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CONTENTS

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THE EFFECTS OF WRITTEN INPUT ON YOUNG EFL LEARNERS' ORAL OUTPUT[1]

MÒNICA AMORES SÁNCHEZ
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ABSTRACT. *The present paper explores whether the incentive of written input affects oral language development of young learners of English in a minimal input situation. After an eight-week instruction period with both written and oral input in the experimental group and just oral input in the control group, data were obtained by means of an oral test consisting of question and answer, picture description and L1 translation tasks. The effects on the learners' oral output were measured with respect to the number of target words, semantic-pragmatic appropriateness, syntactic acceptability and L1 translation. The experimental group shows higher scores in all variables tested and a number of significant differences emerge with respect to the control group. These results are in line with studies conducted with other learner populations which suggest that students should write to learn and indicate that young learners' oral proficiency is benefitted from integrating written language with oral production.*

Keywords: Young learners, EFL, written input, oral output, integrated language-based instruction, minimal input.

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[1] A preliminary version of this paper was presented at the 38th AEDEAN Conference held at the University of Alcalá in Alcalá de Henares (Madrid), from Wednesday 12th through Friday 14th November and organised by the Department of *Filología Moderna*.

LOS EFECTOS DEL INPUT ESCRITO EN LA PRODUCCIÓN ORAL DE JÓVENES ESTUDIANTES DE INGLÉS COMO LENGUA EXTRANJERA

RESUMEN. *Este estudio explora si el incentivo del input escrito afecta el desarrollo del lenguaje oral en jóvenes estudiantes de inglés en una situación de input limitado. Después de un período de instrucción de ocho semanas usando ambos modos de input (escrito y oral) en el grupo experimental y solamente input oral en el grupo control, datos estadísticos fueron obtenidos por medio de una prueba oral consistente en tres tipos de tareas: preguntas y respuestas, descripción de imágenes y traducción a su lengua materna. Los efectos en la producción oral de los aprendices fueron medidos teniendo en cuenta el número de palabras correctas, uso apropiado de la semántico-pragmática, aceptabilidad sintáctica y traducción a la lengua materna. El grupo experimental muestra mejores resultados en todas las variables analizadas y varias diferencias significativas emergen con respecto al grupo control. Estos resultados confirman estudios llevados a cabo con otras poblaciones de estudiantes, que sugieren que los aprendices deberían escribir para aprender e indican que el dominio oral del lenguaje en estudiantes jóvenes se beneficia de la integración del lenguaje escrito en la producción oral.*

Palabras clave: Jóvenes aprendices, EFL, input escrito, producción oral, instrucción basada en el lenguaje, input limitado.

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1. INTRODUCTION

The purpose of this study is to analyse the effect English written input has on oral language development of young learners of English as a Foreign Language (EFL) context. The general tendency is for early foreign language teaching to prioritise the acquisition of oral skills rather than literacy –reading and writing– due to the common belief that early language teaching should ideally be communicative and imitate naturalistic settings as much as possible. The aforesaid lies on a sceptic view towards the possibility of written input bearing a beneficial effect on the oral output (Lotter 2012), which renders the essential motivation for the present study.

In contexts where English is a foreign language, the (lack of) command of this language is increasingly becoming a concern for parents, who enrol their children in language schools at very early ages. These young learners are frequently instructed by means of teaching methods that seek to imitate naturalistic exposure and only after some years of simply receiving oral input do they face written input, which is disregarded and postponed to further stages of acquisition.

A number of previous research studies claim that instead of learning to write, students should write to learn (El-Koumy 1998; Kim 2008; Williams 2008; Blake 2009). In Lotter's words, "integrating written language with oral production for young learners might lead to greater gains in oral proficiency" (2012: 54). Nelson, Balass and Perfetti (2005) conducted a study which shows that orthographic input is more advantageous than phonological input due to the former allowing more efficient retention. Such a claim is true for both adults and young children and has been supported by many authors within the field of educational psychology (Ehri and Wilce 1979; Reitsma 1983; Baddeley, Papagno and Vallar 1988; Dean, Yekovich and Gray 1988; Gallo *et al.* 2001; Ehri 2005).

The significance of this paper lies in its intention to analyse a more suitable way of developing oral production through providing written input, both read and written, which will be referred to as integrated language-based instruction (Kim 2008). By means of reading, learners gain both access to words and structures they were not aware of and consciousness of their form and linguistic use. Hence, the development of oral and written skills ought to be simultaneous (Elley and Mangubhai 1983; Hudelson 1984, 1986; Elley 1991, 1994; Gersten 1996; Fitzgerald 2001; Weber and Longhi-Chirlin 2001; Kim 2008). In addition, owing to the affective filter being lower in writing than in speaking tasks, learners can attempt to use such structures and gather enough confidence to appropriately use them orally (Rubin and Kang 2008; Williams 2008).

The main aim of the study is to explore whether the incentive of written input and written output affect oral production of young language learners in a minimal input situation in an EFL context. The specific research questions formulated as the basis of this study are as follows:

– How does integrated language-based instruction affect young learners' oral production in relation to (a) the accuracy of target lexical items, (b) the semantic-pragmatic appropriateness of target structures and (c) the syntactic acceptability of target structures?
– How does integrated language-based instruction affect young learners' L1 translation skills?

The study will be carried out in two groups of seven and eight-year-old children learning English in an EFL minimal input situation. Each of the distinct approaches to language instruction, namely integrated language-based –oral and written– and oral language-based –oral only– will be applied to one of the groups so that each of them receives one type of instruction. Assuming the claims that integrating written input with oral input benefits oral output (El-Koumy 1998; Kim 2008; Williams 2008; Blake 2009; Lotter 2012) and that orthographic inputs are more efficiently retained than phonological inputs (Ehri and Wilce 1979; Reitsma 1983; Baddeley *et al.* 1988;

Dean *et al.* 1988; Gallo *et al.* 2001; Ehri 2005; Nelson *et al.* 2005), our hypothesis is that the experimental group will achieve better scores in all variables explored than the control group and will hence show the benefits of written input on their oral output.

The paper is organised as follows: Section 2 will analyse the two different pedagogical methodologies under study and Section 3 will review a number of experimental research studies which discuss them. In Section 4 the methodological procedures carried out will be detailed. Section 5 will present and explain the hypotheses under inspection as well as describe the results obtained from the tests carried out with the experimental and the control groups. Section 6 will discuss the results extracted from the tests and Section 7 will offer concluding remarks.

2. INTEGRATED LANGUAGE-BASED VS. ORAL LANGUAGE-BASED INSTRUCTION

Foreign languages are typically introduced, taught and practised orally among Young Language Learners (YLL) and instead of treating the Speaking skill equally to the other three language skills –Listening, Reading and Writing– "the spoken form in the young learner classroom acts as the prime source and site of language learning" (Cameron 2001: 18). This is also true for the methodology used in the language school where this study will be conducted. Extracurricular English sessions are offered to very young children, who learn the language in an instruction context by means of a programme that claims to resemble the naturalistic approach. Notwithstanding, it is based on one-hour lessons that occur only once a week, which contradicts the basis of naturalistic learning. The type of instruction the children receive is hence based on minimal input. Classes are conducted with the teacher using English as the only language of communication, and structures are taught by means of massive repetition in a context of oral language-based instruction with no written input allowed until children reach the age of 9.

Educational psychology has explored the integrated language-based and oral language-based types of instruction in relation to word recognition and the effects of memory on the learning of lexical items. Learning lexical items is the outcome of students being presented with them in a variety of situations and experiences. Some words are learnt in connection to their translated counterparts into the L1 of the individual. Some other word forms are assimilated together with their corresponding oral representation. Even more, another way of learning a lexical item occurs if this is introduced to the learner for the first time in a meaningful context. In this study, both the word form and its meaning are related to the context (i.e. written or spoken) the lexical items are encountered in, which seems to have an influence on

the word assimilation (Nelson *et al.* 2005).

Perfetti, Wlotko and Hart (2005) argue that comprehension and reading skills may influence the learning of lexical items and claim that skilled readers learn new words more effectively than skilled comprehenders. The framework proposed by Reichle and Perfetti (2003) suggests that context-independent information such as phonology and orthography accumulates with repeated exposure to the new word and that this knowledge is reflected in how well the new lexical items are known (i.e. familiarity) and how easily they are accessed (i.e. availability). Yet learners most often:

> encounter new words either visually or auditorily in a meaning context. Thus, an episodic trace of such an encounter is likely to include context-specific information such as visual or acoustic input features in addition to more context-independent information such as orthography or phonology. The orthographic and phonological traces are strengthened as they are repeated over many encounters, eventually creating the kind of unified traces required for an abstracted lexical entry, while more context-specific aspects of individual traces will not be strengthened with variable encounters with the word (Nelson *et al.* 2005: 26).

Word-recognition should be better if occurring in the same modality its learning process took place. Therefore, if an individual first encounters a certain lexical item visually, it is only natural that the word will be accessed more quickly in further stages if the next encounter is also visual, since the type of knowledge they have established for that word is visual, and the same is true vice versa. What this study is interested in exploring is whether these notions are also applicable for grammatical structures and which type of memory bonds or traces –visual or auditory– are stronger and more beneficial. Nelson *et al*. (2005) already provide evidence that orthographic inputs are more advantageous than phonological inputs, since they lead to a more effective retention. Such hypothesis is supported by many other authors and for both adult and young learners (Ehri and Wilce 1979; Reitsma 1983; Baddeley *et al.* 1988; Dean *et al.* 1988; Gallo *et al.* 2001; Ehri 2005) and will be explored in the present study in relation to L2 teaching.

3. RESEARCH ON THE EFFECT OF INTEGRATED LANGUAGE-BASED INSTRUCTION ON L2 LEARNERS

In this section, relevant studies on L2 effects of written input on oral output conducted on a variety of populations and/or contexts of instruction will be reviewed. All of them are relevant for the present paper to the extent that they provide evidence for the claim that orthographic inputs have a favourable effect on oral output.

Despite the fact that literacy and oral skills are mutually interdependent, speaking is typically conceived as a skill to be acquired prior to reading and writing

and is therefore magnified in L2 instruction. However, according to Harklau (2002) it is important to explore the issue of how students learn a second language through writing, since, unlike oral communication, written texts allow students to reread, to practice repeatedly and lead to better structure retention. Rubin and Kang (2008) also support the fact that writing allows for a higher amount of reflection and revision and claim that the fact of visualising language provides children with an additional support which helps them both to become more aware of word boundaries and to produce oral output more efficiently.

Kim (2008) holds the assumption that oral language and literacy skills can develop concurrently. She conducted a case-study with two beginning ESL students of 5 and 6 years of age, both of whom were enrolled in a multicultural western kindergarten. The two participants were provided with two different kinds of instruction: integrated (i.e. written and oral) and only oral language-based in order to compare the effectiveness of the two approaches and their influence in the learners' oral skills. Apart from revealing that young learners are able to develop literacy skills without a strong speaking foundation, that is to say without having achieved any predetermined command of oral skills, the results also indicated it was while receiving an integrated language-based instruction that both participants had a better performance on multiple oral language assessment measures. Hence, a direct consequence of her findings is that language skills such as English writing and reading are an effective structural support to develop oral language skills in young ESL learners.

Whilst Kim (2008) explored young language learners in an SLA context, El-Koumy (1998) addressed the issue of improving adult learners' oral fluency with dialogue journal in an EFL setting. His study was conducted to 136 university students in an Egyptian setting, a country where instruction on oral skills is frequently disregarded due to literacy skills being the ones exposed to formal examination. The participants were divided into two groups, both of which received regular classroom instruction of the English language, but only one of them was presented with additional training in dialogue journal writing. Both the experimental and the control groups were pre-tested in order to exclude the possibility of statistically significant differences and post-tested on English speech skills. The results showed that there not being statistically noteworthy differences between the two groups on the pre-test, the experimental group obtained significantly higher scores on the post-test and therefore the hypothesis that journal-writing training contributed to an improvement of the learners' speech skills was accepted.

Another relevant exploratory study was conducted by Blake (2009), who investigated the effect of Internet chats on adult learners' oral fluency in an ESL

setting. 34 university-level participants were separated into 3 groups, each of which received different instructional treatments, namely a text-based Internet chat environment, a traditional face-to-face environment and a control one with no student interaction of any kind. After 6 weeks of instruction, the learners were tested and the participants that received the text-based Internet chat kind of instructional environment were found to achieve significantly higher gain scores in oral assessment, specifically in phonation time ratio and mean length of run measures. Such text-based Internet chats were providing the students with additional written support and their use helped them build oral fluency by facilitating the automation of lexical and grammatical knowledge. Blake administered a survey to parents, instructors and learners as well, which revealed a high degree of scepticism towards the use of literacy skills in order to improve oral fluency and proficiency.

Thus far, all research studies which address the issue of improving oral skills by means of written input are based on populations of adult learners or on ESL instructional contexts. Lotter (2012) explored the perceptions of teachers, school managers, parents and curriculum writers on the influence of literacy skills on speaking skills for young English language learners in an EFL instructional setting in Taiwan. Her study was of a qualitative nature and data was gathered by means of classroom observation, curriculum material and teacher manuals review and several interviews. Her results seem to indicate that teachers are not fully aware of the fact that parents need their children to develop their literacy skills and that instructors wish to spend more time working on reading and writing but are restricted by a full curriculum.

Altogether, no studies have been found that conducted quantitative research on the two types of instructional practices in young EFL contexts. The present study contributes new data which compares the outcomes in terms of oral output of young EFL students that have been taught using two different approaches to language instruction: integrated language-based –oral and written– and oral language-based –oral only.

4. METHODOLOGY

4.1. PARTICIPANTS AND SETTING

This study was conducted in an English language centre located in Barcelona, Spain, where the teaching methodology followed in order to provide EFL instruction claims to be in line with the naturalistic approach. Nonetheless, what it is based on is a minimal input and oral-based type of instruction. The school embraces a population of over 1,200 students, 126 of whom are coursing second grade and are divided into 16 groups. Two of these groups, composed of 8 participants each, were

selected for the study. All the students were Catalan/Spanish bilinguals and all of them had been attending classes at the same school for at least 4 years, being therefore familiar with the methodology used.

Learners in both the experimental and the baseline control groups were similar in terms of age, all of them ranging from 7 to 8 years old. The percentage of female participants was higher in the experimental group (62.5%) than in the control one (25%). However, the final rate of girls who were tested and whose results are analysed in section 6 of the present paper is 57.1% for the experimental group and 28.6% for the control group. A male participant from the control group and a female one from the experimental group missed the final test and were hence excluded from the sample.

4.2. TREATMENTS AND PROCEDURE

The present study included eight 1-hour sessions of intervention and an additional testing one during a time period of 9 weeks. The structures the students were exposed to were constructions containing *can* and *have got* in affirmative, negative and interrogative sentences. Such expressions were taught by means of a story that integrated them and by means of follow-up activities which required the learners to use them in affirmative and negative declarative sentences as well as in interrogative ones.

The control group received oral language-based instruction, as opposed to the integrated language-based tuition that was given to the experimental group. The instruction rendered was identical for each of the treatments, the only difference being the lack of written input. Both groups were exposed to exactly the same structures each day by means of oral input, yet the experimental one was given additional written input, which they read from the blackboard. Furthermore, on the fifth and sixth weeks, the experimental group was also presented with activities of the *fill-in-the-gaps* or *circle-the-correct-answer* type, by means of which they received additional written input – both read and written. On the ninth week all learners were assessed.

In order to answer the previously-mentioned research questions, a test consisting of 21 items classified in three different task types (see Section 4.3) was designed and administered to the participants. Two versions –A and B– of the same test were created so as to prevent peer repetition from altering the results. Both of them tested the same structures, but with different items. A more qualitative observation of the process aimed at complementing the quantitative results. Follow-up notes were gathered in a diary after each class on a weekly basis and were analysed in order to assess the students' progress.

4.3. INSTRUMENTS/ASSESSMENT MEASURES

After 8 weeks of instruction, the participants completed a 10-minute oral test covering the previously-mentioned structures (see Tables below). Such testing instrument consisted of three different tasks, namely a question and answer task (Task 1), a picture description task (Task 2) and an L1 translation task (Task 3).

4.3.1. Question and Answer Task

The target grammatical structure *I can buy* was elicited twice by means of providing the students with a prompting question similar to "What can you buy at the greengrocer's/clothes shop/etc.?". Afterwards, the participants were to formulate the same question twice again, the prompts being pictures of different stores. Secondly, the use of such structure both in affirmative and negative was triggered by asking the learners two questions such as "Can you buy muffins/milk/etc. at the bakery/ fishmonger's/etc.?". Likewise, the students were required to provide such questions twice, the prompts being two pictures, one representing a certain store and another one an item. The structure *have got* was then brought into focus. In order to obtain it in an affirmative and a negative context, the participants were asked two questions such as "Have you got one/two/etc. arms/eyes/etc.?". Finally, two images, one containing a number and another one showing a part of the face, served as a means of eliciting the target construction within an interrogative sentence, a process that was repeated twice. Table 1 includes the test items for Task 1 in the two versions of the test.

Table 1. Test items and target utterances in Task 1.

Task 1 – Questions and Answers	
Test A	Test B
(1) What can you buy at the greengrocer's? *Target utterance: At the greengrocer's I can buy apples, bananas, carrots, etc.*	(1) What can you buy at the toy shop? *Target utterance: At the toyshop I can buy videogames, a ball, a robot, etc.*
(2) What can you buy at the clothes shop? *Target utterance: At the clothes shop I can buy a jacket, a T-shirt, trousers, etc.*	(2) What can you buy at the fishmonger's? *Target utterance: At the fishmonger's I can buy fish, octopus, shrimps, etc.*

Task 1 – Questions and Answers	
(3) Now ask me (showing them a picture of the café). *Target utterance: What can you buy at the café?*	(3) Now ask me (showing them a picture of the supermarket). *Target utterance: What can you buy at the supermarket?*
(4) Now ask me (showing them a picture of the petrol station). *Target utterance: What can you buy at the bakery?*	(4) Now ask me (showing them a picture of the bakery). *Target utterance: What can you buy at the bakery?*
(5) Can you buy muffins at the bakery? *Target utterance: Yes, I can.* *Target utterance: Yes, I can.*	(5) Can you buy a jacket at the clothes shop? *Target utterance: No, I can't.*
(6) Can you buy milk at the fishmonger's? *Target utterance: No, I can't.*	(6) Can you buy lollipops at the newsagent's? *Target utterance: No, I can't.*
(7) Now ask me (showing them two pictures: sweets and butcher's). *Target utterance: Can you buy sweets at the butcher's?*	(7) Now ask me (showing them two pictures: fish and petrol station). *Target utterance: Can you buy fish at the petrol station?*
(8) Now ask me (showing them two pictures: newspaper and shoe shop). *Target utterance: Can you buy newspapers at the shoe shop?*	(8) Now ask me (showing them two pictures: sausages and greengrocer's). *Target utterance: Can you buy sausages at the greengrocer's?*
(9) Have you got two arms? *Target utterance: Yes, I have.*	(9) Have you got one mouth? *Target utterance: Yes, I have.*
(10) Have you got three mouths? *Target utterance: No, I haven't.*	(10) Have you got seven arms? *Target utterance: Yes, I have.*
(11) Now ask me (showing them two pictures: number 1 and an eye). *Target utterance: Have you got one eye?*	(11) Now ask me (showing them two pictures: number 3 and an eye). *Target utterance: Have you got three eyes?*
(12) Now ask me (showing them two pictures: number 1 and a nose). *Target utterance: Have you got one nose?*	(12) Now ask me (showing them two pictures: number 1 and a nose). *Target utterance: Have you got five mouths?*

4.3.2. Picture Description Task

Such a task comprised a total of five strings of two pictures each, one depicting a store and the other one illustrating an item which could either be or not be bought at that shop. The learners were required to describe the pictures using structures similar to "At the café/toy shop/etc. I can/can't buy bananas/a ball/etc.". Specifically, there were three picture sets portraying a correct relationship and two representing an incorrect one. Table 2 includes the test items for Task 2 in the two versions of the test.

Table 2. Test items and target utterances in Task 2.

Task 2 – Picture Description	
Test A	Test B
(1) Picture of café + picture of bananas *Target utterance: At the café I can't buy bananas.*	(1) Picture of shoe shop + picture of sweets *Target utterance: At the shoe shop I can't buy sweets.*
(2) Picture of toy shop + picture of a ball *Target utterance: At the toyshop I can buy a ball.*	(2) Picture of supermarket + picture of a bottle of milk *Target utterance: At the supermarket I can buy milk.*
(3) Picture of fishmonger's + picture of fish *Target utterance: At the fishmonger's I can buy fish.*	(3) Picture of bakery + picture of croissants *Target utterance: At the bakery I can buy croissants.*
(4) Picture of newsagent's + picture of cereal packet *Target utterance: At the newsagent's I can't buy cereal.*	(4) Picture of greengrocer's + picture of boots *Target utterance: At the greengrocer's I can't buy boots/shoes.*
(5) Picture of clothes shop + picture of a jacket *Target utterance: At the clothes shop I can buy a jacket.*	(5) Picture of petrol station + picture of petrol *Target utterance: At the petrol station I can buy petrol.*

4.3.3. L1 translation task

This concluding task aimed at triggering a translation of both target structures into the participants' L1, Catalan. Four questions were asked, one containing the

structure *have got* in interrogative and the other three including *can buy* – one in affirmative, one in negative and the remaining one in an interrogative form. Table 3 includes the test items for Task 3 in the two versions of the test.

Table 3. Test items and target utterances in Task 3.

Task 3 – L1 Translation	
Test A	Test B
(1) How do you say "At the butcher's I can buy sausages" in Catalan? *Target utterance: A la carnisseria (hi) puc comprar(-hi) salsitxes.*	(1) How do you say "At the fishmonger's I can buy fish" in Catalan? *Target utterance: A la peixateria (hi) puc comprar(-hi) peix.*
(2) How do you say "At the supermarket I can't buy croissants" in Catalan? *Target utterance: Al supermercat no (hi) puc comprar(-hi) croissants.*	(2) How do you say "At the toy shop I can't buy apples" in Catalan? *Target utterance: A la botiga de joguines no (hi) puc comprar(-hi) pomes.*
(3) How do you say "What can you buy at the fishmonger's" in Catalan? *Target utterance: Què pots comprar a la peixateria?*	(3) How do you say "What can you buy at the supermarket" in Catalan? *Target utterance: Què pots comprar al supermercat?*
(4) How do you say "Have you got two books" in Catalan? *Target utterance: Tens dos llibres?*	(4) How do you say "Have you got two dogs" in Catalan? *Target utterance: Tens dos gossos?*

4.4. DATA ANALYSIS

In order to assess how students responded to their respective instructional treatment, the children's performance in the tasks were recorded and responses were transcribed and then coded using an adaptation of the scoring areas designed by Kim (2008). As far as Task 1 and Task 2 are concerned, the three following categories of analysis were regarded:

(A) *Number of correct target words:* This notion accounts for the total number of comprehensible and accurate target words produced per utterance. The lexical terms referring to store names were contemplated as a single word for simplicity purposes. Contractions like *can't* and *don't* were also assumed to count as one single lexical item. For Items 1 and 2 in Task 1,

responses could include a number of possible articles that could be bought at the store of the relevant context. In the event that a participant provided more than one item, only the first one was considered, so that the number of correct target words was not affected. Additionally and for the same purpose, shop names were counted as one only word even though they consisted of two lexical terms or they were compounds, as for instance *clothes shop* or *petrol station*. If the learners provided a lexical item in their own L1 instead of in English, this affected the correct number of target words, but not the semantic-pragmatic appropriateness or the syntactic acceptability scores. For the number of correct target words in each item see Appendix A.

(B) *Semantic-Pragmatic Appropriateness:* Adequacy of meaning and use in each utterance was tested according to a binary system. A 0 was given if the informant's response was not appropriate in terms of meaning and use and a 1 was granted if it was appropriate.

(C) *Syntactic Acceptability:* This category assessed whether the learners' constructions were grammatical. A 0 was awarded if the answer was ungrammatical and a 1 was given if the respondents' sentence structure was grammatically acceptable.

As regards Task 3, responses were coded using an L1 Translation category by which responses were coded following a binary system. A set of criteria which included different possible translations of the target sentence were defined. They included possible null subjects, clitic pronouns and impersonal structures (see Appendix A). A 0 was given if the participant's answer did not conform to any of the acceptability criteria and a 1 was awarded if the answer was contemplated within such criteria.

The coding was carried out by one of the authors of the present paper and by an additional native English speaker for inter-rater reliability purposes. An inter-rater reliability analysis using the Kappa statistic was performed to determine consistency among raters, which was Kappa = 1.000 ($p<.001$) in all variables except for Task1A Can in which the reliability between the raters was Kappa = .680 ($p<.001$).

In order to determine the effect of providing written input to the experimental group, both qualitative and quantitative analyses have been carried out. As for the qualitative analysis, diary notes were gathered, analysed and incorporated into the discussion. As for the quantitative study, bearing in mind that the sample size was remarkably small, non-parametric statistical tests were applied. Intergroup analyses were conducted by means of Mann-Whitney U tests and the level of significance was $p = .05$ all throughout the analysis.

5. RESULTS

The comparative analysis contrasts the experimental and the control groups. As Table 4 shows, results are higher in the experimental group in all variables tested. For a visual representation of all the variable means, see Figure 1 below.

Table 4. Mann-Whitney U test between experimental and control groups.

Variable	Group	N	Mean	SD	Mann-Whitney U	p-value
Task1A Can	Control	7	39.57	7.185	8.500	.039*
	Experimental	7	45.86	2.545		
Task1A Have	Control	7	12.14	2.268	8.500	.038*
	Experimental	7	14.43	1.813		
Task1B Can	Control	7	6.57	1.618	16.500	.269
	Experimental	7	7.57	.535		
Task1B Have	Control	7	3.29	.951	14.000	.061
	Experimental	7	4.00	.00		
Task1C Can	Control	7	4.29	2.138	6.000	.015*
	Experimental	7	7.14	1.574		
Task1C Have	Control	7	2.14	1.215	14.000	.159
	Experimental	7	3.00	1.528		
Task2A	Control	7	30.57	5.623	11.000	.076
	Experimental	7	33.71	1.496		
Task2B	Control	7	3.00	1.528	11.500	.076
	Experimental	7	4.29	.951		
Task2C	Control	7	4.14	1.864	17.500	.142
	Experimental	7	5.00	.00		
Task3	Control	7	.86	.378	.000	.001*
	Experimental	7	3.86	.378		

As for the *Question and Answer Task* (Task 1), there is a significant difference in the scores for the percentage of the correct number of target words in the items containing *can* between the experimental (M=45.86, SD=2.545) and the control (M=39.57, SD=7.185) groups; (U = 8.500, p = .039). The same is true for the correct number of target words containing *have*, the experimental group scoring significantly higher (M=14.43, SD=1.813) than the control group (M=12.14, SD=2.268); (U = 8.500,

p = .038). The difference regarding semantic-pragmatic appropriateness is marginally significant (*U* = 14.000, *p* = .061) in those items containing a *have*-structure and non-significant in those containing a *can*-structure. As far as syntactic acceptability is concerned, even though no significant differences are detected in the items concerning *have*, the two groups seem to differ notably in those items containing *can* in favour of the experimental group, whose participants have scored significantly higher (M=7.14, SD=1.574) than the ones in the control group (M=4.29, SD=2.138); (*U* = 6.000, *p* = .015).

As for the *Picture Description Task* (Task 2) both groups obtained similar results in the three variables (p > .05). The discussion section will next deal with possible reasons that may account for these results. The major contrast is found in Task 3, namely the *L1 translation* task, where the experimental group scored significantly higher (M=3.86, SD=.378) than the control group (M=.86, SD=.378); (*U* = .000, *p* = .001).

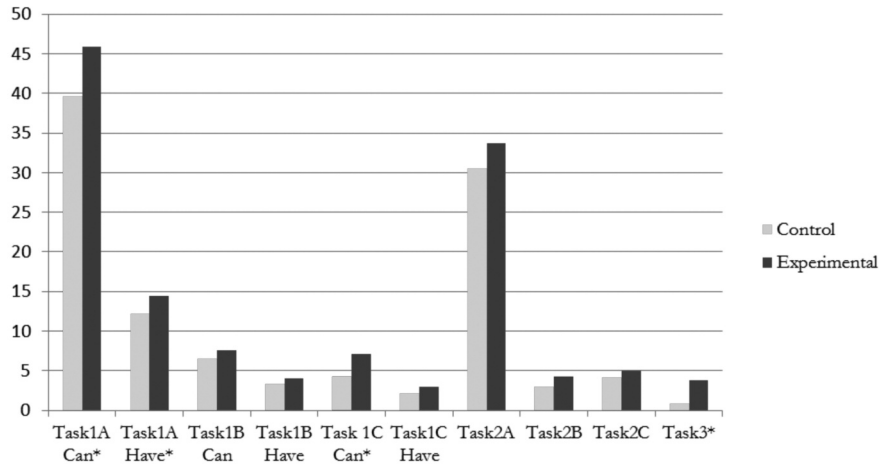

Figure 1. Clustered column chart of the variable means from the control and the experimental groups[2].

