlight books such as David Arnold's *Poetry & Language Writing: Objective and Surreal* (2007), George Hartley's *Textual Politics and the Language Poets* (1989), Hank Lazer's *Opposing Poetries. Part Two: Readings* (1996), Bob Perelman's *The Marginalization of Poetry: Language Writing and Literary History* (1996), Linda Reinfeld's *Language Poetry: Poetry as Rescue* (1992) and Ann Vickery, *Leaving the Lines of Gender: A Feminist Genealogy of Language Writing* (2000). Additionally, most Language Poets have become university teachers as exemplified by Bruce Andrews (Fordham University), Rae Armantrout (University of California, San Diego), Charles Bernstein (University of Pennsylvania), Carla Harryman (Eastern Michigan University), Lyn Hejinian (University of California, Berkeley), Susan Howe (State University of New York, Buffalo), Steve McCaffery (State University of New York, Buffalo), Bob Perelman (University of Pennsylvania) and Barrett Watten (Wayne State University).

boundaries. McGann defends this kind of poetry as antinarrative and nonnarrative, which "exemplifies a significant strand of postmodernist writing" while it "deploys a consciously antithetical political content" (1987, 634).

To this effect, avant-garde practices like Watten's nonnarrative, Ron Silliman's new sentence and Lyn Hejinian's rejection of closure interrogate poetry itself and particularly coincide in attempting a renewal of language conventions. Significantly, Watten and Hejinian were joint editors of *Poetics Journal*, which published a special issue on "Non/Narrative" in 1985. Watten's work has persisted with its focus on nonnarrative over time: "a foregrounding of language opposed to reference; an emphasis on the material text as iterative or noncommunicating; an avoidance of the speaking subject, persona, or identity claims; and experiments in nonnarrative" (Watten 2016, 139). Kaplan Page Harris points out that this was a political answer to subject-based poetry, claiming that "one of the main arguments concerns the abuse of language under market ideology" and facilitating "a synchronic strategy of 'non-narrative'" (2009, 808). Likewise, Hejinian's formal model of non-closure acknowledges incompleteness and favors discursive activity: "the material aporia objectifies the poem in the context of ideas and of language itself" (Hejinian 2000, 42). Hejinian's position repeats Watten's stance of nonnarrativity and accomplishes what Srinkath Reddy terms "a postmodern narratology of digression" (2009, 58). Traces of this complexity can also be observed in Silliman's strategy of nonnarrative in *The New Sentence*, in which the paragraph "is a unity of quantity, nor logic or argument" and "[s]entence structure is altered for torque, or increased polysemy/ambiguity" (Silliman 1987, 91). In the end, Silliman replaces the historical determinism of traditional narration by a more fruitful practice in the social formation of the subject: "'the new sentence,' a term that is both descriptive of a writing procedure and, at times, a sign of literary-politics proselytizing" (Perelman 1996, 61). In recent times, literary groups like the New Brutalists, the School of Continuation, Flarf and Occupy Poetry have emerged to respond to these Language Poets' avant-garde proposals. However, none of these groups have proliferated with the fecundity of the Language Poets' experimental work as a terrain with poetic and social implications, and have been unable to articulate innovative formal techniques in order to observe "the processes of defamiliarization, foregrounding, and serial construction that make history happen as real-time events and eras unfold," as the Language Poets have developed (Watten 2003, 235).

Watten's recurrent use of the term "history" (nine times) in *Under Erasure* is clearly bound to a kind of critique or discursive practice aiming to provocatively confront his readers about certain social and cultural issues in modern society: "opening the work as a site for wider frames for poetic agency and social meaning" (2016, 223). *Under Erasure* does not focus on the recuperation of the past as a conflicting issue in retrieving historical or personal events. Rather, this long poem concentrates on erasure and displacement through its nonnarrative forms, in which diverse temporal narrations are present to claim for the discontinuity of history and the author's self-consciousness, as Watten also observes in Lyn Hejinian's poem "Exit":

> Clearly, the poem's engagement of a range of narrative frames creates a potential field of referents for its explicitly stated theme of self-consciousness, even if the poem's gaps and discontinuities, as well as its moments of linguistic opacity, themselves significantly produce these effects [...] While there is no denying narrative in the poem, or the possibility of framing a narrative reading, nonnarrative organizes the poem's materials within a range of possible effects that exceed narrative—an effect of lyric atemporality, even as the poem grants that different narrative frames may be brought to the poem at different moments in time. (Watten 2003, 203)

Here, Watten is reflecting on Lyn Hejinian's 1982 poem "Exit" but there is much that can be learned from this poem to apply to *Under Erasure*. His nonnarrative technique denies the conventional description of a course of events. Instead, discontinuities, paradoxes, non-closure, the discursive practice of history reconstruction, the various contexts themselves, in fact, everything, lead to a configuration of time that is "mobilized to engage narrative readings, beginning at its point of production" (204). It is especially in this kind of poetry where Watten's alternatives to narrative texts perfectly work, having many consequences for his intellectual approach to life experience.

The agreement at the heart of Watten's thesis is that Language writing is not shaped by tradition or any master narrative, but rather constitutes a radical break with them. In this sense, he is concerned with the role of synchronicity as the characteristic mark in Language writing. By bringing atemporality, juxtaposition discontinuity and nonlinearity back to the text, this author rejects, as his colleagues do, any master narrative, and defends the practice of textual nonnarrative as exploratory and definitely interlinking the present and the past: "The form of the *Grand Piano* is anchored by multiple time frames: what it means to write in the present, to reflect on what was written in the past, and to have written *in the present* at some time in the past" (Watten 2013, 107; emphasis in the original). The Language Poets, and especially Watten, by relentlessly examining time and the expressiveness of language, inevitably challenge our mode of perception and intelligibility in fully understanding any sequence of events, that is, history.

In discussing Watten's conception of a nonnarrative text determined by the distinction "between events (fabula) and narrative (syuzhet)—between an underlying substrate of presentation and an always incomplete form of representation" (2003, 206)—the author highlights his desire to subvert the pretended transparency of traditional history narrative: "Such a distinction dissociates the transparency of narration to event, severing its overarching transcendental organization from the progression of subordinated events toward discursive closure. Nonannarrative calls into question the assumed transparency of history to event" (206).

While we all know that the distinctive nature of Watten's work is formed from a varied conceptual platform, ranging from Gertrude Stein and the Frankfurt School social theory up to Charles Olson, his poetics of nonnarrative relies on a postmodernist

view which raises the issue of transparency connected with history. Different formal representations of history will entail different understanding of historical events. For example, annals—"events with dates organized on a time line" (Watten 2003, 211)—chronicles—based on "a necessity of sequence such as 'and then, and then' but come to no retrospective conclusion" (211)—and historical narrative—with the intention of organizing "events in a unified frame" (211)—call attention to the temporal sequence of events. Conversely, Watten opposes the historical narrative associated with passive readers who take it for granted. He exemplifies his position with Seyed Alavi's installation at Terrain Gallery, San Francisco, *Blueprints of the Times* (1990), where the artist removed the dates from old newspapers, drastically negating the objective representation of narrative history and demanding new meanings of the past and present from the viewer: "The entire form of Alavi's installation is thus a nonnarrative that by means of a specific form of displacement and reintegration constructs, in both senses of the word, history" (Watten 2003, 213).

Watten's focus on the formal presentation of history is fundamental. For instance, when he quotes Fredric Jameson's statement that Universal History "is fundamentally nonnarrative and nonrepresentational" (Jameson 1981, 83; quoted in Watten 2003, 214), and its function is to highlight the significance of forms in approaching historical events, Watten reaffirms nonnarrativity as suitable to go further the limits of the traditional narrative of both culture and history: "A critical account of nonnarrativity, as well as aesthetic strategies for its use, thus may proceed not simply in terms of the negation of cultural narratives (as with Jameson's postmodernism) but in a discussion of the historical agency of its forms" (214).

Indeed, to observe how the TV news wraps "short narrative units that can be assembled at any future date into larger narratives" (211)—exemplified by specific events such as the Iran hostage crisis or the Persian Gulf War—questions the methodological ambition of narrating an index of events under the form of realism. This sharpened attention to media forms serves to supplement Watten's defense of discontinuity attached to history:

> [I]t is as much the commercials interrupting war footage segued between sound bites that provide the formal totality of mass communication with overdetermining effects—so that discontinuity just is the formal guarantee of narration. The construction of history takes place through just such a paradox of interrupting, overdetermined, and underanalyzed narratives. That such an assembly line of narrated events can never be identical to Universal History is inscribed in the very relation of narrative to event, an insight captured by the device of the anecdote. (211)

For Watten, the conversion required to accept that both transparency and opaqueness are simultaneously present in any historical account provides wider access to the repossession of linguistic forms and the retrieval of memories. Psychologists like

Michael C. Anderson have analyzed how some cues are crucial to activate unsuspected memories: "[R]etrieval is a progression from one or more cues to a target memory, via associative connections linking them together, through a process of spreading activation" (2009, 166). In Watten's case, the Vietnam War was a significant event in his life, a theme which is recurrent in some of his poems, like "Place Names" in *Opera—Works* (1975) and *Under Erasure* (1991b). The cue is the Fall of Saigon, representing loss and conveying a new moral vision for Americans, which provides a new view on displaced and discontinuous memories as seen in the following lines from "Place Names":

> Old wooden letters. Propeller blades.
> ALLIED DIVISIONS
> 50
> NATIONAL ICE
> COLD CALIFORNIA, INC.
> TO LEASE HEAVY
> What I have always thought & said. (Watten 1975, 49-50)

This fragmentary presentation of his horrific experience of the war confirms the refusal of assertiveness, as narrative history demands. In this work the varied forms and overlapped references favor memories that were part of his world, rather than those to fix his position within it: "The poem continues its reading of cultural detritus until the signs themselves, liberated in a space of negation, produce a kind of temporal free fall that is its own memorial of self-consciousness" (Watten 2003, 228). His nonnarration does not describe precisely what occurred. It is rather an invitation to read signs that generate differences and resemblances of diverse meanings.

Psychologist Alan Baddeley defends the notion that "sharing autobiographical memories can be a pleasant and socially supportive activity [...] Finally, autobiographical recollection can be used to help us cope with adversity" (2009a, 138). In the Language Poets' commitment to nonnarration and autobiographical memories, we should recall that their collective work, *The Grand Piano*, is often concerned with intersubjectivity and the sharing of a collective aesthetics negotiated by each author. This strong sense of collaboration among these poets was extended to other publications such as *Legend* (1980) and *Leningrad* (1991), as well as their participation at the SUNY Buffalo Poetics Listserve. However, this instrumental drive for multiauthorship cannot be considered simply a therapy for supporting each other or overcoming nostalgia. Once again, Watten makes reference to the recursive theoretical climate they are involved in: "At the intersection of writing and friendship, collectivity is imagined as a ground for meaning" (2013, 114). Ultimately, these poets' autobiographical memories are dynamically constructed by the readers' perceptions, since the open-endedness of their accounts "will be as much a matter of dissensus as of consensus" (120), and the deferral of closure is opposed to the conventional narration of history.

Watten has analyzed the tensions between narrative and nonnarrative involved in the construction of the present. He considers "presentism" as:

> [A]n interpretive practice in which object and interpreter are not historically framed, even if temporal indices of present time are invoked (or not); *periodization* provides historical framing for an interpretive practice. Presentism thus connects to nonnarrative representation, in the sense that both rely on the suspension or refusal of narrative, while periodization requires narrative frames. I propose to include the often-hard usage of *presentism* as "the interpretation of past events in terms of present concerns" within the more general sense of interpretation that does not distinguish between past and present. (2011, 125; emphasis in the original)

The groundbreaking writing of some Language Poets serves, in Watten's view, as an opportunity to debate the relationship between the present and history. For example, some of these poets published the ten volumes of the above-mentioned *The Grand Piano*. This collective work is autobiographical, its authors write in the present interpreting the past with nonnarrative techniques of assembling various literary genres, open seriality, no identity request or indeterminate historical frames. Following these experimental techniques, their real challenge is to highlight that daily life in the present is associated with the past. Psychologist Michael C. Anderson specifically refers to the phenomenon that daily stimuli serve to automatically connect with the past as retrieval mode: "[W]e aren't bombarded by memories every waking second. […] [W]e have to be in the right frame of mind or retrieval mode to recollect our past" (2009, 171). Significantly, most of the retrieval cues in Watten's "right frame of mind" seem to involve a conscious inclination to search for a nonnarrative that facilitates the open interpretation of past events from the present, and his refusal "to separate beginning, middle and end, leaving suspended any conclusion" (Watten 2013, 123).

One of the illustrative examples that Watten mentions is his piece published in volume four of *The Grand Piano* published in 2007. There is no temporal frame in his text, just a mention of some Saturday in late September, and the poet remembers some of Robert Creeley's lines—published in 1972 and related to the Vietnam War—simultaneously perceiving a physical space that the Berlin Wall once occupied before 1989. This text ends with a fragmentary map that may correspond to the Potrero Hill Playground in San Francisco, including two lines on the left side: "Others Replace / Fact no value" (Watten 2007, 67). The vagueness of geography and time also corresponds to his perception of the present: "Writing in the absolute present (which fades away as I write)" (67). The productive dispersal of time and space described in this work permits open interpretation and deepens our view into the continual dynamism of reality. Furthermore, when we ponder this tactical proposition derived from nonnarrative techniques, it is not only about experimentalism but it also draws us inevitably into some kind of political intentionality: "Given the multiple overlap of these techniques and their motivation toward a common horizon of unmasking the

automatized and quotidian for its underlying structures, a new order of theory and practice (and pedagogy) emerges. While claims of conceptual writing to reinvent the wheel are bunk, I welcome the expanded community of practice within a common horizon of nothing less than social transformation" (Watten 2011, 152-153).

In formulating nonnarrative in relation to a time structure of continual leaps and absences, Watten's vision of history requires agency and transformation of ideology. Hélène Aji finds that this kind of poetry becomes more significant, since it reveals that "writing history could not be negated only through the questioning of accountability to events, but by the very possibility of an absence of events" (2007, 20). Indeed, the issue of transparency regarding history becomes manifestly inadequate. Furthermore, Watten adopts Derrida's *sous rature* ["under erasure"] of writing as an open linguistic structure with the presence and absence of words, undercutting narrator and narration and following Derrida's recognition that "[t]he concepts of present, past, and future, everything in the concepts of time and history which implies evidence of them—the metaphysical concept of time in general—cannot adequately describe the structure of the trace" (Derrida [1967] 1997, 67).

For Watten, nonnarrative poetry and history are strikingly similar in their preference for developing episodic remembering beyond periodization or narrative frame. His intention is to illustrate the vulnerability of the continual process of remembering and forgetting, discontinuity and replacement as in *Under Erasure* (1991b):

> *On which all things arrive, / fixed / In a process we remember to forget*… (3)
> *While the city could be forgotten / In memory of itself / filling the page*… (10)
> Once he has been pushed over the edge of amnesia / They remember a number of such moments very well (15)
> It produces amnesia only by reinforcing a trace (23)
> As if Lyndon Johnson were an amnesia or urban space / Not that we will ever be more aware of his language / They retain each memory only by forgetting a pain… (37)
> *Contagious irritation, / to memorize / Light under amnesia in open fields* (41)
> The floating body may have been forgotten by memory (48)

The excessive number of oxymorons in these lines graphically explains what the juxtaposition of presence and absence means. There is no connecting line between narrative or dated events that can encourage the reader to imagine the depicted or real-life situation. Instead, the representation of this information-processing demonstrates that events are also under erasure, present and absent and clearly attached to what psychologists Daniel L. Schacter and Endel Tulving define as episodic memory, which grows out of semantic knowledge and becomes fundamental in "the person's awareness of his or her self" (1982, 28). Following this perspective, the question is whether this writing practice based on paradox offers a revision of the reader's historical condition or whether it leads to confusion and weakens political/social commitment. Another

psychologist, Alan Baddeley, responds to this feedback between memory and amnesia highlighting the efficiency and flexibility of these "in storing the information we need and discarding what is less important" (2009b, 16). However, Watten stresses memory-amnesia or presence-absence as an essential relation between having these faculties and deliberately exercising them, since both are the foundation of action. Consequently, in the larger framework of real life, his suggestions that this nonnarrative reading rearticulates the coordinates of the individual and his/her socio-political order highlight the value of critical practice.

It is precisely in regard to this aspect that Watten's commitment to the political emerges. His idea of history in *Under Erasure* is different from the approach of traditional historians. First, he presents the convergence of varied life information in the present:

In the hysteria each present is
Of our future,
inscribing its past… (Watten 1991b, 6)

Secondly, some events reflect a retrieval of his personal episodes that provide some context through temporal, "*If only I were born in 1948*" (9), or spatial clues, "*Crowds on Sundays at Ocean Beach…*" (9). Within this same category of private experience, some lines disclose the commuting metaphor. This is the doing and undoing of experience:

I look into myself,
only to see
Crowds in two directions pass by… (4)

And the repetitive concept of erasure associated with his implicit memory, such as in "I remember a pain that must be continually erased…" (17) or "I forget in the ongoing path of self-destruction" (49). Psychologist Michael C. Anderson summarizes this in revelatory terms: "Implicit memory phenomena such as repetition priming provide evidence for the unconscious influence of experience on behaviour" (2009, 188). Schematically, this second level of personal remembering brings into play the recognition of a stimulus "by recollecting the occurrence of encountering it before, a process thought to be more attention demanding, slower, and qualitatively distinct from the assessment of familiarity" (189). Hence the use of personal memories here points to a body of thought as supplementary to the need to mark out the boundaries between automatic interpretation and reflective responses to life circumstances.