6. DISCUSSION

In the previous section, the results of the different statistical tests were presented. This section will discuss and interpret these results both quantitatively and qualitatively and in relation to the research questions addressed in the present study, namely the effects of integrated language-based instructions on young learners' oral

[2] An asterisk sign next to a variable accounts for the presence of a significant difference.

output with respect to the accurate number of target words, semantic-pragmatic appropriateness, syntactic acceptability and L1 translation.

The main finding of the study is that the experimental group scored higher in all variables tested and some significant differences were found between the groups. These results generally confirm our hypothesis and are in line with previous related studies which suggest that an instructional approach where oral input is supported with written input leads to better results (El-Koumy 1998; Harklau 2002; Rubin and Kang 2008; Kim 2008; Blake 2009).

Hence, the present study seems to indicate that whether language is encountered in a written or a spoken context has an influence on learners' assimilation, orthographical inputs being more beneficial. A variety of authors in the area of educational psychology (Ehri and Wilce 1979; Reitsma 1983; Baddeley *et al.* 1988; Dean *et al.* 1988; Gallo *et al.* 2001; Ehri 2005; Nelson *et al.* 2005) have supported this assumption as well.

Task 1 involved question-answer interaction with the instructor. As for the correct number of target words and as expected, significantly higher results were observed in the experimental group. This suggests that the fact of seeing the constructions in written form helps students to both see exactly what words are being used in each construction and assimilate them more effectively in order to produce them more accurately. Illustrating this point is the fact that some participants of the control group had a tendency to confuse the words *buy* and *bike*, which are phonetically similar. In addition, they were inconsistent in their use of both words, using *buy* in some of their answers and *bike* in the immediate following answer of a similar nature, as if they did not know which one to use. None of the learners of the experimental group displayed this problem, probably because they had seen the construction written many times, which helped them achieve a significantly better score on uttering the correct number of target lexical items.

Regarding semantic-pragmatic appropriateness, there not being significant differences might be due to the fact that the learners had received such a remarkably great exposure to the structures that even the ones who were not given additional written input understood the notions. If a child understood what can be bought in each store and could relate that to saying yes or no, they already achieved the correct score for semantic-pragmatic appropriateness. This was also true for children providing answers, such as "Yes, I can" to questions that required a syntactically different structure, as "Have you got two arms?". For this specific instance, the participant was incorrectly marked for syntactic acceptability, but he achieved a correct score for semantic-pragmatic appropriateness, since he understood what he was being asked, but did not know what grammatical structure to use in order to

express the intended meaning. This might lead to think that written input does not affect adequacy of meaning and use as much as it affects the other variables tested.

Furthermore, learners from the experimental group also proved to produce significantly more syntactically acceptable *can*-structures. As for *have*-structures, although the scores were better in the experimental group, they did not prove to be significantly different. This might be due to the latter containing an inferior number of lexical items, which would allow for a lower probability of producing syntactic mistakes when combining words or the fact that these *have*-structures are normally present in their school books and tasks, which makes them more familiar with the structure.

A number of participants presented problems producing the word *sausages* and solved it by pronouncing a mixture of it and its Catalan counterpart *salsitxes*. However, as stated in section 5.4, this affected the score for the total number of correct target words, but not the ones on semantic-pragmatic appropriateness or syntactic acceptability.

In addition, in some cases the same learner provided a syntactically and semantic-pragmatically incorrect answer to a question, but responded syntactically and semantic-pragmatically correctly to the following question which tested the same structure. For instance, to the question "Can you buy muffins at the bakery?" a student responded "No, I haven't" and to the ensuing question "Can you buy milk at the fishmonger's?" the answer provided was "No, I can't". This might suggest that the student is clever enough to listen to the construction of my question and merely copy the structure the second time he hears it, which could be an argument to account for significant differences not surfacing in some variables.

Task 2 involved picture description, without any oral input, but just visual strings of images. The strings contained two pictures each, one portraying a shop and the other one depicting an item which could either be or not be bought at that store. This task was one of the central activities during the instruction period and it was carried out in every session. Due to the kind of instructional approach applied putting much emphasis on repetition of structures, the participants of both groups were required to describe strings of pictures on a daily basis, repeating all the possible combinations. This might account for the fact that, even though the experimental group scored higher in all three variables, no significant differences were found between the two groups in any of the variables under assessment. Nevertheless, whilst the students of the experimental group showed capacities to accomplish this task independently by session two, the ones belonging to the control group did not begin to utter correct sentences without my help until the sixth session. Therefore, in qualitative terms, there were differences between the two groups and these seem to indicate that written input provides a faster understanding of L2 propositions.

As for Task 3, namely the translation of constructions into Catalan, the experimental group achieved significantly better scores than the control group. Nearly all the participants of the experimental group achieved a 100% translation score. The rater impressions after analysing the data of this task were that without written input, the learners conceive the structure to be a matching one, that is to say that they think what they are being required to do is to provide a matching sentence, similar to "*bread* goes with *bakery*" and "*dress* doesn't go with *shoe shop*". This is so because the majority of the control group participants' answers for this task were the Catalan counterparts of "At the *name of shop* there are(n't) *item*" or "*item* goes/doesn't go with *name of shop*").

Even though the students in the control group did not translate the structures appropriately, it must be stated that all of them seemed to understand when the sentences were affirmative or negative and reproduced this feature properly in their L1 translation. For instance, in order to translate "At the supermarket I can't buy croissants" a learner provided the utterance: "*Al supermercat no van els croissants*", the lexical item *no* acting as a negation particle. This fact seems to indicate that although none of the individuals was able to translate any of the *can*-structures correctly, all of them managed to appropriately translate the *affirmative/negative* feature.

In qualitative terms and as the notes gathered on the weekly diary indicate, the learners started reacting different to both kinds of instructional approaches from the very first session. The students of the control group were introduced to the structures by means of oral input and on the first session they looked quite lost. What they did was repeat after the teacher imitating the intonation pattern, but they seemed to drop certain words or sounds. Sometimes they would drop half a word, exhibiting a lack of understanding of what the word limits were. Conversely, the students of the experimental group were given additional written support and on the first session they seemed to generally understand the constructions more clearly. Only two of the participants showed certain problems to answer the researcher's questions or to use the target constructions. Notwithstanding, they showed more confidence than the students of the control group. At the beginning of the first class, not all of them pronounced the final /t/ in *can't*, but by the end of it and after many repetitions and by seeing the words on the board, the majority of them were already answering the questions individually, without much difficulty and some of them without even looking at the written support.

On the second class, the learners of the experimental group showed immediate understanding when they were asked questions using the constructions. Whereas the participants of the control group were dropping the words *have* or *got* from the structure *I have got,* or the words *buy* or *can* from the structure *I can buy*, the ones from the experimental group were producing all the lexical items without the

instructors' help and by the end of the class none of them were using the written support.

In order to ensure students were not only reproducing the same construction, other questions were asked so as to trigger the use of *can*, *can't*, *have got* and *haven't got* in different contexts. The results were clearly favourable for the learners of the experimental group, who were able to answer appropriately using the target constructions, as opposed to the participants of the control group who seemed to understand whether they had to answer affirmatively or negatively, but were not able to answer accordingly with the correct structures.

Not until the sixth session did some of the participants of the control group start showing a certain degree of understanding and began to utter the whole structures without dropping any words. By then, the experimental group had already mastered both constructions. The experimental group of students had also been required to write the constructions in order to enhance written output.

Overall, the present study produced results which seem to confirm our hypothesis and the findings of previous research in this field at least as far as young learners in a minimal input situation are concerned. The findings of the current paper are consistent with those which found that written input leads to more effective retention than oral input (Ehri and Wilce 1979; Reitsma 1983; Baddeley *et al.* 1988; Dean *et al.* 1988; Gallo *et al.* 2001; Ehri 2005; Nelson *et al.* 2005). This study also supports previous research into second and foreign language teaching which links written skills and greater gains on oral production (El-Koumy 1998; Harklau 2002; Rubin and Kang 2008; Kim 2008; Blake 2009).

Bearing in mind the results analysed and discussed so far and in relation to Research Question 1.1, integrated language-based instruction seems to positively affect young learners' oral production in relation to the accuracy of target lexical items. This can be claimed since the results of Task 1 for this category are significantly different. There were no significant differences for this variable in Task 2, but this might be due to a possible inefficient design of the test as already mentioned above.

As for Research Question 1.2, the evidence resulting from the data suggests that additional written input is not as necessary for the oral production of target structures in relation to semantic-pragmatic appropriateness. It might be that seeing the target structures written does not help to understand adequacy of meaning and use. As a matter of fact, just by understanding the vocabulary or by seeing the images, the children might have been able to understand their meaning and to answer accordingly.

Regarding Research Question 1.3, there are significant differences as far as the *can*-structures are concerned, but not for the *have*-structures. As previously argued,

this might be owing to the latter having fewer lexical items, which hints again that there might have been a problem in the design of the tests. Another reason to account for this is that participants are more familiar with the *have*-structures, since they are normally present in their school books.

Finally, as for Research Question 2 the results show a significant difference in Task 3 and thus, it can be claimed that integrated language-based instruction seems to positively affect young learners' L1 translation skills. L1 translations of participants in the control group were generally poor. None of them gave a correct translation for the *can*-structures according to the defined criteria in Table 1 and the majority of them interpreted the target sentences as a matching game. Conversely, nearly all the participants in the experimental group gave correct L1 translations in Task 3.

7. CONCLUSIONS

The present study aimed at exploring whether the incentive of integrated language-based instruction affected oral output of young language learners in a minimal input situation in an EFL context. According to the data obtained and analysed, language-based instruction appears to greatly benefit oral production of young learners in relation to the accuracy of target lexical items and also seems to have a certain effect on their oral production in relation to syntactic acceptability of target structures, even though this last assumption should be further researched with a greater number of participants. As for semantic-pragmatic appropriateness, additional written input and output does not seem to affect young learner's production of target structures. In relation to L1 translation, the data of the present study reveals that integrated language-based instruction results in better scores. Whilst the participants in the experimental group were generally able to appropriately translate the sentences in Task 3 according to the defined criteria, the ones in the control group did not give correct L1 translations on the whole.

It must be acknowledged that the differences between the two groups could have been of a higher attestable and evident character had the number of participants been larger, the instructional period longer and the variety of structures greater. Further research should incorporate a wider range of participants, cover a wider age range and be carried out during a longer period of time. The effects of integrated language-based instruction should be explored at different stages of language development and should also consider more in depth requiring written output from the students in order to examine whether it bears any effects on assimilation of structures. It must be recognised that the test was not completely adequate, especially as far as Task 2 and Category B (i.e. semantic-pragmatic appropriateness) are concerned. However, the choice of items and target structures

is justified by the fact that the researcher had to comply with the obligations of the school syllabus and was limited by time and programme restrictions. An additional limitation might be that some cognitively advanced students may be able to understand, retain and produce structures satisfactorily by having been exposed to oral input only, without the need of additional orthographic input. Further research could take this into account and separate individuals according to their intellectual and cognitive capacities and explore the outcomes.

All in all, the oral area of language is the one that receives the most prominence in EFL instruction (Cameron, 2001). Thus, the instructional setting provided to the control group is the one adopted in the majority of schools and the one to which young language learners are used to. The results of the present study suggest that teaching English as a foreign language to young language learners in a minimal input situation could be more effective if literacy skills were integrated in the EFL class as soon as children begin to read and write in their L1.

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APPENDIX A

Accepted answers and number of correct words in Test A and Test B.

Test A	
Task 1 – Questions and Answers	
Accepted answers	Number of correct target words
(1) At the greengrocer's I can buy _____.	7
(2) At the clothes shop I can buy _____.	7
(3) What can you buy at the café?	7
(4) What can you buy at the petrol station?	7
(5) Yes, I can.	3
(6) No, I can't.	3
(7) Can you buy sweets at the butcher's?	7
(8) Can you buy a newspaper at the shoe shop? Can you buy newspapers at the shoe shop?	8 7
(9) Yes, I have.	3
(10) No, I haven't.	3
(11) Have you got one eye?	5
(12) Have you got one nose?	5
Task 2 – Picture Description	
Accepted answers	Number of correct target words
(1) At the café I can't buy bananas. At the café I can't buy a banana.	7 8
(2) At the toyshop I can buy a ball. At the toyshop I can buy balls.	8 7
(3) At the fishmonger's I can buy fish.	7
(4) At the newsagent's I can't buy cereal.	7
(5) At the clothes shop I can buy a jacket. At the clothes shop I can buy jackets.	8 7

Task 3 – L1 Translation	
Accepted answers	
(1) A la carnisseria (jo) puc comprar salsitxes. A la carnisseria (jo) hi puc comprar salsitxes. A la carnisseria (jo) puc comprar-hi salsitxes. A la carnisseria es poden comprar salsitxes. A la carnisseria s'hi poden comprar salsitxes.	
(2) Al supermercat (jo) no puc comprar crusans. Al supermercat (jo) no hi puc comprar crusans. Al supermercat (jo) no puc comprar-hi crusans. Al supermercat no es poden comprar crusans. Al supermercat no s'hi poden comprar crusans.	
(3) Què pots/puc comprar a la peixateria? Què hi pots/puc comprar a la peixateria? Què pots/puc comprar-hi a la peixateria? Què es pot comprar a la peixateria? Què s'hi pot comprar a la peixateria?	
(4) Tens dos llibres? Tu tens dos llibres?	

Test B	
Task 1 – Questions and Answers	
Accepted answers	Number of correct target words
(1) At the toyshop I can buy _____.	7
(2) At the fishmonger's I can buy _____.	7
(3) What can you buy at the supermarket?	7
(4) What can you buy at the bakery?	7
(5) Yes, I can.	3
(6) No, I can't.	3
(7) Can you buy fish at the petrol station?	7
(8) Can you buy sausages at the greengrocer's?	7
(9) Yes, I have.	3
(10) No, I haven't.	3
(11) Have you got three eyes?	5
(12) Have you got five mouths?	5
Task 2 – Picture Description	
Accepted answers	Number of correct target words
(1) At the shoe shop I can't buy sweets.	7
(2) At the supermarket I can buy milk.	7
(3) At the bakery I can buy croissants.	7
(4) At the greengrocer's I can't buy shoes. At the greengrocer's I can't buy boots.	7 7
(5) At the petrol station I can buy petrol.	7
Task 3 – L1 Translation	
Accepted answers	
(1) A la peixateria (jo) puc comprar peix/os. A la peixateria (jo) hi puc comprar peix/os. A la peixateria (jo) puc comprar-hi peix/os. A la peixateria es poden comprar peix/os. A la peixateria s'hi poden comprar peix/os.	

(2) A la botiga de joguines/joguets (jo) no puc comprar pomes. A la botiga de joguines/joguets (jo) no hi puc comprar pomes. A la botiga de joguines/joguets (jo) no puc comprar-hi pomes. A la botiga de joguines/joguets no es poden comprar pomes. A la botiga de joguines/joguets no s'hi poden comprar pomes.	
(3) Què pots/puc comprar al supermercat? Què hi pots/puc comprar al supermercat? Què pots/puc comprar-hi al supermecat? Què es pot comprar al supermercat? Què s'hi pot comprar al supermercat?	
(4) Tens dos gossos?	

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THE CASE OF A TWOFOLD REPETITION: EDGAR ALLAN POE'S INTERTEXTUAL INFLUENCE ON PAUL AUSTER'S *GHOSTS*

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ABSTRACT. *The aim of the following contribution is to analyze the intertextual relation between Paul Auster's* Ghosts *(1986) and Edgar Allan Poe short story* William Wilson *(1839). This article studies different aspects that Paul Auster's novel has as a reinterpretation and rewriting of Edgar Allan Poe's short story. Auster creates an intertextual relation with Poe's narration in order to introduce certain aspects of his fiction such as the issues of identity, the concept of the double and the construction of Auster's theory of writing. In this sense, this proposal presents an interpretation of Auster's* Ghosts *as an intertextual and postmodern reading of Edgar Allan Poe's short story.*

Keywords: Contemporary American literature, postmodern literature, intertextuality, comparative literature and theory of literature.

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EL CASO DE UNA REPETICIÓN DOBLE: LA INFLUENCIA INTERTEXTUAL DE EDGAR ALLAN POE EN LA NOVELA *FANTASMAS* DE PAUL AUSTER

RESUMEN. *El objetivo del siguiente artículo es analizar la relación intertextual existente entre la novela* Fantasmas *(1986) de Paul Auster y el cuento* William Wilson *(1839) del escritor Edgar Allan Poe. Este artículo estudia los diferentes aspectos que la novela de Paul Auster presenta como una reinterpretación y reescritura del cuento de Poe. Auster crea una relación intertextual con la narración de Poe para introducir ciertos aspectos de su ficción tales como la identidad, el concepto del doble y la construcción de una teoría de la escritura en Auster. En este sentido, esta propuesta presenta una interpretación de la novela* Fantasmas *de Paul Auster como una lectura intertextual y posmoderna del cuento de Edgar Allan Poe.*

Palabras clave: Literatura norteamericana contemporánea, literatura posmoderna, intertextualidad, literatura comparada y teoría de la literatura.

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Paul Auster's first novel, *The New York Trilogy* (1987), becomes one of the most important works in the literary career of the American writer. Written as the continuation of his non-fictional work *The Invention of Solitude* (1982), the trilogy is the most relevant pillar of Auster's fictional work and one of the referents of anti-detective fiction in the postmodern American literature of the 1980s. The novel is presented as a collection of three different and, apparently not connected, novels that deal with a character-detective and a case without solution. Apart from this, Auster's trilogy stands out as a work constructed by the different literary influences the American writer had throughout his literary career. The three novels present explicit and implicit references to authors and works remarkable for specific literary periods. In general terms, Auster's work has been influenced by French symbolism, especially in his role as translator of French poetry during his stay in France in the 1970s, and specific authors such as Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman or even Samuel Beckett. Probably one of the most significant influences in Auster's work is the reading of the authors Nathaniel Hawthorne, Edgar Allan Poe and Herman Melville. In some cases Auster quotes explicitly these authors, in others he uses images, characters or even the plots of their novels or short stories to reinvent them and create his own fiction. In the particular case of Edgar Allan Poe, it can be argued that one of Auster's sources

to create his detective plot in the trilogy is Edgar Allan Poe's short stories. Many critics, like Anne Hopfzapel or Bernd Herzogenrath, point out the fact that the detective fiction that Auster constructs in this novel has its most immediate referent in Poe's short stories "The Murders in the Rue Morgue" (1841), Poe's first detective story, and "MS. Found in a Bottle" (1831). References to Edgar Allan Poe and his short stories can be found throughout the trilogy; nevertheless, it is in the first novel, *City of Glass*, and the second, *Ghosts*, in which the presence of Poe is more noticeable. The first volume of the trilogy *City of Glass* introduces a character Daniel Quinn, who writes detective novels under the pseudonym of William Wilson, the title of one of Poe's stories. Still, Auster's reinterpretation of Poe's narration also puts emphasis on the short story's plot. Edgar Allan Poe deals with the idea of the double and the presence of an "other" that disturbs the life and environment of the character. Auster will use this idea of the double in the three novels of the trilogy but the comparison with Poe's narration is more explicit in *Ghosts*. In this article, my intention is to analyze how Auster uses Poe's short story in order to create and discuss the idea of influence, the double and how it is presented as a way to construct Auster's theory of writing.

Different critics have claimed the influence Edgar Allan Poe and his fiction has on Paul Auster's *The New York Trilogy*. Aliki Varvogli in her work *The World that is the Book* (2001) proposes an extensive analysis on Auster's intertextuality. From an intertextual perspective she concludes:

> In the case of Auster's writing, although of course not uniquely, a study of the thematic preoccupations of his novels is crucial in understanding his relationship with literary genres Auster works within, or subverts, also illuminates the author's practices (18-19).

Varvogli's thesis explains how Auster's fiction is influenced by the work of other writers not only from a theoretical perspective, in the repetition of certain literary models, but also it deconstructs the genre by using the plot and images of other writer's works in order to construct his literary space. According to Worton and Still in their book *Intertextuality: Theories and Practices* (1993), there is a clear influence of the reader's previous and current readings, here intertextuality is focused on the writer's readings and how that contributes to the creative process. As Worton and Still assert, "the writer is a reader of texts before he/she is a creator of texts, and therefore the work of art is inevitably shot through with references, quotations and influences of every kind" (Worton and Still 1993: 1). This is the particular case of Edgar Allan Poe in relation to Paul Auster's fiction and specifically in *The New York Trilogy*. It could be argued that Poe's influence on Auster's novel is showed in different ways in the trilogy. The most explicit references are the use of the name William Wilson as a pseudonym for the central

character Daniel Quinn, in *City of Glass*, and when the narrator mentions Poe's novel *The Narrative of Arthur Gordon Pym of Nantucket* (1837): "Quinn's thoughts momentarily flew off to the concluding pages of *A. Gordon Pym* and to the discovery of the strange hieroglyphs on the inner wall of the chasm-letters inscribed into the earth itself, as though they were trying to say something that could no longer be understood" (Auster 2004: 70). Evidently, there is a possible comparative interpretation between the plot of the novel *City of Glass*, Daniel Quinn and his detective case with Poe's novel. In the context of the analysis of the second novel of the trilogy *Ghosts*, whereas in *City of Glass* the name William Wilson seems to be there only to introduce the idea of the double, in the novel *Ghosts* the plot of Poe's story becomes fundamental in the construction of Auster's novel. In relation to this, Varvogli (2001) claims:

> However, unlike Poe, Auster is not so much interested in creating the effect of psychological terror that is often found in his predecessor nor would a psychoanalytical approach be especially fruitful. Auster is interested in the double because of the questions it poses about selfhood, the meaning of 'identity,' and whether there can be a separation between the observer and the self observed, while the perils of interpretation also concern both writers (64).

I agree with Varvogli in the fact that Auster leaves the psychological terror behind in order to use the idea of the double from a different perspective. Rather than representing the idea of selfhood and the meaning of identity, I believe it is possible to make an analysis in which the double stands as a metaphor for the effect of writing in the writer and the conclusive fictional creation. From this particular perspective, the role of the observer and self observed would not be related to identity issues but to the process of inspiration of the writer-character and thus becoming the double a source of inspiration for the protagonist.

Poe's influence on Auster's trilogy is also reflected in other aspects of the novel. As mentioned before, in terms of structure, certain Poe's stories become an influence in Auster's detective novel. As Varvogli (2001: 24) asserts "Edgar Allan Poe is credited with the invention of the detective story with the publication of "The Murders in the Rue Morgue" in 1841" and Auster in the three novels of the trilogy deconstructs detective fiction in order to propose a new way of writing it by creating what some critics such as Anne Holzapfel, Corey Adrews or Allison Russell among others consider Auster's anti-detective fiction. Apart from this, there are other ways in which Poe influenced Auster's work. As Mark Brown (2007) suggests in his work *Paul Auster. Contemporary American and Canadian Novelists* the figure of the lonely individual wandering around the streets is parallel to the "image of the poet in the

metropolis, from Poe and Baudelaire onwards" (Brown 2007: 9) and he explains the existence of this character in Auster's fiction with one of Poe's short stories:

> One of the most famous urban pedestrians in American fiction, and one who influences the origins of Auster's wanderer-characters, is Poe's 'The Man of the Crowd.' Benjamin contrasts Poe's tale with Baudelaire's crowd scenes. He describes how Poe characterizes the crowd as unknowable, which makes it compelling and menacing, investing it at once with a sense of alienation, anonymity and fascination (10).

Thus, Poe's influence, as it occurs in "William Wilson", is not limited to explicit quotations introduced by the narrator, it is also seen in remarkable aspects of Auster's plot who uses Poe's metaphors and symbols in order to reinterpret them, reinvent them and accordingly construct his personal postmodern literary space.

Edgar Allan Poe's "William Wilson" (1839) tells the story of a man called William Wilson whose life is marked by the presence of another man called as him and who shares with him the same physical features. This "other" appears in the most crucial moments of the central character's life and follows him almost everywhere he goes. Most of the critical studies propose a lacanian and freudian analysis of the text. In her article "Poe's William Wilson" Yonjae Jung (2007) proposes an analysis of the text in which the second Wilson is a manifestation of the Freudian superego due to "the protagonist's internalization of the castrating father's prohibiting law" (Jung 2007: 84). She elaborates this idea using Lacan's concept of foreclosure, a psychological mechanism Lacan defines as the lack of strong paternal image that results in the difficulty of the individual to enter the symbolic order and therefore, in a psychological chaos. Based on this idea, Jung (2007) concludes that the existence of the double is provoked by this psychological break in the childhood of the protagonist and this would be the reason why he ends up killing his double or superego. This interpretation would support the idea of the "other" as a psychological projection of the central character. However, this thesis opens different readings of the story.

Another proposal presents Poe's story as a literal and allegorical story at the same time and that is the case of Tracy Ware (1989) in her article "The Two Stories of 'William Wilson". She discusses the fantastic and psychological readings of the short story and proposes an allegorical reading of the story mixing the two perspectives mentioned above but always based in the ambiguity of the narrator. Thus, she believes in the existence of a fantastic William Wilson product of a possible psychological projection. Certainly, the ambiguity in the existence of the "other" Wilson makes difficult to assert a specific interpretation to the story. Poe contributes to this uncertainty by creating a mysterious atmosphere, common in his short stories. In this particular context, the short story's duality can be explained by Sigmund

Freud's theory of the uncanny. This is a concept created by Freud to refer to that which "belongs to the realm of the frightening, of what evokes fear and dread" (Freud 2003: 123). Concretely he considers the idea of the double as one of the things that produces an uncanny effect:

> the 'double' (the Doppelgänger), in all its nuances and manifestations-that is to say, the appearance of persons who have to be regarded as identical because they look alike. This relationship is intensified by the spontaneous transmission of mental processes from one of these persons to the other-what we would call telepathy-so that the one becomes co-owner of the other's knowledge, emotions and experience. Moreover, a person may identify himself with another and so become unsure of his true self: or he may substitute the other's self for his own. The self may thus be duplicated, divided and interchanged. Finally there is the constant recurrence of the same thing, the repetition of the same facial features, the same characters, the same destinies, the same misdeeds, even the same names, through successive generations (Freud: 2003: 141-142).

Although Freud's theory explains the mysterious atmosphere of the story and the psychological game of the characters, this is not exactly the function it performs in relation to *Ghosts*. As mentioned before, Auster does not seem to use the idea of the double as a metaphor to create a strange and even frightening atmosphere nor to present an existential discussion in the plot. In this analysis, the image of the double and the parallelism with the plot of "William Wilson" exists to represent the creative act of writing and a process of inspiration between the figure of the observer and the observed.

Ghosts is presented in the volume of the trilogy as another example of an anti-detective story. In this case the protagonist, Blue, is a private detective hired by White to solve a very simple case: watch what a man called Black does and report his actions and movements. The case starts to get complicated when Blue finds that there is nothing to report since Black spends most of his time sitting in a room writing. The narrator's first impressions of the two characters suggest an indirect relationship that during the course of the novel turns inseparable. Both are described as two men of the same age, Black with a "face pleasant enough, with nothing to distinguish it from a thousand other faces one sees every day" (Auster 2004: 141), a statement that explains that Black is just an ordinary man and this fact disappoints Blue since "he is still secretly hoping to discover that Black is a madman" (Auster 2004: 141). Basically, this description makes both characters equal and makes possible identify one with the other. Some lines after, the narrator describes how the case starts to become boring and especially inactive for the protagonist. This situation opens a new perspective in the relationship between the two central characters:

> Now, when he himself is the boss, this is what he gets: a case with nothing to do. For to watch someone read and write is in effect to do nothing. The only way for Blue to have

> a sense of what is happening is to be inside Black's mind, to see what he is thinking, and that of course is impossible (Auster 2004: 141).

Here, the narrator suggests the possibility of Blue getting into Black's mind to see how it works and as a way to solve the case. It could be argued that what seems to be an impossible alternative in the investigation turns out into a possible interpretation for the novel, that is, the construction of Blue and Black as doubles in this fiction. While the topic of the double is found in many of Auster's works, it could be stated that in *Ghosts* we find one of the most explicit examples. Several critics follow this line of analysis. Carsten Springer in his work *Crises: The Works of Paul Auster* (2001) proposes a latent schizophrenia in the character that "in the apparent personality split into Blue and his *doppelgänger* Black, the observer and the observed, corresponds to the breakdown of the connection between signifier and signified" (Springer 2001: 117). This hypothesis accords with Aliki Varvogli's (2001) interpretation of the protagonists as metaphors for creator and object created:

> Blue and Black, who both sit in their rooms looking at each other and writing, reflect the situation of the author as creator of fictions. On the other hand, he is the one who looks, enquires and records, but he is also the one looking at himself writing. In this sense, Blue and Black are two aspects of the same entity (49).