Watten's blurb for the CD *Live at the Ear* (1993), recorded two years after the publication of the first printed edition of *Under Erasure*, clearly mentions that this book "was written 'through' the hiatus of 1989 and argues out the epochal implications of that end [*sic*]. As with the revised version of Stein's *Making of Americans*, there are implications for social communication in a poetics of ellipses, considering what has

been elided (and all the possibility that went with it), but making use of the ciphers that remain" (Watten 1993, n.p.). Baddeley affirms: "Autobiographical memory is difficult to study because we often have no record from the time that the memories are initially encoded, and hence cannot check their accuracy" (2009a, 161). Watten wrote some diaries related to his experience in 1989, and his use of the term "hiatus" reflects failed memories despite their leaving a strong impression in his life. However, the "chain of events, / as on screen" (1991b, 3) in that year is not concerned with some false memory syndrome, but is in fact clearly documented. Among many others, these social and political situations potentially contributed towards the construction of his self: George Bush senior's election as President, the legalization of Solidarity in Poland, the Soviet Union abandoning Afghanistan, the *Satanic Verses* controversy, the Iron Curtain starting to fall, same-sex relationships gaining legal recognition in Denmark, Chile returning to democratic elections after Pinochet governing since 1973, and the early operations of Al-Qaeda beginning in New York. 1989 is a date that appears in *Under Erasure* calling for reflection on the connections of both identity and information as a global process of continual re-interpretation and erasure:

> *Mark his identity as an exchange*
> *At the hub of information.*
> *"1989"* (Watten 1991b, 31)

Another consistent use of history comes through various dated events, significantly, most of which are related to World War II. All provide specific aspects of a heightening sense of historical context, seeking either to illustrate the bitterness of war or potentially playing off the tension between that absent period and the present in *Under Erasure* (Watten 1991b):

> *A defeat at the hands of memory / Since 1940, / or the Fall of Saigon* (51)
> Winning absolute victory over the Germans in 1943 (4)
> Its long periods of boredom punctuated by terror / Of anything else that happened on V-E Day, 1945 (20)
> Leningrad in 1942 (36)
> Retreat of the Germans in 1944 precipitating rain… (47)

The inclusion of these lines in a mass of varied observations involved in a strong cultural textuality is not arbitrary. In this poem we cannot find the specific term war. However, all those discontinuous references clearly operate for that term: the defeat of France in 1940 soon after the beginning of World War II, the Fall of Saigon in 1975, the Soviet victory at the Battle of Stalingrad in 1943, the end of World War II in 1945, the artillery bombardment and siege of Leningrad during 1942, and the retreat of the German troops at the Western Front of Leningrad in 1944 cannot be

forgotten. They are easily recognized and recalled, especially because they conform to the category of high-priority events, which are usually "recalled almost perfectly" (Schacter and Tulving 1982, 18). However, the allusion to these events in the poem conveys an ideological construct internal to Watten as poet, revealing the effect of horrific situations in his long-term memory mediated by these turning-point events, whether celebrated or lamented.

This is the assumption that Watten's colleague in the Language Poets group, Kit Robinson, points to when appealing to the concept of erasure in American individuals since "the stories we have been told are inadequate to account for the predicament in which we find ourselves" (1995, 63). Watten defends this search for a language that should be understood historically in his introduction to the joint edition of *Progress/Under Erasure* published in 2004: "[Language] must take into account the vast forgetting of context and experience that has taken place" (13). In *Under Erasure* other exemplary lines follow his concern with other events that correspond to the political presence of the French Revolution, workers leaving the Ford Motor Co. in Rouge River as seen in Walker Evans's famous photograph, or the efficacy of remembering the first signs of an ozone hole in Antarctica:

> On this day of the revolutionary calendar in 1789 (Watten 1991b, 26)
> *In a democratic art, / to represent / Rouge River in photographs, 1947*... (26)
> A widening hole over Antarctica untheorized in 1949 (40)

A reader would decode the dimensions of these facts and coherently describe them and their impact across cultures. This approach has been illustrated by Watten's insistence on the problematics of indeterminacy, which "carries with it the seeds of its own forgetting" (2004, 12-13). Furthermore, Watten defends that "the breath we speak, as linguistic structures, are media of the forgotten. The poem addresses such mechanisms of forgetting, and measures the chances of recovery" (13). Consequently, *Under Erasure* offers readers appropriate cues, since these are potentially enlightening in recalling and interpreting diverse historical contexts.

Watten also becomes fascinated with the relational vision of remembering historical events and exercising his current mode of thought. Selecting memories from his long term-memory and combining the recollection of public events and his fully rational present by means of episodic and semantic memory form part of his integrative vision of an aesthetic communication. Psychologist Michael W. Eysenck enriches this approach pointing out that "semantic and episodic memory are separate" (2009, 115). Following the proposals by M.A. Wheeler, D.T. Stuss and E. Tulving, Eysenck states that "the right prefrontal cortex was more active during episodic memory retrieval than during semantic memory retrieval" (2009, 115), exemplifying the "similarities between the two memory types. Suppose you remember meeting your friend yesterday afternoon at Starbuck's. That clearly involves episodic memory, because you are remembering an

event at a given time in a given place. However, semantic memory is also involved—some of what you remember involves your general knowledge about coffee shops, what coffee tastes like, and so on" (114). This case perfectly fits to Watten's view in his essay, "The Conduit of Communication in Everyday Life," illustrating his use of both memory types in *Under Erasure* which aspires to connect both old events and his general context of intellectual intentions to become "a kind of internalizing of the conduits of communication" (Watten 1995, 38), serving "as a test pattern that would open up for poetry the possibilities of recurrence and feedback organizing the metalingual underpinnings of everyday life" (38) and with this recognition: "Cultural landscape and linguistic artifacts thus work to efface acquired metaphors that would be the vehicle for the normative presentation of myself and my concerns" (38).

To someone for whom poetry constitutes the center of history and man, the condition of language must be a definitive issue. Recalling the reader's ceaseless reappropriation of words conveys the thinking that forms the logical foundation of his ontology. The two systematic aspects which Rod Smith finds in Watten's literary research—acceptance of indeterminacy and understanding of ideology as contingent (1995, x)—replace conventional narrative and the common relations governing literature, politics and culture. Indeed, one can readily perceive that being under erasure turns modern poetry into an exercise of choice with no exact measure for all the possibilities of long-term memory and revival of selected amnesia:

> *A temporary amnesia,*
> *its report filed*
> *As if you had never been a witness…* (Watten 1991b, 39)

Indeed, Watten encourages readers to resist impassiveness. For him, writing implies holding an ideological position, as inevitably occurs within literary activity. Indeed, the images that he includes in *Under Erasure* appear to confront his readers with political and historical issues: "Perhaps more relevant visual images would be: monuments; victories and defeats; republicanism; institutional (fallen) language; cybernetic social circularity. The work accounts for both 'subject' and 'system' mutually reinforcing and simultaneously tearing each apart" (Watten 1991a, n.p.).

Watten's ideas on the relation between historical issues and the new role of writing resonate throughout this quotation. In adding nonnarrative to historiography, this author has generated a social and culturally productive effort. For him, nonnarratives do not deny narrative, they are simply another discursive form: "Nonnarratives are forms of discursive presentation where both linear and contextual syntax exist but where univocal motivation, retrospective closure, and transcendental perspective are suspended, deferred or do not exist" (2003, 200). Indeed, Watten follows narratologist Seymour Chatman: "Non-narrative text-types do not have an internal time sequence, even though, obviously, they take time to read, view, or hear. The

underlying structures are static or temporal—synchronic not diachronic" (1990, 9).[2] More synchronic than diachronic, Watten's poetry relies on "a contextual, political and ethical form of discourse which cannot do without a serious examination of its methods and its aims" (Aji 2007, 17). More clearly, he is interested in the game of what is absent or present in the process of making cultural products, rather than favoring any perspective over the other.

What is also striking about *Under Erasure* is that Watten celebrates ideological interpellation, while writing within a static formal structure that is repeated throughout the poem: "In *Under Erasure*, I tried to write social subjectivity in the form of the poetic object, triangulated in a mechanical hybrid of reflection, signification, and structure" (Watten 2016, 222). Formally, every page follows the same strict pattern of five stanzas, each with three lines in a continual enjambment. Three of these five stanzas are typed in italics, visually facilitating their circulation of an internal monologue within the same text. Briefly, the stanzas with regular font are more affirmative, philosophical and rationally condensed, while those in italics are proactively poetic and unstable. This reassertion of control and visible sequencing does not preclude the reader's agency, which is continually involved in conversation with implicit assumptions summarized in the title itself, *Under Erasure*. Ironically, the stories he narrates are decontextualized affirmations or suggestions rather than a linear development of thoughts integrated in a patterned textual composition, where meaning is liable to be erased and reconstructed.

Highlighting poetry as appropriation by the reader, the use of frequent rhymes in this long poem is worth noting. Robinson has found over fifteen rhymes in the italicized stanzas in the first half of *Under Erasure*. The intensive use of this device would be consistent with the use of repetition in a poem intended for memorizing, as was traditionally often the case. Hence the utility of repetition visible through a patterned structure in the construction of the poem, allusions to history from the present and rhymes repeated over and over again with the incantatory effect that Robinson points out: "The resonances are the most affecting for the textual resistance the rhymes must arch across" (1995, 62).

All this reveals Watten's essential paradox: regardless of fixed and rigid formal structure, writing is continually generating excesses. In the end, we can certainly categorize his many stories and thoughts about his vital experience, names and daily life. However, Barrett Watten's identity is impossible to explain, since we only have phrases, paragraphs, lines, stanzas and language through reiterated soliloquies based on his crucial notion of being under erasure: "A repetition by means of which each sense is undone" (Watten 1991b, 51). Kit Robinson underscores the "unassimilable resistance" of poems of this type, which "become variables in a kind of essay on history" (1995, 62). They are presented as personal, theoretical and as a dialectic of history and present.

[2] This significant aspect dominates much discussion of Watten's *Under Erasure*, especially in Kit Robinson's "Barrett Watten's *Under Erasure*: 'An Image of Nontotality in Indeterminate Frames'" (1995), and Bruce Andrews's *Paradise & Method* (1996).

The forms used in Watten's composition with the aim of putting his poetics into practice are far from being a modernist collage. They lead us to perceive, first, the inherently autotelic nature of the poetic form, and, then, help us to historicize its materiality. Rather than impersonal, Watten's formal construction traces encounters due to a rhetorical effect with the pronoun system: "I/you/her or she/we/they—one of each occurs on each page" (Watten 1991a, n.p.). Another formal detail is centered on the original edition of this book. Watten wanted a design following logician-philosopher Stephen Toulmin's cover for *The Uses of Argument*, published in England in 1958 (Figure 1).[3] He became fascinated with the three red arrows and small white circles in the design, similar to the syllogisms used as instruments for presenting and analyzing arguments. In this sense, the three arrows are closely connected with the three-line prose paragraphs in *Under Erasure*. Significantly, Watten wanted a graphic design with arrows associated with people commuting every morning in big cities, "[t]his is a (post) urban work" (Watten 1991a, n.p.). This persistence of commuting brings to mind the haunting effect of not only the continual movement of people but also its issues of space, time and cultural values.

FIGURE 1: Cover illustration of Stephen Toulmin's *The Uses of Argument* (1958) © Cambridge University Press

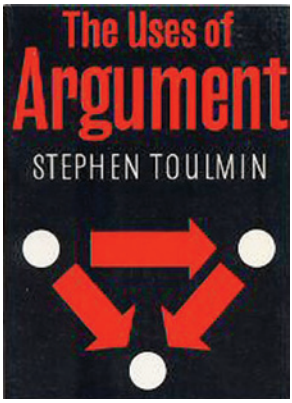
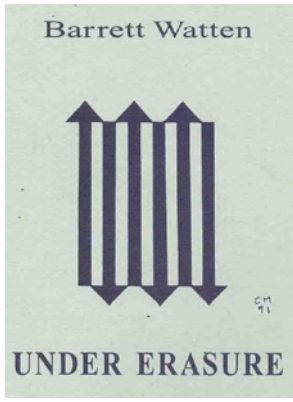


FIGURE 2: Cover illustration of Barrett Watten's *Under Erasure* (1991) © Carlos Matallana 1991



Carlos Matallana's art on the cover of *Under Erasure* (Figure 2) is expressive in drawing vertical arrows with alternate directions flowing up and down, replicating the cover of Toulmin's book to refer metaphorically to the instability and ever-expanding reach of language and writing:

[3] In Toulmin's model of analytical argument some basic components appear related to practical arguments: "claim," "data" and "warrant." Others like "qualifier," "backing" and "rebuttal" supplement his model. The diagram on Toulmin's book cover is based on the circularity needed to complete argumentation.

A lattice of commutes,
whose routes
Arrayed in color-coded dispatches… (Watten 1991b, 30)

Watten's labored formalistic structure corresponds to the unfolding of "historic and contemporary particulars" (Watten 2004, 14). This context embodies three different political events in the late decades of the twentieth century: the end of the Cold War, the Tiananmen Square protests and the fall of the Berlin Wall (15). Such categorical events are elucidated in Watten's introduction to *Progress/Under Erasure* as an account of the postmodern: "The postmodern, in the analogy of the poem, stands in relief against a historical horizon, an effect of certain cultural and political arrangements. Its defining terms are the dismantling of epochal representation in which memory—of actual events—and amnesia, in the displacement of cultural form—are the operative processes. Material monuments of the Cold War fall into an empty void at the end of representation" (15-16).

This poet's formal approach implies a poetics centered on "the self-reflexive mode of the 'making' of the work of art or cultural product [...] that creates grounds for new meaning" (Watten 2006, 335). His recurrent motif articulates "a world of surfaces, self-cancelling actions, and institutions that *Under Erasure* posits as the historical residue of its poetic claims" (Watten 2004, 16-17). Furthermore, by activating ellipsis at the end of each stanza in *Under Erasure*, Watten questions even the universalist assumptions about the materiality of language, revealing that this is attached to its web of further historical contingencies: "As the future cancels itself out, on a regular basis, a record can only remain in the discontinuities posited, even as in a form of analogy, by the split terms of the poem's argument with and against itself. Continuity is disrupted; representations fall" (17).

As with many other Language Poets, Watten's poetry is non-absorptive. Of course, there is a continuation of similar forms within the American poetry tradition preceding it. From Gertrude Stein to John Cage, such experimental poetry has reconstructed and motivated a new concept of the self, in order to observe its mysterious nature and the changes it has gone through when compared with what is considered rational. In proceeding this way, Watten prolongs the point of the signifier-signified relationship, though delving deeper into the sense of historical duration. Likewise, writing is an act that opens the door to remodelling and penetrating any field of human concern. The roles of structure, form and meaning constantly overlap in his work: "I saw my imperative as social, and poetry as a mode of production, but it is also discursive, requiring new formations of gender, race, and class" (Watten 2016, 223). This is one of the main reasons why Watten is a rule-breaker and re-interpreter, stimulating the reader to re-examine and question human culture and history from new angles.

Ultimately, this approach is not limited to the exclusively individual since Watten's texts expand through those of other authors and the daily realities of the Iraq War, the 1994 Los Angeles riots and O.J. Simpson on TV, as he explains in *Bad History* (1998,

15, 25, 118). Everything requires a resolution to shed light on social definition. In most of Watten's published work, for example *Progress* (1985), *Total Syntax* (1985), *Conduit* (1988), *Under Erasure* (1991) and *Bad History* (1998), he has always laid emphasis on the mode of poetic composition that sets off from exploration and gets in touch with the Other, always in search of new experimental forms that draw attention to history. Usually this form is governed by fixed stanzaic structures at least since *Complete Thought* (1982), assimilated to a nonnarrative poetics that points to language and non-closure: "Each word becoming the autofocus of its claims / (The endless poem a cascade of possible endings)" (Watten 1991b, 17).

From the beginning, especially through his job as editor of the little magazine *This* (1971-1982), Watten was involved in the Language Poets group, representing their public side. Their dilemma was always whether to break with the notion of a group to give free rein to the latent Other whilst not converting this into one's own double. Their common element was Watten's consideration of the poem as an artifact that resists the conventional. For instance, the model he propitiated in *Conduit* (1988) signaled his procedure in later books: "I wanted a sequence of linguistic artifacts at zero degree, where communication would be refigured toward a horizon that would force a recognition of the prevalent systems of metaphorical dread" (1995, 37). This is still observable in the greater part of his poetic production. In the same way, Watten has pushed for a continued commitment to practice in exploring and questioning the role of ideology within poetry.

By means of these conceptual and formal principles, Watten has investigated how to gain access to representation through nonrepresentation, simply by radically memorizing what was once culturally reduced. Anderson makes an important contribution by suggesting that memory retrieval is subject to a variety of cues: "Our memories are remarkably flexible; any aspect of the content of a memory can serve as a reminder that could access the experience, a property known as *content addressable* memory. We essentially have a mental 'search engine,' but we can search with just about any type of information" (2009, 165; emphasis in the original). Watten's *Under Erasure* points the way toward bringing specific targets into awareness. Furthermore, since he intentionally includes particular biographical and historical events in this poem, Watten also operates on the explicit memory, "based on recollecting personal events (episodic memory) or facts (semantic memory)," which Baddeley classifies within the long-term memory (2009b, 10). Watten's memory burden is lengthened with the data of experiences eventually going onto the page. While he is working specifically with words, parataxis and historical events, understanding how the poetry system works could help toward a new vision of reality. But this is not what drives him. He is writing because he wants to understand how poetry works, and he believes he has an obligation to find out: "Poetry enters the cultural order as an expansion of the object; the poet/critic is a site for questions of poetics" (Watten 2016, 223). On the cutting edge of this effort is a poet testing out the history he has experienced, who will thus write as his own control subject.

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The Thin *Frontera* between Visibility and Invisibility: Felicia Luna Lemus's *Like Son*

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The historically entrenched gender-based division of western society is also part of the cultural heritage of the Chicano community. The diverse cultural, literary and religious symbols that have defined the female and male roles have been transmitted through the generations, creating a clear gender-based hierarchy within the group. This binary division, however, has left no room for those considered (extremely) deviant such as the LGBT community. The aim of this essay is to observe the way Felicia Luna Lemus's *Like Son* (2007) addresses issues of visibility and invisibility and the integration of a family past and a cultural heritage into the life of a young Chicano transgender person, in an attempt to render this group visible and voiced within the community.

Keywords: Chicano/a; LGBT; identity; literature; (in)visibility

. . .

La delgada frontera entre la visibilidad y la invisibilidad: *Like Son*, de Felicia Luna Lemus

La división de géneros sobre la que se ha asentado la sociedad occidental a lo largo de los siglos está también presente en la tradición cultural chicana. Su construcción y transmisión se ha desarrollado a través de diferentes símbolos culturales, literarios y religiosos a lo largo de generaciones. En este contexto, otras realidades, consideradas anómalas, tales como la de la comunidad LGTB han quedado relegadas a una situación de invisibilidad y falta de reconocimiento social. El objetivo de este trabajo es observar el modo en el que *Like Son* (2007), de Felicia Luna Lemus, enfoca aspectos relacionados con la visibilidad y la invisibilidad, la inclusión del pasado familiar y la herencia cultural en la vida de un joven chicano transgénero, con el fin de dar visibilidad y voz a este colectivo en el seno de la comunidad chicana.

Palabras clave: chicano/a; LGTB; identidad; literatura; (in)visibilidad

Independiente fui, para no permitir pudrirme sin renovarme;
hoy, independiente, pudriéndome me renuevo para vivir.
Los gusanos no me darán fin—son los grotescos destructivos
de materias sin savia, y vida dan, con devorar lo ya podrido
del último despojo de mi renovación—
Y la madre tierra me parirá y naceré de nuevo,
de nuevo ya para no morir...
Nahui Olin's own epitaph

Most western social structures are based on an entrenched gender division, which is derived and supported by a, sometimes ancient, cultural tradition, religious heritage, as well as popular iconography and high and low forms of arts in general, particularly literature.[1] There is nothing new about this statement, and regardless of the obvious improvements in the sphere of gender relationships (especially for the historically subjected female community) in the last few years, this hierarchically arranged gender division is regarded as natural by many, both male and female. The Chicano/a community is no different, and this gender-based chain of command has led to the arrangement of the social and personal roles within the group and in the lives of each individual in the community. For women, the strongly ingrained cultural heritage of the group has constructed the female ideal as characterized by submission, docility, passivity and endurance, as opposed to the male ideal defined by honor, dignity, strength and leadership. In addition, historically, these male/female attributed roles clearly marked the internal social structure of the group, depriving women of any position in the economic, productive sphere of the socioeconomic arrangement of the community and the outside world, which has relegated them to dependent social and personal situations.

Today, the masculine/feminine *frontera* that has marked the socioeconomic and cultural heritage of the Chicano community has witnessed a process of redefinition as a consequence of the achievements of several communal and personal struggles and public artistic manifestations. Similarly, the endeavors of Chicano/a artists and intellectuals have permitted a constant redefinition of identity-marker concepts and symbols, such as the *frontera* and its more physical and conceptual manifestations. In this context, the first (r)evolutionary works of Chicana feminist scholars and thinkers—Martha Cotera (1976), Alma García (1977), Cherríe Moraga and Gloria Anzaldúa (1981), among others—need to be brought to the fore, as they opened up the way for the redefinition of gender roles and the redescription of traditionally constraining stereotypes, which gave voice and visibility to the silent and invisible community of Chicana women.

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The gender-oriented struggle of Chicana feminists in the 1960s and 1970s aimed to make the female community visible in both mainstream and Chicano/a society, which kept them hidden in the name of traditions and community values. The iconography that shaped female identities—La Virgen de Guadalupe and her counterpart, La Malinche, along with the weeping, woman, La Llorona—clearly established the heteronormative binary gender division of the community between the vocal visible males and the voiceless, invisible females. The Chicanas' irruption into a voiced, visible reality encountered clear opposition from both Chicano male activists and Anglo feminists. In this context, Chicana feminists articulated a group-specific feminist discourse with which to holistically oppose the clear racist-sexist discrimination that they faced, although within this group, the circumstances of women who represented lesbian realities or of those who aimed to eliminate the binary gender division of Western thought became even more problematic. The struggle of these latter groups turned out to be extremely more complex as their vindications proposed a profound revision of clearly essentialized binary categories, such as sexuality and gender as well as those of race and class, even within the newly established Chicana feminist discourse. In this context, several feminist thinkers and critics demanded the inclusion of still silenced, invisible bodies, such as those of queer individuals. Thus, among others, Gloria Anzaldúa described a complex and inclusive Chicana identity in the shape of a *mestiza*, border identity (1987). Chela Sandoval, defined the idea of a "differential consciousness" (1991) which accounts for the need of decolonization and emancipation of Third-World women. Emma Pérez vindicated a specific "sitio y lengua" (1991), and Cherríe Moraga and Gloria Anzaldúa claimed the body as the performer of multiple identities and of a political agenda (1981). Despite the impact of these ideas, today, the implications of the term queer in these and other seminal Chicana feminist and/or lesbian texts and discourse need to be revised, as posited by Francisco J. Galarte, who argues that, from his experience as a "trans* identified Chicana/o feminist scholar":

> Chicana feminist politics has guided my identity development through the recognition that my freedom is intrinsically connected to the freedom of my hermanas. My survival has depended on the ways in which I saw my experience reflected in the words of Chicana lesbian feminist writing, and now, to my chagrin I feel as though I am no longer a part of that community. (2011, 127)

It thus seems pertinent to widen the significance of the term queer, as defined by the first Chicana theorists. Gloria Anzaldúa's notion of a "third space" that occurs in the border line may be well transposed to the new understanding of personal relationships in general and gender interactions in particular, and specifically of LGBT individuals (1987). However, her notion of queer as inclusive of all gender and racial situations or Moraga's "Queer Aztlán" (1999) did not explicitly address transgender Chican@s. In the wake of the several theoretical and social advances that have been achieved in the

field of LGBT studies—see, among others, the works by Sandy Stone ([1988] 1993) and Susan Stryker (2008)—the voices of the marginalized-marginalized, such as LGBT Chican@s, ought to find a space and a voice to challenge the gender norm through art and literature as well as other means. In this context, novels such as those by Felicia Luna Lemus, *Trace Elements of Random Tea Parties* (2003) and *Like Son* (2007), are essential for the performing and widening of gender-based social *fronteras* which constrain people of non-normative gender identities, and thus avoid "transgender Chican@s [being] the absent presence and the audible silence" (Galarte 2014, 129).

Among these more inclusive voices, Latina theorist Juana María Rodríguez describes queer as a concept that entails the

> breaking down of categories, questioning definitions, and giving them new meaning, moving through spaces of understanding and dissension, working through the critical practice of "refusing explication." "Queer" is not simply an umbrella term that encompasses lesbians, bisexuals, gay men, two-spirited people, and transsexuals; it is a challenge to the constructions of heteronormativity. (2003, 24)

In Lázaro Lima's words, the task that Rodríguez implies is complex because the political stance of naming oneself a "queer Latino" has obvious and manifold implications:

> Identificarse como "latino" en los Estados Unidos es instaurar una diferencia política radical que intenta contrarrestar las nocivas asociaciones socio-raciales que conllevan los apelativos "*illegal*," "*spic*," "*greaser*," u otros aún menos apetecibles, tanto como las vivencias marcadas por la subalternidad política de los sujetos que habitan estas designaciones en la esfera pública de la contemplación nacional. Cuando se trata de latinos que a su vez se identifican como *queer* la aseveración es aún más complicada, ya que esta sobreidentidad calificativa se articula privilegiando el hecho de que lo significativo de semejante postura identificatoria es contrarrestar la heteronormatividad y sus diseños racializados en el entorno estadounidense. Entendido así, "ser" un latino queer implica una postura política que enfrenta una hegemonía que rehúsa calificar lo "latino," mucho menos un "latino *queer*," como algo cuyo significado podría designar algo más que su asociación con la "ilegalidad" en la esfera pública. (2008, 959; emphasis in the original).[2]

[2] "To identify oneself as 'Latino' in the United States is to establish a radical political difference that attempts to counteract the harmful socio-racial associations that the names '*illegal*,' '*spic*,' '*greaser*,' or others of this non-appealing nature convey, as well as the experiences marked by the political subalternity of the subjects that inhabit these designations in the public sphere of national contemplation. When it comes to Latinos who in turn identify themselves as queer, the assertion is even more complicated, since this qualifying overidentity is articulated privileging the fact that the significance of such an identifying position is to counteract heteronormativity and its racialized designs in the US environment. From this standpoint, 'being' a queer Latino implies a political stance that faces a hegemony that refuses to describe the 'Latino,' much less a '*queer* Latino,' as something whose meaning could designate something more than its association with 'illegality' in the public sphere" (my translation).

Thus, identifying oneself as both part of an ethnocultural community with a strong culturally gendered tradition and, in particular, as a transgender person is even more complex and complicated, as many transgender people still exist underground, invisible to others. The cultural specificity of the Chicano/a~Latino/a community, however, is not the only drawback for transgender Chican@s~Latin@s in taking a step towards visibility, as the omission of this group from any political discourse is still obvious. In Viviana Namaste's words, even within the framework of an already grounded academic and philosophical field such as Queer Theory, there has been "a veritable explosion of essays, presentations, and books on the subject of drag, gender, performance, and transsexuality. Yet these works have shown very little concern for the individuals who live, work, and identify themselves as drag queens, transsexuals, or transgenderists" (2000, 9). As a proof of the contrary, today, texts such as those of Lemus prove that the personal experiences of individuals, even if in the form of fiction, are being brought to the fore and accounted for. Based on this assumption, the aim of this essay is to describe the means through which Frank (born Francisca), the main character of Felicia Luna Lemus's *Like Son*, challenges not only the construction of heteronormativity but also of the Chicano ethnic and cultural identity and proposes, in Sandra Soto's words, "a queer discursive analysis of racialized sexuality as an aperture (not an endpoint) onto the sometimes queer, at other times normative (most often, both) representations of race, desire and intercultural and intracultural social relations" (2010, 10). In this same line, the focus of the present reading of the novel starts from the idea that Jason A. Bartles proposes: "a queer Chicana/o identity does not privilege the ethnic over the sexual or viceversa. Neither precedes nor overshadows the other, nor can these two markers ever be sufficient for addressing the complexity of any identity" (2014, 112). The novel will gradually depict how the two aspects of the identity are inevitably linked and embodied in a main character whose life has evolved around the idea of hiding and not being seen, rejecting and not wanting to see. The personal evolution of the protagonist will encompass his gradual recognition of his complex identity, which is multifaceted and hence, essentially diverse, but mostly, invisible. In this sense, the concepts of vision~visibility~invisibility are the conceptual frameworks through which the ideological proposal of the novel will be analyzed, which will include concepts such as vision and the gaze as symbols of individual recognition and identity formation.

Felicia Luna Lemus is an author whose work portrays various and inclusive ways of understanding living with a Chicano/a identity, the cultural heritage of the community, family relationships, gender roles and identities. *Like Son*, published in 2007, is an account of the life of Francisca/Frank, a young Chican@ transgender person, whose father's death leads him to discover and uncover silenced, secret family stories. The stories motivate the young man to undertake an emotional as well as a geographical journey, and he experiences an inevitable link to a past that he did not consider relevant until that moment, a recognition which he considers to be a rite of passage into his new, self-chosen life and identity.

Before delving into its analysis, I consider it necessary to provide the timeline in which the plot of the novel evolves, to account for its chronological circular nature and for the evolution of the character from Francisca to Frank in the span of eight years. The novel opens with a short prologue, where a young man, Frank, is flying to New York from Los Angeles. It is March 5, 2003. Part one starts next, which takes the reader back to the year 1995. The setting is Los Angeles, and Frank (who was born a girl, Francisca), has just re-encountered his father after years of separation. Frank's mother had abandoned him when Francisca was only three years old. [3] When they meet again in the year 1995, the father is blind as a consequence of a degenerative disease and is in the final stages of his life, as a consequence of cancer. When he dies, Frank inherits a book of prose by Nahui Olin, a Mexican twentieth-century mysterious artist, a *retablo* with her picture and the keys of a safe deposit at a bank in Los Angeles, where he will find the letters that their parents wrote to each other when they were in love. After the father's death, Frank visits his mother, whom he had not seen in five years. She pretends not to recognize him, as he now looks as a young man and has turned into Frank. Frank then decides to move to New York, where most of the action of the rest of the novel will occur, and where he meets Nathalie, his partner after the year 1995 and opens a second-hand store. Part two of the novel is set in the year 2002, a few months after the September 11 attacks. It focuses on the complicated relationship between Frank and Nathalie, marked by Nathalie's abundant and unexpected absences and by Frank's continuous need to search in his past for answers and reasons to live his present in a self-delineated way. After one of Nathalie's absences, she proposes that they meet back at Temperance Fountain on March 5th, 2003—a date that takes the reader back to the prologue. Before their encounter, Frank decides to fly back to Los Angeles and consciously leave his past behind. For this purpose, he places Nahui's book and *retablo* at the safe deposit of the bank, he gives the love letters away to his mother and, finally, he buries his father's glasses. This end, which comes back to the prologue of the book in a circular way, foresees the achievement of a consciously delineated self, free from the weight of the past and eager to look at the future.

The one-and-a-half-page introductory prologue presents an enormous amount of information, which locates readers in the time period (the year 2003), the setting and the current identity of the character. The protagonist is a young man of thirty, Frank, with a broken arm who has returned home to New York City and visits Temperance Fountain. When at the fountain, this reminds him of the fountain where his father had courted his mother "before they hated each other" (Lemus 2007a, 9). The symbolism of the fountain's name is clear. Temperance, synonymous with terms such as abnegation, constraint, control, mortification, sacrifice and self-denial, represents the way that

[3] From here on, I will name the protagonist by his male name, Frank. Whenever the female name, Francisca, is used, I will be referring to Frank's childhood and adolescence, prior to the year 2003, where the novel starts.

Frank (who was born a woman, Francisca, and lived through her childhood and part of her adolescence as such, before becoming Frank) had been living up to that point in his life: in a state of social and personal invisibility and rejection. Moreover, the historical symbolism and function of the Temperance Fountain should be pointed out, as these were conceived in the nineteenth century to provide people with clean drinking water and thus keep them from drinking beer, which was considered safer than the muddy water which was available for drinking. Their construction in diverse cities in the United States and the United Kingdom was part of what was called the Temperance Movement, which was particularly strong among women during the nineteenth century. The Women's Christian Temperance Union (WCTU) was very active in denouncing and fighting against the use of alcohol among men, which they considered a deviation from the social norm.

All these historical implications can be well related to Lemus's choice to include these fountains as an important physical and conceptual element in her construction of the main character. They are presented as essential for the development of his family's emotional history line, and thus for his own personal development. The fountain in New York is also, we shall discover, reminiscent of another fountain in Mexico where a mysterious woman, Nahui Olin, fell in love with his grandmother, a past evocation which is revealed as the novel develops, and which foreshadows Frank's future of a recognition of a father and a family past he had not previously acknowledged. The latter will connect Frank to his silenced past and will hence help him construct a visible, visualized, alternative future. Thus, the importance of the prologue and the information conveyed in it sets the stage for the development of three of the main themes of Lemus's work: the individual concept of body, gender and sexuality; the sense of place and home; and the link to a cultural heritage and past that inevitably shapes personal identities and reinforces interpersonal relationships.

During a talk at the Harlem Fair in 2007 (Lemus 2007b, n.p.), Felicia Luna Lemus explained that her novel serves the purpose of "expanding the immigrant (Mexican-American) narratives, [...] bringing back into the core all of the stories that are basically pushed out into the corners and swept under the rug and not allowed entry." In this sense, novels such as those by Lemus are today crucial in challenging what Lázaro Lima (2008) sees as a direct association of the "queer latino" with illegality and, I would add, invisibility. Moreover, as the author herself explains, they challenge the intra-communal identitarian discourses which have left some voices, such as those of LGBT people, to one side and thus ostracized these individuals.

Frank's life is obviously marked by a different-to-the-norm approach to body and gender. The first page of the novel, which introduces him with a broken arm, becomes symbolic of his fragmented view of his own body and sexuality. Frank was born Francisca and his whole life, as described by him, has been marked by a constant assimilation and negotiation in terms of his gender identity between what *one is* and what *one ought to be* or between what *one feels one is* and *would like one to be*. Or in his own words, between

what he describes as "*I want. I want.* And then there was *I* must" (Lemus 2007a, 228; my emphasis). Likewise, his life has been marked by the (im)balance between aching absences (such as his father's during his childhood and Nathalie's in the present) and unwanted presences (as his mother's and stepfather's) in a kind of psychological and physical dividing line, or *frontera*, which has shaped his identity. In the first flashback of the novel, which takes us to 1995, the time when he re-encounters his father, Frank recalls how, in his childhood remembrances, his parents had never been together and how her mother—a prestigious Chicana plastic surgeon—had endeavored to make the still-a-girl Francisca deny the existence of her real father. Moreover, she had remarried a white man, Chip, who abused Francisca continuously. At that time, her mother's unwillingness to see or confront this abuse makes Francisca believe that it is her gender, which was female but she already felt it to be male, that makes her "suitable" for this abuse. These life experiences prove that the character's life has been a constant struggle between what is seen and what is not—chosen to be—seen: her/his gender and sexuality, her/his own father's existence and her/his stepfather's abuse. Similarly, the choice of a mother character whose work is linked to transforming people's physical appearance and her conscious and cruelly performed choice of not accepting her own daughter's need to become a boy, is a symbol of the lack of social recognition that transgender individuals still endure. Analogously, the construction of a blind, loving father who is unable to see him physically, reinforces this same notion of invisibility and denial. The need for hiding and pretending that Frank has constantly endured is reinforced by his father's current blindness, which becomes symbolic of his family's and society's rejection of different/differing individuals, such as himself. At their first encounter after years of separation, his father cannot see him and tells Frank (whom he assumes is still Francisca) about the cause of his blindness, he confesses that he is dying of cancer and pleas for companionship and love in his final days. This becomes the catalyst for Frank's understanding of the importance of the family line and tradition in one's quest for personal identity. Affected by a degenerative disease that Frank's future offspring may inherit, his father is presented as a social outsider whose sense of honor, dignity and cultural and ethnic identity prevents him from being part of mainstream society. However, his blindness and isolation from "normal" society becomes a tool through which the man constructs his own reality and defines the standards under which he lives, thus making the others, the mainstream, different. This involuntary negation of his daughter's transition into a male (as a consequence of his loss of sight) is representative of the deliberate rejection cross-gender individuals have endured throughout history. In the United States, even if there are accounts of the acceptance of and even respect for some Native American communities toward this collective, it was not until almost the last decade of the twentieth century that transgender people could speak up and demand some traces of visibility (Beemyn 2014, 5-7). In the case of the Chicano~Latino community, the facts show that the gender-based heteronormative hierarchy of the group's idiosyncrasy drives many transgender persons into oblivion,

invisibility and even poverty. According to a 2011 US report conducted by the National Center for Transgender Equality, "Latino/a Trans people often live in extreme poverty with 28% reporting a household income of less than $10,000/year. This is nearly double the rate for trans people of all races (15%), over five times the general Latino/a community rate (5%), and seven times the general U.S. community rate (4%)" (National Center for Transgender Equality 2013, 3).