Although both critics propose different creative and theoretical perspectives on the subject, the two coincide on the explicit complementary duality of the character. In this context, the analysis of the text as an anti-detective story is left behind in order to focus it from a more existentialist and metafictional perspective. Blue's most significant task becomes to write what the other character does. In this sense, establishing a creative relationship between them in terms of inspiration and object created in which Blue, in his act of watching and writing, is inspired by another character, Black, apparently his double and who, the reader learns at the end of the novel, is doing the same. This thesis would coincide with Springer's analysis of the two characters as signifier and signified.

One of Blue's activities to solve his case is observation. He spends the whole day watching what Black does from the window of his apartment. In relation to this, the narrator comments:

> Now, suddenly, with the world as it were removed from him, with nothing much to see but a vague shadow by the name of Black, he finds himself thinking about things that have never occurred to him before, and this, too, has begun to trouble him. If thinking is perhaps too strong a word at this point, a slightly more modest term-speculation, for example, would not be far form the mark. To speculate, from the Latin speculates, meaning mirror or looking glass. For in spying out at Black across the street, it is as though

> Blue were looking into a mirror, and instead of merely watching another, he finds that he is also watching himself (Auster 2004: 146).

The text, indeed, compares and identifies the two characters with each other, thereby making Blue and Black doubles and, furthermore, making Black a projection of Blue's mind. Thus, the window stands for a looking glass or mirror that offers Blue an image of himself. Also, it is very interesting the reflection about the word "speculate", which not only is etymologically related to the concept "mirror" but also it refers to "guess", "suppose" or "think", concepts that can be used to express the idea of "invention". From this point of view, Blue, looking at his own reflection, speculates what Black is doing and accordingly invents about it in his writing. In this context, the link with Black and the constant observation turns into a way of inspiration for Blue who writes what he sees in that reflection. Together with this, Blue realizes that the only way to find out something about Black, and therefore stop the speculation, is by entering his mind. Black's room can, thus, be considered a metaphor for Black's and Blue's mind.

In relation to this, Ilana Shiloh asserts in her book *Paul Auster and Postmodern Quest* (2002) that Blue's task is framed more in the existentialist thought than in the detective fiction genre. Quoting Sartre and his concept of existentialism, she concludes that: "The quest is not about crime, but about the self and its relation with the Other. And the role of the Other-for Sartre and for Auster-is ambiguous. He is the subject's salvation, and his damnation. While the Other's look makes me a gift of my identity, it at the same time destabilizes my universe" (Shiloh 2002: 62). For Shiloh, commenting on Sartre's thoughts, "the figure of the other is the entity that complements the individual's identity since "the other is the one whom I see-but also the one who sees me. His look is indispensable to my existence: it acknowledges me, and at the same time forces me to constitute myself through human interaction" (Shiloh 2002: 61). Thus, it could be argued that two lines of thought can be brought about in order to interpret the relationship between Black and Blue. On the one hand, the idea of the double which is then employed for the protagonist to journey into his own mind in a quest for his own identity. On the other hand, the idea of Black becoming a projection of Blue's mind could support the argument of Black being just Blue's invention and, therefore, understanding Blue as an individual with a transitory mental disorder. On these terms, Blue's existentialist problem would coincide with William Wilson's identity issue since, as mentioned before, the "other" William Wilson in the story may stand as a projection of the protagonist's mind. It can be stated that Auster takes the idea of the mental projection but instead of using it as an explanation for a mental problem, he takes it to rewrite it and describe a mental projection that is an invention. That being so, Black is Blue's literary invention, a projection Blue writes and creates in his notebook for his investigation.

In this context, it is possible to establish a comparison between Edgar Allan Poe's short story "William Wilson" and this novel, especially in the relationship between the two characters as an imitation of William Wilson's experience in Poe's short story. Focusing on this particular novel, it could be interpreted that Auster uses the short story "William Wilson" to construct his plot. Indeed, the final scene of *Ghosts* can be considered a rewriting of the end of "William Wilson". In his book *An Art of Desire. Reading Paul Auster* Bernd Herzogenrath states about "William Wilson":

> The duality principle is not doubled but itself divided between the 'moral representation' of either side: the 'bad' William Wilson, who is 'the descendant of a race [of] imaginative and easily excitable temperament" (Poe, 466), and the 'good' William Wilson, whose "moral sense, at least, if not his general talents and worldly wisdom, was far keener than ['bad' William Wilson´s] own" (Poe, 455) (Herzogenrath 1999: 19).

Above all, Herzogenrath considers the short story a narrative in which "the one is (the existential prerequisite of) the other-their mutual interdependence cannot be resolved except in mutual exclusion" (Herzogenrath 1999: 19) and I believe this is the point in which the two narratives, Auster's and Poe's, meet. Contrary to Auster's representation of the double, Poe presents two independent characters in the fiction but with a mysterious connection. From the first lines of the story, the narrator calls himself William Wilson, the same name that another character of the story has. Moreover, it is also in the first lines where the narrator creates a gloomy, mysterious and frightening atmosphere in relation to what the central character, Wiliam Wilson, has to tell: "The fair page now lying before me need not be sullied with my real appellation. This has been already too much an object for the scorn-for the horror-for the detestation of my race" (Poe 2003: 110). A few lines after, he continues: "I would not, if I could, here or to-day, embody a record of my later years of unspeakable misery, and unpardonable crime" (Poe 2003: 110). The first significant difference between the two stories is the fact that in the case of "William Wilson" the two Williams are physically equal and they have contact and an intimate relationship from the beginning. The narrator explains:

> The words were venom in my ears; and when, upon the day of my arrival, a second William Wilson came also to the academy, I felt angry with him for bearing the name, and doubly disgusted with the name because a stranger bore it, who would be the cause of its twofold repetition, who would be constantly in my presence, and whose concerns, in the ordinary routine of the school business, must inevitably, on account of the detestable coincidence, be often confounded with my own (Poe 2003: 117).

First of all, it is the name what bothers the narrator as a symbol of his identity and usurpation of his existential space since, as he says, it is "the cause of its twofold

repetition". What seems to be a simple coincidence becomes an illogical an inexplicable situation when the two characters have the same physical appearance without any relative connection. Especially when people start to relate them and that implies a total dependence of the central character with the other William Wilson:

> The feeling of vexation thus engendered grew stronger with every circumstance tending to show resemblance, moral or physical, between my rival and myself. I had not then discovered the remarkable fact that we were of the same age; but I saw that we were of the same height, and I perceived that we were even singularly alike in general contour of person and outline of feature. I was galled, too, by the rumor touching a relationship, which had grown current in the upper forms. In a word, nothing could more seriously disturb me, (although I scrupulously concealed such disturbance,) than any allusion to a similarity of mind, person, or condition existing between us (Poe 2003: 117).

This passage reminds of the narrator's first impression of Black on the eyes of Blue:

> Black's age to be the same as his, give or take a year or two. That is to say, somewhere in his late twenties or early thirties. He finds Black's face pleasant enough, with nothing to distinguish it from a thousand other faces one sees every day. This is a disappointment to Blue, for he is still secretly hoping to discover Black is a madman (Auster 2004: 141).

The physical resemblance between the characters in the two narrations is treated in a different way. Whereas in "William Wilson" the narrator depicts an explicitly physical similarity that even relates to a rare and frightening nature, in *Ghosts* the narrator insinuates a parallelism between the two characters that never confirms a physical similarity. However, in the two cases, the two characters seem to have a dependent relation on his other in which it could be argued that, in some way, this "other" represents a part of the central character's identity**.** The narrator of Poe's story is trapped in a constant rivalry with him and Blue is trapped in a constant search of his other. Therefore, the "other" acts as a psychological projection of the character that, in the case of Edgar Allan Poe, is projected in the text in order to represent one aspect of the character's self. In the particular case of Auster, it is also a projection of the central character but as an act of invention and literary inspiration. Blue's inspiration is based on observation. Whereas observation can be considered as a way of contrasting and comparing the character's identities, here observation results in writing. It is true that, at the beginning Blue's observation and consequent writing is not creative, it is only mechanical. Nevertheless, in the solitude of the room and the isolation from his world, Blue starts to project in his writing a fiction that would explain his isolation, the uncertainty of the case and especially Black's

life. This act of speculation and creation culminates in Blue's attempt to usurp Black's room to find out the whole truth of the case. In this context, Auster rewrites the idea of the double being the projection of the protagonist's mind in order to transform the double into an imaginary and fictional creation of the protagonist's process of writing.

In "William Wilson" the narrator and his "other" are constantly presented in the text as twins. In his article "William Wilson and the Disintegration of the Self" (2002) Robert Coskren asserts:

> The imitation of appearance is a necessary requirement for Wilson as a psychological construct, for it must present to the imagination a self apparently identical to its own. But the repugnance of the narrator is again the reaction of the inner self to a vision of itself as a particular being (Coskren 2002: 159).

The fact that the two Williams are seen in the story as twins reinforces the argument of the double as an object of terror. Physical resemblance is not expressed in this way in *Ghosts*. Although there are explicit references in the novel of the similarities between Black and Blue, they are not treated as twins. Nevertheless, as mentioned before, during the first part of the novel Blue observes Black through the window of his apartment. The glass of Blue's window stands for a mirror that shows Black's image, a symbol of Blue's own reflection. In the two texts, the protagonists have to face their doubles. The strange and annoying nature of the situation move the characters to confront their doubles and in this way stop the helplessness they constantly feel. This is what Coskren calls "repugnance" and it is in this confrontation when the conflict of the story solves and when, as Herzogenrath states, the mutual interdependence resolves in a mutual exclusion. This is described in the stories in the two final scenes, especially in the final scene of *Ghosts* which becomes a rewriting of the one in "William Wilson".

During the second half of *Ghosts*, the different meetings between Black and Blue are more frequent. However, they do not introduce each other with their real identities, Blue constantly disguises as different characters. Whereas in "William Wilson" the two doubles meet in a masquerade at Rome, the encounter in *Ghosts* is more violent since Blue breaks into Black's apartment. Blue decides to usurp Black's room. There, Black is waiting for him with his face hidden behind a mask, the same image and metaphor Poe uses in his story for the character who embodies the double of William Wilson: "mask of black silk" (Poe 2003: 129) covering his face. Surprisingly, Black is waiting for Blue and in a revealing confession, he tells Blue that he needed him from the beginning "to remind me of what I was supposed to be doing. Every time I looked up, you were there, watching me, following me, always in sight, boring into me with your eyes. You were the whole world to me,

Blue, and I turned you into my death. You're the one thing that doesn't change, the one thing that turns everything inside out" (Auster 2004: 196). Here, Black explains clearly how his whole existence depends on Blue's sight and adds that he has turned him into his death, a statement that would explain Herzogenrath's thesis about mutual exclusion. From a creative perspective, this mutual interdependence can also refer to the relationship between them as creator and object created and, therefore, Black would be claiming his entity as object created and how his existence is only possible if his creator reminds him of what he is supposed to be doing. The end is unavoidable and the forthcoming elimination of the two characters concludes with a violent act in both cases. Likely, the most remarkable event of the final fights is the removal of the masks in both characters. In other words, the whole final struggle only takes place in order to remove a symbolic mask that covers the real identity of the character. In the situation of "William Wilson", the discovery is both frightening and astonishing since what the protagonist finds out is his own image in the character of his double:

> A large mirror,-so at first it seemed to me in my confusion-now stood where none had been perceptible before; and, as I stepped up to it in extremity of terror, mine own image, but with features all pale and dabbled in blood, advanced to meet me with a feeble and tottering gait. Thus, it appeared, I say, but was not. It was my antagonist-it was Wilson, who then stood before me in the agonies of his dissolution (Poe 2003: 129-130).

The mirror as symbol produces a psychological effect since the image of the protagonist in the figure of William Wilson is not recognized by himself face to face but reflected in a mirror, parallel to the experience suffered by Blue with the window glass during the first part of the novel. This creates the alternative of an unconcluded end in which the definite identification of the two characters is not completed. The same effect is created by Auster in *Ghosts*, in which he borrows the resource of the mask in order to suggest an open ending:

> Eventually, when Blue's fury begins to abate and he sees what he has done, he cannot say for certain whether Black is alive or dead. He removes the mask from Black's face and puts his ear against his mouth, listening for the sound of Black's breath. There seems to be something, but he can't tell if it's coming from Black or himself. If he's alive now, Blue thinks, it won't be for long. And if he's dead, then so be it (Auster 2004: 197).

Essentially, the mask and the mirror are used as symbols which hide the identities of the characters and which prevent the central characters identifying with their doubles. The possibility is suggested particularly when the final fight ends in the death of the double. Accordingly, the double turns into a projection of the central character's mind and identity as a reflected image in a mirror. Although the end

remains open, the quest for the self and the other is accomplished in the extermination of the two characters.

In conclusion, the two stories base their plots in the idea of the double and how it represents a projection of the central character's mind. While for Edgar Allan Poe the creation of a twin character turns into the projection of the central character's self and a psychological game, for Auster the double is also a projection of the central character's mind but also a way to depict the creative process of writing. In terms of influence, I believe that, although Auster mentions "William Wilson" in the first novel of his trilogy, he experiments with a rewriting of Poe's short story in the second, not only by using the topic of the double but also by introducing parallel scenes to complete his plot. Thus, it could be asserted that Auster proposes a postmodern version of the detective fiction started by Poe and also a new version of his idea of the double making of it a metaphor of the creative act of writing.

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A TRANSLEMIC ANALYSIS OF MARIA EDGEWORTH'S *L'ABSENT OU LA FAMILLE IRLANDAISE À LONDRES* (1814)[1]

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ABSTRACT. *After the publication of* Castle Rackrent *(1800), Maria Edgeworth (1768-1849) became one of the most famous nineteenth-century women writers in Great Britain, and her* oeuvre *was quickly translated on the Continent. This article analyzes the French translation of Edgeworth's Irish tale* The Absentee *(1812) within the framework of Descriptive Translation Studies (DTS). For that purpose, both the source and the target text will be contextualized following Itamar Even-Zohar's ideas on the literary system which is understood as a network of relations between elements depending on each other. As will be shown, the text prepared for the French-speaking readers greatly departs from the original text published in Great Britain, a fact which should be considered by any research on Edgeworth's reception in Europe.*

Keywords: Translation, Maria Edgeworth, Ireland, cultural studies, women's literature, British literature.

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UN ANÁLISIS TRANSLÉMICO DE *L'ABSENT OU LA FAMILLE IRLANDAISE À LONDRES (1814)* DE MARIA EDGEWORTH

RESUMEN. *Tras la publicación de* Castle Rackrent *(1800), Maria Edgeworth (1768-1849) se convirtió en una de las escritoras británicas más famosas y su obra fue rápidamente traducida en el continente. Este artículo analiza la traducción francesa de su relato irlandés* The Absentee *(1812) dentro del marco de los Estudios Descriptivos de Traducción (EDT). Con este propósito, se contextualizará el texto fuente y meta siguiendo las ideas de Itamar Even-Zohar sobre el sistema literario entendido como una red de relaciones entre elementos interdependientes. Como se demostrará, el texto preparado para los lectores francófonos difiere considerablemente del texto original publicado en Gran Bretaña, hecho que se debería considerar en cualquier investigación sobre la recepción de Edgeworth en Europa.*

Palabras clave: Traducción, Maria Edgeworth, Irlanda, estudios culturales, literatura femenina, literatura británica.

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1. INTRODUCTION AND METHODOLOGY: DESCRIPTIVE TRANSLATION STUDIES (DTS)

This paper aims to analyze the translation into French of one of Maria Edgeworth's most famous works by means of a translemic analysis. This new field within Edgeworth Studies takes as a point of departure Edgeworth's popularity on the Continent which has already been highlighted by Christina Colvin (1979: 289-290) and Marilyn Butler (1999: vii, xxxii), and it follows the line of previous research on Edgeworth's reception in Europe (Fernández 2008; 2010a; 2010b; 2012; 2013a). After a contextualization of the authoress and her age, both the source (ST) and target text (TT) will be examined within the framework of Descriptive Translation Studies (DTS), and more specifically Even-Zohar's theory of the literary system according to which,

> […] a CONSUMER may "consume" a PRODUCT produced by a PRODUCER, but in order for the "product" (such as "text") to be generated, a common REPERTOIRE must exist, whose usability is determined by some INSTITUTION. A MARKET must exist where such a good can be transmitted. None of the factors enumerated can be described to function in isolation, and the kind of relations that may be detected run across all possible axes of the scheme (Even-Zohar 1990: 34).

In this analysis, the *products* are the English ST and the French TT intended for nineteenth-century *consumers* or readers in Great Britain and France respectively. Both Edgeworth and the author(s) of the French translation were the *producers* and had in mind a *market* composed of readers who valued domestic fiction and were attracted by materials depicting other ways of life. The critics, publishing houses, journals and universities are the aggregated factors conforming the *institution*, which most of the times praised Edgeworth's works. Finally, the *repertoire* is that part of the literary system selecting the rules and materials governing both the production as the use of the product. In this case, it refers to the paradigm of the regional tale which was so successful in Great Britain and was founded by Edgeworth herself. It is convenient to remind that Edgeworth uses Irish folklore in her stories (Dabundo 2006).

Even-Zohar inaugurated a path that many researchers in translation studies would follow and paralleled similar research in women's studies (Bassnett 1995: 128). It is useful for our purpose since it regards translation as a major shaping force for the change of the literary system (Bassnett 1995: 126; Lefevere 1985: 88). Though as a method we will mainly use Itamar Even-Zohar's contribution, we will supplement it with Rosa Rabadán's proposal of textual analysis (1991). This scholar takes Julio César Santoyo's idea of the transleme to define the translation unit she will use. The transleme is understood as an intertextual or bitextual unit comprising the same content and two different but solidary formal realizations whose existence depends on the global relationship of underlying equivalence in the textual binomy ST-TT (1991: 300). Rabadán's methodology includes four stages: the analysis of the ST and TT couples with the determination of the translemes and the dominant translemic relationship which leads to the validation of results according to different parameters: cohesion, intentionality, acceptability, situationality and intertextuality.

Rosa Rabadán is indebted to another translation scholar, Gideon Toury, who considers that a translated text must respect adequacy to the source language and acceptability in the target language despite the unavoidable changes in the ST: "This ultimate goal, to serve as a message in the *target* cultural-linguistic context, and in it alone, is by no means an indifferent factor in the production of the translated text. Rather, it may well be one of the main factors determining the formation and formulation of any translation" (Toury 1980: 16). Toury understands that a text's position (and function) –including the position and function which go with a text being regarded as a translation– is determined first and foremost by considerations originating in the culture which hosts them (1995: 26). Rabadán also regards translemic equivalence as a dynamic notion "subordinada a normas de carácter histórico, que actúa como propiedad definitoria de la traducción" (1991: 290-291, see also Newmark 1995: 184-5).

As inscribed in DTS, this article assumes that culture, language and literature are intersecting in society and are acting as a structure of independent elements. Both cultural studies and translation studies recognize the importance of understanding the manipulatory processes involved in textual production (Bassnett 1995: 136). Translation has been a major shaping force in the development of world culture to the point that no study of comparative literature can take place without regard to translation (Bassnett and Lefevere 1990: 12). Besides, if translated literature maintains a central position in the literary polysystem, it participates actively in shaping the center of the polysystem and translation is likely to become one of the means of elaborating a new repertoire (Even-Zohar 1990: 46-47). For these reasons, the descriptive translemic analysis to be performed here cannot neglect cultural factors. It considers macrotextual aspects; such as the narrative point of view, prologues, footnotes, etc; and microtextual ones, for instance, the study of units of analysis or the segments established between texts, as well as the deviations or modifications operated in them (Snell-Hornby 1995), and the analysis of the TT precedes a proper contextualization of the ST.

2. MARIA EDGEWORTH AND THE ABSENTEE

2.1. AN ANGLO-IRISH AUTHORESS

The third child of Richard Lovell Edgeworth and his first wife Anna Maria Elers, Maria Edgeworth (1768-1849) had a very close relationship with Ireland. She went to live there at fourteen when her father decided to settle his family to the estate in Edgeworthstown (Longford). Richard Lovell was an enlightened landowner with scientific interests, so Maria read the most influential British (Adam Smith, Edmund Burke, Edmund Spenser) and continental thinkers (Stéphanie-Félicité de Genlis, Armand Berquin, Jean François Marmontel or Jean-Jacques Rousseau). The Edgeworth household was frequented by very important public figures, like Erasmus Darwin or Josiah Wedgwood. Richard Lovell's eldest daughter educated her twenty-one brothers and sisters and she never married. Between 1791 and 1803, Maria spent various periods abroad, in Bristol, the industrial Midlands, London, Paris –where she mixed with progressive intellectuals–, like Etienne Dumont and where she refused the only marriage proposal she received in her life from a Swedish courtier. Her stay in Edinburgh allowed her to socialize with the Scottish empiricist philosopher Dugald Stewart and the novelist Elizabeth Hamilton. In 1814, Edgeworth began corresponding with Walter Scott, who later claimed her as an important influence in the General Preface to his *Waverley Novels* (1814).

Practical Education (1798) marked Edgeworth's emergence as a writer of note, and her reputation quickly spread via translations and liberal journals in Europe and

America. She also composed stories for children and adolescents and achieved great success. However, Edgeworth will be remembered for *Castle Rackrent*, telling the story of the ruin of the Rackrent family. Her novels about contemporary society (*Belinda*, *Leonora*, *Patronage* and *Helen*) are inserted in the feminocentric tradition cultivated by Jane Austen. Edgeworth was among the most commercially successful and prestigious novelists in Britain and Ireland: with *Patronage* (1814) she trebled what Scott earned from *Waverley* (1814) and seven times what Austen earned from *Emma* (1816). After Richard Lovell's death, Maria's productivity slowed. Reviewers attacked her harshly and finally they made her shy of publishing a new work for adults, but she still produced *Harry and Lucy* (1825) and *Helen* (1834).

2.2. THE ABSENTEE

Maria Edgeworth composed two series of *Tales of Fashionable Life*: *Ennui*, *Almeria*, *Mme. de Fleury* and *The Dun* appeared in 1809; while *The Absentee*, *Vivian* and *Émilie de Coulanges* were published in 1812. After the success of *Ennui* and *Popular Tales* (1804) containing some stories located in Ireland ("Rosanna" or "The Limerick Gloves"), *The Absentee* was eagerly awaited by Edgeworth readers. Though *The Absentee* deals with an Irish family, it is thematically linked with a longer work, *Patronage* (1814), and it focuses on the Clonbronys, who have an extravagant life in London and do not care at all about their estates in Ireland. The Edgeworths were deeply involved in Irish politics (Fernández 2013a), and *The Absentee* is written from the authoress's English point of view. Edgeworth's greatest influence is Henry Brooke's *The Fool of Quality* (1771), an educational novel on how to be a good lord. For Norman Jeffares, *The Absentee* means a deep analysis of decandence and the decay of life when political power has disappeared and the old capital has become a provincial city (1982: 83). The Clonbronies are not aware that the people around find them ridiculous and really despise them. Only Lord Colambre, the English-educated heir, realises that his father is indebted and her mother is laughed at by high-class ladies. The novel also includes Lord Colambre's love story with his cousin, Grace Nugent, who is associated with Irish Catholicism and national consciousness (Butler 1992: 50-53), and, despite suspicions of her illegimacy, finally gets married to Colambre. The hero decides to travel to Ireland incognito and observes the state of the Clonbronys' affairs. Eventually, the agents' proceedings are brought to light and Colambre achieves his parents' return to Ireland. The authoress continues representing Irish speech, which is again contrasted with high life in London.

Two concepts coined by Gérard Genette are important in our approach to the text: the epitext, or those materials outside the book in the form of reviews, interviews or private correspondence which can be illuminating in the study of text production; and the peritext, which means the materials inside the text, such as the

title, the preface or footnotes (1987: 10). In this regard, *The Absentee* was warmly welcome and more praised than *Ennui* because the former was "the first national novel that was fully recognizable as such" (Butler 1972: 375). Reviews were positive, and Francis Jeffrey in *The Edinburgh Review* considered Edgeworth as "more qualified than most others to promote the knowledge and love of mankind" (1812: 126). John Wilson Croker in *Quarterly Review* appreciated that Edgeworth offered the English view of the Irish: "to Miss Edgeworth's keen observation and vivid pencil, it was reserved to separate the genus into its species and individuals, and to exhibit the most accurate and yet the most diversified views that have ever been drawn of a national character" (Croker 1812: 336).

Daniel Augustus Beaufort and Louisa Beaufort collaborated in the writing of *The Absentee*. Richard Lovell did not intervene much in this work which was originally composed as a play –in fact, some traces of the theatrical origin are retained. However, the play was finally discarded, as Maria explained in a letter to Mrs. Ruxton:

> Sheridan has answered as you and I foresaw he must; that in the present state of this country and with the strong prejudices that prevail in England he is sure the Lord Chamberlain would not license [the play] *The Absentee* [and that] even if he did the audience would not (so inveterate, says he, are their prepossessions) sympathise in a picture of the distresses of the lower Irish – Besides there would be an impossibility of finding actors and actresses who would even decently speak the Irish dialect for *so many Irish characters* (Van de Veire *et al.* 1999: xii, 21 November 1811; see also Butler 1972: 277, 291).

3. L'ABSENT

Maria Edgeworth was always welcome in the French-speaking countries. The rationalist philosopher André Morellet explained: "À Paris on lit votre livre sur l'éducation –à Genève on l'avale– à Paris on admire vos principles – à Geneve on les suit" (Butler 1972: 190). Thanks to the translations of her Swiss friends Charles and Marc-Auguste Pictet in *Bibliothèque Britannique,* versions of Edgeworth's works circulated all around the Continent (Fernández 20010b), sometimes via indirect translations, as it happened in the Spanish case (Fernández 2008, 2010a, 2010b, 2012, 2013b, 2014).

The editor of the TT text is Giovanni Antonio Galignani (1757-1821), a famous Italian newspaper publisher from Brescia who lived for some time in London, where he published twenty-four lectures on a new method of learning Italian without grammar or dictionary. Once in Paris, he and his wife, Anne Parsons, offered linguistic breakfasts and teas to persons desirous of mastering English or Italian. Mrs. Parsons-Galignani established an English bookshop and circulating library. In

1808, Galignani began to publish the *Repertory of English Literature*, and, on the fall of Napoleon in 1814, he commenced issuing guide-books and also a daily paper printed in English, *Galignani's Messenger*. This was at first a tri-weekly but speedily became a daily paper and circulated among English residents all over Europe since the stamp duty and postage rendered London journals expensive. Galignani published a Paris guide in English and German (1815), on opposite pages, for the use of officers of the allied troops. According to Christine Hayes, he was one of the French publishers who often pirated English and Spanish works at the beginning of the Revolution. Together with Barrois, Baudry or Bossange, Galignani saw piracy as a threat to their literary capital (Hayes 2010: 76). Pierre Brunel, Claude Pichois et André-Michel Rousseau maintain that during the ninettenth century,

> le plus grand choix de livres étrangers se trouve dans les librairies spécialisées, qui s'adjoignent parfois des cabinets de lectures, lesquels reçoivent également des revues et des journaux: tous les Parisiens connaissent de longue date la librairie Galignani. La Bibliothèque américaine, la Bibliothèque polonaise, offrent des ressources analogues" (1983: 42).

Galignani even boasted that in his publications he preserved paragraphs which had been deleted in London and of adding complete information about authors and detailed references. His translators worked very quickly and Galignani could publish a translation just a few weeks after it came out in Britain. From the 1830s onwards, Galignani and Baudry launched the "Collection of Ancient and Modern British Authors" including the novels most recently published in England by Fenimore Cooper, Charles Dickens, Maria Edgeworth, Walter Scott or William M. Thackeray. For Diana Cooper-Richet, thanks to these publishers it was possible to see the evolution of the first English Romantic works in Paris (2001: 134).

The nineteenth century witnessed translations of Edgeworth's works by Octave de Ségur, Louise Swanton Belloc, Élise Voïart, Élisabeth de Bon, Augustine Gottis, Eugénie Niboyet or Adèle Sobry, among others. Pierre Louis Dubuc was responsible for the translations *Ennui* (1812), *Manoeuvring* (1812) *Les deux Grisélidis* (1813), *Vivian* (1813), *Émilie de Coulanges* (1813) and *L'Absent ou la Famille irlandaise à Londres* (1814) (Cointre 2006: 300, 311), apart form versioning Sydney Oweson's, William Ireland's, A.M. Porter's, Jane West's and Jane Porter's works into English (Cointre 2006: 303, 313, 315; Polet 2000: 366).

Prefaces are comprised in what Genette defines as the paratext, an area of transaction between the author and the reader with varied semiotic functions: "un élement de paratexte est toujours subordonné à "son" texte, et cette fonctionalité détermine l'essentiel de son allure et de son existence" (1987: 16). In "Préface du traducteur" it is explained that the descriptive subtitle "La Famille irlandaise à Londres"

has been added. Dubuc emphasizes that "absentee" is a new word in English meaning "les propriétaires irlandais qui abandonnent le soin de leurs terres à des agents, et en dépensent le revenu, et bien aussi les fonds, à Londres" (Edgeworth 1814: I). Then he comments the favourable reception of *The Edinburgh Review*. According to Dubuc, *The Absentee* has a great merit particularly appreciated in England:

> C'et la peinture fidèle, frappante, et ingénuesement tracée des différentes classes de la société en Irlande; peinture où tous les traits distinctifs de chacune sont bien marqués, en conservant toutefois ceux qui sont communs à toutes, et en variant les scènes par le contraste de quelques caractères anglais ou écossais. Plusieurs détails intéressans, qui tiennent aux localités, perdent beaucoup de leur prix, pour des lecteurs qui sont étrangers à ces localités (Edgeworth 1814: I-II).

They are proud because with this translation they have managed not to "affoiblir l'original" and, unlike most translators, they have decided not to suppress what is difficult to translate: "nous ne nous sommes permis ces suppressions que pour quelques passages qui'il était à peu près impossible de rendre en français, de manière à conserver ce qu'ils avaient de spirituel or d'agréable en anglais" (Edgeworth 1814: II). He gives the example of Dareville's jokes at Lady Clonbrony's party and he is aware of the difficulty to translate both Lady Clonbrony's and Tererence O'Fay's speech. On the former, it is stated: "Nous avons essayé d'en donner une idée en quelques endroits" (Edgeworth 1814: III), and, regarding the translator's capacity to adequately render O'Fay into French, it is added: "Nous ne nous flattons pas d'y avoir complétement réussi" (Edgeworth 1814: III). Dubuc makes clear that lots of works signed by "Miss Edgeworth, Mrs. Edgeworth and Marie Edgeworth" were coming out in England at that time. He adheres to the original text published by Johnson in London and attaches the list of works prepared by Richard Lovell which appears in that first edition. Finally, they explain that *Vivian*, *Émilie de Coulanges* and *The Absentee* are part of one work (*Tales of Fashionable Life*) published in seven volumes, but susceptible to being read independently.

4. RESULTS

4.1. THE INFLUENCE OF LES BELLES INFIDÈLES

Most of the problems of the translation are anticipated in the preface and are related to what was called *les belles infidèles*, the French tradition of free dynamic translation aiming to provide target texts which are pleasant to read. This was a dominant feature of translation well into the eighteenth century which was already adopted by Nicolas Perrot D'Ablancourt. Far from being conceived as a mode of literary production separate from creative writing, translation was perceived as literary creation in and of itself. It

should have clarity, concision and elegance while fidelity to the source text was secondary. One review contributing to consolidate this adaptation doctrine was *L'Année Littéraire*, where the French critic Élie-Catherine Fréron stated:

> La grande règle de toutes les règles est évidemment de plaire au lecteur français, que les longues ennuient, que choquent certains détails. On ne considère pas le roman étranger comme un objet d'art qu'on tente de reproduire avec tout le respect et tout le soin qu'il mérite, mais comme une carrière d'où il s'agit de tirer le plus des pierres posible pour les vendre au meilleur prix […] Il n'est question que de trouver une main assez habile pour lever l'écorce, c'est-a-dire pour établir l'ordre, retrancher les superfluités, corriger les traits, et ne laisser voir enfin ce qui mérite effectivement de l'admiration (qtd. in Van Tieghem 1966: 17).

The French translator pays attention not to offend readers and adapts swear words to the target audience, so "D–d fine girl!" corresponds with "Diable m'emporte!" (Edgeworth 1814, I: 6). Offensive terms are replaced by neutral ones: "Neger" (Edgeworth 1812, V: 167) becomes "villain" (Edgeworth 1814, II: 195), and the same happens later when the carman Finnucan says about old Nick: "'he's more of a *neger* than ever'" (Edgeworth 1812, V: 214) rendered as "'il est plus diable et plus noir que jamais'" (Edgeworth 1814, II: 251). Another suppression is connected with a comment which might be very offensive:

> In every cabin that she entered, by the first glance of her eye at the head, kerchiefed in no comely guise, or by the drawn-down corners of the mouth, or by the bit of a broken pipe, which in Ireland never characterises *stout labour*, or by the first sound of the voice, the drawling accent on 'your honour,' or, 'my lady,' *she could distinguish the proper objects of her charitable designs, that is to say, those of the old uneducated race, whom no one can help, because they will never help themselves*. To these she constantly addressed herself, making them give, in all their despairing tones, a history of their complaints and grievances; then asking them questions, aptly contrived to expose their habits of self-contradiction, their servility and flattery one moment, and their litigious and encroaching spirit the next: thus giving Lord Colambre the most unfavourable idea of the disposition and character of the lower class of the Irish people (Edgeworth 1812, V: 72-73, italics in the middle are mine).
>
> Dans chaque cabane où elle entrait, au premier coup d'oeil, elle discernait les individus convenables à son charitable dessein, c'est-à-dire, ceux de la vieille race qu'on ne peut aider, parce qu'ils ne veulent jamais s'aider eux-mêmes. Une coiffure mal ajustèe, un air de visage, une pipe cassée à la bouche, signe certain, en Irlande, peu d'ardeur au travail; le seul son de la voix, ou l'accent traînant en dissant: "votre honneur," ou "milady," suffisaient pour lui faire connaître son monde. Alors elle s'adressait à ses gens, et leur faisait conter, sur leur ton dolent, l'histoire de leurs infortunes et de leurs griefs; elle leur faisait des questions propres à mettre en évidence leur habitude de se contredire, leur flatterie et leur servilité dans un moment, leur disposition litigieuse et leur ardeur à empieter dans un autre; et elle donnait aninsi, à lord Colambre, la plus mauvaise idée des inclinations et du caractère du bas peuple en Irlande (Edgeworth 1814, II: 85-86).

Two contrasting strategies are observed to render the text more natural for the French audience. Due to the aim to control the reader's response to the text, the translation adds superfluous information producing a stylistic effect: "'Pray, madam, do you know anything of Sir Terence O'Fay?'" (Edgeworth 1812, V: 235) changes into "'Permettez-moi de vous demander, madame, si vous connaissez sir Térence O'Fay, ou si vous en savez quelque chose?'" (Edgeworth 1814, I: 40). This feature coexists with the suppression of one element in a series:

> He was sensible that his mother, in some points –her manners, for instance– was obvious to ridicule *and satire*. In Lady Clonbrony's address there was a mixture of constraint, affectation, and indecision, unusual in a person of her *birth, rank, and knowledge* of the world (Edgeworth 1812, V: 210).
>
> [...] il voyait que sa mère, à certains égards, dans ses manières, par exemple, prêtait au ridicule. Il y avait, dans l'abord, les façons et les propos de lady Clonbrony, un mélange de contraite, d'affectation et d'incertitude qui n'est pas ordinaire dans une personne de sa naissance et de son rang qui a beaucoup vu le grand monde (Edgeworth 1814, I: 12).

There is no consistency regarding the translation of titles, coins and measurements. Thus, titles are adapted to the new polysystem if there is an equivalent: "her grace of Torcaster" (Edgeworth 1812, V: 231) is rendered as "la duchesse de Torcaster" (Edgeworth 1814, I: 2) and "Mr. Quin" (Edgeworth 1812, V: 243) becomes "M. Quin" (Edgeworth 1814, I: 2). The only exceptions are "My lord–" (Edgeworth 1812, I: 207) and "Your Ladyship" (Edgeworth 1812, V: 231) which are translated as "milord" (Edgeworth 1814, I: 9) and "milady" (Edgeworth 1814, I: 2) respectively to preserve textual otherness. The source culture is retained regarding coins and measurements: "Twenty thousand a year" (Edgeworth 1812, V: 202) shifts into "Vingt mille livres sterling" (Edgeworth 1814, I: 3) and "pound" (Edgeworth 1812, V: 221) is transformed into "livres" (Edgeworth 1814, I: 25). Translation was not a specialized field in the nineteenth century and the translator probably had little time to prepare the text, which accounts for some inaccuracies, such as "Cat'erine" (Edgeworth 1812, V: 209) changing into "Henriette" (Edgeworth 1814, I: 9). Contrary to other translations of Edgeworth's texts into French, in which older forms are preferred, *L'Absent* features modern French spelling, promoted by the Académie Française from 1835 onwards.

4.2. COHESION AND NARRATIVE POINT OF VIEW

In *The Absentee*, the narrator deals with characters with Austenian irony when the fashionable world and Lord Colambre's falling in love are described. Italics denote ironical turns and the French text preserves this feature: "'The son *will* have a prodigious fine estate when some Mr. Quinn dies'" (Edgeworth 1812, V: 202) is translated as "' Le fils *aura* une fortune prodigieuse à la mort d'un certain M. Quin'"

(Edgeworth 1814, I: 2). Similarly, "*bred and born*" (Edgeworth 1812, I: 203) becomes "*née et elevée*" (Edgeworth 1814, I: 5). The name of colours "*belly-o'-the-fawn*" (Edgeworth 1812, V: 227) is naturalised, that is, it is adapted to the normal pronunciation and morphology of the target language –"*la belle uniforme*" (Edgeworth 1814, I: 68)– , but totally distorting the meaning.

Jean-Paul Vinay and Jean Darbelnet call modulation to a change of point of view and very often the category of thought (1995: 36-37), a procedure Dubuc uses to adapt the text to the French taste, so "Perhaps his vexation was increased by his consciousness that there was some mixture of truth in their sarcasms" (Edgeworth 1812, V: 210) is transformed into "Peut-être était-il tant plus mortifié, qu'il sentait que ces sarcasmes ne portaient pas tout-à-fait à faux" (Edgeworth 1814, I: 12).

Both the narrative point of view and the presence or not of direct sytle contribute to give cohesion to the text (Rabadán 1991: 205-6), and one distinguishing trait of French translations is that they tended to turn direct speech into indirect. This feature has important consequences since in the original text characters' reactions and reflections give the impression of a play rather than a narrative. If direct speech is absorbed by the narrator's voice, the resulting text loses some immediacy and the meaning is altered and reformulated: "'Prince of puppies! –insufferable!– My own mother!' Lord Colambre repeated to himself, as he walked hastily up and down the room" (Edgeworth 1812, V: 232) turns into "Il se promenait en long et en large dans l'appartement, faisant des réflexions tout bas, et prêt à éclater tout haut" (Edgeworth 1814, I: 37).

Closely related to this feature is the portrait of female characters who tend to be more submissive and less witty than in the ST. In *The Absentee* this poses no problem since the heroine Grace Nugent –introduced in English as "Grace Nugent" (Edgeworth 1812, V: 204) and in French as "miss Nugent" (Edgeworth 1814, I: 6)– does not articulate any feminist manifesto or exhibit any extravagant trace. There is, however, one case in which her characterization is affected: "He marked the *superior intelligence*, the animation, the eloquence of her countenance, its variety, whilst alternately, with arch raillery or grave humour, she played off Mr. Soho" (Edgeworth 1812, V: 233, my italics) is reformulated as "il remarqua tout ce qu'il y avait de *spirituel*, d'animé, d'éloquent dans sa physionomie; l'innocent artifice avec lequel, tantôt sérieuse, tantôt plaisant, elle déjouait M. Soho" (Edgeworth 1814, I: 38).

4.3. SPEECH IN TRANSLATION

Dialect, sociolects and idiolects are related to situationality (Rabadán 1991: 207). It is no wonder that when it comes to the translation of particular idiolects, the text loses some colour and characterization is affected, as happens in the opening scene with Mrs. Dareville and the Duchess of Torcaster mocking Lady Clonbrony's efforts to pass for an English lady: "'And she could not be five minutes in your grace's company before

she would tell you, that she was *Henglish*, born in *Hoxfordshire*" (Edgeworth 1812, V: 204) becomes "'et elle n'aurait pas été cinq minutes avec votre Grâce, qu'elle lui aurait déjà dit qu'elle est *Hanglaise* et née dans le *Hoxfordshire'"* (Edgeworth 1814, I: 5).

Dialect individualizes the speaker (Page 1973: 51), and some scholars propose using nonstandard gramar and varying the vocabulary of the target language to reproduce its effect (Catford 1965: 87-88). Another approach consists in substituting equivalent regional varieties (Berezowski 1997: 33). Sándor Hervey states that "the safest decision may after all be to make relatively sparing use of TL (Target Language) features that are recognizably dialectal without being clearly recognizable as belonging to a specific dialect" (1995: 113), which could be followed by some clarifying addition, a very effective procedure due to the proximity between dialect and substandard variety. In most recent studies, it is stated that the dialect in *The Absentee* only serves to distinguish social classes in the novel, but it does not characterize a linguistic community and is only highlighted in italics to keep a distant objective point of view with a didactic purpose (Hollingworth 1997: 7-25). This is observed in Lady Clobrony's speech. "[Y]our *teeste*" (Edgeworth 1812, V: 203) is neutralized –and therefore undertranslated– as "votre gôut" (Edgeworth 1814, I: 37), a recurrent feature in the translation. Another example is found in "'I *big* your *pawdon*, Colambre; surely I, that was born in England, an Henglish-woman *bawn*! must be well infawned on this pint, anyway'" (Edgeworth 1812, V: 237-238) as "'Je vous demande pardon, Colambre; assurément moi qui suis née en Angleterre, moi qui suis Hanglaise, je dois bien savoir cela'" (Edgeworth 1814, I: 43) or "'[...] and I should have hoped your English *edication*, Colambre, would have given you too liberal idears for that – so I reelly don't see why you should go to Ireland merely because it's your native country'" (Edgeworth 1812, V: 376) as "'[...] et je me flattais que votre éducation anglaise vous avait donné des idées trop libérales, pour que vous pussiez penser ainsi. Je ne vois donc pas pourquois vous iriez en Irlande, uniquement parce que vous y êtes né'" (Edgeworth 1814, I: 210).

Lady Dashfort's ever-pleasing maid, Petito, aims to use a register which is above her class. While the effect in English is comic (Edgeworth 1812, VI: 405-406), the French audience cannot appreciate it in *L'Absent* since her speech is not literally translated (Edgeworth 1814, III: 203-204). Mrs. Dareville imitation of Lady Clonbrony's efforts to talk cockney is accompanied by a footnote in French:

> "Yes, and you cawnt conceive the peens she teekes to talk of the teebles and cheers, and to thank Q, and, with so much teeste, to speak pure English," said Mrs. Dareville.
> "Pure cockney, you mean," said Lady Langdale (Edgeworth 1812, V: 203).
>
> "Oui," dit mistriss Dareville en contrefaisant sa manière irlandaise de prononcer certains mots, "si vous saviez combien elle se tourmente pour s'exprimer avec élégance, et parler l'anglais le plus pur..."

> "Vous voulez dire le pur Cockney (I)," dit lady Langdale"
> (I) Sobriquet qu'on donne aux bourgeois de la Cité de Londres (Edgeworth 1814: 4).

4.4. SUPPRESSIONS AND OBSCURE EXPRESSIONS

Any text by Edgeworth is a challenge for a translator, not only for the occurrence of dialect and irony, but also for the recurrence of specialized terms rendering the text obscure, even for the source language reader. It is the case of "rhodomontade" meaning boastful talk or behaviour, so "Lord Colambre might have been amused with all this *rhodomontade*, and with the airs and voluble conceit of the orator; but, after what he had heard at Mr. Mordicai's, this whole scene struck him *more with melancholy than with mirth*" (Edgeworth 1812, V: 231-232) is transformed into "Lord Colambre se serait fort amusé de l'air capable et de la volubilité de cet orateur; mais ce qu'il avait appris de Mordicai *ne le disposait pas à trouver cette scène plaisante*" (Edgeworth 1814, I: 36). The translator also resorts to reductions and omissions of whole paragraphs. Therefore, there is a big difference between Soho's sprightly comments about decoration for Lady Clonbrony's gala and the third-person summary in the French version:

> "So see, ma'am – (unrolling them) – scagliola porphyry columns supporting the grand dome – entablature, silvered and decorated with imitative bronze ornaments; under the entablature, *a valance in* pelmets, of puffed scarlet silk, would have an unparalleled grand effect, seen through the arches – with the *trebison trellice* paper, would make a tout ensemble, novel beyond example. On that Trebisond trellice paper, I confess, ladies, I do pique myself.
>
> Then, for the little room, I recommend turning it temporarily into a Chinese pagoda, with this Chinese pagoda paper, with the porcelain border, and josses, and jars, and beakers to match; and I can venture to promise one vase of pre-eminent size and beauty. Oh, indubitably! if your la'ship prefers it, you can have the Egyptian hieroglyphic paper, with the ibis border to match! The only objection is, one sees it everywhere – quite antediluvian – gone to the hotels even; but, to be sure, if your la'ship has a fancy – At all events, I humbly recommend, what her Grace of Torcaster longs to patronise, my moon curtains, with candlelight draperies. A demisaison elegance this – I hit off yesterday – and – true, your la'ship's quite correct – out of the common, completely. And, of course, you'd have the sphynx candelabras, and the Phoenix argands. Oh! nothing else lights now, ma'am!" (Edgeworth 1812, V: 230-231).
>
> M. Soho déroula donc ses tentures, et en fit admirer les détails, qu'il expliqua dans son jargon, et avec sa suffisance accoutumée. Puis il proposa, pour la petite pièce, une pagode chinoise, et se complut encore dans la description de toutes les choses dont elle serait ornée. "Quant à la dépensé [...]" (Edgeworth 1814, I: 35-36).

Mrs. Dareville walks into Lady Clonbrony's Chinese pagoda and points out every incongruecy (an English fireplace, a white velvet hearthrug, etc) until she ironically sums up with the expression "'Every thing here quite correct, appropriate, and

picturesque'" (Edgeworth 1812, V: 288). Her jokes to Lady Clonbrony were alluded to in the "Préface" and include mimicking Lady Clonbrony before her face and making a comment about her exaggerated costume which is accepted by the Irish lady. This part is also reduced in the French text, so almost two pages (Edgeworth 1812, V: 285-289) are compressed in one paragraph and in that scene there is neither an attempt at literalness nor any compensatory sound technique:

> Les disparates, de defaut d'accord dans la décorations de la pagode chinoise, lui fournirent d'abord matière à beaucoup de plaisanteries. Elle prétendit qu'un enorme vase de porcelaine qui s'y trouvait, était celui dans lequel un certain captaine B..., qui commandait un vaisseau de la Compagnie des Indes, avait caché et fait porter à son bord, une jolie petite femme chinoise dont il était amoureux, et qu'il avait enlevée de cette manière. Le conte qu'elle fit de cette aventure, attira l'attention générale; et lady Clonbrony elle-même fut forcée d'en rire, et se pressa d'amener mistriss Dareville dans la tente turque, qu'elle croyait plus à l'abri de la critique. Mais elle n'y gagna rien; et mistriss Dareville trouva là encore de quoi s'égayer à ses dépens: elle avait un talent tout particulier pour contrefaire les gens, et, enhardie par le succès de ses saillies et la gaîeté qu'elle excitait, elle poussa l'impertinence jusqu'à prendre le ton de lady Clonbrony, en faisant usage de quelques expressions qu'elle employait fréquemment; mais elle fut arrêtée tout-à-coup par un regard de Grace Nugent, qui, placée derrière lady Clonbrony, se montre en cet instant. Il y eut un moment de licence, et ensuite le ton de la conversation changea (Edgeworth 1814, I: 102-103).

4.5. REFERENCES INSIDE AND OUTSIDE THE TEXT

Edgeworth's *oeuvre* is crowded with quotations, references and allusions from other authors. For Rabadán, intertextuality means the dependence of previous texts (1991: 207) and there are important intertextual references in *The Absentee*. Edgeworth parodies Theseus's speech in Shakespeare'a *A Midsummer Night's Dream* (V. I: 12-17) by comparing Mr. Soho with a poet revered by the world of fashion. The lines are dramatically simplified in French with the disappearance of metrical features. Not only is the semantic level altered, but both the poetic subtext and the aesthetic dimension of the ST are lost:

> The upholsterer's eye, in a fine frenzy rolling,
> Glances from ceiling to floor, from floor to ceiling;
> And, as imagination bodies forth
> The form of things unknown, th' upholsterer's pencil
> Turns to shape and gives to airy nothing
> A local habitation and a name (Edgeworth 1812, V: 228).

> "Et, son crayon en main, il esquissait des figures en l'air, et donnait des noms aux formes les plus bizarres" (Edgeworth 1814, I: 33).

The subplot dealing with Grace Nugent is directly related to *All's Well That Ends Well* and *Measure for Measure*. However, the French translation is again deprived of Shakespearean echoes: "a fat, jolly, Falstaff looking personage came into the yard, accosted Mordicai" (Edgeworth 1812, V: 218) simply becomes "[...] un homme de tournure ronde, ayant le teint fleuri et la mine joviale, accosta Mordicai" (Edgeworth 1814, I: 22) with negative consequences for the French reader.

Footnotes are part of what Gérard Genette calls the paratext. On the one hand, footnotes in *L'Absent* are related to specific characters and Ireland. The difficulty to reconstruct idiolects leads to appending footnotes simplifying the ST and controlling its reception. Thus, there is a footnote about whiskey "Sorte de liqueur irlandais" (Edgeworth 1814, I: 59) and another one in "pour avec me mettre dans les souliers" (Edgeworth 1814, I: 176) to explain Sir Terence O'Fay's peculiar speech: "Façon de parler anglaise, pour dire se mettre en lieu et en place, ou au droit de quelqu'un. Nous l'avons conservée dans la traduction, à cause du jeu de mots". If one word is too local, it is erased in French: "usquebaugh" (Edgeworth 1812, V: 250) disappears and it is substituted by "'je m'étais assuré par une petite douceur'" (Edgeworth 1814, I: 183). *Gossoon* (Edgeworth 1812, VI: 178) is simply not translated. On the other hand, there is another type of footnotes: in the second volume it is explained that Lydia Languish is a "personnage de comédie" (Edgeworth 1814, II: 65) and "fort sagement" (Edgeworth 1814, I: 73) is supplemented with "C'est un fait". The footnote about "God give you Grace" shifts into "qu'il vous donne Grâce" with the explanation "Cet anglicisme est nécessaire pour laisser subsister le double sens" (Edgeworth 1814, II: 279).

The translator's interventionism is similarly noticed. Though not a footnote, the expression "Irish absentees" (Edgeworth 1812, V: 202) is paraphrased as "des Irlandais qui vivent hors de chez eux" (Edgeworth 1814, I: 2), which reappears later (Edgeworth 1814, I: 15). Likewise, O'Fay's makes a wordplay with the name of Miss Broadhurst ("'Why, then, I said only Miss B –, and there are a whole hive of *bees*. But I'll engage she'd thank me for what I suggested, and think herself the queen bee if my expedient was adopted by you'" [Edgeworth 1812; V: 359]) which is explained with the translator's intrusion "'Pourquoi donc? j'ai dit simplement miss B...., et il y a une ruche entière d'abeilles (*il joue sur le mot; en anglais abeille bee, se prononce comme B*); mais je suis sûr qu'elle me serait obligée de ce que j'ai dit, et qu'elle se croirait la reines des abeilles, si vous adoptiez mon expédient'" (Edgeworth 1814, I: 190, my italics).

Like the rest of Irish tales, *The Absentee*, aims at an audience who is not necessarily familiar with Irish life and customs. If in *Castle Rackrent* the "Glosary" fulfilled this function, in *The Absentee*, either the narrator or characters facilitate this information about people in Ireland. The French reader is explained that "*tally*"

(Edgeworth 1812, VI: 175) is the same as "taille" (Edgeworth 1814, II: 204) and Larry Pady gives an account of what "potsheen" is:

> "Potsheen, plase your honour; – becaase it's the little whisky that's made in the private still or pot; and sheen, becaase it's a fond word for whatsoever we'd like, and for what we have little of, and would make much of: after taking the glass of it, no man could go and inform to ruin the cratures, for they all shelter on that estate under favour of them that go shares, and make rent of 'em –but I'd never inform again' 'em. And, after all, if the truth was known, and my Lord Clonbrony should be informed against, and presented, for it's his neglect is the bottom of the nuisance" (Edgeworth 1812, VI: 160).
>
> – "Potsheen, ne déplaise à votre Honneur; parce que c'est le petit whiskey qu'on fait dans un alambic caché, autrement un pot; et sheen, parce que c'est le mot dont nous nous servons en parlant d'une chose que nous aimons, dont nous avont peu, et dont nous voudrions avoir beaucoup: après en avoir bu un verre, il n'y a pas d'homme capable d'aller dénoncer et ruiner les pauvres gens que le font, car ils se réfugient dans ce domaine, sous la protection de ce qui les mettent à contribution pour une partie du profit. Quant à moi, je ne les dénoncerai jamais: et, après tout, si la vérité était connue, ce serait lord Clonbrony qui devrrait être poursuivi; car tout cela ne provient que de sa négligence" (Edgeworth 1814, II: 186-187).

4.6. TRANSLATING IRELAND

The French translator chooses not to mark Irish speech, so "Poor craturs" (Edgeworth 1812, VI: 152) becomes "Ces pauvres gens" (Edgeworth 1814, II: 177), "they do as they plase" (Edgeworth 1812, VI: 153) is rendered as "ils font tout ce qu'ils veulent" (Edgeworth 1814, I: 178) and "Do I make your honour *sensible*?" (Edgeworth 1812, VI: 154) passes unnoticed for the target reader as simply "Comprennez-vous?" (Edgeworth 1814, I: 179). Similarly, Paddy's speech is neutralized, so "'God bless every bone in his body, then! he's an Irishman,' cried Paddy; 'and there was the rason my heart warmed to him from the first minute he come into the yard, though I did not know it till now'" (Edgeworth 1812, V: 223) is transformed into "'Que Dieu le bénisse de la tête aux pieds, il est Irlandais,' s'écria Paddy, 'et voilà pourquoi mon coeur s'est senti porté pour lui dès qu'il est entré, quoique je ne le connusse pas'" (Edgeworth 1814, I: 28).

The attempt to offer uniform speech leads to further losses of meaning and of cultural terms, for instance, what Larry Paddy says when they reach Lord Clonbrony's estate and Larry's comments on Old Nick:

> "Because I know very well, from one that was told, and I seen him tax the man of the King's Head, with a copper half-crown, at first sight, which was only lead to look at, you'd think, to them that was not skilful in copper [...] Ay, it's the rint, sure enough, we're pounding out for him".

> [...] "The rael saint!" said the postillion, suddenly changing his tone, and looking shocked. "Oh, don't be talking that way of the saints, plase your honour" (Edgeworth 1812, VI: 149).
>
> – "Je le tiens de quelqu'un à qui on l'a dit; et, de plus, je l'ai vu reconnaître, au premier coup d'oeil, une demiecouronne pour être de cuivre, quoiqu'on l'eût plutôt prise pour être de plomb […] Oui, certainement, c'et la rente que nous pilons à présent pour lui".
> –"Je demande pardon à votre Honneur, mais je ne dis pas cela" (Edgeworth 1814, II: 174-175).

Also, in one of Sir Terence O'Fay's speeches about Miss Broadhurst's fortune an idiom is lost:

> "Tut – Don't tell me! – I'd get her off before you could say Jack Robinson, and thank you too, if she had fifty thousand down, or a thousand a year in land. Would you have a man so d-d nice as to balk when house and land is a-goin – a-going – a-going! – because of the encumbrance of a little learning? I never heard that Miss Broadhurst was anything of a learned lady" (Edgeworth 1812, V: 256-7, my italics).
>
> – "Que me dites-vous là? Je lui trouverais un bon parti sur-le-champ, si elle vait seulement cinquante mille livres sterling comptant, ou même un millier de livres sterling de rente. Croyez-vous qu'il y ait un homme si mal avisé, lorsque maisons et terres s'en vont grand train, pour s'eloigner, parce qu'il y a l'inconvenient d'un peu de savoir? Mais après tout, je n'ai jamais ouï dire que miss Broadhurst fût le moins du monde savante" (Edgeworth 1814, I: 67).

The translator's intentionality and the aceptability of the text (Rabadán 1991: 207) are revealed here. In French it is not important if Irish speech is erased, as happens with Lady Dashfort's imitation laughing at ruined Irish landlords:

> "[…] who 'must get their bit and their sup;' for, 'sure, it's only Biddy,' they say," continued Lady Dashfort, imitating their Irish brogue, 'find, "sure, 'tis nothing at all, out of all his honour, my lord, has. How could he feel it! Long life to him! He's not that way: not a couple in all Ireland, and that's saying a great dale, looks less after their own, nor is more off-handeder, or open-hearteder, or greater open-house-keepers, nor [than] my Lord and my Lady Killpatrick." Now there's encouragement for a lord and a lady to ruin themselves" (Edgeworth 1812, VI: 61-62).

5. CONCLUSION

This contrastive analysis of Edgeworth's most famous story in *Tale of Fashionable Life* with its first continental translation published by Galignani has shown that the TT was conditioned by French poetics and the *belles infidèles*. The examination of paratexts reveals that Edgeworth's entrance in the list of British

literature translated in France was supported by reviews and the name of Galignani himself.