The social circumstances of the main character are obviously better, as she has grown up in a well-off family with a socially successful mother. However, the beginning of part one of the novel—which is simultaneous with the beginning of the relationship between the father and the son—introduces the difficulties that Frank has had with accepting his reality outside the realm of the personal or with "coming out." Both father and son are described as physically wounded individuals; the father is blind and affected by a terminal cancer, and Frank lives in/with the wrong body, a fact that provokes a deep emotional wound for him. This is reinforced by a more serious difficulty, that is, a fracture in his relationship with the social world, be it family or society in general. The conversation that the characters have at the beginning of the novel extols Frank's feelings of loss, which is presented as a diametrically opposed stance to that of the father's relaxed matter-of-fact approach when speaking about his damaged body:

> "It's called retinitis pigmentosa," he said. The condition, he explained, caused degenerative eyesight and eventual blindness. And it skipped generations […] The blindness actively affected only males, my father said. But female offspring of the blind generation carried the gene and could pass the blindness to their male children. (Lemus 2007a, 23)

His father then tells him that he also has cancer, and Frank thinks:

> He mentioned it like it was some long-standing topic we'd discussed endless times before. The elephant my father tried to ignore sat himself directly on my chest. I was stunned. Confused. And speechless.
>
> "Anyhow, if you ever get pregnant," he said, almost cheerily, "there are options." […] "You could selectively abort," my father said, […]
>
> He found the left edge of the napkins, […] [h]e wrote a long tangled mess of totally illegible letters that he probably intended to read *artificial insemination* or *test tube baby*, but could have just as accurately read: *I'm a freak and you're a freak and the kid you have will be a freak show too*.
>
> "Really, Paquita, it's amazing what science can control," he said.
>
> There we were, living proof to the contrary. My chromosomes defined me as a daughter. And cancer was irreversibly sabotaging my father on the most essential of cellular levels. Our bodies were failing us in ways science could never entirely repair. (Lemus 2007a, 24-25; emphasis in the original)

These quotes summarize the core of the thematic structure of the novel, which portrays the inevitability of the hereditary line, both in the personal, physical way and in the sphere of one's origins of tradition and cultural heritage. The conception of time and intergenerational heritage presented in these lines aligns with Judith Halberstam's notion of "queer time and space" (2005). The scholar argues that the use of time and space from a queer perspective differs greatly from that of heteronormative standards, which are marked by generational heritage, heterosexual relationships and biological reproduction. The eruption of the AIDS epidemic, which directly affected gay communities, drastically altered the conception of time and space for gay men, who saw their life expectancies reduced and somehow targeted. On the other hand, the understanding of sexuality as a practice, devoid of the final heteronormative aim of biological reproduction, has favored the notion that "queer subcultures produce alternative temporalities by allowing their participants to believe that their future can be imagined according to logics that lie outside of those paradigmatic markers of life experience—namely birth, marriage, reproduction and death" (Halberstam 2005, 2). For Frank, his voluntary negation of the reproductive family line is representative not only of a challenge to heteronormative conceptions of time and family but also of his distress at having to delineate his future without a consistent personal/family past. Moreover, his awareness of the fact that he could breed a "freak" once again makes him question his social and personal role in his "broken" body within a broken family. As the novel evolves, through his awareness and recognition of his past, he constructs and imagines his future in a different "queer time and space" (Halberstam 2005). In this sense, his father's death represents the opening of a family past time and space for the protagonist, which will become symbolic of his reconciliation with his origins and his family's idiosyncrasy, always marked by difference and transgression. His father's legacy, both physical and spiritual, marks the beginning of the protagonist's quest for a time and space, "un sitio y lengua," of his own, in Chicana author Emma Pérez's words (1991, 162); one in which he can develop his own sense of self, which acknowledges not only his present but also his past and origins. Thus, the discovery of the emotional/spiritual relationship between Nahui Olin and his grandmother and the naturalness with which his father speaks about the love between the two women reinforces his father's attitude, which symbolizes an extreme sense of respect and open-mindedness performed by and through his blind, inclusive and non-gendered gaze. In this sense, recalling Yvone Yarbro-Bejarano's analysis of Lemus's first novel, *Trace Elements of Random Tea Parties* (2003), "the narration works within generational discourse in this context but does not predicate a future based on a 'legacy' of biological reproduction. In taking up the legacy of transmitted tales, Lemus troubles not only their linear temporality, but also its heteronormativity" (2013, 83).

The starting point of Frank's personal journey towards self-recognition begins with a profound change in the life of the character, bringing Frank closer to his father, but at the same time separating them for good. The newborn relationship, which culminates

in his father's death, represents the revulsive that catalyzes Frank's new approach to his present—symbolized by the public performance of his male gender—and his past, represented by his father and the heritage he has bequeathed him. In addition to his spiritual, ideological impromptus on Frank, in his will his father leaves him his old love letters to his mother and a portrait of Nahui Olin, which will lead Frank to understand and accept his past and integrate it into his present life and identity. The portrait of Nahui Olin, which appears on the cover of Lemus's novel *Like Son* (2007), is in fact a real portrait of her by US photographer Edward Weston, and provides the work with a sense of reality, which causes the reader to develop empathy and interest in both the historical character that becomes Frank's source of inspiration, and in Frank himself, as he is accompanied by the reader on his quest for a visible, self-chosen identity. Nahui Olin, born Carmen Mondragón (1893-1978), was an avant-garde poet and artist in the 1920s, and unlike Frida Kahlo and other artists of the time who are internationally respected today, she is not as well-known, even though her work was notorious, provocative and relevant before she opted to disappear in the 1940s, after her lover's accidental death. In Lemus's words, Olin was an outsider, someone "who did not play by the rules" and thus was "excluded from the narratives" (Lemus 2007b, n.p.). The parallelism the author establishes from making this historical subject visible and the journey toward visibility that Frank undertakes in the acquisition of a visible, palpable, voiced and social identity creates a direct link between past and present, reality and fiction, and thus constructs a sense of real fictionality which generates direct links between Nahui Olin's intense and different, non-normative emotional and sexual life and Frank's quest for self and social recognition.

The discovery of his family's past is accompanied by his need to escape the physical space in which he is trapped and to break the only family bond that he has left: his mother. The relationship between them is disastrous, as she represents all that Frank despises: greed, egotism and, uppermost, individuality. Moreover, his mother's desire throughout his life has been to make Francisca (as she never accepted Frank) hate his father. However, the father and son's recent reconciliation, and Frank's subsequent commitment to his father, encourage him to leave his oppressive mother. Thus, Frank abandons California, his past and the source of his limitations and flees to New York, a city that epitomizes freedom, individual choice and, in short, his present. Regardless of his desire to live in the here and now, he takes with him a "new past," which he uses as the structure upon which to create his new self, a self that his father, his grandmother and Nahui Olin facilitate. When his father dies, he says:

> "He's dead," I said.
>
> As I admitted this fact aloud for the first time, I was certain Nahui Olin reached to me, to my exhausted and totally senseless body. She held me. I cried. And cried some more.
>
> When no more tears came, I knew it was time. I'd take what my father had given me and go further than he'd ever know possible. (Lemus 2007a, 77)

Once in New York, he meets Nathalie, who becomes his lover. They both admire and worship Nahui Olin as a symbol of their differences. Moreover, in Frank's case, his veneration derives not only from the symbolism of Olin as a radical historical figure but also because of her "deviated" past. Through the discovery and unveiling of Nahui's past, and hence his grandmother's, Frank understands his difference as originating from his family's unconventional performance of the normative codes of morality and identity. Nahui Olin, a woman in a constant process of transformation and regeneration, represents the image of a free woman, a transgressor and a precocious woman for her time: "The Earthquake Sun, Communist. Radical Feminist. Fucked whomever she wanted to. Here, there, and everywhere. Scandalized her barrio. And then slipped into obscurity by middle age" (Lemus 2007a, 109); however, Nahui Olin was born in the wrong time and the wrong place, and her personality and need for freedom suffocated those around her to the point that they made her transparent and invisible because they chose to become blind to her. The text explains: "Nahui was the real thing [...] She was so beautiful it hurt to look at her. It was too dangerous to take something so explosive, try to bottle it as iconography. Far easier and safer was to try and pretend Nahui never existed at all. But she did. Did she ever" (109). This is a similar experience to Frank's, whose mother tried to pretend he (rather than Francisca) never existed at all. It is also similar to the situation of Frank's grandmother, who tried to escape from Nahui's influence but whose real self and desire to love was awakened by Olin's kiss. And to that of his father, who also "slipped into obscurity" (109) and became blind, unable to see his "daughter's" differing difference.

The second part of the novel is marked by the September 11 attacks and the enormous emotional and physical fractures that they represented for the city of New York and its citizens. This second part also represents Frank's need to establish his identity, free from the obsessive influence of his family' past—and of Nahui Olin as a symbol—and in a more natural, cohesive and integrative way. At the same time, Frank must be liberated from his emotionally unhealthy relationship with Nathalie. The fracture of the city of New York, which symbolizes his invisible blending into the big city of difference, represents a fissure in her relationship with Nathalie. In it, they had constructed a fictitious life based on Frank's cultural heritage. Their obsession with Nahui Olin and their role play involving her and Frank's father becomes, for Frank, a confusing distortion of his past, present and thus, future. In this sense, Frank starts believing that his life and Nahui's are inextricably linked, and considers that his fate has already been decided for him, as it is Nahui's life that rules his. Their role play is taken to its limits by Nathalie, who starts wearing Frank's father's dark glasses, which upsets Frank. Nathalie's influence over Frank becomes clear, and Frank feels trapped by a past that has settled in the present through the obsessive need of his partner to possess and mold it into their present lives. Their choice aligns with Lee Edelman's notion of the lack of futurity for queer individuals (2004), as they are not able to fit into the reproductive system, which is what, in his view, ensures the future. Frank and Nathalie

become stuck in a past that they try to reproduce in their present without considering the future. Interestingly, Frank finds too many coincidences between Nahui's life and that which Nathalie is creating/constructing for them. He learns about Nahui's baby boy's death while he was sleeping, and imagines the similarities between his own mother and his venerated Nahui. He says:

> Unfamiliar images of Nahui as a mother skipped in and out of my mind, and I found myself thinking about my own mother. Like Nahui, my mother had also somehow managed to sleep through the death of her only child. […] Yes, of course I hadn't actually died like little baby Ángel, but an innocent and peaceful kid had been stamped out of existence just the same during certain miserable nights of my own childhood. To say I was deeply unsettled by the fact that Nahui and my mother had something so regrettable in common would be an understatement of vast proportions. I was horrified. (Lemus 2007a, 187)

Once he becomes conscious that he did not have a past or does not have a present relationship with his own mother, he awakens from the poisonous and insolvent present (Muñoz 2009, 30) he has been constructing with Nathalie and looks for a future of his own choice. This sudden demystification of his idol and her humanization is reinforced by his unease toward Nathalie, who continues using his father's glasses, which is the cause of a car accident in which she runs over George, the mailman, an event which is reminiscent of an accident his father had provoked when he got his driver's license renewed despite his vision problems. Nathalie's need to perform a fictional present life in the relationship aligns with the idea of the performativity of gender (Butler 1990), which is symbolized in Frank's own reality when he adopts a male gender configuration. In Frank's case, the fact of becoming and behaving as a person of a different biological sex is linked to his need to become invisible, both in the social sphere and in a more personal one. He does not want society to see him as a woman as a result of his need to hide and become invisible from his mother and stepfather. This step may align with social and political science scholar Sheila Jeffrey's highly polemic and essentialist idea that Frank wants to escape from what he feels is "the societal hatred and subordination of women and of lesbians" and adapt to the "valorisation of men" (2014, 119). His masculinization at this point could be read as conforming to the binary heterosexual standard, as he is reproducing and performing an obviously heteronormative type of relationship with Nathalie. In this sense, his inevitable sense of oppression when he understands the dangerous web in which he is trapped—a broken family and a broken, invisible self—encourages him to re-adapt all that reminds him of his past and start anew again in a new "time and space." He feels like a man and he is a man. Consequently, he goes through a process of conscious "disidentification," whereby he tries to "transform a cultural logic from within, always laboring to enact permanent structural change […] reworking those energies that do not elide the 'harmful' or contradictory components of any identity" (Muñoz 1999, 11-12). His escape from Los Angeles after the death of

his father became the starting point for Frank, but ended up trapping him in another invisible, poisonous relationship with Nathalie, marked by Nathalie's symbolic and real control over their lives and by her unexpected various absences. Now, during one of Nathalie's sudden departures, he takes a train to Washington DC, to attend a state auction. The trip is once again symbolic of an initiation passage. His train has an accident and his arm gets broken. This accident pushes Frank to determinedly decide to leave the past behind and consciously begin again, adapting what he learned from his family history but without making it a source of oppression and suffocation as had happened to him with Nahui's presence and his father's heritage. He says: "I was overwhelmed with a sudden itch to run off and leave all adult responsibility and care behind. Fuck the accumulating debt and gray hairs of trying to run a shop and be a good boyfriend, fuck concerns over whether or not I want to be a parent someday, fuck haunting thoughts of Nahui's dead baby—fuck it all" (Lemus 2007a, 277). Thus he takes a plane back to Los Angeles where he places Nahui's picture and prose book in the bank safe, buries his father's dark glasses in the sand, and returns his parents' love letters to his mother, who does not even open the door to him. Feeling, now, free of his past, he returns to New York and his life with Nathalie, in an attempt to finally think of his alternative future, in the form of a "queer futurity that is attentive to the past for the purposes of critiquing a present" (Muñoz 2009, 18). Frank has thus experienced that "it is important to call on the past, to animate it, understanding that the past has a performative nature" (27-28).

The novel and its unique approach to issues that have been somewhat recurrent in Chicana literature in the last few decades, such as gender and ethnic identity and the need for reconciliation between the two, embodied in a character who lacks a clear and loud political agenda, but whose life choice is obviously political, offer an additional universal understanding of an individual's identity within a particular historical time and space. The protagonist's conscious choice of changing her name from the Spanish female Francisca to the Anglo male name Frank not only reflects the physical and personal dislocation that he feels but also his detachment to what a Spanish name implies in terms of acknowledging one's ethnic differences. In this sense, Frank represents a hybrid individual whose quest for identity is—ideologically—personal rather than overtly political. However, his awakening regarding the family's past, and hence his heritage, through the legacy of his father in the form of the story about Nahui Olin, a *retablo* and the book, activates a whole system of desire for the merging of his past into his present, to the point of becoming an obsession. The character only feels liberated and free to choose when he finally manages to re-adapt the past he had rejected at the time and start anew. His choice of a "sitio y lengua" (Pérez 1991), of a self-delineated identity that selects and rejects parts of his past and incorporates them into his present, is the embodiment of the "diferencia política radical" ["radical political difference"] that Lima describes (2008, 959), the challenge "to constructions of heteronormativity" that Rodríguez addresses (2003, 24), and

ultimately, Frank's "dual objective of seeing and being seen" (Danielson 2009, 13), of being and acting, and of "rerout(ing) old paths and forg(ing) new ones in the marginal interstitial spaces between nations, languages, genres, genders, and sexualities" (4).

Lemus's novel represents the tendency of many of the most contemporary and non-canonical Chicana authors to eliminate the boundaries that the strong ideology of the Chicano cultural nationalist movement spread and defended, which, with the passing of time, became normative and consequently, tradition. Thus, writers such as Lemus are provoking a renewed revolution within Chicano tradition and literature and are opening up and widening the ideological and artistic spectrum of the liminal border zone that Anzaldúa defined three decades ago. They are finding the space for the marginalized-marginalized, such as the protagonist of the novel, whose realities represent the complexity of the cohabitation between the individual and the community and the boundaries between the personal/political and the communal/political because "it becomes impossible to separate out 'gender' from the political and cultural intersections in which it is invariably produced and maintained" (Butler 1990, 4-5).

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Transgenerational Affect and Cultural (Self)Acceptance in Two TransCanadian Short Stories

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This article offers a comparative reading of two transCanadian short stories: Nalo Hopkinson's "A Habit of Waste" (2001) and Shauna Singh Baldwin's "We are not in Pakistan" (2007). Both stories focus on young women who are descendants of migrant parents in North America—Cynthia from the Caribbean in the first, and Kathleen from Pakistan in the second—and aspire to fit into dominant models of postfeminist femininity. Both narratives trace the protagonists' similar change of attitude, from their utter rejection of their gendered racialized bodies, to them finally embracing their cultural hybridity. This process is triggered by the affective relationship—which equally changes from disgust to respect—that each girl develops with an elderly figure that, to them, clearly embodies the minority culture they have repudiated. My analysis foregrounds the shared intersectional politics of these two works with regard to race, gender and class, and their common critique of mainstream postfeminism and hegemonic neoliberalism.