If we apply Rabadán's model, we have to say that the underlying translemic relationship between ST and TT is linguistic-functional. The result is an irregular translation since functional solutions coexist with reductions in some aspects. In some cases, typical Edgeworthian traits are retained –as happens with irony–, and additions are related to the attempt to make the Anglo-Irish authoress closer to French readers, so there are explanatory footnotes about Irish life. However, other features are lost or greatly modified, which is contrary to the translator's commitment to preserve even what is difficult to translate as stated in the preface. This is especially noticeable at the microtextual level affecting idiolects and dialects which are neutralized or erased in the French translation and also with Edgeworth's rich texture of intertextual allusions. Edgeworth's text is finally nationalized thanks to syntactical adaptations, modulations and other translation procedures which render it appealing at the cost of sacrificing textual peculiarities. Translation is here subordinated to the norms and rules of the target polysystem and acceptability is privileged confirming Toury's statement that translated texts are "facts of one language and one textual tradition only: the target's" (1980: 83).

The desire to explain the text by appending information for the target reader coexists with undertranslation and the semiotic consequences in the French polysystem, which was the threshold to enter other polysystems at the time and the origin of many indirect translations of Edgeworth's works. In Spain, for example, Edgeworth's *oeuvre* was translated through French. At any rate, the effect of the ST on British readers was totally different from the effect on the French audience who could not appreciate Edgeworth's characteristic style and complex depiction of Ireland.

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THE INSECURE AND THE IRRATIONAL: THE SOUTHERN EUROPEAN OTHER IN *THE TRADITION OF THE CASTLE; OR, SCENES IN THE EMERALD ISLE* (1824) BY REGINA MARIA ROCHE[1]

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ABSTRACT. *A section of* The tradition of the Castle; or Scenes in the Emerald Isle *(1824), a novel by Regina Maria Roche, is set in the European Continent, which enacts a cultural confrontation between Britain and the Southern Other. Additionally, the South of Europe and particularly Spain is employed as a displaced scenario where the British could project their anxieties and accordingly face the conflicts of their own society. By using popular fiction and popular imagery, such as those provided by travel writing and the Gothic, Roche warns her readers about insecurity and irrationality beyond their borders – namely, war and political and religious intolerance – and about mistakes they should not make in order to reinforce their national identity and maintain their* status quo.

Keywords: Regina Maria Roche, *The tradition of the Castle; or Scenes in the Emerald Isle*, national identity, otherness, popular fiction and Spain.

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LO INSEGURO Y LO IRRACIONAL: EL SUR EUROPEO COMO EL OTRO EN THE TRADITION OF *THE CASTLE; OR, SCENES IN THE EMERALD ISLE* (1824) DE REGINA MARIA ROCHE

RESUMEN. *Una sección de la novela* The tradition of the Castle; or Scenes in the Emerald Isle *(1824) de Regina Maria Roche transcurre en el continente europeo, haciendo posible una confrontación cultural entre Gran Bretaña y el sur europeo como el otro. Además, el sur de Europa, y especialmente España, se utilizan como un escenario desplazado en el que los británicos podían proyectar sus inquietudes y por tanto enfrentarse a los conflictos de la sociedad de su tiempo. Mediante la utilización de géneros y recursos populares como los relatos de viajes y la ficción gótica, Roche alerta a sus lectores sobre la inseguridad y la irracionalidad más allá de sus fronteras, como la guerra y la intolerancia política y religiosa, y sobre los errores que no debían cometer con el fin de reforzar su identidad nacional y mantener su* status quo.

Palabras clave: Regina Maria Roche, *The tradition of the Castle; or Scenes in the Emerald Isle*, identidad nacional, otredad, ficción popular, España.

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1. INTRODUCTION

When Dr Rosebud, one of the characters of *The Tradition of the Castle; or, Scenes in the Emerald Isle*, is returning home from the Continent and has the reassuring White Cliffs of Dover within sight, sings the praises of his country by means of the famous lines of William Cowper's poem *The Task* (1785): "England, with all thy faults, I love thee still" (1824: II, 38). Thus he is implicitly referring to the hazardous and perilous circumstances that he and his companions have left behind, showing in this way the archetypal attitude in the travel narratives of the period, in which the final analysis is to prefer Britain to the Continent (Turner 2001: 10). This passage from the novel conveys thus a general and quite simple message employing the binary opposition between Britain – rational, modern and secure – and the rest of Europe, or better, the Southern Catholic Europe – superstitious, irrational and pre-modern (Morin 2011: 83). In spite of this apparent simplicity the scenario thus delineated was of great relevance in reinforcing Britain's emerging sense of national identity. Things become even less simple in the novel under scrutiny in this article, considering that *The Tradition of the Castle* brought chiefly into focus Ireland and Irish issues, as the allusion to the Emerald Isle – Ireland's poetic name – in the subtitle explicitly announces.[2]

[2] The verses of the motto on the title-page of the novel insist in the travel motive:
Oh Erin my country! –though sad and forsaken,

My chief contention in this paper is that the author of this novel, the Irish writer Regina Maria Roche (1764-1845), using the most popular genres and conventions of the moment, namely travel narratives and Gothic fiction, displaced the action of *The Tradition of the Castle, or, Scenes of Emerald Isle* to Southern Europe, which enacted a cultural confrontation between Britain and the Southern Other. This is of particular relevance in constructing national identities, especially in this period, when the idea of a Continent as a constellation of nations was affirming itself in Europe against Enlightenment cosmopolitism. Identity is always difficult to establish in isolation, "the construction of identity […] involves establishing opposites and 'others'" (Said 1979: 45) and in this regard, travellers have the privilege of facing the Other for themselves. Linda Colley, in her seminal work, *Britons. Forging the Nation 1707-1837*, has emphasised this point arguing that in the case of the British, they "came to define themselves as a single people not because of any political or cultural consensus at home, but rather in reaction to the Other beyond their shores" (2005: 6). Moreover, moving the plot to the Continent thus provided a "displaced arena" where the British could project their anxieties and accordingly face the conflicts of their own society (Saglia 2000: 51).

Additionally, this novel is a case in point and deserves due attention given that the displacement does not occur in time – there is no Medieval or Renaissance settings, as was almost mandatory in this type of fiction. The protagonist, Donaghue, and his friends, owing to their journey, observe and participate in events that happened only 10 years before the publication of the novel, such as the Battle of Waterloo, Parisians' unrest after the Revolution and the Napoleonic Wars, and the abolition of the Holy Inquisition in Spain. In this latter location, particularly in the Spanish city of Seville, the protagonist is imprisoned in the dungeons of the Inquisition, where all the Gothic machinery is displayed. Thus Roche not only participated, like other writers of the period, in what David Howarth has coined "the invention of Spain" (2007), but by means of the employment of a contemporary setting she also alerts her British audience about closer threats and perils.

In dreams I revisit thy sea-beaten shore,
But, alas! In a far foreign land I awoken,
And sigh for the friends who can meet me no more.

These lines have been taken from the famous ballad "Exile of Erin" (1796), written by the Scottish poet Thomas Campell, after having heard the emotional account of an Irish exile in Germany (Molloy 2006). Thus the potential reader is aware from the very beginning of the possibility of some kind of travelling abroad in the novel.

2. REGINA MARIA ROCHE AND THE LITERARY CONTEXT OF HER TIME

The second half of the eighteenth century and the beginning of the nineteenth century are referred to as the age of travel and travel writing and this enthusiasm was reproduced in uncountable publications which were avidly consumed by a curious audience (Turner 2001; Curley 2009). Additionally, as is known, this century is also known as the age of the novel in Britain. Both, novel and travel, are closely connected in this period, as travel narratives have been deemed to be crucial factors in the genesis and development of the novel (Watt 1994; McKeon 1991) and afterwards, as a customary component of fictional texts (Adams 1983; Bohls 2005).

When Roche published this novel, she might be considered an experienced novelist, who up to this moment had a substantial number of novels in the market. Two of them, *The Children of the Abbey* (1796) and *Clermont* (1798), were very successful, not only in Britain but in other European countries as well, thanks to translations (Lasa Alvarez 2006; 2011).[3] Roche's literary career is a clear testimony of her capacity to adapt to the tastes and fashion of her time.[4] After writing Gothic or Gothic-like fiction, and historical novels, she shifted to a different matter when Irish regional novels, such as those of Maria Edgeworth and Lady Morgan, captured the attention of the readership at the beginning of the nineteenth century (Schroeder 1984). At the same time, she used to fabricate complicated romantic plots, in which various couples underwent several moving circumstances to end up with the ubiquitous happy-ever-after conclusion. Such is the case in *The Tradition of the Castle*, which narrates how Donaghue, a young man of Irish origin but brought up in England, shares the prejudiced view of the English against Ireland. Nevertheless, once in his native land, thanks to love and his concern towards his fellow country people, he ends up as a true Irishman.

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[3] Regina Maria Roche started to write before her wedding given that her first two novels, *The Vicar of Lansdowne, or Country Quarters* (1789) and *The Maid of the Hamlet* (1793) were published under her maiden name. Then, at the end of the 1790s, her two most successful novels appeared, *The Children of the Abbey* (1796) and *Clermont* (1798) – interestingly, both of them were mentioned by Jane Austen in two of her novels, *Emma* and *Northanger Abbey*, respectively. After the publication of the fifth novel, Roche interrupted her literary career for seven years. She then published eleven novels set in Ireland, such as *The Munster Cottage Boy* (1820), *Bridal of Dunamore, and Lost and Won. Two tales* (1823), *The Tradition of the Castle* (1824), *The Castle Chapel* (1825), and *Contrast* (1828). Most of Roche's novels were translated into French, and two of them into Spanish, *The Children of the Abbey* and *Clermont*. The first one was a favourite among the Spanish readership with several translations and editions of the novel even as late as the 1930s.

[4] Very little is known about Roche's life, however, among the few data which have reached us about her we know that a disreputable financer stole her family's Irish property and that she had to ask for support to the Royal Literary Fund (Schroeder 2006: viii). These facts might suggest that she wrote for bread, like many other women writers before her, such as Aphra Behn and Frances Sheridan, or contemporaries to her, such as Charlotte Smith and Mary Wollstonecraft.

Anyone familiar with the abovementioned Irish regional novel will find in this plot clear similarities with respect to Edgeworth and Lady Morgan's narratives. This genre, however, is not particularly associated with travelling, for the obvious reason that its main concern is Ireland and Irish problems. But Roche's objective of maintaining her readers' interest in her novels[5] might be behind her decision to reserve a relevant part of her novel to the hero's travelogue on the Continent. Most importantly, the alluring atmosphere created by foreign locations has to be regarded in the light of the dominant market forces and cultural fashions in a moment in which the printing business was growing rapidly. It is unquestionable that the readers' taste was a key factor; however, the existence of circulating libraries influenced to a great extent the form, topics and habits in the narrative genre of the period, and *The Tradition of the Castle* in particular is a telling instance. Roche published her novels in the Minerva Press or, as in this case, in one of the subsequent associate branches of this publishing house, A.K. Newman (Blakey 1939: 22). Most publishing houses, but this one in particular, assigned the largest part of their production to filling the shelves of circulating libraries, which preferred multivolume novels, given that they charged a fee per volume (Eliot 2007: 297; Fludernik 2009: 16).[6] Consequently, some structural features of this kind of narrative texts, such as the complex plots or the presence of digressive sections in them – as is the case in Roche's novel –, might be connected to the necessity of creating long novels in several volumes. Economic circumstances might be also adduced to justify the publication of Roche's novels, not in her homeland but in London, due to the clear decay of the Irish publishing industry in this period. Furthermore, successful Irish writers, such as Roche and many more, "needed to appeal to essentially the same British audience and British taste as their English and Scottish contemporaries" (Vance 2002: 47). Taking this into consideration, it is British national identity as a whole which will be under scrutiny in this paper.

Roche developed her literary career during the heyday of Gothic fiction and, as mentioned before, two of her novels – *The Children of the Abbey* and *Clermont* – have been considered and termed as such. But in spite of her later preference for other genres, she continued to employ certain devices connected to the Gothic, such is the case in *The Tradition of the Castle*. Although this novel does not belong to the

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[5] Roche clearly admitted in the preface to her novel *The Vicar of Lansdowne*, that she wrote to entertain her readers, for "the amusement of a few solitary hours" (1800: I, IV)

[6] For instance, in the Minerva circulating library –started by William Lane as a subsidiary business of his printing house, the Minerva Press–, in 1822 "the two-guinea subscription entitled its holder to periodical publications, but not to 'new Quarto Works', and subscribers of this class were not allowed more than two new works at a time […], a first-class subscription of five guineas provided twenty-four volumes in town, or thirty-six in the country" (Blakey 1939: 116).

genre, the presence of some Gothic thematic and technical strategies is instrumental for our analysis. As some scholars have pointed out, Gothic fiction reinforces the postulate we posed with respect to national identities, since in the opinion, among others, of James Watt, Gothic fiction "served an unambiguous and patriotic agenda" (1999: 7). In this regard, Peter Miles goes beyond and using the term Europhobia underlines that "for the English Gothic, no other is quite so other than the European other" (2002: 84) when constructing its modern national identity; however, "literary otherness is not really about others; on the contrary, it signals something about ourselves, about the pressures involved in particular acts of identity formations" (Miles 2002: 86).

As late as the second decade of the nineteenth century and beyond, the public was eager to read Gothic fiction and as the Minerva Press was a barometer of public taste (Howells 1978: 80-81) –or maybe we should say that it was the one who created the public's taste–, episodes and allusions to this popular genre's repertoire were fostered. The owners of this publishing house in particular were totally aware of the rise of consumerism in British society, which implied new methods of distributing and marketing books in the publishing industry. The expanding reading increased the demand for books and by means of this kind of publishing business, which included the presses and the circulating libraries, the Minerva Press created constant fictional novelties at low prices to satisfy it. Consequently, this Gothic component in Roche's novel aligns the text among the most popular fiction of the moment, since the readers who chose this genre were seeking, above anything else, the picturesque, exotic landscapes and far-away places and an idealised past (Summers 1968: 168, 197). Given that Catholic countries are the Gothic geographical zone par excellence, when the protagonist is imprisoned in the fortress of the Holy Inquisition in Seville, the writer integrates in her text all the formulaic devices of the Gothic genre, providing her readership with a significant number of scenes dominated by fear and hopelessness.

Gender issues are also significant when discussing Gothic fiction or the Irish regional novel. On the one hand, the majority of the books issued from the Minerva press were written by women and addressed to female readers (Blakey 1939; Lasa Álvarez 2006b); on the other, the Irish national tale is defined as a female-authored genre which shows an "explicitly public and political orientation" (Ferris 2008: 236). The massive entry of women into the literary world at the moment when Roche started her career, specialising mainly in the narrative genre, provoked continuous anxiety among the critics –mainly male–, in that it connoted unstoppable changes in the role assigned to women in the literary realm and, by extension, in the society of the period. In any case, Roche and other women could profit from these

favourable circumstances and some of them became professional writers who were able to make a living out of their writings.

Thus, Roche's novel needs to be understood in a context subject to a constellation of forces that turn around two main axes, the publishing market and the ideological context of the period. As mention above, the technique of taking the setting of the novel abroad reaffirms British national identity among readers in that they have the possibility of observing British characters in conflict with continental Others and of comparing and contrasting their homeland with other foreign countries. The usage of the most popular genres of the period is also essential since, as Benedict Anderson has pointed out, they "provided the technical means for 'representing' the *kind* of imagined community that is the nation" (2006: 25). Besides, female agents and recipients of fiction are in this period noteworthy given that the ideology which sustained national virtue and patriotism was increasingly located in the middle classes, particularly "within the domestic sphere, and in the person of the generally stationary wife and mother" (Turner 2001: 19).

3. FIRST STEPS ON THE CONTINENT

In this particular case, some circumstances of the plot of *The Tradition of the Castle*, such as the hero's losing of both his parents and with them the family's fortune, and a romantic disappointment, cause him to abandon the British Isles, in search of new experiences in the Continent leaving the place which continually reminds him of these sad events (Roche 1824: I, 229) – a journey which occupies the last four chapters of the first volume and the first two of the second. Very opportunely Donaghue is offered a commission for Foreign Service on the Continent and the first image we have of the hero there is in the plains of Waterloo, where he lies wounded (278). We are in chapter seven in the first volume of the novel and as happened in the fictional texts of her well-known contemporary, Ann Radcliffe, Roche also interspersed lines of poems in her novels in order to stress some significant events or characters' deeds and emotions, but particularly to infuse the text with a poetical flavour, in accordance with Romantic tastes (Müller 2006: 174). This chapter is a telling instance since it is introduced by excerpts of two celebrated works – *Tamarlane* (1702), by Nicholas Rowe and the *Ossian's Poems* (1765) –, both of them echoing fighting and warfare. The battle of Waterloo took place on 18 June 1815 between the forces of the Seventh Coalition – United Kingdom, Russia, Prussia, Sweden, Austria, the Low Countries, Spain and certain German states – and the French Imperial army, which was defeated in it. Even though Donaghue is in the victorious side, while lying in the battlefield he ponders on the abysm between imagining and living a real battle. After having survived the violence of the battle,

he is about to perish during the subsequent spoliation; however, his loyal servant, Cormick, rescues him and carries him to a mansion, where Donaghue is allowed to stay until he recovers. Thus, no sooner is Donaghue on the Continent, he has to undergo specially harsh and dangerous circumstances, which put him at the death's door. As is known, traumatic events like a war leave a profound mark in human beings, which usually implies a greater union among them against the enemy. However, although the battle of Waterloo represents the destruction of Napoleon's imperial dreams and the institution of Britain as the major European power, it was not felt as a moment of glory by British people, impoverished as they were at that moment (Coley 2005: 321). Donaghue's attitude after the battle adumbrates this lack of enthusiasm when he does not hesitate to try to aid a dying French officer, who is anxiously asking for water (Roche 1824: I, 283), since in desperate moments after the cruelty of a battle like this, in which about 50,000 men were killed, there are neither winners nor losers. Therefore, Donaghue's first encounter with the Continent results in horror and despair, and it almost costs him his life.

The next step in Donaghue's travelogue leads the reader to Paris in chapter eight. The verses of James Thomson's *The Seasons* (1730) at the beginning of the chapter do not augur a pleasant stay in the city. Thanks to an English doctor, Rosebud, he has recovered from his wounds and arrives in Paris. From this moment on, the British travellers' party will be composed of Donoghue, his servant Cormick and Dr Rosebud. The latter will play the role of the jester in the group, similar to Cervantes's Sancho Panza in *Don Quixote*, to whom in fact Rosebud will compare himself considering the Spanish character as his friend (355, 364). Donaghue's mood when he first sets foot in the city is uncertain: "All the horrors that had thrilled him in the reading rose to his imagination at the moment, deadening the sensations he must otherwise have experienced" (305). In light of this appreciation, Donaghue appears as one of the many travellers of the period, who read about the places they were going to visit, in a similar way as we do nowadays by consulting tourist guides. As a consequence he has a previous opinion of France and Spain, which is reassessed during the journey, either to confirm or to refute it.[7] Donaghue, though, is able to surmount his preconceived thoughts and enjoy the wonders of Paris.

As might be expected, what strikes him most is the Parisians' situation in the aftermath of the Revolution and the Napoleonic Wars:

> the spirit of party still prevailed everywhere, and jarring interests were the consequence; its turbulence was even carried into the public places, creating continual uproar, not

[7] In fact, García-Romeral has established a list of readings that visitors and travellers examined about Spain before setting out on a journey to the Peninsula (2004).

> merely between the conquered and the conquerors – those who, keenly remembering previous insults, seized the longed –for moment of retaliating for them– but between the Parisians themselves (Roche 1824: I, 306-307).

Consequently, this visit to the French capital city inspires anxiety and melancholy in Donaghue, a state which is aggravated by his acquaintance with a Spaniard, Don Callan, and by his awkward and disturbing behaviour. Don Callan tells the novel's hero – calling him *senor* – that he has been looking for him for a while since he is very much indebted to him because he saved his life in Waterloo. Donaghue is unable to interpret what Don Callan's intentions are. Differences in character between both men might be meaningful in that issue, since Don Callan is very nervous and impetuous, he often cries instead of speaking and he conducts himself in a great disorder (311-312). Don Callan is also described following the archetypical image of the Spaniards in the period (Alberich 2004: 40) as a proud man (Roche 1824: I, 312) who has boiling blood (318).

From the Spaniard's explanation of his present circumstances, Roche appears as a person well informed about Spanish historical events. Don Callan's own portrayal begins with his origins, his family being "descended in a right line from those illustrious Goths who so long resisted the irruption of the barbaric Moors" (314). The allusion to Goths and Moors instils in the reader's mind a first image of Spain which connects this country with two of the most ubiquitous themes of the Romantic literature: Gothicism and Orientalism. Both of them will be taken up again more extensively when the setting of the novel moves to Spain, nonetheless, they unquestionably add an antiquarian and exotic flavour to the text at this moment. As well as being a noble, Don Callan is a wealthy man, whose "coffers frequently supplied the emergencies of government, and powerfully aided in rendering that battle successful, which we fought with our hearts and swords, for the restoration of our rightful king" (314). Thus Roche refers to the circumstances leading to the expulsion of Joseph Bonaparte, crowned as Spanish king by his brother Napoleon in 1808, and the subsequent restoration of Ferdinand VII in December 1813. However, Don Callan is accused of treachery by an enemy who was financially indebted to him and has to precipitately depart from Spain and leave behind all his possessions, referring thus to how easily it might change a citizen's fortune in Spain, in that it depends on a mere accusation. In any case, Ferdinand VII's reign was very unstable with many changes in the government members and dominated intrigues in the court, which favoured this kind of events.

After having left Spain, Don Callan decides to take up arms to make a living and joins the English army: "to the brave and generous English I quickly decided on attaching myself, feeling as if I should find myself less a stranger with them than with others; this not merely from the knowledge acquired of them through their services

in the Peninsula, but also in their own country, whither my trading concerns took me more than once" (315-316). The Spaniard is echoing here a common view about the English among the Spanish people in a moment in which, after the Peninsular War and the subsequent defeat of Napoleon, the ally merits their highest esteem and greatest eulogies (Alberich 2001: 44). However, discrepancies in their character condemn Donaghue and Don Callan not to get on well. Don Callan exhibits a resentful and vengeful personality considering his reaction to the restitution of his properties by the Spanish king; Donaghue, on the contrary, reacts more rationally and thinks that injuries redressed should be forgiven, an opinion consistent with any Christian's belief (Roche 1824: I, 317-318), which Don Callan is unwilling to accept. In spite of Donaghue's apprehensions towards Don Callan, when the latter asks him and his friends to accompany him to Spain, where he can express better his gratitude, Donaghue cannot reject this invitation (342). But instead of feeling excited about visiting a new place, he leaves Paris as he entered it, in a restless mood.

The group of British travellers and Don Callan depart from Paris to Spain.[8] Spain had not been in the standard itinerary of the upper-class British travellers, known as Grand Tour. This tour of Europe which flourished during the eighteenth century usually comprehended the visit to France, Switzerland and Italy, but not to Spain. Curiously enough, in another novel by Roche, *Lost and Won* (1823), this particular journey is referred to when it is mentioned that one of the characters "had travelled –travelled not for gain, or the vulgar purpose of business, but for information and pleasure. He had already seen every thing worthy of remark in the kingdom; been to France and Switzerland, and visited part of Italy– 'And I yet trust,' he said, 'to see the eternal city, and visit the delightful regions of Greece'" (III, 43). As can be observed, Spain was not included in the usual itinerary; yet the Peninsular War and the new romantic sensibility brought Spain into focus becoming a place which deserved a visit and further examination. This is not, however, the first time that Roche set one of her novels in Spain. In fact, her novel *The Houses of Osma and Almeria; or, Convent of St. Ildefonso. A Tale* (1810) is completely located in medieval Spain, during the reign of John I of Castile in the second half of the fourteenth century. Yet the approach to the Spanish setting is completely different in this case, since the Spanish medieval setting offers an exotic and ancient background to the plot, which intermingles real and fictitious events and characters, very much in line with the historical or adventure novel.

[8] García Iborra has calculated that between 28 and 35% of the Gothic novels published between 1764 and 1820 were set geographically in the South (2007: 193), of these, 30% in Spain (208), and the majority of them in the past (209).

4. ABOUT SPAIN

The first vision the reader has of Spain is offered by Don Callan to convince Donaghue: "I have a pleasant castle near Seville, the season is propitious for travelling, and surely it is not speaking too arrogantly of my own country, to say, that a journey to it could not fail of proving highly interesting to enlightened and accomplished minds" (Roche 1824: I, 340-341). Don Callan is clearly trying to persuade the British by means of compliments, but the use of the term 'enlightened' to refer to his guest visitors is rather significant, in that it is connected with reason and logic, traits not present in Don Callan's nature, and the reader can deduce by extension that they are not among the Spaniards either. Using these scattered allusions throughout the text, the opposition between the British and the Spanish people is thus reinforced.

Nevertheless, all the Spaniards are not the same. Thanks to Don Callan's descriptions, the British travellers discover "the traits by which the natives of the different provinces are distinguished" (344). This is a special feature that romantic travellers noticed in the Iberian Peninsula, its regional mosaic (Rodríguez Martínez 2000: n.p.), which was influenced romantic notion that exalts peculiarity, singularity, difference, the small forgotten spot – elements that conform what Herder called *volkgeist*, a people's spirit. Rosebud states his preferences: "The Biscayan[9] and the Andalusian are those who amuse me most […], the former so merry and so frank, and the later equalling in impudence and extravagance to the Gascon" (Roche 1824: I, 344). The novel thus provides a slight nuance of the ethnographic turn, so common at this period in traveller's narratives. Interestingly, these short portraits of some Spanish provinces' typical inhabitants are quite similar to the ones drawn by other travellers, such as the German writer Wilhelm von Humboldt during his visit to Spain. In his opinion Basques' features are fortitude, joviality, vivacity, wit; whereas the Andalusians are exuberant and robust (1925: 66).

Dwelling again in what he recalls of his readings, Donaghue asserts his preferences with respect to Spain and he chooses Granada. His words reveal the impact that Spain and Spanish locations have made in British consciousness and the deep romantic feelings aroused by them, particularly among young romantic readers:

> But of all the provinces, I conceive Grenada [sic] must be the most interesting; how often, as I have been reading descriptions of it, have I sighed to be wondering amidst the courts of the Alhambra, and the gardens of the Generalif [sic] – enjoying the refreshing sight of

[9] The term Biscayan refers to the inhabitants of the Basque Country.

> the limpid waters of one, and inhaling the delicious fragrance of the other! That balmy air, the purity of which is attested complexions of the fair Andalusians (Roche 1824: I, 347-348).

Donaghue's option is quite understandable, since Granada represents the quintessential Spanish landscape for British audience, particularly on account of the orientalism and exoticism of the monuments mentioned hero of the novel: the Alhambra and the Generalife, both of them part of the Islamic legacy of the city (López-Burgos 2000). He also refers to Andalusian women, greatly appreciated by foreign visitors and travellers due to their charm and beauty (Bolufer 2003: 276-290; Krauel Heredia 2004: 155-157). Donaghue's discourse on Granada continues utilizing this city and its present circumstances to express some relevant opinions on Spain's decadence:

> Yet what melancholy must mingle with the pleasure the sight of it could not but afford! To see it so altered, so little realizing those glowing descriptions we have received of what it was in former times, when from its numerous gates it could pour forth an army of upwards thirty thousand men – when all was life and bustle, beauty and magnificence, health and industry; but the triumph over it has been of superstition, and what desolation ever marks its triumph! how merciless does it extirpate all that the poet loves to contemplate – that the heart of feeling delights to dwell on! but the glow of imagination, the pleasure derived from associating ideas, are unknown to it; it knows nothing of that mysterious pleasure, if I may use the expression, which a soul of sentiment experiences in tracing the feelings, the taste, the genius, of an interesting people, in the works which they have left behind them: all plead in vain – the records of departed greatness – the wonderful efforts of man's comprehensive genius – all are destroyed or defaced, to make room for sloth and ignorance, for sensuality and bigotry. Had the Spaniards pursued a different system of policy, and really been influenced by religion, I mean that religion that inclines to peace and goodwill to all, how many of the tracks now given up to waste barrenness would have been regions of beauty and fertility! (Roche 1824: I, 348-349).

Consequently, after reading this passage of *The Tradition of the Castle*, it is clear that in Donghue's opinion the decadence of Spain, represented by Granada in this case – a city which was actually impoverished at the beginning of the nineteenth century (López Burgos 2000: 15) –, is mainly due to religious causes. The choice of Granada is not on the grounds of what the protagonist is actually observing, but the city is a kind of pretext to voice a common view among the British at that time. In the eighteenth century the British who approached the Peninsula were not worried about Spain as a powerful enemy any more, they did not try to demonise the country since they did not need to, Spain was no longer a powerful kingdom. Their interest lay on the causes that lead the Spanish empire to its ruin, a question that concerned the British in order to avoid what Spain had done and sustain their current supremacy (Howarth 2007: 1-28;

Thomson 2006: 25-26). Among the circumstances adduced as the origin of this decay by travellers and writers, the superstition and irrationality of Catholicism are almost always emphasised. Texts like this "inflamed prejudice as it alerted men to the gathering storm" (Howarth 2007: 68), due to the constant debate in Britain on religious issues raised possible consequences of the Catholic emancipation.