Keywords: Canadian literature; transnationalism; feminism; postfeminism; racialized bodies; affect

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Afecto transgeneracional y (auto)aceptación en términos culturales en dos relatos transcanadienses

Este artículo ofrece un estudio comparado de dos relatos transcanadienses de autoría feminista: "A Habit of Waste" (2001) de Nalo Hopkinson, y "We are not in Pakistan" (2007) de Shauna Singh Baldwin. Ambos relatos están protagonizados por mujeres jóvenes descendientes de inmigrantes en Norteamérica—Cynthia, del Caribe, y Kathleen, de Pakistán, respectivamente—que aspiran a encajar en los modelos dominantes de feminidad

postfeminista. Ambas narrativas trazan un cambio de actitud similar en las protagonistas, que va del rechazo absoluto de sus cuerpos racializados y sexualizados a la aceptación de su hibridismo cultural. Este proceso se desencadena a través de las relaciones afectivas de estas chicas con dos personajes de edad avanzada que para ellas representan la cultura minorizada que repudian, y al igual que su propia percepción de sí mismas, sus afectos también cambian del rechazo al respeto. Mi análisis subrayará las políticas interseccionales en relación al género, raza y clase que sus textos comparten, así como su postura crítica común frente al postfeminismo más popular y el neoliberalismo hegemónico.

Palabras clave: literatura canadiense; transnacionalismo; feminismo; postfeminismo; cuerpos racializados; afectos

The classic study *Woman-Nation-State* by Nira Yuval-Davis and Floya Anthias (1989) examined female participation in nationalist processes to reveal women's function as central participants in the ideological reproduction of the collective and as transmitters of its culture. Besides their active participation as educators of younger generations, women's instrumentalization as signifiers of national and/or ethnic difference is of particular concern for the purposes of this article, which addresses the damaging effects on young racialized women of social pressures to fit into contrasting cultural models of femininity through the comparative analysis of two transCanadian short stories: Nalo Hopkinson's "A Habit of Waste" (2001) and Shauna Singh Baldwin's "We are not in Pakistan" (2007). Both stories focus on young women who are descendants of migrant parents in North America—Cynthia from the Caribbean, and Kathleen from Pakistan, respectively—and they both trace the protagonists' similar change of attitude, which shifts from their utter rejection of their gendered racialized bodies (which they see as an undesired inheritance from their ancestors) to them finally embracing their transnational cultural hybridity. Drawing on Sara Ahmed's study of emotions not as psychological states but as social and cultural practices (2004, 9), I will first analyze the affect of shame that fuels desire for assimilation into the postfeminist postscript dominant in North America that both Cynthia and Kathleen share, then address the turn in their affective politics towards appreciation of the (diasporic) community and their participation in it. I will foreground how this process is triggered in both cases by the affective relationship—which equally changes from disgust to respect—each girl develops with an elderly figure that, to them, clearly embodies the minority culture they have repudiated. In agreement with Sara Ahmed's view that "such emotional journeys are bound up with politicisation, in a way that reanimates the relation between the subject and the collective" (2004, 171), I will argue that the intergenerational aspect of these relationships further underlies the thesis in both narratives that political and affective connections need to be established across diverse social groups.

The cultural dilemma that these two characters experience is a common trait in diasporic literature about the so-called second generation, and it has often been conceived of as the tension between *assimilation* and *cultural authenticity*, the two extremes along a wide continuum of potential (and varying) identity formations. In contrast with the allegiance to one specific community that diasporic identity often demands, transnationalism has in recent times been invoked from the feminist ranks as a wider, looser and more enabling concept which escapes the standard opposition between *host* and *diasporic* nationalistic cultures, and one that makes more room for women's multiple alliances across national and cultural borders, positively acknowledging their simultaneous involvement in two or more cultural, political or social groups. I am well aware that the notion of transnationalism has been fully embraced and celebrated by neoliberal capitalism in order to benefit from globalized migrations of laborers, and that it is highly lauded in the rhetoric of current economic globalization. My understanding of transnationalism in the Canadian literary context engages with

current theoretical discussions that examine the cultural productions of Canada in relation to globalization processes, to the internal dynamics of multiculturalism and to indigeneity—see Kamboureli and Miki (2007), Kamboureli and Verduyn (2014). Although the discussion over the term *transCanadian* is ongoing, it is generally agreed that this designation conceives of Canadian citizenship as "'multilayered' rather than exclusive" (Brydon 2007, 9). My study of Hopkinson's and Baldwin's stories here aligns with Libe García Zarranz's definition of transCanadian feminist fiction:

> [T]he designation transCanadian here becomes an assemblage where local, transnational, and diasporic subjectivities and locations are historically entangled. […] [M]y use of the term refers to a number of contemporary feminist and queer writers in Canada whose twenty-first-century work proposes new ways to think about location and subjectivity alongside and beyond national and transnational discourses. As a border concept, transCanadian is thus construed relationally through an inseparable mixture of coalitions, ruptures, entanglements, tensions, and alliances. (2017, 15-16)

Taking a similar stance, I will here employ this notion to argue that Baldwin's and Hopkinson's literary texts propose modes of affiliation across cultural and national borders based on affective ties—performing practices of kinship beyond the biogenetical (Kamboureli 2014, 18)—as part of a feminist politics that considers the complex position of diasporic women to contest intersectional forms of oppression. Far from rejecting or surpassing the concept of diaspora and diasporic identities, my recourse to transnationalism aims at reinforcing the intersections and alliances across diverse cultural communities (which, in no case, are ever homogenous), while avoiding the essentialist dogmas of *authenticity* too often compliant with patriarchal interests.

Nalo Hopkinson's "A Habit of Waste" (2001) is introduced by a few verses from the most famous poem of her father, Slade Hopkinson, entitled "The Madwoman of Papine: Two Cartoons with Captions." The lines refer to the mental colonization of Black Caribbean peoples and their assimilation of colonial values:

> second-hand subsistence of the spirit,
> the habit of waste,
> mayhem committed on the personality,
> everywhere the wrecked or scuttled mind. (Hopkinson 2001, 183)

In the story, Cynthia, the protagonist, is the daughter of two Black Caribbean migrants to Toronto who familiarly address her as Cyn-Cyn, denoting their Caribbean background. But Cynthia has interiorized dominant racist values and feels ashamed of her parents' difference: "I really wished they'd drop the Banana Boat accents. They'd come to Canada five years before I was even *born*, for Christ's sake, and I was now twenty-eight" (188; emphasis in the original). Even more dramatically, and this

is the aspect most developed in the story's plot, she feels self-hatred towards her own Black body, which she describes as "full tarty-looking lips [...] fat thighs, rubbing together with every step, [...] outsize ass, [...] narrow torso that seemed grafted onto a lower body a good three sizes bigger" (183). She feels so uncomfortable with it that she has saved for five years in order to afford "a switch," ordering a new body from the MediPerfiction catalogue, whose standards of beauty clearly do not favor Black racial features: "Arrow-slim 'Cindies' had long, long legs ('*supermodel quality*'). 'Indiras' came with creamy brown skin, falls of straight, dark hair, and curvaceous bodies ('*exotic grace*'). I finally chose one of the 'Dianas,' with their lithe muscles and small, firm breasts ('*boyish beauty*'). They downloaded me into her as soon as I could get the time off work" (184; emphasis in the original).

While "Indiras" are included among the desirable options of commodified beauty within an Orientalist market that capitalizes on their "*exotic grace*," Black female bodies with full hips, lips and busts such as Cynthia's are not—see Hobson (2005). Their exclusion from what is considered *desirable* signifies the negative marking of Black women's bodies in the North American context, a visible reminder of the history of slavery and colonialism (Brand 2001) that reinscribes, in Mar Gallego's words, a traumatic "body-historiography" (2016, 74). As numerous feminist critics have argued—among others, Gallego (2016) and Harris-Perry (2011)—Black women's bodies are currently commodified predominantly in the globalized sex market, in the context of a neoliberal economy with "a powerful mass media that defines and sells images of sexualized black women as one icon of seemingly authentic black culture [where] the sexualized bitch constitutes a modern version of the Jezebel" (Hill Collins 2006, 310).[1]

Having internalized such racist cultural images, Cynthia reiterates similar clichés in her description of her own castoff body, now proudly inhabited also by a woman entering the streetcar. This scene is worth quoting at length, as it clearly conveys the "mayhem committed on the personality" (Hopkinson 2001, 183) by dominant models of beauty that make a Black woman feel ashamed of her appearance: "I studied my former body carefully as it made its way down the center of the streetcar. I hated what she had done to the hair—let it go natural, for Christ's sake, sectioned it off, and coiled black thread tightly around each section, with a puff of hair on the end of each stalk. Man, I hated that back-to-Africa nostalgia shit. She looked like a Dr. Seuss character. There's no excuse for that nappy-headed nonsense" (184-185). Black Cynthia's self-hatred seems therefore an illustrative example of the effects of the ongoing individual and collective racial shaming of Black women—the production of a cultural emotion, to use Sara Ahmed's terminology (2004)—as described by Harris-Perry: "This sense of social rejection and undesirability may express itself in

[1] Hopkinson addresses the commercialization of women's bodies in the sex industry in the scene where Cynthia drives through "the creepy side of Shelbourne" (2001, 189), to be discussed in more detail further on.

experiences of chronic shame, with both psychological and physiological effects. Skin color and hair texture, for example, have both been found to evoke a sense of shame that affects black women's feeling of attractiveness, infects familial relationships, shapes expectations for romantic partnership and economic success, and manifests in disordered eating" (2011, 107).

The new posthuman cyborgian *white* Cynthia, on the other hand, literally *embodies* the defining features of postfeminist culture as identified by Rosalind Gill:[2]

> [T]he notion that femininity is a bodily property; the shift from objectification to subjectification; the emphasis upon self-surveillance, monitoring and discipline; a focus upon individualism, choice and empowerment; the dominance of a makeover paradigm; a resurgence in ideas of natural sexual difference; a marked sexualization of culture; and an emphasis upon consumerism and the commodification of difference. These themes coexist with, and are structured by, stark and continuing inequalities and exclusions that relate to 'race' and ethnicity, age, sexuality and disability as well as gender. (2007, 149)

This is also the ideal femininity pursued in Baldwin's "We are not in Pakistan" (2007) by Kathleen, who reiterates a similar attitude of self-denial and assimilation.

Closer to the culturally approved model of the "Indira" beauty mentioned above, Kathleen presents a more complex ethnic and racial background as the daughter of a mixed race couple: her father is Black Irish and her mother, Safia, is the daughter of a white blonde American marine guard (Grandpa Terry) and a Pakistani Christian woman (Grandma Miriam), who is herself also a descendant of a mixed couple, composed of a Catholic Iranian woman and an Anglo-Indian man: "a mixed breed left behind when the British washed their hands of India and Pakistan" (Baldwin 2007, 154). Despite such a rich and varied ethnic background, Kathleen, like Cynthia, wants to be identified simply as "normal" (143), meaning, in her case, *American*. She thus expresses a wish to live the fantasy of the postracial society that official multiculturalism has fostered and "which the mixed race subjectivities, due to their fluid transracial, transcultural, and transnational quality, can best disturb and reveal as a deception" (Fraile 2012, 78).

Kathleen and her mother have moved to Milwaukee to live with her maternal grandparents after Safia's divorce, which has left them in a precarious economic position. After Kathleen's first day in her new school, Grandma Miriam says to her: "Coming towards me just now, you looked like a little girl in Pakistan. Did anyone ask where you got the lovely shape of your eyes, your silky black hair?" (Baldwin 2007, 146), to which Kathleen curtly responds: "Yeah. I told them my

[2] *Postfeminism* is a highly controversial term that has been used to refer to antagonistic views on feminism. In this article I use it, following Gill (2007), McRobbie (2009), Negra (2009) and Tasker and Negra (2007), in reference to the neoliberal cooptation of feminist discourses on choice to the benefit and perdurance of patriarchal capitalist values.

dad is Black Irish" (146). Kathleen thus attempts to enact the postfeminist mantra of *choice*, in this case with regards to her own racial designation, in a neoliberal consumerist context "where racial difference has been conveniently packaged and contained, interracial sex seems to be socially acceptable, and its product, the mixed race person, clearly promoted. Far from a threat to society, racial difference emerges as a profitable commodity to be consumed" (Fraile 2012, 95). Still, this form of *subtle* racism does not replace more explicit ones, and not all racial differences are equally celebrated, as mentioned above in reference to Cynthia's body: Kathleen absolutely refuses to be associated with her Grandma's country of birth, Pakistan, because "[p]eople at school will think she's Muslim" (Baldwin 2007, 144). Being marked as *Muslim* in the Islamophobic post-9/11 context of mid-West America means, undoubtedly, being ostracized, as happens to the Muslim girl "with dark eyes and a nose like her own" (146) that is left alone in the school cafeteria because she wears a hijab, an ostentatious symbol of Muslim women's oppression to postfeminist eyes.[3] This girl and Cynthia's castoff body in Hopkinson's story serve as doubles that embody the visibly distinct diasporic identity that the protagonists have discarded in order to fit into the *normal*.

The *normal* for Cynthia and Kathleen is the model for young women dominant in postfeminist media culture, one based on personal beautification and consumerism where race, like every other identity label, is seen "as a matter of style, as a choice" (Lury 2011, 119); though, as Lury ponders, "[t]he question arises: is this a choice that is equally available to all?" (119). Both Cynthia and Kathleen have fully *bought* this ideology, to use an apt capitalistic expression. But as Yvonne Tasker and Diane Negra have pointed out: "Postfeminism is defined by class, age, and racial exclusions; it is youth-obsessed and white and middle-class by default" (2007, back cover). Neither Cynthia nor Kathleen have full access to this postfeminist model of femininity due to their ethnic, racial and class status. Jess Butler correctly points out that "rather than simply an exclusion of racial and sexual others, postfeminism primarily represents an *affirmation* of a white heterosexual subject" (2013, 49; emphasis in the original) and that "racialized women also enact postfeminism" (48), as the characters in these stories are indeed striving to do.

In Hopkinson's story, achieving whiteness is possible, but only for an economic elite; and it is expensive emotionally as well as in monetary terms. Cynthia needs to save for five years to pay for the desired "switch" and is extremely anxious about keeping her new body fit and young to avoid further body replacements: "I wondered if I should start saving for another switch. It's really a rich people's thing. I couldn't afford to keep doing it every few years, like some kind of vid queen. Shit" (Hopkinson

[3] The ongoing debate over the metonymic use of veiling as a symbol of women's oppression in Islamic culture is too complex to be succinctly summarized here. For a feminist critique of such interested reductionism see Abu-Lughod (2013), Ahmed (2011) and Delphy ([2008] 2015). I will return to this issue in my discussion of feminist imperialism below.

2001, 188). While this comment clearly alludes to the costly trend of postfeminist self-fashioning aesthetic surgery—what McRobbie has called the "rigid repertoire of self styling" (2009, 70)—its class and racial aspects need to be highlighted. The intersection of racism, sexism and classism in Cynthia's mental colonization is made most evident in the way she despises the woman now occupying her old body, whom she assumes cannot afford anything better: "here was someone wearing my old castoff. She must have been in a bad accident: too bad for the body to be salvaged. If she couldn't afford cloning, the doctors would have just downloaded her brain into a donated discard. Mine, for instance. Poor thing, I thought" (Hopkinson 2001, 184). Her class anxiety also emerges in relation to the poor "customers" (notice the neoliberal capitalist idiom she employs) of the food bank where she works. Among them, Old Man Morris, a Black Caribbean migrant, reminds her too much of her own background, which she is attempting to keep invisible through her new white body. Her conversation with this man is the final test of her success at assimilation: "'You is from Trinidad?' He asked delightedly. 'Is true Trini people come in all colours, but with that accent, I really take you for a Canadian, born and bred'" (191), which of course makes Cynthia very proud. At this point Old Man Morris's light comment when Cynthia discloses that she has switched her Black body for a white one hints at the postfeminist ideology of consumerism that makes of Cynthia a fashion victim in very real terms: "Lord, the things you young people does do for fashion, eh?" (192).

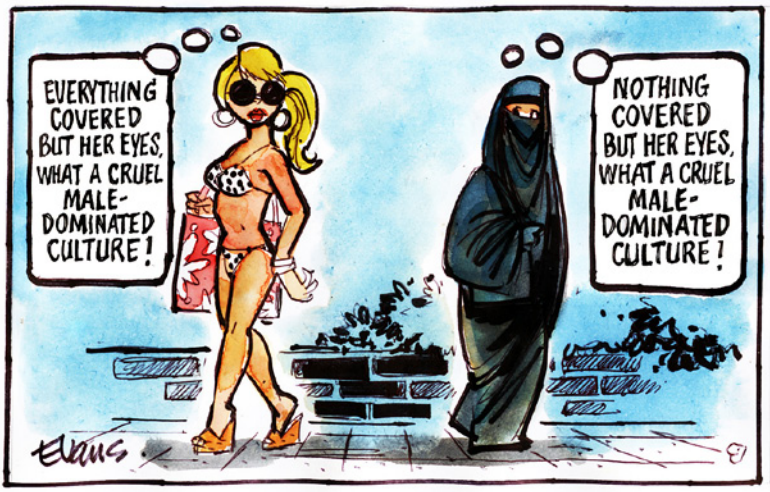
In the case of Kathleen, her precarious economic situation is made explicit in the first paragraphs of the story: "If it wasn't for Grandma Miriam and Grandpa Terry, she and Mom would have been living under some bridge" (Baldwin 2007, 141). This constitutes a major obstacle for Kathleen's full incorporation into teenaged *normalcy*, which defines identity and belonging via one's commodities, or the lack thereof, much to Kathleen's regret: "No laptop. No cellphone. Every kid gets a laptop and a cell phone except Kathleen" (142). Her economic precariousness, as in the previous case, is linked with her ethnicity, since her mother cannot access the better paid jobs in the air company she works for because after the 9/11 attacks "Pakistani-born employees need not apply to be crew members" (154). Safia needs to do overtime hours to barely subsist. Blind to the racism she reproduces, Kathleen blames her Pakistani grandmother for this situation, starting with her parents' divorce, even though it is clearly her father's new relationship with a white woman that caused the rupture. Further, it is *his* failure to send monthly payments which keeps Kathleen in this impoverished economic situation: "Dad hasn't sent a check this month and there's no just-in-case plan. Grandma's fault—she never liked him. If she had been nicer to him, maybe Dad and his lily-pale orangutan-haired girlfriend wouldn't be off on a cruise through the Panama Canal" (152).

Kathleen's choice of clothes denotes explicitly the struggle between cultures to signify her body as either *properly* American or *properly* Pakistani: "Grandma's fault. Tankinis, tanks-tops and spaghetti straps were not allowed. Nor were bare

midriffs. Hipster jeans were forbidden. And no Nikes, absolutely no Nikes" (144),[4] a prohibition that she transgresses by "wearing a Britney Spears tank top and shorts" (150);[5] her rebellion seems to consist in showing "more leg than Grandma can handle" (161).

As hinted at above in relation to Kathleen's ostracized Muslim school peer, the contest over the quantity of flesh a woman may show in public is of course a prominent metonym for the cultural wars of our post-9/11 era, reflected in Malcolm Evans's famous 2011 cartoon on the bikini versus burka theme (Figure 1):[6]

FIGURE 1: Bikini vs. Burka © Malcolm Evans 2011



This is an important aspect that emerges in both short stories. In Baldwin's, the discourse of "imperialist feminism"—the mission of rescuing brown women from barbarous brown men, as theorized by Gayatri Spivak (1988, 297) and recurrently employed by transnational feminist critics like, among others, Lila Abu-Lughod (2013, 33) or Leila Ahmed (2011, 222)—is renewed at full force in the justification for the invasion of Afghanistan and Iraq. It becomes a major point of confrontation between Kathleen's parents, probably fuelling their divorce, and widens the ideological distance between Kathleen and her grandmother.

[4] The reason offered by Grandma for forbidding Nikes is that this company abuses children in sweatshops, to which Kathleen responds that children also make carpets in Pakistan. While she criticizes child labor in Asia, Kathleen considers it absolutely normal for minors to work in underpaid "Burger flipper" jobs in the US and is herself desperate to get hired (149).

[5] The reference to such an iconic figure of postfeminism—discussed by Tasker and Negra (2007) and Butler (2013)—is symbolic of Kathleen's cultural models.

[6] Image reproduced here courtesy of the artist.

In her refusal to be identified as a Pakistani girl, in conversation with her grandmother Kathleen invokes the image of women in burqas that were ever present in the Western media in those days (and which return to our screens at convenient times):

> "I don't look like a girl in Pakistan," says Kathleen. "All of them wear those black things."
>
> "Burkhas? On TV you mean? CNN loves showing women in burkhas. But I didn't see many burkhas in Lahore when I was growing up [...] We were so cosmopolitan then, darling. It's so different now because of the fundies in the rural areas [...] So parochial they are—you know, just like Americans who haven't travelled." (Baldwin 2007, 146)

On the one hand, Kathleen reproduces here the postfeminist premise that the exhibition of the sexually objectified female body is not only liberatory but also empowering, a premise that appears to contrast with Pakistani women's alleged lack of agency that her description of them presupposes. This is a recurrent strategy of self-deception that Western women have been resorting to since colonial times, as Chandra T. Mohanty exposed in her influential essay "Under Western Eyes" (1984). As Wendy Brown has pointed out, "the contrast between the nearly compulsory baring of skin by American teenage girls and compulsory veiling in a few Islamic societies is drawn routinely as absolute lack of choice, indeed tyranny 'over there' and absolute freedom of choice (representatively redoubled by near nakedness) 'over here'" (2006, 189). This discourse is critically echoed in Baldwin's reference to a speech made by Donald Rumsfeld in relation to the Iraq war at Arlington cemetery "about the triumph of Freedom over Tyranny" (Baldwin 2007, 151). Sara Ahmed's incisive comment that "[h]appiness as a form of duty is written in the language of freedom" (2010, 217) may be applied here to reveal the postfeminist indictment on women to be content in "choosing" the forms of their own oppression.

On the other hand, the parallelism established by Kathleen's grandmother between Afghan fundamentalists and "Americans who haven't travelled" further emphasizes the continuities in "male dominated cultures" exposed in Evans's cartoon. It also serves well as a warning of the real risks for women in the current postfeminist context and its conservative backlash (Faludi 2006; Negra 2009) as regards how easily the rights of women are revoked, not only under the tyrannical regimes of religious fundamentalisms (including Christian ones) but also under the contingent economic crises of neoliberal capitalism that have dismantled the social services that help women lead dignified lives.

While for Kathleen the exposure of her thin and only slightly tanned body—"probably Hispanic," a teacher guesses (Baldwin 2007, 144)—brings her closer to social acceptance in America by linking her to the commodified exotic beauty valued in globalized markets mentioned earlier (Butler 2013, 50), Cynthia's shame at her "fat" Black body incites her to hide it as much as possible (until she gets a new white and thin one), as she reveals while criticizing the woman now using it: "She has a lot of nerve too, wrapping that

behind in a flower-print sarong miniskirt. Sort of like making your ass into a billboard. When it was my body, I always covered its butt in long skirts or loose pants. Her skirt was so short that I could see the edges of the bike shorts peeking out below it. Well, it's one way to deal with the chafing" (Hopkinson 2001, 184-185).

Cynthia polices her body, both the original and the expensive new white one, closely inspecting its reflection in the mirror in ways that clearly show her internalization of the heterosexual male gaze theorized by Laura Mulvey in "Visual Pleasure and Narrative Cinema" (1975): "Home at last, I stripped off and headed straight for the mirror. The boyish body was still slim, thighs still thin, tiny-perfect apple breasts still perky. I presented my behind to the mirror. A little flabby perhaps? I wasn't sure" (Hopkinson 2001, 185). The woman now using her old discarded body, on the contrary, inhabits it in a confident and proud way that makes Cynthia jealous: "Far from looking graceless, her high, round bottom twitched confidently with each step, giving her a proud sexiness that I had never had [...] Had my old skin always had that glow to it? Such firm, strong arms..." (184-185; ellipsis in the original).[7] Cynthia's anxiety at the public appraisal of her body confirms the tyranny of the spectacle of the female body as a measure of a woman's "liberation" and "empowerment," as commented by Gill in her description of postfeminism, quoted above, and its "emphasis upon self-surveillance, monitoring and discipline" (2007, 149). As a Black woman, she felt inadequate and lacked the confidence to experience such "empowerment"; with her white body, far from feeling freer, Cynthia is even more stressed by the need to maintain her new body's "figure" (Hopkinson 2001, 201) and rejects her mother's homemade cocoa, which evidently stands for her mother's Caribbean culture: "I didn't let my mom serve it to me anymore when I visited. I'd spent too much money on my tight little bum" (195).

Cynthia's and Kathleen's severance from their "mother" culture (literally that of their respective mothers) does not bring them to a happier state, but, on the contrary, to constant bitterness and anger. Thus, Cynthia apologizes for her cranky mood to her work colleague admitting that "I know I've been bitchy. I've been really down, you know? No real reason. *I just don't feel like myself*" (188; my emphasis), while Kathleen constantly feels a glacier in her body, "a massive ice block at the base of her tummy" (Baldwin 2007, 142) which "clenches and expands" (145) every time she confronts her grandmother and "she can't remember how it feels not to be angry" (154). Assimilation into mainstream postfeminist culture does not fulfill for either of these two young women in multicultural societies the "promise of happiness" in retribution for their transcendence of ethnicity (Ahmed 2010, 122), and therefore they clearly present what Ahmed has described as the "anxious narrative of self-doubt" and the "narrative of rage" (2010, 42) engendered by such disappointment.

I agree with Jess Butler that it is necessary to consider "how nonwhite and/or nonheterosexual women adopt, internalize, negotiate, and challenge hegemonic

[7] On racial pride and racial shame as two interrelated political emotions see Harris-Perry (2011, 103).

postfeminist conceptions of race, gender, and sexuality" (Butler 2013, 49) from an intersectional approach. Postfeminist ideology works against intergenerational and cross-cultural alliances among diverse groups (McRobbie 2009, 24) by effectively reinstating models of individualist femininity and, "just as it does for white women, postfeminism requires its nonwhite participants to reject political activism in favor of capitalist consumption and cultural visibility" (Butler 2013, 50).

In both stories, the elderly characters—Old Man Morris and Grandma Miriam, respectively—function as mentors and teachers of values that contrast with the consumerist fever of the young women. "A Habit of Waste," as its title suggests, sharply critiques neoliberal capitalism and its policies of redundancy and the discarding of commodities and people. In his influential essay "Necropolitics," Achille Mbembe defines sovereignty as "the capacity to define who matters and who does not, who is disposable and who is not" (2003, 17). Hopkinson reveals the necropolitics of transnational capitalism operating on the "disposable bodies" of the unemployed migrant (Old Man Morris), of the fat Black woman (Cynthia) and of the poor (the food bank customers and homeless people in the park) who are "wasted" and discarded in the neoliberal economy. In opposition to this logic, Morris defends the idea that "[y]ou have to learn to make use of what you have" (2001, 199). Cynthia's meeting with this elderly man the evening before Thanksgiving is epiphanic. Very reluctant to deliver his rations from the food bank to his home because of class prejudices, her car journey to "the creepy side of Sherbourne" (189) is a cruise through the "wastelands" of Toronto: strip clubs, corners of prostitution, derelict tenement row houses, garbage and decay, all of which disgust Cynthia and contrast with the allegedly "happy" suburban life she now enjoys.

Once at Morris's home, Cynthia is surprised not only by its cleanliness—which demonstrates her class, age, race and gender stereotyping of the old man as unable to keep home on his own—but most significantly by the nice smells coming from his kitchen: "Whatever Mr. Morris was cooking, he couldn't have done it on food bank rations" (193). Leaving on one side the canned food she is delivering, Cynthia is astounded by the banquet Morris is willing to share with her: "He loaded the table with plate after plate of food: roasted chicken with a giblet stuffing, rich, creamy gravy, tossed salad with exotic greens; huge mounds of mashed potatoes, some kind of fruit preserve [...] I was so busy trying to figure out if he could have turned food bank rations into this feast, that *I forgot all about calories and daily allowable grams of fat; I just ate*" (193-194; my emphasis).

In her prejudiced neoliberal mind, Cynthia distrusts Morris, suspecting he is "working for cash so that he could still claim welfare" (194) and is shocked to discover that the food she is eating is actually grown in the neighborhood, and that Morris has hunted the meat and collected the vegetables himself: the salad is flowering kale, ornamental cabbage thrown away from the pots at the door of the symbolic location of the Dominion Bank office, seasoned with herbs he grows on the windowsill and accompanying not chicken, but wild rabbit hunted with a slingshot in the ravine (194). Overcoming her fears of contamination and pollution from eating unprocessed,

uninspected food, Cynthia has to admit that Morris in fact looks younger and healthier than any man his age she knows (he is seventy-four). Morris has resorted to the principle of making use of what you have from two main inspirations: his memories of childhood in the Caribbean, where despite the economic poverty around him there was always something to eat because they grew their own vegetables, and thoughts of the indigenous inhabitants of the land and how "they must be did eat something else besides corn before the white people come and take over the place!" (198). That is, diasporic and indigenous knowledges provide him with strategies for survival in a necropolitical system of social expulsions that he details as follows:

> Me and my Rita, we work hard when we come to this country, and we manage to buy this little apartment, but when the last depression hit we, I get lay off at the car plant. After that, I couldn't find no work again; I was already past fifty years old, nobody would hire me [...] My one little pension wasn't goin' to support me. I put on me coat, and went outside, headin' for the train tracks to throw myself down, oui? (197)

This is a common narrative of despair and exclusion of the destitute that high finance capitalism—the force that ultimately determines the allotment of labor—produces. His reference to "the last depression" hints at the cyclical nature of economic crisis and its effects: unemployment, debt, eviction, poverty, suicide.[8] It is at his lowest moment that Morris sees an elderly poor woman feeding the pigeons in the park and smiling to them, and this vision makes him realize that the promise of happiness may perhaps reside in looking at life from a different ideological perspective. He then educates himself in the public library (thus defending common knowledge over privatized) to find out which edible plants he might find "right here in this city, growing wild by the roadside" (198) and how to cook them. Through this example, Hopkinson defends a self-sustaining economy that takes from the immediate environment what is absolutely necessary for survival, instead of depleting and commercializing natural resources in a global market; Morris's way of life truly enacts the "act local, think global" slogan that has been proposed as an effective strategy against the abusive consumerism of contemporary capitalism. Morris thus feeds Cynthia in a physical, emotional and political way (that is, in an affective way), providing food that has, like her, been grown in Canada, though cooked in a Caribbean style that she also identifies with her childhood home. In a telling reversal of positions, Cynthia has changed from being the provider of canned food to carrying home containers of the meal provided by Morris, as she comes to acknowledge: "I come to rescue you with my food bank freeze-dried turkey dinner, and you end up rescuing me instead!" (200-201).

[8] As Saskia Sassen (2014), among many others, has explained, crisis is consubstantial to capitalism; therefore, it is cyclically and intently provoked. Suicide induced by neoliberal measures is a form of austericide that continues to rise in many parts of the globe.

The scene closing the story presents Cynthia's reunion with her parents for Thanksgiving, a symbolic date for Cynthia to restore the damaged ties with them; when her mother complains "[y]ou know she won't eat no gravy; she mindin' she figure!" Cynthia conciliatorily responds "It's okay, Mom; it's Thanksgiving, and I'm going to eat everything you put on my plate. If I get too fat, I'm just going to have start walking to work. You've got to work with what you've got, after all" (201). She thus not only reproduces Morris's lesson but agrees to "ingest" her parents' Caribbean culture.

Kathleen's grandmother shows a similar political awareness of her responsibility as a consumer. First, she boycotts Nike shoes because, as commented above, "Nike has sweatshops" (Baldwin 2007, 144). Besides, she also defends state regulation of commerce to guarantee good conditions for laborers—"'Socialism,' said Kathleen, just to make her [grandmother] mad. 'Regulation for the better,' said Grandma" (145)—which is anathema for advocates of neoliberal free markets and globalized corporate culture. Even worse, in the context of the so-called "war on terror" Grandma Miriam dares to foreground the social work that fundamentalist groups had carried out in Pakistan as the main reason for their achieving popular support in the face of the abandonment of the poor by pro-capitalist politicians: "What if you didn't have the mosques? Would Musharraff or any other president give the homeless welfare? And who would take care of war refugees, orphans? At least the fundies give them food" (147).

As happens in Hopkinson's story, food also takes on a symbolic cultural value here, one denoting class status and allegiance to a given culture. Like Cynthia, Kathleen initially rejects the food her grandmother cooks, "things with funny names like alloo cholas and eggplant bhartha, all served over an endless supply of cumin-scented rice" (149) which she associates with "the Third World." In her efforts to be considered American, she must eat what all her teenage peers eat, that is, American fast food: "Kathleen is desperate for hamburger, pizza or a single mouthful of Uncle Ben's. She skips class a couple of times to walk over to the nearest McDonalds" (149). So what triggers the announced change in Kathleen's case? It is the mysterious disappearance of her grandmother, which makes Kathleen realize how much she really misses her and how ignorant and superficial she has been in not paying attention to the warnings of her mother and grandmother about the political situation.[9] For the arguments between her parents over "the CIA's funding the Taliban ('didn't' said Dad, 'did' said Mom), whether General Musharraff was President Bush's puppet ('is,' said Mom, 'is not,' said Dad), whether the US ought to act unilaterally or wait for the UN ('shouldn't,' said Mom, 'should' said Dad) [a]nd the final brawl about whether there ever were any weapons of mass destruction in Iraq, and did that suspicion justify killing thousands of Iraqi civilians" (143), Kathleen had simply blamed her grandmother's Pakistani origin, with no second thoughts.

[9] It is symbolic of mainstream American willful ignorance of such matters that Kathleen's grandfather, the white American retired marine guard, is losing his sight and his memory, and is in apparent oblivion of the turmoil surrounding him; it is suggested he is suffering Alzheimer's.

Throughout the narrative, conversations in the home expose the atmosphere of prosecution and racial profiling that the Patriot Act encouraged. Early in the story Kathleen admits that "Mom says you never know who might be listening these days. If she were here, she'd shush Grandma from going on and on about Pakistan" (147), which shows Safia's awareness of massive espionage on South Asian migrants in the US after the 9/11 attacks. In fact, she mentions during her conversations at home the diverse agencies controlling them, such as Galileo, CAPPS, IBIS and National Crime Info databases; it is clear to readers that she is more than worried about the prosecution of Eastern migrants in the US, even if Kathleen seems not to pay attention and fears only rejection at school. It is through Miriam's phone calls to family and friends in the diaspora that we come to know of the effects of such prosecution: recurrent stories of deportation; imprisonment in isolation for months over an expired visa; charges of anthrax possession (for keeping bottles of garam masala); over eight hundred asylum applications to Canada unanswered for months. The list of names in Miriam's phonebook shortens as more and more contacts are erased. When Miriam disappears, Safia consequently believes she has been taken by Homeland Security, and explains the situation to Kathleen, and thus to readers:

> Have you any idea how difficult it is to stay legal? It's damn near impossible. Lose a job that brought you here or get laid off before you have enough money saved for the trip home and two months later you're illegal. Take nine credits instead of twelve on a student visa and you can be deported. And *now they just take away your passport and you're stateless*. Can't prove you're from anywhere. (163; my emphasis)

Since Miriam's Pakistani passport has also disappeared, it is hinted that this may have been the case for arresting her. Her situation, Safia informs us, is not unique, but far too frequent in the "war on terror": "She could be wearing an orange jumpsuit along with the 9/11 detainees and the Afghan POWs at Guantánamo, and we wouldn't know [...] My Amiji could be in solitary, without bail, without trial, or in shackles. They could move her from jail to jail across the country and your Dad would say, Oh, the government must have information, something we don't know about her" (164). Safia points her finger here at the complicity of the population in sustaining these abuses through inaction, and Kathleen feels she herself has also acted this way with her refusal to be seen near the Muslim girl at school or walking with her own grandmother. This marks a turning point for her, when she recognizes, in Arendtian fashion, her uncritical acceptance of biased mainstream discourses and how by rejecting her family's ethnic diversity she has also contributed to sustaining this regime.