Donaghue's assertion is reinforced by Don Callan's support: "Grenada [sic] now forms a melancholy contrast to what it once was" (Roche 1824: I, 350). Besides, the acknowledgment of the ruinous state of Spain by a Spaniard would shock the British audience because Spanish people were considered arrogant and proud. In this episode Rosebud is in charge of the humorous and more down-to-earth counterpoint on religious issues by referring to priests' improper behaviour: "if a fat bit can be got by hook or by crook, they will contrive to obtain it for themselves. What a set of locusts your priests to be sure are, don Callan! and then all their mockeries and mummeries—-" (350). As mentioned before, in the creation of the British nation it was instrumental to have an Other with which contrast and oppose its own identity to strengthen it, and as Linda Coley has put it, "militant Catholicism" (2005: 7) as opposed to Protestantism was a key reference in literature and culture in the eighteenth century and the first decades of the nineteenth century. However, the new poetics of Romanticism shifted the pattern in that it was precisely Spain's decline and ruins which inspired the visitors' and writers' attraction for the Iberian Peninsula. Despite the anti-Catholicism exhibited in Donaghue's discourse, the romantic trace is also there, his words reveal his inner feelings rather than intolerance, just as his emotional distress merges in some way with his description of Granada.

5. IN SPAIN

Without giving any details of the actual route they have taken, our travellers arrive in "the ancient city of Seville" (Roche 1824: I, 356) and the first place they visit is a *tertulia* – well-known Spanish entertainment among British readers in light of the narrator's words in *The Tradition of the Castle*. As happened to other foreign visitors (Bolufer 2003: 274-275), they are pleasantly surprised people and the atmosphere in this joyful and vivid gathering, which is followed by a concert and a ball:

> it highly delighted the strangers from its novelty, and corrected some errors they had been under, particularly with regard to the gravity and jealousy of the Spanish gentlemen, and the reserve of the ladies in public; nothing could surpass the vivacity of the latter, nor the affability of their manners; nor the pleasure which the former appeared to derive from witnessing their good-humour and general condescension (Roche 1824: I, 357-358).

The British travellers' tour around Seville starts on the banks of the Guadalquivir, which again stirs in Donaghue melancholic thoughts about Spain's former power and current decay: "the Guadalquiver [sic] […] no longer gives that life to [Seville] which it did in former times, when the galleons here discharged their rich freightage from Mexico and Peru" (359). The narrator is thus implicitly conveying the message that one of the causes of Spanish decadency lies in the handover of colonial and maritime supremacy in favour of Britain. The city in general is not a bustling one either, but its magnificent buildings cannot but attract their attention (Alberich 2000: 44-47). After strolling in the Alameda, they visit the Alcazar, where they are particularly impressed by its gardens owing to their Moorish origin and their Arabian flavour (Roche 1824: I, 360-361). Similarly attractive to any romantic traveller, the Cathedral of Seville as a Gothic building causes Donaghue and his friends' admiration. Interestingly, it is Christopher Columbus's tomb which incites an extensive discussion among our travellers. Obviously, it is Donaghue's discourse which bears the most telling impressions, particularly for the topic under scrutiny in this study. Quoting a great excerpt of the English translation of a travel book by René de Chateaubriand, *Travels in Greece, Palestine, Egypt, and Barbary, during the Years 1806 and 1807* (1812), he maintains that the tombs and other monuments left behind by any human society are of utility, as long as they "extend the memory of a people beyond its own existence, and make it contemporary with the future generations that fix their residence in their forsaken fields" (1802: 207). If in the case of Chateaubriand, the contemplation of the pyramids erected Egyptian pharaohs drew him to these reflections, and, since the golden era of the Egyptian empire was over long ago, similar conclusions are to be drawn from the sight of Columbus's tomb. The tombstone and its inscription – "To Castile and Arragon [sic] […] Columbus gave a new world" (Roche 1824: I, 362)[10] – operate as a symbolical allusion to a brilliant past that is now over.

The monastery of St. Francis[11] exerts a particular fascination in Donaghue due to a painting about Esther and Ahasuerus, the biblical characters, who might remind

[10] It refers to the tablet that covered the tomb, not of the illustrious seaman, but of his son, since Columbus's remains were in the Cathedral of Havana until 1898. After the lost of Cuba by Spain that year, the remains were placed in the Cathedral of Seville and a new magnificent funerary monument was erected. The text in that tombstone was longer and the motto in particular is a misreading of the words in Columbus's coat of arms, also present in the tablet, which says in Spanish: "A Castilla y a León, mundo nuevo dió Colón" (Curtis 1895: 115).

[11] Actually, this building was not a monastery but a convent: Convento Casa Grande de San Francisco, one of the most impressive religious houses in Seville, which was abandoned after the process of confiscation and then demolished in 1840. Most of its numerous works of art were disseminated or lost for ever. In part of the area formerly occupied by this convent, the city hall of Seville was built (Ferrand 2006).

him of his failed love story with the heroine of the novel, Miss Erin. Donaghue's visits to this monastery unfold a short subplot about a man locked up in its dependencies. By means of this subplot a common Gothic topic is introduced into the novel, the Catholic religious buildings, such as convents, churches, monasteries, abbeys, or chapels, as places of imprisonment. As Edward Peters sustains, in Gothic fiction characters are desurbanised or urbanised (1989: 205). Donaghue evidently has to be aligned in the second group. Although he is not the one imprisoned in the convent, he experiences in person and for the first time what seclusion in a Spanish monastery is (Roche 1824: I, 383). Donaghue is told that an innocent man needs his help to be freed from the monastery and he does not hesitate to do what is necessary to rescue him. The prisoner explains to Donaghue that he is an Englishman who has been unjustly accused and has taken sanctuary in the monastery before being arrested. Once in the monastery, however, he has found that his enemy has "even there prevailed against him, by inducing the superior to decide on giving him up" (384). Once again there is a person who has been irrationally charged with a crime and who finds himself merciless before this accusation. A shadow of mystery involves the man Donaghue releases from the monastery, in that he cannot see his face and that he escapes from the inn where they were lodging before Donaghue uncovers his true identity. The reader suspects that Don Callan might be involved in these strange events, due to Donaghue's apprehensions and suspicions and because he has vanished since the travellers arrived in Seville.

In relation with this event they also meet father Lawrence, who embodies all the negative features predicted by Rosebud about Catholic priests. If the readers thought that he was exaggerating and speaking out of prejudice, now they have the living proof that he was not. Peters provides a much more sophisticated general image of the priests who populate the pages of Gothic fiction (1989: 206), yet father Lawrence only acts out of selfishness. By his physical appearance it is obvious that he is a glutton and almost an alcoholic: "from the colour of his visage it might have been supposed, but for his vow of abstinence, he sometimes mixed wine with his water, and that to its purifying effect were owing to the large carbuncles that were cast out on his nose" (Roche 1824: I, 372-373). In fact, father Lawrence makes short work of the wine he is offered. He is also greedy and eager to accept money, not for charity but for himself.[12]

[12] Some of the works of art of the Spanish painter of the period Francisco de Goya have been connected to Gothic fiction and imagery (Peters 1989: 233-237). In this particular case, it is the portrait of father Lawrence which might remind us of one of the *Caprichos* of Goya, namely number 49, entitled "Duendecillos" (1799). As we all know, Goya's *Caprichos* are a series of drawings by which the painter satirized the Spanish society of his time, especially focusing on the clergy and the nobility. In

In the first chapter of the second volume of the novel the motto introduces the reader in a gloomy atmosphere by means of some verses of Shakespeare's tragedy *Macbeth*, which adumbrate that a dreadful deed will soon take place. Indeed, the climactic moment of insecurity and irrationality of Donaghue's travelogue arrives when he is arrested "by order of the Holy Inquisition" (Roche 1824: II, 3). Accordingly, this section of the novel will be totally infused by Gothic imagery and allusions. In any case, as Peters points out, the Inquisition was "virtually a requisite setting" in this kind of fiction (1989: 212). Donaghue claims that he has done nothing to "provoke its vengeance" (Roche 1824: II, 3), stressing by utilising this expression the corruption and senselessness of this tribunal, since it does not deliver justice but, on the contrary, it acts out of vengeance against its victims. Donaghue's complaints and indignation are of no use and he is dragged to the prison of the Inquisition of Seville. Again the issue mentioned before concerning false accusations is retaken; now it is the protagonist of the novel himself who has been unfairly charged.[13] In any case, British readers were acquainted with this issue thanks to a number of travel writings and Gothic narratives which referred to the immense power of the Inquisition (Peters 1988: 190-217; García Iborra 2007: 157-171; Múñoz Sempere 2008: 127-132), and interestingly, some of them focused on the particular circumstance that even foreigners might fall in the inquisitors' hands (Peters 1988: 190), as happens to the protagonist of this novel. Curiously enough, Donaghue himself will refer afterwards to previous readings on the Inquisition (Roche 1824: II, 21). But what happened in real life was quite the opposite, since at that moment the influence of the Spanish Inquisition had weakened considerably (Múñoz Sempere 2008: 102). When Donaghe is able to think about who might have been responsible

"Duendecillos", the explanation provided by the painter is very significant: "Los curas y frailes son los verdaderos duendecitos de este mundo. La iglesia de mano larga y diente canino, abarca todo cuanto puede. El fraile calzado trisca alegremente y echa sopas en vino, al paso que el descalzo, más brutal y gazmoño, tapa las alforjas con el santo sayal y encubre el vino" (Carrete Parrondo 2007: 359).

[13] In fact, in José María Blanco White's *Letters from Spain*, published two years before *The Tradition of the Castle*, in 1822, the narrator speaks about a related event, provoked by a similar behaviour which he considers a common one among Spanish people: "I have sometimes been in danger of committing myself with a pompous fool that was hazarding propositions in the evening, which was sure to lay, in helpless fear, before the confessor, the next morning; and who, had he met with free and unqualified assent from anyone from the company, would have tried to save his own soul and body by carrying the whole conversation to the Inquisitors" (1822: 60). José María Blanco White was a Spanish writer, who repudiated his religious faith and escaped from his country to England, where he embraced Protestantism and joined the Anglican Church. He stayed in England until his dead considering himself an Englishman (qtd. in Howarth 2007: 63). In his adoptive country Blanco White published in English various texts about Spain and Spanish issues, particularly religion. As a consequence and in David Howarth's words, "No one did more to contribute to this index of prejudice [on Spanish Catholicism] than the extraordinary figure of the Reverend Blanco White (2007: 61). Obviously, his writings have to be interpreted in this light.

for his accusation and arrest, Don Callan is the first person who comes to his mind, given the "unaccountable dislike he has conceived" to him from the very beginning, a kind of warning he had not obeyed (Roche 1824: II, 9).

As expected, the prison is described in a totally stereotyped way as follows: "It was dusk when it stopped at an immense pile of buildings, enclosed within fortified walls of a height that was terrific. The entrance was through a succession of long, black, vaulted gateways, each more dismal than the last, as if to give a hint of that progressive despair that here seized the sinking heart" (7). Some other depictions of the interior of the building in Roche's novel are even quite similar to Anne Radcliffe's *The Italian* (1796), in which the hero is also accused and imprisoned Inquisition, although in this case the novel is set in Italy. As an instance of these telling analogies, a scene can be mentioned, in which both heroes notice a similar place and similar figures in the dungeons of the Inquisition. In the novel by Radcliffe, Vivaldi observes "Inquisitors in their long black robes, issued, from time to time, from the passages, and crossed the hall to other avenues" (1992: 197). Roche's hero, for his part, "found himself advancing into an immense hall, divided into long passages, or aisles, by rough stone arches, and through which, in different directions, several figures, all arrayed in black, were seen" (1824: II, 9). Roche might have had Radcliffe's novel in her mind when writing this and other scenes set in this terrific prison, yet the stereotypical nature of the deployments of places and characters when dealing with this particular topic might give rise to parallelisms like those quoted here. Other texts which also deal with the Spanish Inquisition are perhaps more renowned, such as Matthew Lewis's *The Monk* (1796) or William Godwin's *St. Leon* (1799).

As other victims of the Inquisition, Donaghue has to suffer his own particular Dantesque descent into Inferno –to an "infernal pit of torture" (11)– where he can perceive "the most dismal sounds of human suffering" (10) and he finally arrives at the chamber where the accused is examined, which is described displaying the magnificent decoration so familiar to the Gothic fiction reader: "at the top of this was a curtain of black velvet, descending from the lofty ceiling to the floor, and on which an immense cross was worked in silver. Before this sat six inquisitors, in the superb dress of the Holy Office, and at a little distance from them their clerks, or secretaries, to take the answers or depositions of those" (12).[14] Donaghue is not the one to be judged, but his faithful servant, who has tried to protect him against the Inquisition guards, and he can witness the hopelessness of the victim, who can do nothing to defend himself against the accusations, insisting again on the unfairness of this tribunal (19). He cannot but exclaim that "all are fiends alike here" (23).

[14] Similar chamber, characters and decoration can be found again in Radcliffe's *The Italian* (1992: 201).

After having experienced all these pains, Donaghue finds the opportunity of vindicating his own faith, which would not allow him to act like the inquisitors and priests in Spain:

> It appears to me, that treachery has been employed to place me here, to fathom and discover which, there is nothing like truth; and I would not indeed insult the Being I worship, by a fear that adhering to his commands would involve me in still greater peril. Is it not to doubt his care, and justly to forfeit it, to suffer ourselves to forsake the broad road of integrity, for the crooked and winding ones of human subtlety? (27-28).

Donaghue, quite fortuitously, regains his freedom, but not without first being afraid that he was going to be tortured in an infernal chamber (32) and then to be stabbed by a guard of the prison (33). But finally, after these thrilling and sensational scenes, Donaghue finds himself miraculously free on the shores of the Guadalquivir and to his relief, "restored to life" (35). The explanation he receives is not clarifying at all. The person who has led him to freedom is only able to tell him some confusing information about father Lawrence's profound animosity against him. The most surprising part of this discourse refers to the actual order by which he has been released: "your fate would not have been much longer delayed […] had not this very day the Inquisition been again declared abolished Cortez [sic], and an order been received from them for the enlargement of all the prisoners" (36).

The first thing that needs to be discussed concerning this passage refers to dates. As has been mentioned above, Donaghue participated in the battle of Waterloo which took place on 18 June 1815, but the abolition of the Inquisition was a long process (La Parra and Casado 2013). Roche might refer to the abolition of the Holy Office by the Cortes in December 1812, later on promulgated in a decree on 22 February 1813, or to a subsequent abolition which took place in March 1820. Thus, either Roche has made a mistake or she has deliberately connected both episodes –the Battle of Waterloo and the abolition of the Inquisition in Spain– for the sake of her narrative and ideological purposes; the juxtaposition of these two events makes much more clear, even palpable, the characters' sense of anxiety and insecurity in the Continent. Additionally, this reference to the Spanish Cortes would suggest that Roche might read texts written Spanish liberals at that time exiled in Britain, due to Ferdinand VII's absolutist government, or that she shared a parallel liberal and reformist ideology concerning Spain, by means of which this country would finally change and progress.

When the British visitors have at last a conversation with father Lawrence, the confessor is unable to give a convincing explanation. He only reveals the name of a don Proteus: "it was a man calling himself *don Proteus*, but who, I think, must have been the devil himself, to set me on to do what I did" (51). Donaghue, however, is

ever more persuaded that Don Callan was the one who caused his imprisonment, but everything "was an incomprehensible mystery to him, such as he never expected to be able to fathom" (55). The whole episode of the journey on the Continent ends like this, with an unresolved mystery, and in the next paragraph the travellers are already looking at the "white cliffs of Albion again" (55), a fact that would underline the idea that, though very meaningful, this travelogue is a species of digressive section in the novel.

6. CONCLUSION

As mentioned at the very beginning of this article, it is Dr Rosebud who provides the closing remark to their journey:

> for a real feeling of security, old England, after all, is the place! I love travelling; no one more delights in it than I do, or in adventures, that is, when they are all over, to have to talk of; but for a constant residence, give me the place where we neither fear racks on one side, or stilettos on the other'—where the accusation of man against man is bold and open as his own nature (55-56).

Rosebud's statement summarises the impressions of the travellers after their journey. Once they cross the English Channel and set foot on the Continent, they have had to undergo terrible experiences. Among other things, they have been fighting in a bloody battle and they have been persecuted and imprisoned by a dreadful and menacing institution like the Inquisition. Thanks to adequate political and religious decisions and, to a certain extent, to its geographical border – the sea – Britain is out of this terrific scenario, which explains the relief they experience when they see their homeland again. They have been on the verge of succumbing, but rationality has end up imposing itself over madness. The battle of Waterloo is the final step of Napoleon's delirious dream to conquer Europe and the meeting of the Cortes and the new liberal constitution passed in Spain are also those events which finalise with the insane and fanatic rule of the Catholic Church and its executive arm, the Holy Inquisition. Now that everything is over, the British travellers regard all these events from a superior point of view, that of the one who knows better, the civilised, the colonizer. This journey does not imply the idea of an actual colonization of the South of Europe, but at this moment the colonizer's attitude is so internalised British that they cannot help but view things with this assumption.

As already noted, the Southern European scenario also provides the adequate location to displace and negotiate current concerns of British society. Spain is of particular relevance, in that it is "a catalyst of difference and a discursive arena for clashing principles" (Saglia 2000: 64). In the novel Spain is a significant instance of the decline of an empire, particularly in a moment when Britain was extending its

domains and was becoming the largest empire ever. Spain had also been an empire and had lived a golden age, but not anymore. Accordingly, Spain would be the place to turn to in order not to repeat its errors. Our British travellers have suffered these errors, namely, religious intolerance and bigotry. Political absolutism and particularly religious fanaticism are exemplified in that gloomy vision of Spain; however, by means of the usage of popular fiction and popular imagery, such as those provided by travel writing and the Gothic, the message reached a wide audience, particularly female, who, while they were enjoying engaging and even thrilling sensations, were also absorbing relevant ideological admonitions and warnings concerning possible dangers that might threaten their nation.

As Roberto Dainotto has accurately pointed out in his book *Europe (in Theory)*, it is no longer the confrontation with the exotic Other (the Persian, the Muslim, and so on) that interests the British and other northern countries in order to reinforce their own national identity, but a confrontation with a European internal Other in the Mediterranean (51). It is an opposition that has prevailed until nowadays with a clear binary antagonism between the North and the South of Europe, with the former as the leading force and the latter one as the secondary or subaltern area (4).

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THE EFFICACY OF A READING ALOUD TASK IN THE TEACHING OF PRONUNCIATION

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ABSTRACT. *Empirical studies have shown that explicit instruction leads to the improvement of perception (e.g. Strange and Dittman 1984; Jamieson and Morosan 1986; Cenoz and García Lecumberri 1999) and oral production (e.g. Couper 2003; Derwing and Munro 2005; Smith and Beckman 2005). Nonetheless, it is necessary to test different types of activities intended for the explicit teaching of pronunciation. This action-research study aims to test the efficacy of a reading aloud task with a noticing and an awareness component in the teaching of pronunciation, and to gauge learners' beliefs regarding the use of this learning tool.*

Twenty first-year students of the BA in English Studies at the University of the Basque Country participated in the investigation. Ten written texts were selected by the instructors in order to practice reading aloud for ten weeks. Students went through two phases when doing this task in class: noticing and awareness. They were tested on articulation of sounds, stress placement and intonation through two different texts at two different times. Students were also administered a questionnaire to analyze their opinions regarding the usefulness of this learning task. The assessment of the recordings revealed that learners obtained better means in the case of the second text analyzed. Similarly, the analysis of the responses given to the questionnaire indicated that students considered the reading aloud task a good instrument to improve their pronunciation in English.

Keywords: Pronunciation, explicit instruction, reading aloud practice, noticing and awareness.

LA EFICACIA DE UNA TAREA DE LECTURA EN VOZ ALTA EN LA ENSEÑANZA DE LA PRONUNCIACIÓN

RESUMEN. *Estudios empíricos han demostrado que la enseñanza explícita de la pronunciación redunda en una mejoría tanto a nivel de percepción (Strange y Dittman 1984; Jamieson y Morosan 1986; Cenoz y García Lecumberri 1999, entre otros) como de producción oral (Couper 2003; Derwing y Munro 2005; Smith y Beckman 2005, entre otros). Sin embargo, se hace necesario testar diferentes actividades dirigidas a la enseñanza explícita de la pronunciación. El objetivo de esta investigación-acción es testar la eficacia del uso de una tarea de lectura en voz alta con un componente de percepción y conciencia en la enseñanza de la pronunciación y por otro lado, recabar las opiniones de los estudiantes acerca del uso de esta herramienta.*

Veinte estudiantes de primer curso de Estudios Ingleses de la Universidad del País Vasco participaron en este estudio. Diez textos escritos fueron seleccionados por los profesores para practicar la lectura en voz alta durante 10 semanas. Los estudiantes atravesaron dos fases en cada texto de lectura en voz alta: percepción y conciencia. Fueron testados a nivel de articulación de sonidos, acentuación y entonación por medio de dos textos distintos en dos momentos diferentes en el tiempo. Se administró también un cuestionario para analizar sus opiniones sobre la eficacia de esta tarea de lectura en voz alta en su aprendizaje de la pronunciación. La evaluación de las grabaciones reveló mejores puntuaciones en el segundo texto analizado y por tanto una mejoría en todas las categorías analizadas. Del mismo modo, el análisis del cuestionario también indicó que los estudiantes consideraban esta herramienta de gran utilidad para la mejoría de su pronunciación en inglés.

Palabras clave: Pronunciación, enseñanza explícita, práctica de lectura en voz alta, percepción y conciencia.

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1 INTRODUCTION

It is undeniable that pronunciation is one of the most important aspects of oral communication. As Jenkins (2000) states, intelligible pronunciation is a *sine quanon* condition for oral communication. Despite its importance, English as a Foreign language (EFL) courses often treat it as a subpart of speaking and listening and it is usually taught in an implicit way, which does not seem to lead to much improvement. However, empirical research has attested the effectiveness of explicit instructional techniques in the teaching of pronunciation. For example, noticing activities such as the comparison of learners' reading aloud to a model provided by a teacher enables the learner to notice the difference between both productions and

in turn to improve their pronunciation (e.g., Couper 2003; Smith and Beckmann 2005). But other teaching techniques such as noticing followed by an awareness phase should be investigated as well. By means of awareness activities, learners engage in some degree of metalinguistic reflection. For example, by means of the analysis of a transcription in terms of different features as regards syllabic consonants, the use of weak forms, among others, learners' attention can be drawn to problematic aspects of the reading aloud. This paper aims at testing the efficacy of a reading aloud task with a noticing and awareness component in a spoken English course addressed to university students. It will also explore learners' opinions regarding the use of this learning task in pronunciation.

This paper is organized as follows. The first two sections tackle the teaching of pronunciation and the role of explicit instruction in second (L2) language learning. The next section presents the methodology of the study. Then the results obtained by the learners are shown and discussed. The paper finishes with the main conclusions drawn from the study.

2. THE TEACHING OF PRONUNCIATION

Pronunciation is one of the most important areas in the acquisition of a L2. In fact, for Setter and Jenkins (2005) this linguistic component is the most important factor so as to achieve a successful oral communication and it plays a relevant role in the personal and social life of any human being. Despite its importance and the increasing attention that has received on the part of foreign language (FL) teachers since the 1990s, it is still a marginal area in Applied Linguistics (Jones 1997; Barrera Pardo 2004; Derwing and Munro 2005; Setter and Jenkins 2005; Gallardo del Puerto and Gómez Lacabex 2008). In the Spanish school context, many teachers do not pay attention to pronunciation, and even in those language courses in which pronunciation is tackled, it is usually treated implicitly. In fact, first year university students of English Studies usually argue that they have never been taught pronunciation in an explicit way, as they have never received instruction regarding the characteristics of sounds of the target language (TL) with respect to place, manner and voice or regarding differences between the first language (L1) and the TL sound systems. Some of them even claim that they were not corrected when they produced a wrong sound during their school years. This is very often explained by teachers' feeling of obligation to comply with the curriculum or simply because of the lack of training in pronunciation (Gallardo del Puerto 2005).

Without special training, teachers tend to rely on their own intuitions but this is unrealistic and unfair (Derwing and Munro 2005). Teacher training can contribute to higher levels of phonetic awareness in foreign language teachers (Goldsworthy 1998;

García Lecumberri 2001) which in turn will enable the teacher to tackle phonetic correction in the classroom more comfortably and will facilitate learners' phonetic awareness, which as has been shown, would eventually lead to pronunciation improvement (Benson and García Mayo 2008). Nonetheless, we cannot forget that there is scarce attention to pronunciation teaching in authoritative texts as well as very little reliance on the research that exists. All in all, instructors should have opportunities to learn about pronunciation pedagogy which should be grounded in research findings (Derwing and Munro 2005). In addition, a greater collaboration between researchers and practitioners to encourage more classroom relevant research should exist.

3. EXPLICIT INSTRUCTION

Pennington (1997) argues that most part of the improvement in the learning of a L2 stems from consciousness and awareness on the part of the learner (Schmidt 1990). It is true that teachers are to provide the contexts for perception and production of new sounds (Kenworthy 1989). However, this may not be sufficient. Learners need not only imitation of sounds but also articulatory hints (place and manner of articulation, voice and lip position) (Gallardo del Puerto and Gómez Lacabex 2008). They are also in need of feedback in order to prevent "fossilized phonological performance that can have a negative effect on communication" (Pennington 1997: 82-83).

This goes in line with Sharwood Smith's (1981) arguments that consciousness and awareness raising are important in SLA as well as with a explicit teaching of form in the classroom (Spada 1997), rather than with Krashen's (1982) position that pronunciation is acquired naturally provided that input is understood and there is enough of it. Several studies suggest that form-focused instruction in the form of noticing and language awareness activities together with corrective feedback provided within the context of communicative and content-based programmes tend to be more effective in promoting second language learning than programmes that are limited to an exclusive emphasis on comprehension, fluency, or accuracy alone (Lyster 2007; Lightbown and Spada 2013). According to Lyster (2007) two phases are required for learners to notice target features in a manner robust enough to make the forms available as intake: a noticing phase and an awareness phase. In the noticing phase, learners' attention is drawn to problematic target features by for example 'input enhancement' (Sharwood Smith 1993) which includes typological enhancement such as colour coding or boldfacing in the case of written input, and intonational stress and gestures in the case of oral input. In the awareness phase, learners do more than merely notice

enhanced forms in the input. They engage in some degree of elaboration (Sharwood Smith 1981, 1993) which may encompass inductive rule-discovery tasks and opportunities to compare and contrast language patterns in the L1 and the L2, followed by different types of metalinguistic information.

Empirical research has shown that explicit instruction helps the learner in noticing the difference between their own productions and those of L1 speakers with respect to certain grammar points (Spada 1997). Similarly, students learning L2 pronunciation benefit from explicit instruction of phonological form, which helps them notice the differences between their own pronunciation and that of proficient speakers in the L2 community (Derwing and Munro 2005). Even though studies that assess the teaching of pronunciation are still scarce, they have been able to show that explicit instruction results in the improvement of oral perception (Strange and Dittman 1984; Jamieson and Morosan 1986; Cenoz and García Lecumberri 1999; Gómez Lacabex and Gallardo del Puerto 2014) and oral production (de Bot 1983; Leather 1990; Couper 2003; Derwing and Munro 2005; Smith and Beckman 2005, among others). But despite pre-post test experimental research attesting the effectiveness of explicit instructional techniques, there is scarcity of exercises addressed at working out phonological skills (Martínez Adrián, Gallardo del Puerto and Gutiérrez Mangado 2013). Instructional materials and practice are still heavily influenced by commonsense intuitive notions, and therefore, the need for empirical, replicable studies to inform pronunciation instruction is clear (Derwing and Munro 2005). Hence, it seems necessary to test different types of activities aimed at the explicit teaching of pronunciation. Although action-research is not very common among teachers, it has been found to have a profound effect on those who have done it (Atay 2007). It has also been attested that action-research produces knowledge about teaching and learning useful to other teachers, policy makers, academic researchers and teacher educators (Francis, Hirsh and Rowland 1994). Thus, action-research is clearly advocated in the case of the teaching of pronunciation, as it allows the teacher to test the efficacy of activities aimed at the explicit teaching of pronunciation.