Although she initially feels glad that "[n]ow there won't be anyone really Pakistani-looking in her family any more" (156), with the passing of the days she becomes self-critical—"Kathleen sounds whiny and middle-school-girlish even to herself" (161)—starts drinking the Taj Mahal tea she had always hated, and "keeps forgetting about

acting bored and nonchalant" (162), keenly listening to her grandpa and mother's stories about Miriam. Similar to Cynthia's final reunion with her parents in the last scene of "A Habit of Waste," Baldwin's story closes with Kathleen approaching the ostracized Muslim girl in the school cafeteria. Kathleen establishes explicit associations between her grandmother and this girl, who seems to somehow replace Miriam's absence: "Kathleen sniffs back tears, inhales a whiff of spices. The Muslim girl has brought her own food. Aloo cholas? Maybe eggplant bhartha? [...] Magnet eyes ringed with kohl. Like Grandma's, but without the crinkles" (166). Kathleen finally accepts her social responsibility and tries to amend the errors she has committed against her grandmother by acknowledging the public visibility of this girl. The narrator tells us: "The girl is looking at Kathleen as if expecting her to leave. But if Kathleen leaves now, everyone will go back to pretending they can't see the girl, though she is right in front of them" (167).

Kathleen's final words, closing the narrative, emphasize the politics of solidarity and alliance across cultural gaps, as she proposes that "[e]veryone's connected to everyone [...] We just need to figure out how" (167). I find it significant in this respect that Miriam's fate is not disclosed in the story, that there is no happy ending of a reunion with the lost grandmother because it was all a mistake and these things would not happen in America, as Kathleen would prefer to believe. On the one hand, this is because a more plausible truth is, as her friend Jodie informs her, that "Kathleen might never find out where her grandma is—that is what happened to her relatives in Chile a few years ago. Things like that happen everywhere, to innocent people all over the world. All the time" (164). On the other, Kathleen's conversation with the Muslim girl in front of her peers in the public space constitutes a political act of simultaneous recognition and respect of difference through affiliation, not filiation, that is, "by social and political conviction, economic and historical circumstances, voluntary effort and willed deliberation" (Said 1983, 25), outside filial or national duties to the family or your diasporic community.

In my analysis of Hopkinson's "A Habit of Waste" and Baldwin's "We are not in Pakistan," I have focused on the characters of racialized young women in North America in order to offer a critique of racist implications within a postfeminist neoliberal ideology that determines the new *normalcy* for women in globalized, multicultural societies, one that proves to be inherently capitalist, white-centered and conservative in its views of women's empowerment via their sexuality. Both short stories trace the political awakening of a young woman from endorsing such postfeminist models of identity (rooted in consumerism and beauty) to their establishment of transgenerational and transcultural solidarity alliances and engagement, to a certain extent, in anti-capitalist practices. Cynthia's and Kathleen's affects change from self-hatred and disgust to pride in their racial and cultural difference, their embracing of their transnational, diasporic, situated identities. Despite the celebratory rhetoric of difference in neoliberal globalization, the context in North America continues

to be hostile to many racialized women and, in the post-9/11 era, it is especially so toward those targeted as Muslim, a situation Baldwin's story addresses. The bodies of women have become the territory where the Clash of Cultures Theory seems to be best illustrated: antagonistic cultural codes (such as undressing and covering female bodies, for instance, in Kathleen's and Cynthia's cases) pull these women in opposite directions, until an epiphanic event helps them break this dichotomy and acknowledge their until now uncritical participation in a neoliberal global order whose lethal politics include austericide (addressed by Hopkinson) and the war on terror (by Baldwin). Despite the stories' very different literary styles—Hopkinson uses futuristic speculative fiction while Baldwin employs realistic narrative—they share common intersectional feminist politics, with special attention paid to race, gender and class in their critique of hegemonic neoliberal postfeminism. The intergenerational affective relationships that trigger this political awareness foster a politics of affinity that starts with the recognition of one's multiple affiliations.

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REVIEWS

RESEÑAS

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F. Scott Fitzgerald. 2016. *Poemas de la era del jazz*. Introducción y traducción de Jesús Isaías Gómez López. Madrid: Visor. 180 pp. ISBN: 978-84-9895-948-2.

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It is no coincidence that in *Midnight in Paris* (2011), Woody Allen's nostalgic recreation of US expatriate culture in France during the 1920s, Francis Scott Fitzgerald and his wife Zelda should play a crucial role, since both have come to embody that landmark decade. Even though academic interest in dead white male authors like Fitzgerald—Ernest Hemingway, J. D. Salinger, Vladimir Nabokov, among others—has recently waned, his canonical status remains unquestionable. *The Great Gatsby* (1925) is considered by many the foremost US novel of the twentieth century, Fitzgerald's works are constantly reprinted, and even Hollywood has lately produced Baz Luhrmann's 2013 rendering of *The Great Gatsby*, and David Fincher's *The Curious Case of Benjamin Button* (2008). Spanish publishing has also experienced a Fitzgerald boom since 2011, coinciding with the seventieth anniversary of his untimely death in 1940: new translations of *The Great Gatsby* have appeared, and collections of essays, letters and short-stories have been made available to Spanish readers (often, for the first time), by both major and independent publishers.

This is the cultural context in which Jesús Isaías Gómez López's bilingual edition of *Poemas de la era del jazz* must be located, as the latest Fitzgerald texts recovered in Spain. This volume, which the author dedicates to the late Manuel Villar Raso, is largely based on the work of another deceased scholar: Matthew J. Bruccoli's *F. Scott Fitzgerald: Poems (1911-1940)* (1981). Gómez López extends the path he had previously explored with the complete poetry of Aldous Huxley (2011) and Ray Bradbury (2013), both published by Cátedra in the prestigious series "Letras Universales." As is usually the case with Visor (a leading Spanish publisher of poetry with many US authors in its vast catalogue), *Poemas de la era del jazz* is a commercial edition, not a scholarly one: it includes a brief introduction (7-21), a helpful bibliography (22-23) and scattered footnotes.

In his illuminating introduction, Gómez López contends that Fitzgerald's poems often focus on "lo cotidiano, la nota simpática a modo de recorte de prensa, la parodia, la broma y la crítica" ["the everyday, the kind note in the form of a press clipping, parody,

jokes or criticism"] (13). The core paradox that *Poemas de la era del jazz* underscores is that a novelist rightly celebrated for having penned some of the most lyrical prose in all US literature proved unable to publish a single poetry collection. None of the fifty-one texts included in this anthology can remotely rival the extreme lyricism of the unforgettable closing of *The Great Gatsby*: "So we beat on, boats against the current, borne back ceaselessly into the past" (Fitzgerald [1925] 1974, 188). Gómez López illustrates Fitzgerald's admiration for John Keats by quoting a letter that the novelist wrote to his daughter Scottie: "La *Oda a una urna griega* es irresistiblemente bella en cada una de sus sílabas del mismo modo que las notas de la *Novena Sinfonía* de Beethoven [...] Creo que la habré leído unas cien veces" (12). He adds that Fitzgerald also admired Rupert Brooke, from whom he would take the suggestive title of his first novel, *This Side of Paradise* (1920).

Keats is particularly evoked in poems such as "To Anne," "Clay Feet," "My First Love," "Rain Before Dawn," "One Southern Girl" and "For a Long Illness." However, many texts in *Poemas de la era del jazz* do not echo the aesthetics of John Keats, but rather that of Ogden Nash (1902-1971), a contemporary of Fitzgerald who became one of the most popular national versifiers in the 1930s. Nash's light comic verse lacks the elegance and wit of song lyrics, such as those composed by Cole Porter (who also appears in *Midnight in Paris*). This intertextual link is made explicit in the brief poem entitled "Apology to Ogden Nash" included in this anthology. This is one of several instances where a brief footnote would have been useful, since Nash is unknown in Spain. Fitzgerald's Nash-inspired playful tone clearly predominates in pieces such as "Half-and-Half Girl," "Refrain for a Poem," "A Song Number Idea," "To the Ring Lardners," "Because," "Spring Song," "Lest We Forget" and "Obit on Parnassus," an inventive overview of the age at which major authors died, from Byron, Shelley and Keats to Landor, who lived until he was ninety—it is sadly ironic that Fitzgerald should write this piece in 1937, only three years before dying himself, aged forty-four.

Fitzgerald is traditionally credited with having coined the expression "Jazz Age" in the title of his 1922 collection *Tales from the Jazz Age*. Gómez López wisely includes in his selection two poems related to jazz discourse: "A Blues," and the more comic "On My Ragtime Family Tree." However, both texts pale in comparison to what Langston Hughes achieved in poetry books like *The Weary Blues* (1926) and, consequently, are not even mentioned in Sascha Feinstein's *Jazz Poetry. From the 1920s to the Present* (1997).

Other pieces in *Poemas de la era del jazz* merit particular attention as well. "To Carter, a Friendly Finger" brings to mind the climactic incident in *The Great Gatsby*, since here Death reminds an expert driver that "you might meet another / Who drives as fast but clumsily as hell" (118). Film stars like Greta Garbo and Gary Cooper make a cameo appearance in "The Big Academy Dinner," Fitzgerald's sardonic rejection of Hollywood, where he worked as a screenwriter. It is where he met Sheila Graham, a

journalist with whom he established a relationship, dedicating poems to her such as "To Sheila" and "Beloved Infidel" (1958)—the latter being the very title that she would use for a book chronicling their time together. Meanwhile, the trace of his wife Zelda is hardly visible in the anthology. One final text worth mentioning is "On Watching the Candidates in the Newsreels," the only poem in the collection devoted to sociopolitical issues, which Fitzgerald neatly avoided. Using light humor again, he mocks the image of presidential candidates of his time, like Robert Taft and George Dewey, who never succeeded in their attempts to reach the White House.

Gómez López proves to be a most competent translator, capable of rendering the playful and ironic nuances of Fitzgerald's poems, although sadly his introduction does not discuss his approach to translating practices. The general tone of the translation is solid, and several lines do stand out for their brilliance: "Oh tender / Was your touch in Spring, your barefoot voice" becomes "¡Cuán dulce / era tu caricia en primavera y tu voz descalza" (76-77); likewise, the line "Words that have melted in the snow" is rendered as "palabras en la nieve derretidas" (128-129). Rather inevitably, some translating choices might be questioned, like rendering the title of the poem "A Song Number Idea," unexpectedly, as "Una idea de muchas canciones." Moreover, a witty and most challenging pun vanishes when the line "The Papal Bulls and rural ones" is translated in a literal manner as "las bulas papales ni las rurales" (134-135). But these are all minor details in a most remarkable translation project.

Jesús Isaías Gómez López's bilingual edition of Francis Scott Fitzgerald's *Poemas de la era del jazz* is a major contribution both to the Spanish literary market and to the field of Fitzgerald studies in our country. This volume makes available to Spanish readers for the first time a highly representative corpus of the poems by the author of *The Great Gatsby*, clearly demonstrating that, despite his admiration for John Keats and Rupert Brooke, the true lyricism of Francis Scott Fitzgerald is to be found in his prose, not in his poetry.

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María Losada-Friend, Auxiliadora Pérez-Vides and Pilar Ron-Vaz, eds. 2016. *Words of Crisis, Crisis of Words: Ireland and the Representation of Critical Times*. Newcastle-upon-Tyne: Cambridge Scholars. xviii + 254 pp. ISBN: 978-1-4438-8887-5.

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In 1994 Kevin Gardiner, an analyst working for Morgan Stanley, coined the phrase "Celtic Tiger" as an analogy between Ireland's economic boom and that of the "tiger economies" of Southeast Asia. Gardiner's Celtic Tiger, elevated to the category of zeitgeist by economist and TV personality David McWilliams in his best-selling *The Pope's Children* (2005), soon became shorthand for a period of sweeping change, not only in the Irish economy but socially and culturally too.

Celtic-Tiger Ireland came to an abrupt end in 2007, replaced by recession, an EU bailout and a feeling of collective downfall. Then in August 2015 the *Independent* hailed the apparent end of the slump; after eight years of EU-mandated austerity, Dublin cafés were again being thronged by "hip urbanites" at brunch, while "the bearded and the beautiful" held "techy start-up meetings" over grain-free, gluten-free cakes. Although economic growth was still frail behind this glossy façade, the title of the *Independent* piece wondered: "Is this the rise of the Celtic Phoenix?" (Norton 2015). *The Economist* answered largely in the affirmative (November 19, 2015).

More recently, commentators have worried that Ireland may be repeating the same economic cycle that led to collapse (O'Keeffe, 2017). Revealingly, as O'Keeffe noted, the very phrase "Celtic Phoenix" was coined in fiction by Charles O'Carroll Kelly, the shady developer best known as the father of Paul Howard's character Ross O'Carroll Kelly.

An Irish pop-culture icon, the subject of a weekly newspaper column since 1998, seventeen novels, two non-fiction works, four plays and one audio album, Ross O'Carroll Kelly has served as Paul Howard's vehicle to chart the progress of the Celtic Tiger through boom, bust and apparent rebirth, through the eyes of the privileged class behind it. In a 2011 interview Howard explained that his inspiration had come from George MacDonald Fraser and Bret Easton Ellis (Massey 2011). The present

volume, however, suggests a different reading of Howard's work, as a subversion of a distinctly Irish form of autobiography where fact and fiction coexist, and the hero's journey is inextricably linked to cultural and historical context.

The volume consists of eighteen chapters, distributed in eight parts. Topics range from seventeenth-century Quakers' letters to post-Celtic-Tiger Irish cinema, and cover an array of creative genres including narrative, poetry, drama, radio and cinema. Within this diversity the collection is bound together by its broad approach to the topic of crisis—national, familial, personal, existential—and the recurrence of themes such as autobiography, memory, identity, and the ways in which Irish creators have tackled received notions of Irishness.

The volume's opening chapter, "Full Moon," is a brief first-person narrative piece by author Peter Cunningham, himself a noted satirist of the Celtic Tiger, who is later interviewed by Juan Francisco Elices Agudo for the final chapter. Cunningham's narrator offers a fitting example of the meandering Irish autobiographer, whose musings on a nightly walk wander from flora and fauna to martyred saints, from the Shannon to Jerusalem, under the all-embracing light of the Moon. But the author himself is also a privileged witness to the financial underbelly of the Celtic Tiger, and the volume aptly closes with Cunningham's reflections on the national crisis and his own social role as a chronicler of disaster.

Part two establishes the volume's general theoretical framework. First, Christina Hunt Mahony defends the pioneering role of Irish writers such as George Moore and Oliver St John Gogarty in realising and exploiting the "artifice" inherent to autobiography. She defines the Irish tradition of autobiography as a mixture of the English "egocentric tradition of personal narrative," and an Irish vernacular form of autoethnography which "placed the writer inexorably within a community and an era." (9). Mahony then takes the reader through an impressively broad range of authors from W. B. Yeats to Hugo Hamilton, focusing on the tropes of Ireland as an "imaginative home place," and the writers' vindication of their Irish credentials.

Next, Rosa González Casademont analyses two contrasting examples of recent Irish cinema in order to gauge the response of Irish audiences to representations of Ireland on the screen. The first is John Boorman's under-appreciated *The Tiger's Tail* (2006), which charts the dark side of Celtic-Tiger Ireland through the misadventures of a property developer; the second is John Michael McDonagh's record-breaking *The Guard* (2011), an irreverent portrayal of an Irish rural community disrupted by a gang of murderous drug traffickers. González Casademont notes that Irish audiences seem to have shunned *The Tiger's Tail*'s "relentless inventory of social and moral ills," (28) in favour of *The Guard*'s politically incorrect but fundamentally noble protagonist, in a story with no hint of moral judgment. She concludes that crisis seems to call for "flippant and anarchic sketches rather than solemn lectures or scathing counternarratives" (30).

Part three opens with Beatriz Kopschitz Bastos's study of the work of documentary filmmaker John T. Davis. Davis's films reveal themselves as a visual counterpart to the

written autobiographies analysed by Mahony. This is most obviously the case with *The Uncle Jack* (1996), which explores the life of Davis's titular uncle as the driving force behind his own growth as a documentary filmmaker. But in each of Davis's films, his protagonists are identified as "alter-ego foils" to the director himself (52), in a perpetual quest for self-realisation.

Shahriyar Mansouri continues by tracing the "meta-national Irish identity" espoused by Irish modernist writers, one which defines itself "by challenging the identitarian, conventional perception of Irishness, be it colonial, anti-colonial or nationalist" (55). In a sophisticated albeit chronologically vague theoretical discussion, the author dissects these writers' opposition both to the British colonial regime and the backward, oppressive nationalist establishment that replaced it after 1922.

Marisol Morales Ladrón brings the reader back to specifics through the analysis of Deirdre Madden's novels, classified into two main categories: those focusing on creativity and the role of the artist, and those dealing with the Northern Irish Troubles from the female perspective. Once again autobiography and identity emerge as salient themes, as Catherine in *The Birds of the Innocent Wood* (1988) "re-writes and re-creates her life in her diary" with her own mother as a twisted model (80-81).

Part four delves more deeply into the theme of personal trauma in the oppressive atmosphere of post-independence Ireland. Asier Altuna analyses Dorothy Nelson's fictional families, riddled with incest, domestic abuse, alcoholism and poverty (95), as clinically accurate depictions of dysfunctional family dynamics, challenging "the hegemonic notion of the Irish Catholic nuclear family as a repository construct of national, religious and political identity" (92). Silvia Díez Fabre provides a more optimistic reading of Jennifer Johnston's *Two Moons* (1998), which explores the topics of traumatic memory and lack of communication across three generations of women in a family. Whereas Nelson depicts family secrets as suffocating consequences of trauma and social isolation, Johnston focuses on their power for bonding, and celebrates the healing power of words.

Part five is the least cohesive in the volume, but it also introduces a refreshing change of periods and methodological approaches. Antonio José Couso looks at the deathbed letter of a late-seventeenth-century Dublin Quaker, while Purificación García Sáez dissects the legal background to Heathcliff's takeover of the Linton and Earnshaw estates in Emily Brontë's *Wuthering Heights* (1847). The Irish connection is more tenuous here, merely consisting in the hypothesis that Heathcliff had been modelled on the throngs of Famine immigrants who had taken refuge in Liverpool. Still, the article shows the potential of historicism to enrich our understanding of literary works. The last chapter in the section, María Gaviña's study of Brian Friel's *Volunteers* (1975), brings the volume back to the dominant themes of national identity and the oppression of the individual by both the British and Irish nationalist establishments.