Several action research studies have attested the value of a reading aloud (i.e. Couper 2003; Smith and Beckmann 2005; Lázaro Ibarrola 2011). Lázaro Ibarrola (2011) tested the efficacy of a reading aloud based on the imitation of original English recordings to improve the English pronunciation of university students. During a whole semester, students were provided with a wide range of recorded texts from films and TV series. After listening to those recordings, they had to imitate the pronunciation of the original recordings. In order to investigate whether there was an improvement in their pronunciation, two recordings of the same text were analysed. In addition, the author was also interested in examining whether students

were able to transfer the improvements to their free speech and thus, a recording on free speech was also analysed. An individual questionnaire to gather students' own impressions about the usefulness of the reading aloud task was administered as well. Even though there was an improvement from the first recording to the second one, the students' pronunciation was only slightly better in the second recording and the speeches were more intelligible but did not seem to have more English-like suprasegmental features. Those improvements were not transferred to students' free speech, in particular suprasegmental features. This was explained by the fact that in free speech students had to talk about a topic of their own choice so the focus was solely on oral language, whereas in the case of reading, students were provided with the texts to imitate. Therefore, for certain speakers, their free speech was more intelligible despite sounding more Spanish. All in all, the results of the questionnaire indicated a firm satisfaction with the imitation practice. But despite the positive outcomes of the study, the author mentions certain methodological limitations such as the use of different extracts for reading aloud on the part of students. An extract selected by the teacher could solve the problem of students facing different levels of difficulty, a limitation we have taken into account in order to design the study presented below.

The studies by Smith and Beckmann (2005) or Couper (2003) have examined the use of noticing in reading aloud activities. Those studies have concluded that noticing facilitates improvement in pronunciation as well as in other areas such as writing. Smith and Beckmann (2005) undertook an action research project in order to test whether a noticing-reformulation assessment technique was useful for students. In a noticing phase, learners had to listen to and analyse their own speech according to specific phonetic features and then compare their pronunciation to that of a model pronunciation of the same text. In a reformulation phase, students had to work on improving the targeted aspects of their pronunciation and reformulate their text with the aim of bringing their pronunciation closer to the model. Subsequently, in a questionnaire administered after the pronunciation strand, learners self-reported that their pronunciation had improved. In another piece of action-research, Couper (2003) examined the effectiveness of a pronunciation syllabus aimed at post-intermediate university students that involved raising each individual learner's awareness of their difficulties with pronunciation and of the main features of spoken English. Results of pre- and post-test consisting of a reading aloud task and a speaking task revealed a clear improvement in accuracy of pronunciation on both tasks. Students were also surveyed to examine their reaction to the syllabus and their beliefs regarding the teaching and learning of pronunciation. The majority of the students favoured the systematic approach to the teaching of pronunciation taken in the programme.

Even though the aforementioned studies have attested the efficacy of a reading aloud task to improve the pronunciation of learners, none of the studies have tested the efficacy of noticing together with awareness (Sharwood Smith 1993) in a reading aloud task. We are in the need of empirical replicable studies to inform pronunciation instruction and to attest the validity of these teaching techniques. The main aims of the present action-research study will be to test the efficacy of a reading aloud task with a noticing and awareness component addressed to university students and to gauge learners' beliefs regarding the use of this learning task for pronunciation.

4. METHOD

4.1. PARTICIPANTS

The participants in this action-research project were 20 first-year students from the University of the Basque Country who were attending a 6-credit course on Spoken English, a compulsory subject from the BA in English Studies. These students were receiving 70% of their instruction in English, had an 'English Language' subject aimed at a B2 level according to the Common European Framework of Reference for Languages and some other subjects in their native language/s (Basque and/or Spanish). They had not had explicit instruction on pronunciation before. Table 1 shows the characteristics of the participants.

Table 1. Participants.

Age	*Gender*	*Year*	*Degree and Subject*
18-20	6 male	1st	English Studies
	14 female		Spoken English

4.2. COURSE DESCRIPTION

The course on spoken English started at the beginning of September and finished at the end of December. This course offered students theoretical and practical lessons consisting of a range of activities that gave them practice in pronunciation for both speaking and understanding as well as the opportunity to improve their listening comprehension and speaking skills at level B2. Classes were devoted to pronunciation training, reading aloud practice, dictation, listening comprehension and speaking practice. Classes were interactive and student-centered. Activities were carried out both individually and in groups. All the sessions took place in one of the language labs at the Faculty of Arts.

In the case of pronunciation training, the instructor followed an explicit and systematic approach. During the first weeks, students received initial lessons on key points in pronunciation: a description of the sounds of English according to place of articulation, manner of articulation and voice; the use of weak forms; stress; intonation patterns; and connected speech phenomena (the pronunciation of the -(e)s and -ed morphemes, syllabic consonants, linking of sounds, among others). At the same time, learners were trained on both perception and production of sounds through a series of activities devoted to particular sounds, as well as on prosodic features. We cannot forget that the advantages of using phonetic symbols in foreign language teaching are manifold: increased awareness of L2 sound features, 'visualisation' of such intangible entities as sounds, increased learner autonomy, among others, but also that any potential benefit depends on how notation is taught (Mompean 2005). At the time of selecting the most appropriate activities, the instructor tried to focus on areas of difficulty for Spanish/Basque learners of L2 English (see Gallardo del Puerto 2005).

Apart from these lessons and activities on pronunciation training, ten reading aloud written texts were selected by the teaching team in charge of the different groups that took this course. This specific task enables the learner to concentrate both on segments and suprasegments and to put into practice the knowledge gained through more guided activities. Learners were provided with 10 different texts to be recorded in the lab throughout the semester[1]. Learners recorded a text once a week during 10 weeks. Learners began to record the first text at the very end of September. Text 5 and text 10 were selected for assessment by the teaching team of this course and were assessed by instructors according to articulation of sounds, stress placement and intonation. These two reading aloud texts were worth 20% of the final mark of the course. Figure 1 illustrates the different steps followed for each recording. Noticing the gap, awareness and explicit feedback are key issues in the design of this reading aloud task. In the noticing phase, learners listened first of all to a model text uttered by the instructor of the course who had a solid training in phonetics and knowledge of those areas of phonetic difficulty for Spanish/Basque learners. Then students had to listen to their own recordings of the same text in order to compare their performance to the model text and to notice the gap. In the awareness phase the instructor showed a transcription of the text recorded, analyzed it together with the students (i.e. students were asked to look for those contexts of syllabic consonants, use of weak forms, among other things)

[1] Note that unlike Lázaro Ibarrola (2011) learners did not have to perform an imitation task. As it was also stated above, note that in contrast to previous studies (Couper, 2003; Smith and Beckmann, 2005) the type of reading aloud task implemented in the course described did not only have a noticing but also an awareness component.

and drew learners' attention to problematic aspects of the reading aloud text. They listened again to their own recordings at the same time they were looking at the transcription provided. The teacher randomly provided feedback with metalinguistic explanations to some of the students. Students then were able to reflect on their own problems regarding the articulation of sounds, stress and intonation and they noted down their errors to correct them for subsequent texts.

1. Initial lessons devoted to theoretical points.
2. Preparation of Text at home.
3. Recording in lab.
4. Model input: teacher's performance.
5. **Noticing the gap**. Listen to their speech. Comparison of own production with model.
6. **Awareness** phase. Analysis of model transcription: weak forms, syllabicity, linking r, -ed and -es endings, stress and intonation.
5. Listen to own speech following a transcription.
6. Teacher provides feedback at random.
7. They note down their errors to correct them for subsequent texts.

Figure 1. Summary of noticing-awareness technique in a reading aloud task.

4.3. INSTRUMENTS

Data were gathered by two different instruments: a reading aloud task and a written questionnaire. The author of the present paper and instructor of one of the groups wanted to investigate whether an improvement could be observed from the first reading aloud assessment task to the second one and in turn to evaluate the efficiency of this particular task for the teaching of pronunciation. As claimed by Derwing and Munro (2005), teachers cannot rely on their own intuition and their decisions as regards the election of activities should be grounded in research. Additionally, as in the case of other studies (i.e. Couper 2003, Smith and Beckmann 2005; Lázaro Ibarrola 2011), a questionnaire was designed in order to measure students' perception of improvement of their pronunciation through a reading aloud task and to elicit data about their beliefs regarding the use of this learning task.

Students were first tested on articulation of sounds, stress placement and intonation through two different reading aloud texts of 200 words at two different points in time. Learners recorded the first assessment text at the end of October and

the second during mid December. As stated in the syllabus of the course, learners had to show that (1) they articulated the sounds of English accurately, (2) they stressed the words precisely, and (3) they read the texts with appropriate intonation. Learners were holistically[2] assessed on three categories according to the agreement reached by the teaching team in charge of the different groups that took the course: articulation of consonants and vowels and other phonetic features such as the use of syllabic consonants, weak forms, pronunciation of -ed and -(e)s (5 points); stress placement (4 points) and intonation (1 point). Each of these aspects was rated individually. An overall score was also calculated adding the three criteria. The maximum points score was 10 points.

In order to complement the evaluation of the two reading aloud texts, a questionnaire was administered to the students at the end of the course and prior to the publication of the marks for the second text. The instructor was interested in measuring students' perception of improvement of their pronunciation through a reading aloud task and to elicit data about their beliefs regarding the use of this learning task. This questionnaire contained thirty-six 5-point Likert scale items in which students had to show their degree of agreement with a given statement. It was divided into 5 sections. The first section contained 12 items devoted to teaching methods and strategies used by the instructor in the course. The second section included 5 items related to student learning affect. The third section was made up of 13 items regarding evaluation of course materials. The fourth section consisted of 2 items devoted to a general summative evaluation of the course and the last section gave learners the possibility of describing some good points about the course and areas of improvement. For space constraints, only 3 items of the questionnaire will be analyzed which bear directly with the reading aloud task: item 19. *The feedback I have received on my reading aloud has enhanced my learning*; item 24. *The reading aloud practice has helped me improve my pronunciation, stress and intonation in connected speech;* and item 25. *In terms of reading aloud, I have experienced a clear improvement from Text 5 to Text 10.*

[2] A holistic assessment is common practice in the case of studies dealing with different aspects of spoken production (Cenoz 1991; Gallardo del Puerto, Gómez Lacabex and García Lecumberri 2009; Gallardo del Puerto and Gómez Lacabex 2013). In the present paper, students were assessed by the instructor of the course, a non-native speaker of English with linguistic training. Judgments of speech performed by non-native judges who are teachers of English and who are familiar with the students' L1s have been found to be similar to the ones from native-speakers (Gallardo del Puerto, García Lecumberri and Gómez Lacabex, in press).

5. RESULTS

5.1. READING ALOUD TEXTS

Table 2 presents the results obtained by the learners on the two recorded reading aloud texts (mean and standard deviation (SD)):

Table 2. *Reading aloud results*

	Text number	**Mean**	**SD**
Articulation (max=5)	**5**	3.53	1.08
	10	4.16	0.86
Stress (max=4)	**5**	2.68	0.85
	10	3.05	0.86
Intonation (max=1)	**5**	0.40	0.26
	10	0.53	0.18
Overall score (max=10)	**5**	6.61	1.99
	10	7.75	1.75

In order to examine whether an improvement could be observed from Text 5 to Text 10, two types of analyses were conducted. In the case of the variables 'articulation', 'stress' and 'overall score' for both texts analyzed, the data met the criteria for normal distribution and consequently, a T-test analysis was computed so as to establish comparisons between the means of the variables for Text 5 and Text 10. However, the data obtained in 'intonation' for Text 10 did not meet the criteria of normal distribution, and consequently, we used the non-parametric test Wilcoxon-rank in order to compare the means for 'intonation' obtained in the two texts recorded.

As can be observed in Table 2, learners obtained better means in the case of Text 10 in all the variables analysed. Learners significantly improve their articulation of sounds from Text 5 to Text 10 (t=-4.730, p=.000), stress placement (t=-3.822, p=.001) and intonation (z=-2.671, p=.008). When overall scores were compared, statistically significant differences were observed as well (t=-5.891, p=.000).

5.2. QUESTIONNAIRE

Table 3 presents the results of the responses to the three items that were directly related to the reading aloud task. Mean scores and standard deviations

were calculated for each item. Note that 5 indicates 'totally agree' and 1 'totally disagree'.

Table 3. Questionnaire results.

	Mean	**SD**
Item 1. 'The reading aloud practice has helped me improve my pronunciation, stress and intonation in connected speech'	4.38	0.72
Item 2. 'In terms of reading aloud, I have experienced a clear improvement from text 5 to text 10'	4.06	0.68
Item 3. 'The feedback I have received on my reading aloud has enhanced my learning'	4.00	0.97

As can be observed, the means for the three items were quite high. In the case of the first item with a score of 4.38, it is implied that learners feel that the reading aloud practice done in class has helped them improve their pronunciation, stress and intonation in connected speech. Similarly, a mean of 4.06 in the second item suggests that students feel they have improved from Text 5 to Text 10. As for the feedback received on their reading aloud, the average rate registered for this item (4) leads us to think that the feedback they received on their reading aloud did enhance their learning.

If we look at Figure 2, we can observe the distribution of responses for each item. In the case of item 1 the vast majority of students agreed on the effectiveness of the reading aloud task to improve their pronunciation, intonation and stress in connected speech. To be more precise, 50% of students totally agreed with the statement and 37.5% just agreed. In the case of item 2, an ample majority of students had positive beliefs regarding this statement: 56.3% of the students answered 'Agree' and 25.0% 'Totally agree' that they had experienced a clear improvement from Text 5 to Text 10. When answering item 3, we can observe more moderate responses: 37.5% of the students totally agreed, 31.3 agreed, while 25% neither agreed nor disagreed and 6.3% disagreed that the feedback they had received on their reading aloud had enhanced their learning.

All in all, after examining the data gathered through this questionnaire, these data seem to indicate that in general, students consider the reading aloud task a good instrument to improve their pronunciation in English.

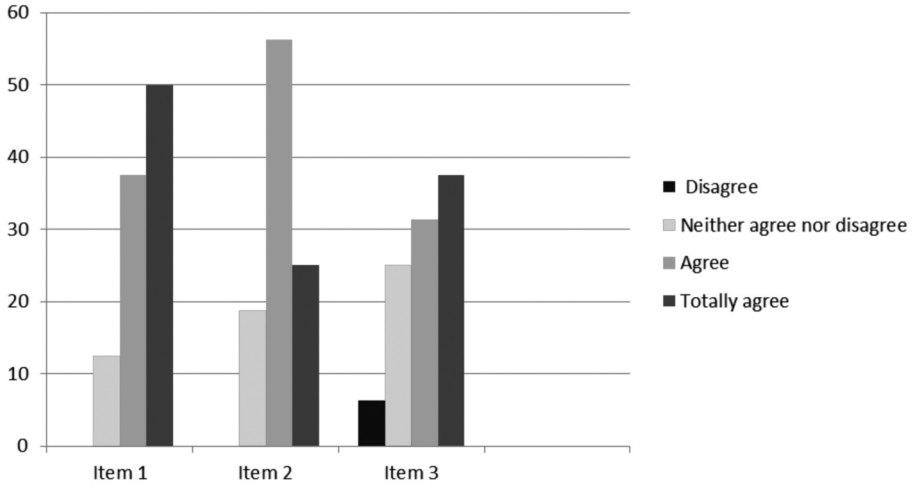

Figure 2. % of subjects and responses.

6. DISCUSSION AND CONCLUSION

One of the aims of the present study was to test the efficacy of a reading aloud task with a noticing and awareness component addressed to university students. The assessment of the two recorded reading aloud tasks revealed that learners improved in all the categories: articulation, stress and intonation. Explicit instruction seems to be effective in pronunciation in line with other studies that have attested the efficacy of explicit instruction on oral production (de Bot 1983; Leather 1990; Couper 2003; Derwing and Munro 2005; Smith and Beckman 2005, among others). Previous research has already shown that noticing facilitates improvement in pronunciation (Couper 2003; Derwing and Munro 2005; Smith and Beckmann 2005). The assessment of the reading aloud task has revealed that noticing together with metalinguistic awareness and feedback are also effective in the teaching of pronunciation, at least to adult learners.

The second aim of the study was to gauge learners' beliefs regarding the use of this reading aloud task for the learning of pronunciation. The analysis of the questionnaire has shown that learners firmly believe that reading aloud practice has helped them improve their pronunciation. These results go in line with other investigations that have surveyed students on the efficacy of explicit instruction in the case of pronunciation (Couper 2003; Smith and Beckmann 2005). Most participants also think their pronunciation has improved from their first assessment

to the second one. These results mirror teacher's assessment of the reading aloud task, as it is not only the case that participants in the present study have been observed to improve articulation, stress and intonation, but that they also value the reading aloud task for the learning of pronunciation. This seems to imply that students were aware of their initial problems with pronunciation. We cannot forget that this task includes a noticing and awareness component that enables them to notice the differences between their own production and that of more proficient speakers in the first place, and subsequently, to really understand the problems they may have with certain sounds, stress placement or patterns of intonation. Taking into account both the assessment of the reading aloud task and the learners' favorable opinions regarding the use of this learning task in class, perception and imitation – as widespread practices in the teaching of pronunciation – should be accompanied by awareness. Imitation alone might not be enough in the case of adults who are in the need of metalinguistic information that will enable them to understand the types of errors committed and to find ways to improve for subsequent texts. Students also believe in the importance of feedback on their reading aloud practice. We cannot forget that form-focused instruction includes not only noticing and awareness tasks but also corrective feedback which prevents fossilized phonological performance (Pennington 1997). Empirical studies carried out in classroom and laboratory contexts have shown that oral corrective feedback facilitates L2 acquisition (Doughty and Varela 1998; Ayoun 2001; Leeman 2003; McDonough 2005; Mackey 2006), as it can lead to notice errors produced and to formulate hypotheses about the target language forms (Gass and Mackey 2007). Therefore, it is not only the case that learners consider feedback an important aspect in the teaching of pronunciation but that research has attested its effectiveness in the acquisition of a L2.

Different types of feedback exist from more explicit to less explicit. Even though implicit feedback such as negotiation and recasts are widely used by teachers, in the pronunciation class with adults it is common practice to add metalinguistic explanations as well. In fact, results from various investigations that have compared different feedback types (recasts, negotiation, prompts or metalinguistic explanations) suggest that when two or more implementations of negative feedback are compared, the more explicit one leads to larger gains (Carroll, Roberge and Swain 1992; Norris and Ortega 2000). The present study seems to support the inclusion of explicit corrective feedback in the pronunciation class addressed to university learners.

In conclusion, the findings reported in this action-research paper confirm the effectiveness of a noticing and awareness component in a reading aloud task, and in turn, the value of explicit instruction in the teaching of pronunciation. Furthermore, courses such as the one depicted in this paper that incorporate

phonological instruction together with opportunities for perception and production at the segmental and suprasegmental level may lead to a greater improvement on the part of the student than courses devoted primarily to the description and transcription of sounds. The opinions gathered through the questionnaire administered to the participants in the present study seem to support the integration of both theoretical issues regarding the English sound system and activities that make students aware of their problems with pronunciation and help them improve the articulation of segments and the suprasegmental features. However, some limitations of the study should be noted so as to take them into account for future studies. Students' recordings of Text 5 and 10 were the only ones assessed for the present study. For forthcoming research, an evaluation of the 10 texts recorded in class should be carried out so as to get a better picture of the development of the students. Additionally, external raters should be employed for the analysis of the different recordings. Finally, as the instructor of the course was a non-native speaker of English, a follow-up of the present study could examine whether having a native teacher makes a difference.

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TOWARDS OLD AGE THROUGH MEMORY AND NARRATIVE IN PENELOPE LIVELY'S *THE PHOTOGRAPH* AND *HOW IT ALL BEGAN*

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ABSTRACT. *This article analyses two novels by contemporary British author Penelope Lively by focusing on a recurrent topic in Lively's fiction: the interrelation between memory and narrative in order to make sense of lived time as opposed to chronological time. In Lively's* The Photograph *(2003) and* How It All Began *(2011), two apparently insignificant episodes force the two main characters, Glyn and Charlotte respectively, to revise their memories as well as life stories when entering their old age. Revising their life narratives by going back to their memories and making sense of their present situations proves to be a rewarding exercise which helps both protagonists to be ready to step into a new life stage. On the other hand, the narrative of each of the novels is constructed through the voices of those family members and friends who are part of Glyn's and Charlotte's past and present, and who contribute to add information to the respective revision processes of the protagonists, showing that time and memory, as well as narrative, are subjective constructed categories.*

Keywords: Time, memory, life story, contemporary novel, ageing process, narrative.

HACIA LA MADUREZ A TRAVÉS DE LA MEMORIA Y LA NARRATIVA EN LAS OBRAS *THE PHOTOGRAPH* Y *HOW IT ALL BEGAN* DE PENELOPE LIVELY

RESUMEN. *En este artículo, se estudian dos novelas de la autora británica Penelope Lively a partir del análisis de un tema recurrente en la ficción de Lively: la interrelación entre memoria y narración como reflejo del tiempo vivido, el cual no siempre coincide con el tiempo cronológico. En sus novelas* The Photograph *(2003) y* How It All Began *(2011), dos episodios aparentemente insignificantes son el detonante para que los dos protagonistas principales, Glyn y Charlotte respectivamente, vuelvan a sus recuerdos pasados y se vean forzados a revisar sus historias de vida a las puertas de la vejez. El hecho de revisar las narraciones que componen sus vidas con la finalidad de entender situaciones presentes es un ejercicio que acaba resultando positivo y que ayuda a los dos protagonistas a prepararse para entrar en una nueva etapa vital. Por otra parte, la narración de cada una de las novelas se construye a través de las voces de familiares y amigos que son parte del pasado y del presente de Glyn y Charlotte, y que añaden información a los respectivos procesos de revisión vital de los protagonistas. La línea narrativa de las novelas muestra que tiempo, memoria y recuerdos, así como el hecho de narrar, son categorías subjetivas y revisables.*

Palabras clave: Tiempo, memoria, biografía, novela contemporánea, envejecimiento, narración.

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1. INTRODUCTION

Penelope Lively is a prolific contemporary British author who has published around seventeen novels since she started her writing career in the early seventies. Despite the different characters, settings, situations and plots that each of Lively's novels presents, there is a common and recurrent feature in all of them: her exploration of the relationship between time and memory both at an individual and at a collective level. As Mary Hurely Moran argues in her monograph on Penelope Lively, the author is fascinated by the paradoxical nature of time since, while through our everyday lives and recurrent errands we approach time as chronological and objective, we actually often experience it as simultaneous and subjective (1993: 2). Lively resources to literary techniques such as the use of different narrative voices to explain a same episode and realistic descriptions that combine with unreliable interior monologues in order to offer a multiplicity of views and perspectives which aim to express both this paradoxical nature of time and the unreliability of our

memories in trying to make sense of the chronological events that explain a human life. Instead, Lively understands time and memory as entangling past and present, individual and collective memories that vary depending on the person or group that retells them. As it is described in a BBC article entitled "Penelope Lively's life in books", her editor at Penguin, Juliet Annan, defines her as being "interested in the operation of memory – how it works and how we use it – and with the nature of evidence" (2011: 1). In Lively's fiction, memory and narrative are presented as exploratory tools necessary to make sense of time lived as a means to get ready to face old age.

In *The Photograph* (2003) and *How It All Began* (2011), Penelope Lively presents her recurrent concerns about time and memory from the prism of two characters who are in their sixties. Approaching retirement and having lived a full life would be read as synonymous of deserved quietness and peace. However, in both novels, an apparently insignificant episode triggers a reconsideration of the lives of the protagonists as well as of those around them and prove that time and memory are human constructs and, as such, they allow for constant reinterpretation. In *The Photograph*, Glyn comes across a photograph of his late wife, Kath, when he is trying to tidy up some of his belongings. However, it is not an innocent photograph since, in it, Kath is holding hands with her brother-in-law and the word *love* is written in the photograph. In *How It All Began*, Charlotte is forced to stay in her daughter's home for a few months after having been mugged. With the aggression, Charlotte has a bad fall, gets hurt and will have to depend on crutches and her daughter for a while. The fact of distancing herself from her daily routines and from her home as well as her temporal restricted mobility gives Charlotte a new perspective of both of her life story and that also of those who surround her daughter and herself.

Well in their sixties, both Glyn and Charlotte find themselves in an inflection point at which they will have to reconsider their life stories as well as the paths to follow in the future. Memory, time and narrative come together in both novels and through them, the sixty-year-old protagonists are forced to review their memories and redo their life narratives. Despite the fact that the unreliable nature of time and memory is a recurrent topic in Lively's fiction, *The Photograph* and *How It All Began* are written from the perspective of two protagonists who are entering into old age and whose day to day lives are momentarily and unexpectedly stopped, as above-mentioned. Whereas clock time blurs in Glyn's and Charlotte's narratives, the protagonists' past memories become more vivid and the reader is asked to go from past to present to future and back. In this sense, both novels question the reliability of time, narrative and memory from the perspective of characters who have lived a good part of their lives. When destabilising these three concepts, Lively also

challenges restricted conventions of ageing and old age since, in these two novels, time is depicted as a fluid entity and, thus, age is also presented as a chronological convention to which a number of cultural concepts is attached.

2. CONSTRUCTING NARRATIVE THROUGH MEMORY

In *Narrative and Identity: Studies in Autobiography, Self and Culture*, Jens Brokmeier and Donal Carbaugh consider the question "how we construct […] our lives and how we create ourselves in the process" (2001: 1). Narration is indeed the means through which we make sense of our lives within time both to ourselves and to others. Moreover, as Brockmeier and Carbaugh point out, as we narrate those episodes of our lives that define us, we also construct our selves as personal and cultural beings. Thus, when we are forced to revise specific episodes of our life stories, we destabilise our life narrative and the new information needs to be ingrained within that narrative in order to move on. William L. Randall and Gary M. Kenyon, also define humans as "fundamentally storytelling creatures" (2004: 333) and quote literary scholar Barbara Hardy who states that "we dream in narrative, daydream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate and love in narrative" (2004: 333). Randall and Kenyon understand narrative as "the paradigm for human time" (2004: 334) since, through narrative, human beings organise and make sense of time. However, this time is what Randall and Kenyon define as "human time" because it is measured according to feeling and memory rather than according to clock time. For their part, Cassadra Phoenix, Bett Smith and Andrew Sparkes consider that narratives help us "guide action"; they are "psycho-socio-cultural shared resources that give substance and texture to people's lives" (2010: 2). Narratives are the means through which human beings organise their memories according to a chronological order. In her two novels, *The Photograph* and *How It all Began*, Lively explores to what extent memories are reliable and questions whether chronological order, in other words, clock time, is a valid approach to make sense of a human life.

It is significant the fact that Charlotte is in her early seventies and Glyn is in his sixties; that is, both main characters are entering old age and have accumulated a number of experiences that make their life narratives longer and more entangled with different episodes than if they were younger characters. The moment of crisis in which they have to incorporate new episodes and a new perspective to their life stories comes at a time when they thought that their life trajectories and thus, their human time, would follow a straight line, without many changes and secondary roads. By destabilising their day to day lives with an apparently insignificant episode, Lively also destabilises the life narratives of the protagonists and proves that

conceptions attached to old age as a time of indomitable decline do not apply to human time. In "Identity Construction in the Third Age: The Role of Self-Narratives", Gerben J. Westerhof analyses the role of self-narrative in identity development between the ages of sixty and seventy-five by interviewing one informant. Westerhof reaches the conclusion that narratives are used "to create unity and purpose in the manifold experiences occurring across the course of one's life and thereby to find meaning in life" (2009: 56), especially as the informant gets older. In fact, Westerhof goes one step further and argues that the construction of an ongoing life narrative is especially needed to keep a "healthy identity development" because it guarantees a balance between "maintenance of structures and openness to new experiences". Thus, for Westerhof "self-narratives can be seen as important means to coordinate existing identities with changing situations" (2009: 57).

This is actually the path that Glyn, in Lively's *The Photograph*, will have to follow after finding the photograph that gives name to the novel. Despite the fact that the narrative of both novels, *The Photograph* and *How It All Began*, is carried out by a heterodiegetic narrator who is external to the action, rather than by the same characters, the focalization is set on the characters' thoughts and emotions. In the novel, Glyn is presented as a successful Professor whose wife, a beautiful and artistic young woman named Kath, died a few years after they had met and got married. The fact of finding a photograph of Kath holding hands with her brother-in-law in an intimate way makes Glyn go back to the past. What starts being a search for the truth, a carving need of Glyn to know if his wife had been unfaithful to him, ends up being a realisation that he had never known nor understood Kath when she was alive. He was very much entangled in his professional career and Kath ended up being one more ornament in Glyn's life, beautiful and bright but unhappy and unfulfilled inside. Once Glyn finds the photograph, he realises that "[t]his illness that he now has – this fever – has given everything a twist. Kath is both what she ever was, and she is also someone else. He is looking differently at her – he is looking differently for her" (2004: 12). Glyn goes back to his memories but he realises that he needs more information to find a path out of "this illness" (2004: 12).