Humour becomes the central theme of part six. Verónica Membrive first analyses Walter Starkie's sarcastic, partially plagiarised account of the Easter Rising from his

Scholars and Gypsies (1963), which represents another of Christina Hunt Mahony's unreliable self-narratives. Munira H. Mutran then walks the reader through Mark Doherty's play *Trad* (2006), whose ancient main character Da, old enough to have been alive during the Famine, allows Doherty to bring memory back to one of the mythical trauma moments of Irish history, then undermine it with humour. After crediting his family's survival on his mother's berry-picking skills, Da grumbles: "Do you know what's it like? Living in a house full of people who smell of jam?" (174).

The last four articles in the volume revert to seriousness. Paul Stewart looks into Samuel Beckett's un-aired radio broadcast "The Capital of the Ruins" (1995), his essay "Three Dialogues with Georges Duthuit" (1949) and his novel *How It Is* (1964), to deconstruct Beckett's grim view of human relations as predicated on coercion and torture. Burcu Gülüm Tekin traces echoes of Joyce's *Dubliners* in Roddy Doyle's middle-age-crisis story "Recuperation" (2003). Aida Rosende Pérez then looks into Emer Martin's *Baby Zero* (2007), closing the volume's extended exploration of memory and identity. Rosende Pérez opens with Jay Winter's two great "memory booms": the 1890s-1920s, when the emphasis was on the construction of homogenous national identities, and the 1970s-1980s, when memory became "a way of casting about in the ruins of earlier identities and finding elements of [...] a 'usable past'" (207).

This new preoccupation with memory is explained as the result of a threatened sense of identity, an idea that finds a corollary in Pilar Villar Argáiz's analysis of recent Irish poetry by Eavan Boland, Paula Meehan and Michael O'Loughlin, among others. The radical alteration of Ireland's urban and human landscape brought about by the Celtic Tiger leads these writers alternately to mourn the loss of the Ireland they knew, and try to come to terms with the "black cormorants" who, in Michael O'Loughlin's metaphor, have come to fly above the swans, creating a space of diversity, but not integration.

The necessary lapse between artistic production, scholarly engagement and final publication makes it difficult for academia to keep pace with current events; this raises the question of how—or more likely whether—recent developments, from the recession itself to the "Celtic Phoenix," and especially the 1916 Centenary commemorations, may have affected Irish historical memory and sense of identity. It is hoped that the editors and contributors will take up the challenge in future volumes; the present work is a solid starting point.

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Bart Eeckhout and Lisa Goldfarb, eds. 2017. *Poetry and Poetics after Wallace Stevens*. New York: Bloomsbury. 273 pp. ISBN: 978-1-5013-1348-6.

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Bart Eeckhout and Lisa Goldfarb have compiled a collection of essays on the broad and loose topic of poetry after Wallace Stevens (1879-1955), *after* here having both a temporal and a modeling sense. These two senses define the basis of the book, although Eeckhout and Goldfarb's aims go well beyond an attempt to define the ways in which critical work on Stevens may be integrated in broader research on modern and contemporary poetry. This is not Eeckhout and Goldfarb's first edited collection on Stevens' work. Apart from coediting *Wallace Stevens, New York and Modernism* (2012), they are the editor and assistant editor respectively of *The Wallace Stevens Journal*, and have each written or edited extensively on Stevens independently.

The issue of influence is debatable and slippery. Critics write about the influence of one author on another quite lightly, too frequently forgetting Robert Louis Stevenson's piece of advice: "But of works of art little can be said; their influence is profound and silent, like the influence of nature; they mould by contact" ([1887] 1924, 63). "Mould[ing] by contact" implies that reading an author regularly can leave traces of his/her work in the reader's writings. Stevens was well aware of this fact as he wrote to José Rodríguez Feo in January 22, 1948. It is a sort of paradoxical poetic justice that a number of poets have been willfully influenced by Stevens as can be read in *Visiting Wallace: Poems Inspired by the Life and Work of Wallace Stevens* (Baronne and Finnegan 2009) and in this book.

The book opens with an insightful essay on Stevens and Frost by Bonnie Costello. She continues the discussion that Marjorie Perloff started in 1982 when she posed the question: "Pound/Stevens: Whose Era?" Costello gives an overall view of Stevens's poetry that serves as an introduction to the book, for which she relies on the work of Howard Nemerov (1957; 1978; 1988; 1993) and Richard Wilbur

(1968; 1976; 2004; 2009). By reading these two poets against Stevens's poetry she is able to argue the extent to which American poets of the 1950s and 1960s challenged Stevens's poetics.[1]

Eeckhout's essay explores the imprint that Stevens may have left in Sylvia Plath. For this purpose, he first discusses Gregory Machacek's article "Allusion" (2007), concluding that his approach is a "combination of *stylistic assimilation* and *creative adaptation*" (44; emphasis in the original). Most of the essays in the book, in fact, deal with these two concepts. What has been traditionally termed *influence* is, in fact, a way of reading an author's work, an idea that Jorge Luis Borges devised in "Kafka and His Precursors" (1951), and that Rachel Galvin brings back in her chapter on Olive Senior and Terrance Hayes. While Eeckhout is concerned with the way a female poet reads a male poet, and concludes that the connection between the two is structural and organizational rather than phraseological, Galvin is concerned with political readings of a white poet by two black authors. Her approach is postcolonial and explores Senior and Hayes' recreation of Stevens's poetry by pointing to what was absent or silenced in it. Both Senior and Hayes play the role of literary cannibal to remind readers of the intricate web that poetry has created and of the political facet of this web, made of readings, misreadings and recreations. Connected to Galvin is Lisa Steinman's essay on African American authors. She is interested in finding echoes of Stevens's poems to show the ways these authors shed light on some aspects of his poetics that he could have never anticipated.

There are other chapters devoted to Stevens and American poetry; for instance, Al Filreis's broad survey of Stevens's legacy in America in the second half of the twentieth century. Filreis notices that most poets frame the imagination disaffectedly into the domestic space that they create. He also points to the fact that Stevens's poetics is diffuse and can barely be identified, and if it survives it is largely owing to John Ashbery's poetry. On the issue of Ashbery and Stevens, Charles Altieri writes an insightful essay on the uses of "As" in Ashbery's poetry. Drawing on his theory of "aspectual thinking" that sustained his book *Wallace Stevens and the Demands of Modernity* (2003), Altieri explores how Ashbery transforms Stevens's imagination to modify the world or to "produce senses of mystery, fluidity, and connectedness within the activity of writing as it engages aspects of the world" (187).

Angus Cleghorn analyzes Elizabeth Bishop's use of prose rhythms through rhetorical conversation. It is not simply that she learnt from Stevens's use of blank verse but she also kept Stevens's concept of the mind in action as an important part of her poetics. At first sight, it may look as if she had simply borrowed part of Stevens's rhetoric, but a more in-depth reading shows that she engaged Stevens's poetics contemporaneously to expand gendered forms.

[1] The reader who might be interested in learning more on Frost and Stevens can turn to the 2017 Spring issue of *The Wallace Stevens Journal*, edited by Stevens Gould Axelrod and Natalie Gerber.

Edward Ragg weaves through George Oppen's poetry and Louise Glück's essays to prove that in the last stage of his career Oppen addressed themes that Stevens had already addressed. Glück's essays reveal the importance of Stevens's poetics, dismissing the idea that for Glück Stevens was simply an "aloof, linguistically exclusive artist" (129), an issue that has pervaded Stevens's work, and which other contributors have also dealt with.

Joan Richardson and Lisa Goldfarb both explore Susan Howe's approach to Stevens in their essays. Goldfarb breaks new ground by reminding us that Howe always wrote appreciatively on Stevens. Richardson uses the Emersonian idea of self-disappearance to introduce her stimulating idea of poetry as an "*over-hearing*" (172; emphasis in the original). Juliette Utard writes on Stevens, A.R. Ammons and late style. She takes as a starting point the late poetry of both authors, *The Rock* (1954) and *Glare* (1998), and analyzes it while at the same time reviewing and challenging current theories of late style. Rachel Malkin stresses the importance of community in both Stevens and Hass, and how imagination can make communities. Together with this, Hass also explores Epicureanism and everyday life in a way much like Stevens.

Luckily, the book is not provincial and looks towards Europe. Lee M. Jenkins draws also on Perloff's article to explore "two strands of poetic Modernism, the Other Tradition and the Symbolist Tradition" (27). The reception of Stevens in England was seriously hindered by T.S. Eliot's literary policies, although not being regarded as a "serious" poet may have helped Stevens's reception in some respects, the playful Surrealists turning towards him in their attempt to move beyond the insularity of the Movement poets.

The reader can find a broad survey of the reception of American poetry and culture in Czechoslovakia. Although Justin Quinn focuses on Stevens in that country, his survey might be easily transported, with minor adaptations, to other countries beyond the ex-communist nations, or even countries of Western Europe. Quinn investigates how American humanist scholarship was used to counterattack the communist propaganda prevailing in Europe during the Cold War. Axel Nesme investigates Henri Michaux's poetic fictions by making use of the imperatives "It Must Be Abstract," "It Must Change" and "It Must Give Pleasure." In particular, he analyzes *Ailleurs* (1948) and *La vie dans les plies* (1949). Despite Michaux's surrealist stance, he manages to keep imagination connected to reality as Stevens claimed. Finally, George Lansing deals with Seamus Heaney's discovery of Stevens in the 1960s. Reluctant at first, it took Heaney a while to understand that Stevens could be a model for the new Northern Irish poetry. It was the accusation that Heaney endured of irrelevance for not writing political poetry that brought him close to Stevens. Stevens served him as a model both to define the nature of political poetry and to defy public expectations to remain faithful to his own poetics.

This is an outstanding collection of essays on Stevens, both for the quality of each contribution and for the broad range of issues that the authors deal with. Even though

in many cases the reader learns more about the poets that have been "influenced" or of the cultural climate in their countries than about Stevens, in the end reading all these poets "against" Stevens opens new ways of understanding a poet who is still meaningful and haunting, as these essays show. It is not a book about Stevens's influence on other poets, albeit this is a topic that is present, but rather a book about the pervading presence of Stevens in the second half of the twentieth century and early twenty-first, and how variously he has been read, interpreted and adopted, in many cases resisting and challenging the political and social circumstances in which the poets lived.

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Place them at the top and centre of the page on which the text begins. Capitalize only the first letter of the first word and all other significant words (nouns, adjectives, verbs and adverbs) as well as proper nouns. Always capitalize the last word. Do not use period after titles.

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Please avoid their proliferation, since it may result in an excessive number of pages. This could affect the eligibility of your work for publication. All tables and figures should be numbered consecutively and referred to by their numbers within the text (e.g., as we see in example/table/figure 1). Take into account that graphs must be clearly understood when printed in black and white.

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Centuries are spelled out and lowercased (the twenty-first century). Use standard dating (April 13, 1990). No comma is used between month and year when no day is given (May 1990).

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Use italics for emphasis or ironic sense (only when necessary), foreign words, technical terms and linguistic forms (words, phrases, letters) cited as examples or as subjects of discussion. Italicize titles of books, plays, periodicals, films, television and radio programmes, paintings, drawings, photographs, statues or other works of art.

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Double quotation marks (" ") are used to enclose quoted speech or writing when they are run Into the text. They are also used for titles or articles, book chapters and poems. Do not use straight double quotation marks (" ").

For quotations within run-in quotations use single quotation marks (' ').

2.11. Quotations

All quotations should correspond exactly with the originals in wording, spelling, capitalization and internal punctuation, indicating any change included—e.g., "this is for HER [my capitals] and you know it." The italicizing of words for emphasis (use with discretion) or the modernizing of spelling should also be explicitly indicated. If the source contains a spelling error, insert the italicized word *sic* in square brackets ([*sic*]). Clarifications, as well as translations, must be enclosed in brackets—e.g., "He [Stephen Spender] is one of the finest poets Britain has ever produced."

When using the author-date system, the reference of the quotation should always be placed at the end of the clause, before the punctuation mark—e.g., a "nice suggestion" (Russell 2016, 36).

2.12. Run-on and indented quotations

Unless special emphasis is required, prose quotations up to about 75 words should be run in the surrounding text. Longer quotations should be set off, indented (0.5 cm) and never enclosed in quotation marks. An 11-point font should be used.

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2.13. Ellipsis within quotations

Use three periods enclosed in brackets [...] to indicate that part of a quotation has been deleted. Avoid using this device to open or close quotations that are obviously complete syntactic fragments.

2.14. Em dash (—)
The use of em dash instead of parentheses is advised. Do not leave any space before or after them—e.g., haunting ghosts of the past—slavery and its legacy—to rest before a better future can be built.

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(1) Hello my name is Charlie. My town is xxx. (S5b4P)
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Never use Latin reference tags (*op. cit.*, *ibidem*, etc.).

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Books and book chapters

Books with single author:

Barnes, Julian. 1984. *Flaubert's Parrot*. London: Jonathan Cape.

(Barnes 1984, 38)

Several books by the same author (and same year of publication):

Samaddar, Ranabir. 1999a. *The Marginal Nation. Transborder Migration from Bangladesh to West Bengal*. Delhi: Sage.

—. 1999b. *Reflections on Partition in the East*. Kolkata: Vikas.

(Samaddar 1999a, 124)

(Samaddar 1999b, 241)

Books with two or more authors:

Allan, Keith and Kate Burridge. 1991. *Euphemism and Dysphemism. Language Used as Shield and Weapon*. Oxford and New York: Oxford UP.

(Allan and Burridge 1991, 24)

Burford, Barbara, Gabriela Pearse, Grace Nichols and Jackie Kay. 1988. *A Dangerous Knowing. Four Black Women Poets*. London: Sheba.

(Burford et al. 1988, 45)

Book by a corporate author:

American Cancer Society. 1987. *The Dangers of Ultra-Violet Rays*. Washington: ACS.

(American Cancer Society 1987)

Edited books:

Broadbent, John, ed. 1974. *Poets of the Seventeenth Century*. 2 vols. New York: New American Library.

If the same author appears as editor, list your references following the model:

O'Halloran, Kay. 2004. *Multimodal Discourse Analysis*. London: Continuum.

—, ed. 2005. *Mathematical Discourse: Language, Symbolism and Visual Images.* London: Continuum.

Translations/editions:

Bakhtin, Mikhail. 1981. *The Dialogic Imagination: Four Essays*. Translated by Michael Holquist and edited by Caryl Emerson. Austin: U of Texas P.

Second and successive editions:

Wiener, Martin J. 2004. *English Culture and the Decline of the Industrial Spirit, 1850-1980*. 2nd ed. Cambridge: Cambridge UP.

Reprints:

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(Treharne [2000] 2010, 98)

Multivolume work:

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Olsen, Tillie. 1977. "Tell Me a Riddle." In *Jewish-American Stories*, edited by Irving Howe, 82-117. New York: Mentor-NAL.

Berger, Samuel. 1983. Introduction to *International Terrorism*, by Morris Provis, xiv-xxii. Champaign: U of Illinois P.

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Pope, Marcel Cornis. 1990. "Poststructuralist Narratology and Critical Writing: A 'Figure in the Carpet' Textshop." *Journal of Narrative Technique* 20 (2): 245-265.

(Pope 1990, 247)

Journals consulted online:

Please DO NOT include any URL. Add, however, the date of access at the end. For example: [Accessed online on June 12, 2013].

Anderson, Jane. 2013. "Intertextual Strategies in Emma Tennant's *The Beautiful Child*." *Journal of Intertextual Studies* 76: 11-33. [Accessed online on November 25, 2015].

(Anderson 2013, 30)

Suedfeld, Peter. 1997. "Reactions to Societal Trauma: Distress and/or Eustress." *Political Psychology* 18 (4): 849-861.

(Suedfeld 1997, 860)

Newspaper articles/reviews:

Please DO NOT include any URL. Add, however, the access date [Accessed online on Month day, year] at the end followed by a period. If the web is no longer available, use [No longer available].

Banks, Sandra. 1986. "The Devil's on Our Radio." *People*, May 7, 72.

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(Smith 2012, n.p.)

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Sorby, Angela. 2008. "A Woman in Saudi Arabia Chafes at Gender Restrictions." Review of *Songs of Ourselves: The Uses of Poetry in America*, by Joan Shelley Rubin. *American Historical Review* 113 (April 2008): 449-451.

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Sandrei, Maria. 1990. "Life and Death in Eighteenth-Century Love Letters." PhD diss., University of Oviedo.

Vedrashko, Ilya. 2011. "Advertising in Computer Games." Master's thesis, University of Arizona.

Klein, Katherine. "Postmodern Literary Theory Revisited." Unpublished manuscript, last modified October 2, 2013, Microsoft Word file.

Lectures / papers presented at conferences:

Dunker, Patricia. "Salvage: On Writing Neo-Victorian Fiction." Lecture given at the AEDEAN Annual Conference, Málaga, November 2012.

Multimedia

Films, Cds, Dvds, Vhss:

Mehra, Rakeysh Omaprakash, dir. 2006. *Rang de Basanti*. ROMP and UTV Motion Pictures.

Cleese, John, Terry Gilliam, Eric Idle, Terry Jones and Michael Palin. 2001. *Monty Python and the Holy Grail*, special ed. DVD. Directed by Terry Gilliam and Terry Jones. Culver City, CA: Columbia Tristar Home Entertainment.

Handel, George Frideric. 1988. *Messiah*. Atlanta Symphony Orchestra and Chamber Chorus, Robert Shaw. Performed December 19, 1987. Ansonia Station, NY: Video Artists International. Videocassette (VHS), 141 min.

Online multimedia:

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Pollan, Michael. 2007. "Michael Pollan Gives a Plant's-Eye View." Filmed March 2007. TED video, 17:31. [Accessed online on July 13, 2013].

Harwood, John. 2008. "The Pros and Cons of Biden." New York Times video, 2:00. August 23, 2008. [Accessed online on February 22, 2015].

Blogs:

Please DO NOT include any URL. Add, however, the access date [Accessed online on Month day, year] at the end followed by a period. If the web is no longer available, use [No longer available].

Flinders, Matthew. 2014. "Politics to Reconnect Communities." *OUPblog* (blog), April 2, 2014. [Accessed online on May 23, 2015].