He actually needs to know Kath in a different way, through the eyes of those who also knew her and actually spent time with her. Thus, in his search for the truth, Glyn brings the past to the present, to the social and family background who was close to Kath and himself when Kath was alive, that is, Kath's sister and brother-in-law and their common friends. As a consequence, his action has an effect that modifies these characters' future by bringing in revised and/or new information into their past memories and making them redefine their position within the life episodes in which Kath and Glyn were present. However, the one who is most affected by the situation is Glyn himself since, by contrasting information with other characters,

Glyn is forced to revise his memories and find a different position of himself in the part of his life story in which Kath was also present: "Interesting. The operation of memory would seem to be largely receptive: what is seen, what is heard. We are the centre of the action, but somehow blot ourselves out of the picture" (2004: 20). Glyn tries to "lay those years out for inspection", "[h]e places them in order. There were the immediate marriage years in London, before he got his Chair. The house in Ealing, The daily termtime tube trek to the college; teaching snatched hours in the library. The vacation escapes – field trips, conferences, extended library time. And what was Kath doing?" (2004: 24).

By going back to his memories, Glyn realises that he cannot trust them because they are indeed guided by subjective time. Thus, the chronology he establishes is also subjective and responds to his main interests at the time. Glyn realises that he has to accept his own guilt in Kath's unhappiness and fatal suicide since he neither integrated her and her personality traits into his life nor let her go. While Glyn is researching on the details of the part of Kath he could not see at the time, Kath is presented as a kind of ghost within Glyn's reality; a haunting memory that had been well-under control for twenty years, since Kath's death, and that has reappeared to be reallocated into Glyn's memory as well as life story. As Glyn explains, "The house is full of her. Coming in through the front door – 'Hi! You're here – great!'; in the bath, scented, foam-flecked, humming to herself […] He has lived with these ghosts for years, they were tamed, under control, but now things have shifted; he summons her up in anger and frustration. There she is, as ever, but unreachable in a different way" (2004: 25). In his book *The Seven Sins of Memory*, Daniel Schacter argues how memory constitutes a double-edged sword since, on the one hand, we rely on memory to pursue the most ordinary everyday tasks as well as to construct our life episodes and identities and, on the other hand, we easily distort or forget our memories and, thus, according to Schacter, "they can get us into trouble" (2001: 1). For Schacter, the "sin of bias", as he calls it, "reflects the powerful influences of our current knowledge and beliefs on how we remember our pasts. We often edit or entirely rewrite our previous experiences – unknowingly and unconsciously – in light of what we now know or believe" (2001: 5). With the appearance of the photograph and the subsequent research on Kath's concerns, emotions and way of life when they were together, Glyn realises not only that his memories of their life together were distorted, but he also becomes aware of how his storage of Kath's image into some hidden place of his memory after her death kept on haunting him.

By contrasting his memories to those of family and friends around Kath, he realises that his own memories were unreliable, since they had gone through the sieve of time and emotions. In his sixties, Glyn has to incorporate this new knowledge into his life so that he can move on. As he explains by the end of the

novel, "Glyn knows now that he has to find a new way of living with Kath, or rather a way of living with a new Kath. And of living without her, in a fresh sharp deprivation" (2004: 236). Glyn has had to revise his life narrative in order to accommodate the new information he has acquired about Kath and of himself in relation to his late wife. In "Critical Turns of Aging, Narrative and Time", Jan Baars considers that "one of the defining characteristics of aging is that an important part of life has already taken place" and, thus, "the past will remain important in the shaping of the future" (2012: 151). For Baars, the past, in the same way as the present and the future, is never complete but it keeps on changing as life goes on. In *The Photograph*, the conception of time as a fluid entity which cannot be grasped because we "*are living (in) it*" (2012: 144) is a leading issue. Precisely because of the fact that Glyn is approaching old age, the process of coming to terms with his memories also becomes a matter of identity; of recognising his own role in Kath's life and suicide as well as in picturing how he will go on with this new information.

3. NARRATING HUMAN TIME

In the case of Charlotte, the female protagonist in Lively's *How It All Began*, the fact of moving with her daughter and son-in-law and the fact of starting teaching literacy to someone from Eastern Europe, gives her a new perspective both on time and on her own remembered life-trajectory. By mirroring herself in her middle-aged daughter, she realises she had not chosen much over her life. She had married young and become a teacher almost without intending to. Her husband had died young and she had got used to living on her own, with her routines and schedules. Once in her daughter's house, she realises that her daughter's marriage is not going well and that she barely knows her son-in-law. The presence of her late husband Tom, through constant recollections of her marriage triggered from observing her daughter and son-in-law, make Charlotte realise she only knew the couple from Saturday meetings. In Chalotte's mind, the past intrudes into the present as she realises she is aware her daughter's marriage "is not like her own; it is colourless, by comparison. It lacks the zest, the give and take, the hours of discussion and debate, the hand on the knee, the arm round the shoulder, the silent codes of amusement and of horror. The laughter" (2012: 67). The fact of changing her usual routine gives Charlotte a new perspective of what surrounds her as well as of her own memories. Variations on her day to day routines marked by clock time makes Charlotte get immersed in her human time in which the boundaries between past and present, memory and fact get blurred.

While being in her daughter's house, Charlotte starts teaching literacy to a man from Eastern Europe. Through Anton, she reflects on the constructed nature of

cultural constraints and the human construction of time. What for Charlotte is common knowledge, normality, for Anton is at times new and uncorrupted; at other times incomprehensible, due to his limited knowledge of English. However, through narrative, represented by the reading of children's books as reading practice for Anton, both Charlotte and Anton understand human life in similar terms, that is, as an unconnected sequence of events which we connect through our memories and organise chronologically through narrative:

> 'Story go always forward – this happen, then this. That is what we want. We want to know how it happen, what comes next. How one thing make happen another.'
> 'Exactly,' said Charlotte. 'Narrative. But a contrivance – a clever contrivance, if successful.'
> 'Con…trivance?'
> 'Made up. Invented.'
> 'Yes, yes. And that is why we enjoy. Because it is not like our life – the way we live, which is' – he frowned – 'very much accident. You get job. Your wife go. You lose job. You are knock down by bus, perhaps.'
> 'You get mugged,' said Charlotte. 'Your break your hip.'
> Anton frowned further, then smiled. 'And so I am here, like this, in your daughter house, because of that.'
> 'We have a word for it – an odd one. Happenstance.' (2012: 76).

Both Charlotte and Anton acknowledge the fact that, despite human time being lived as random and unconnected, narrative provides order and meaning to those event that conform a human life. For Glyn and Charlotte, the protagonists of Lively's novels, this process of remembering, introspection and examination of events in their past lives is painful and filled with melancholy. However, at the end of the novels, both characters realise that their lives could not advance unless they solved those gaps that had been haunting them for a long time. Ultimately, in both novels, the reconstruction and revision of their narratives is presented as the necessary step to solve their moment of crisis and move into their next life stage.

During the two months Charlotte spends in his daughter's house, time goes very slowly for her. Her painful body, due to the fall and to the broken hip, as well as the cold relationship between her daughter and her husband, make Charlotte feel she has been leading a "complacent" life (2012: 202) up until that moment. Moving from the past, to the recent past, to the present, Charlotte's present time moves from "yesterday" to "quite a while ago" (2012: 202). She believes that "[o]ne thing old age does is play tricks with time. Time is no longer reliable, moving along at its inexorable pace, but has become febrile, erratic. Mostly, it accelerates" (2012: 202). However, the episode described has actually forced Charlotte to slow down and reflect on the relationship between time and memory and on how human beings make sense of their own narratives. When Charlotte goes back home a few weeks

after her accident, she is grateful to her daughter for taking care of her but she is mostly grateful "to be once more her own woman" (2012: 242). And being her own woman has much to do with being in her own home surrounded by her past and her present; alone with her memories and their internal logic. As she explains, "[t]he past is our ultimate privacy; we pile it up, year by year, decade by decade. It stows itself away, with its perverse random recall system. We remember in shreds, the tattered faulty contents of the mind. Life has added up to this: seventy-seven moth-eaten years" (2012: 243). Charlotte realises there has been a sudden stop in the unstoppable sequence of her life narrative. She has been forced to rest, to be quiet and to be dependent; she has been forced to move away from her usual landscape and look at other realities. On the other hand, the long hours Charlotte spends sitting in her daughter's house also make her go back to her memories – her marriage with Tom, her younger daughter – as well as her recent past and her ageing process from a different perspective. By the end of the novel, Charlotte concludes that despite the accident she has suffered, despite her feeling frail and lost, her life story is still not concluded. As she holds her young neighbour's baby after going back home, she reflects that "[s]he [the baby] is a demonstration of the power of time. […] And this is a story that will indeed end. But not for a while, she thinks, not for a while" (2012: 243).

4. "KALEIDOSCOPIC" NARRATIVE

Despite the fact that Glyn and Charlotte are the main protagonists in Lively's *The Photograph* and *How It All Began*, and the ones who both trigger and are forced to reconsider their life stories, the novels are constructed through the voices and thoughts of other characters who contribute to build the reality of the novel. In that sense, the reader is even more aware of the subjective condition of time and memory in the construction of the different episodes that constitute a life story. Whereas in *The Photograph*, Glyn contributes to shaking everyone's memories by forcing those around Kath to remember and talk about specific episodes they had lived with her, in *How It All Began*, the different characters in the novel get entangled through clock time, rather than memory time. Charlotte's accident makes Rose, Charlotte's daughter, leave her boss unattended. Rose's boss, a retired extravagant man called Henry, has to resource to his niece Marion to take him to an event to which he has been invited. Thus, Marion is forced to cancel a date with her lover Jeremy Dalton. Marion can not reach Jeremy through his mobile, so she leaves a message in his home phone which, unluckily, is heard by Jeremy's wife who finds out about the affair through Marion's voice message and forces Jeremy to leave their home and move to Marion's, who is actually not prepared to get into a serious relationship. In Lively's *How It All*

Began, the coincidence of events in clock time has a butterfly effect in the lives of all the characters in the novel. As the narrator of the novel explains at the beginning of the second chapter, "The Daltons' marriage broke up because Charlotte Rainsford was mugged. They did not know Charlotte, and never would; she would sit on the perimeter of their lives, a fateful presence" (2012: 16). In fact, in both novels, *The Photograph* and *How It All Began*, the fact of shaking either memory time or clock time contributes to modifying life time too, the life time of each of the characters whose voices are also heard in the narratives. All the characters are affected by the apparently insignificant actions that open each of the novels; namely, the finding of a photograph in the case of Glyn and the fact of being mugged in the case of Charlotte.

Penelope Lively refers to the expression "kaleidoscopic narration" (Moran, 1997: 103) to refer to this presentation of a multiplicity of points of views in relation to the same event in a circular structure rather than a chronological one. According to Mary Hurley Moran, through this technique, Lively reinforces "the subjective, solipsistic way" in which we perceive the world and "suggests the lack of an objective meaning of reality" (1997: 105). In *The Photograph*, each chapter is narrated from the point of view of a different character or the confluence of two characters. In the first chapter, Glyn finds the photograph and decides that he is going to find out what had actually happened between his wife Kath and his brother-in-law Nick. In the second chapter, we are introduced to Elaine, Kath's older sister, and to her particular vision of Kath. For Elaine, Kath is her extremely beautiful younger sister who has always had things easier than herself. Once Elaine and Glyn meet, after a long time, Elaine's well-established life routine will be shattered when Glyn tells her about the twenty-year-old photograph in which Nick and Kath are holding hands.

With this information, Elaine's memory goes back to the past and stays there until the end of the novel. This process is clearly marked when we are informed of Elaine's thoughts: "Yes, indeed – time out of mind ago. But not entirely out of mind, and that is what is at issue. We were both there, after all, thinks Elaine; nothing can change that. We are the same people. Up to a point" (2004: 66). Elaine's peaceful life at sixty is not only shattered because she decides to tell Nick, her husband, to move away after a long and monotonous marriage, but mainly because different Kaths keep on appearing in Elaine's everyday routines. By going back to her memories, Elaine realises she has never understood or supported Kath as an older sister should. Thus, in the same way as in the case of Glyn, Kath becomes a ghost in Elaine's everyday reality: "Elaine finds other Kaths crowding in. These Kaths are not clear and precise, they do not say anything that she can hear, they are not doing anything in particular; they are somewhere very deep and far, they swarm like souls in purgatory, disturbing in their silent reproach" (2004: 153). As a successful

gardener, Elaine knows how to deal with chronological time; she knows how to read the seasons and how to treat plants accordingly; however, she finds it difficult to deal with human time. In the novel, time and memory are related to Elaine's relationship with plants as a gardener. Past memories of Kath come about as Elaine sees the blossoming colour or smells the scent of specific plants and flowers. Her coming to terms with the new knowledge she acquires of Kath's unhappiness and the reason that brought her to commit suicide get entangled with her gardening business: "Elaine plans out some pulmonarias and tries to concentrate on current projects. She has plenty of work in hand, but since her visit to Mary Packard she has felt disoriented; […] it is a question of coming to terms with a revised vision, with a new set of responses" (2004: 233). Incorporating a revised vision of her memorised past as well as her role in Kath's life and suicide helps Elaine to reconstruct her identity too.

In the same way as Glyn and Elaine have to go back to the past, to understand and acknowledge new details related to Kath's life and death, those characters who were close to Kath are also asked to go back to their memories of Kath as requested by Glyn and Elaine. Oliver Watson, the friend who took the photograph, and Mary Packard, Kath's only confident at the time of her suicide, have to explain the particular vision they had of Kath, a creative being ready to give much more than she would take. Within the novel, these two characters who are external to the family are the ones who introduce the parts of Kath that neither Glyn nor Elaine were able to see and acknowledge. Through the voices of these different characters as presented by the narrator, we are introduced to a multiplicity of perspectives of Kath. The presumably unfaithful wife that Glyn was ready to hate when he found the photograph turns into an extremely sensitive and unhappy being who had been primarily judged by her extreme beauty all her life. After listening to the different voices and versions that compose Kath's story, Glyn realises that his own version was far from the reality he remembered. The "kaleidoscopic narration" to which Lively refers when defining her narrative emphasises the subjective nature of memory and time and, thus, the potential of narrative to include new data when constructing our life stories and reconstructing our identity as we grow older.

In *How It All Began*, the voices of the characters are heard through a third person omniscient narrator as well as through the dialogues between and among characters. In the novel, the older characters, Charlotte, the protagonist, and Henry, Charlotte's daughter's boss, are presented as living mostly within memory time whereas the younger characters live mostly within clock time. Both Charlotte and Henry reflect on their old age from different memories that get entangled with each other and with the persons with whom they share their present time. As Charlotte sees herself in hospital after having been mugged, she "views her younger selves with certain

detachment. They are herself, but other incarnations, innocents going about half-forgotten business" (2012: 8). In this episode, as well as in other moments in the novel, Charlotte acknowledges her other selves as an enriching part of the person she is at present. The multiple layers that conform her memory and her personal narrative contribute to defining her in her seventies. In *How It All Began*, neither Charlotte nor Henry regret the time they have already lived, how they have lived it or what they have become after living it; rather, they regret being seen as old and useless people because the signs of ageing are present in their bodies. As Penelope Lively writes in her memoirs *Ammonites & Leaping Fish. A Life in Time*, "old age is in the eye of the beholder" (2013: 9). Although Henry is presented as a somehow extravagant character, from the beginning of the novel, he defines old age as an "insult. Old age is a slap in the face" (2012: 26). As an academic who has spent all his professional life researching on historical matters, Henry takes for granted that "[a]ge would lend *gravitas*, authority" (2012: 84). However, he finds himself overwhelmed by the media as well as the new technologies which, to his mind, only offer a very partial image of history. Henry remembers how in his youth, categories were clear and easily recognisable. In his old age, he sees how any young person with jeans and a dishevelled hair style considers their knowledge of history superior to that of Henry's, which he has acquired over long years of dedication. In the case of the characters of Charlotte and Henry in *How It All Began*, lived time is diminished over chronological time understood as the natural biological decay of the ageing body by some of the younger characters who appear in the novel. These characters themselves perceive they are sometimes judged by their appearance rather than by their experience.

5. CONCLUSION

Penelope Lively starts her memoir *Ammonites & Leaping Fish. A Life in Time*, stating that she is "interested in the way memory works, in what we do with it, and what it does to us" (2013: 4). Lively defines her last memoir is "a view from old age itself, this place at which we arrive with a certain surprise" (2013: 3). In the novels analysed in this article, *The Photograph* and *How It All Began*, the main protagonists, Glyn and Charlotte respectively, both of whom are entering old age, are forced to stop their daily routines, come out of their comfort zone and revise their memories. Within the novels, both protagonists experience their time lived as an inexorable accumulation of events which forces them to question and redefine their memories and reconstruct their life narratives in order to face the future time ahead of them. What they thought would be a quiet time in which they would be able to adopt a more passive role both within their lives and in their social relations, turns to be

a time of reflection and redefinition. When analysing the positive effects of oral narration as a way of understanding the ageing process of real-life participants, Randall and Kenyon state that "when aging is considered as a biographical process, in which, over time, we are continually storying or composing [...] our lives, then we are permitted a fresh perspective on the spiritual dimension of the developmental process" (2004: 334). The process of recounting their lives from the moments of crisis presented at the beginning of each novel turns out to be enriching for both main characters in Lively's *The Photograph* and *How It All Began*, since both of them are successful in integrating new perspectives to the remembered versions of their younger selves and, thus, they can move into the new stage with a revised and renewed vision of their life trajectories.

At a literary level, Penelope Lively resources to what she calls "kaleidoscopic" narrative in order to present a multiplicity of perspectives of different key episodes that conform each of the novels. When a same episode is narrated through the experiential sieve of different characters, the reader is confronted to various versions of a same episode which, at the end of the day, contribute to getting a more general and probably realistic picture of the episode. With this technique, as Mary Hurley Moran states, Lively "suggests the potency and fluidity of memory" to show to what extent "individuals are embodiments of all their younger selves and earlier experiences" (1993: 3). In *The Photograph* and *How It All Began*, Lively goes one step further when she requires her main characters to revise those "younger selves" and contrapose their memories to those of their contemporaries. At the end of the day, Lively suggests that both from a biological perspective and also from a psychological one, ageing is a complex process in which narrative becomes a valuable source to order memories and make sense of time lived in order to set the grounds of a healthy old age.

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3D IN HISTORY OF THE ENGLISH LANGUAGE: LEARNING A L2 THROUGH HISTORY, CONTEXT AND CROSS-CULTURAL EXPERIENCES[1]

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ABSTRACT. *Given the four elements involved in having a communicative competence, it could be argued that learning a L2 does not only involve overcoming linguistic differences, but also cultural ones. Following a double conceptualization of "culture", we will show our experience as teachers of History of the English Language (HEL), and the potential usefulness of the diachronic axis in developing the critical intercultural awareness needed to master a foreign language. This wider cultural approach results in a more accurate linguistic intuition in the L2, which is a consequence of the critical intercultural spirit developed by the students.*

Keywords: Intercultural education, History of the English Language, L2 teaching, synchrony, diachrony, cross-cultural dimension.

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3D EN LA HISTORIA DE LA LENGUA INGLESA: EL APRENDIZAJE DE UNA L2 A TRAVÉS DE LA HISTORIA, EL CONTEXTO Y LAS EXPERIENCIAS INTER-CULTURALES

RESUMEN. *Partiendo de los cuatro elementos necesarios para conseguir una competencia comunicativa, se podría decir que aprender una L2 no solo supone superar las diferencias lingüísticas, sino también las culturales. Tomando como punto de partida una doble conceptualización de "cultura", pretendemos mostrar nuestra experiencia como docentes de historia de la Lengua Inglesa, y la utilidad del eje diacrónico para desarrollar la conciencia crítica intercultural que requiere el conocimiento de una lengua extranjera. Este enfoque cultural tiene como consecuencia una intuición lingüística más certera en la L2", que resulta del espíritu intercultural crítico adquirido por los estudiantes.*

Palabras clave: Educación intercultural, Historia de la Lengua inglesa, enseñanza de L2, sincronía, diacronía, dimensión intercultural.

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1. INTRODUCTION

According to William Littlewood (1981), having a communicative competence in the L2 should involve the development of linguistic, communicative, contextual, and socio-cultural competences. Thus, learning a L2 does not only involve overcoming a linguistic difference, but also a cultural one. Even if it is a truism that culture is an essential component in L2 teaching, this has mostly been considered from synchronic perspectives which emphasise the differences and similarities between the cultural elements of the L1 and L2. However, language is not only synchronic, but it also has a diachronic dimension which, together with the different socio-political and cultural contexts it is grounded on, is often forgotten.

As we will see below, in this paper we advocate for a bi-dimensional notion of culture, within which not only the idea of a shared (cultural) knowledge between communication participants but also the accretion of diverse layers of socio-political and linguistic knowledge throughout time are included. In accordance, we argue that historical linguistic awareness is an important help in acquiring English as a L2. In this paper, we intend to show our experience as teachers of History of the English Language (HEL), and the potential usefulness of the diachronic axis in developing the critical intercultural awareness needed to master a foreign language.

We hypothesise that both synchronic and diachronic understandings of culture play a significant role in acquiring a L2, and we will use in-class examples and

students' feedback to show how the wider cultural approach proposed here results in a more accurate linguistic intuition in the L2. By following the postulates of Byram's intercultural approach to L2 teaching, and combining it to a double understanding of culture –applied within the specific circumstances of a Spanish university– we will prove that not only general knowledge about the specific (historical) context of the English language, but also a wider linguistic intuition and a stronger critical intercultural spirit are developed.

Given that one of the main aims of higher education is developing a critical spirit (Saramago 2010), we propose here to help students learn a L2 by relying on the critical capacities acquired by introducing them to a historical perspective of culture. With this, not only their knowledge of English as a L2 will be improved, but also their cultural competence as specified in the *Common European Framework of Reference for Languages* (CEFR), and their critical awareness about the intrinsic connections that can be established between historical linguistics and knowledge of linguistic forms in English.

2. LEARNING A L2 AND THE INTERCULTURAL SPEAKER

Learning a L2 involves both overcoming a linguistic and a cultural difference, as both language and society shape the way any language is created. It could be argued that when both differences are overcome, communicative competence in the L2 is achieved. The notion of "communicative competence" stems from recent approaches to learning a L2, which are dominated by Communicative Language Teaching (CLT) understandings. These focus on the importance of learning how to communicate authentically and meaningfully in another language. Communication involves the integration of many language skills (Richards and Rodgers 2001: 172), which according to William Littlewood (1981: 6) should be related to at least four elements: attaining a high degree of linguistic competence; distinguishing between those forms mastered and the communicative function they perform; developing skills for communicating effectively in different types of situations; and becoming aware of the social meaning of language forms.

The importance of mastering different skills when acquiring a language has been also acknowledged when devising the CEFR, which favours an intercultural approach whose central objective is "to promote the favourable development of the learner's whole personality and sense of identity in response to the enriching experience of otherness in language and culture". Even if this definition of intercultural approach does not explicitly advocate in favour of learning a L2 by relying on its cultural components, the cross-cultural experience implied by the "enriching experience of otherness" stresses the importance that cultural elements

have in learning and mastering a L2. Language and culture cannot be separated, as both of them help in building the students' communicative competence. According to this, the final objective of L2 learning should not be to become a L2 quasi-native speaker, but an "intercultural speaker" (Byram 1997: 31-34) who shall be able to:

– mediate. i.e. s/he must help to establish co-operations and the basis for mutual understanding between groups that differ culturally (as well as ethnically and socially). [...]
– learn. Via communication with native speakers and interaction with the unfamiliar cultural context, the intercultural speaker constantly strives to increase his or her knowledge and understanding. This learning takes place
– at all levels, i.e. for pupils, teachers and researchers alike [...].
– be (self-)reflecting. The intercultural speaker regularly attempts to create cohesion, i.e. understanding in relation to made observations and gathered data. [...] The reflection and possible revisions also include the perception of
– the self and the view of one's own cultural stance. (Jaeger 2001: 53-54).

Following Byram's (1997) notion of intercultural competence, certain accounts of CLT have identified five competences, or *savoirs*, which are to be developed in order to become an intercultural speaker:

– Knowledge (*savoir*) involves knowledge of the world, socio-cultural knowledge, and intercultural awareness (CEFR 2001: 102-104), and it can be defined as the factual knowledge about the country (or countries) where a language is spoken. This emphasizes the relationship between a language and the context where it is produced.
– Ability to learn (*savoir apprendre*) refers to the ability to acquire new knowledge about a given culture, and to incorporate this into existing knowledge. By mastering this ability, a learner can deal with new learning challenges in a more effective and independent way. It includes several components, in particular language and communication awareness, general phonetic skills; study skills; and heuristic skills (CEFR 2001: 107-108).
– Critical awareness (*savoir s'engager*) is the ability to evaluate critically the practices, perspectives and customs which are typical of one's own and other's culture (Byram 2008: 162). This implies that judgments, and their culturally-determined nature, are made explicit in such a way that learners are encouraged to reflect on how others might consider their socio-cultural position.
– "Existential" competence (*savoir être*) implies reflecting on the fact that communication is not only affected by knowledge, but also by factors related to the self. Amongst them, attitudes, motivations, values, beliefs, cognitive styles and personality factors can be highlighted (CEFR 2001: 105).

– Skills of interpreting and relating (*savoir comprendre*) refer to the ability for interpreting a document or event in another culture, and explaining and relating it to another document or event in one's own culture (Byram *et al.* 2002: 13).

Taking into account Byram's intercultural approach to language learning, and the observation of certain teaching practices which are still focused on the sole acquisition of grammatical and purely linguistic elements, it is our purpose in this paper to emphasise, and reflect, about the role of culture in overcoming those linguistic differences that can be identified between a L1 and a L2, and how can historical linguistics can help in doing so.

3. NOTION OF CULTURE

Before looking at the usefulness of the intercultural approach and its applicability for diachronic studies of English, it is necessary to define what we understand by the word "culture", as this is, according to Raymond Williams, one of the three English words which is most difficult to define (1983, quoted in Storey 2006).

Many different explanations of "culture" can be found, but in this paper we will mainly focus on sociological approaches to the study of this phenomenon. Since there have been some attempts to explain L2 acquisition by relying on them – overlaps and similarities can be found between those sociological accounts and certain prominent trends in the study of linguistics, including ethnolinguistics, sociolinguistics, and discourse analysis. In particular, we will focus on Giddens' notion of structuration and Bourdieu's practice theory, as within both theories we can find a connection between the role of culture and the study of language.

Following Giddens' notion of structuration, culture is understood in a double way, as it could either be a structure or a lifeworld. Within the overarching lifeworld conception, culture "comprises the everyday, mutual knowledge and consciousness of social groups and their more systematic 'intellectual' formations and cultural products", whereas when it is understood as a structure, culture consists of "the underlying rules employed in social interactions and through which social systems are reproduced" (Giddens 1986, quoted in Scott 2007: 83). This second notion of culture resembles Saussure's and structuralist's perception about a language's structure, which is defined as "a social product of our language faculty" and "the body of necessary conventions adopted by society to enable members of society to use their language faculty" (Saussure 1983: 9-10).

In Giddens' view, when culture is conceived as a structure, the latter is divided in three components: structural principles, structures, and structural properties. Structural principles are those which help in the organization of societal totalities,

structures refer to those rule-resource sets which are involved in the institutional articulation of social systems, and structural properties are the institutionalized features of social systems which stretch across time and space (Mayes 2003: 25). A close connection can be therefore established between understandings of culture and language as a structure. It can be argued that language and discourse are one of the main ways of articulating a social system because they are structures which are socially-determined, i.e. they reflect the organization of a particular society. At the same time, both language and discourse are related to structural properties, and can be considered elements which have changed across time. Thus, as we will show below, how a language is shaped is the consequence of a double influence coming from the synchronic elements of society and its diachronic evolution.

The idea that a language is influenced by the context where it is spoken also permeates Bourdieu's practice theory, according to which the context –or field– of a social group and the cognitive and motivating structures that form part of it give rise to (social) practices which help to reproduce that social context and its subjective understanding – or habitus. It can be argued that the production and reproduction of culture can be done through language. Thus, competence in a language is to be understood as relational, because it depends on the linguistic dispositions of an individual (or linguistic habitus) and the social and linguistic settings (fields) where they function (Hardy 2011: 171).

Taking into account these two sociological accounts, our understanding of culture is based on a combination of them. Hence, when trying to incorporate cultural elements in the classroom, we consider the existence of two main components – which are, in turn, parallel to the two axes described by Saussure for the study of linguistics.

– The identification of a "synchronic dimension of culture" can be connected to Bourdieu's notion of field –or sociolinguistic context– and Giddens' description of structural principles. According to both views, culture can be understood as the beliefs and ideas that permeate the particular context where a language is produced. Similar ideas can be found in certain linguistics trends, which stresses the notion that communication is successful whenever language is encoded and decoded on the basis of a given common ground which is shared by speakers (Gavins 2007). Different elements form part of this shared knowledge of the world. Amongst others, certain aspects can be highlighted, including personal knowledge –or "autobiographical knowledge about personal experiences" (Van Dijk 2005: 77-78)–, interpersonal knowledge –or that which stems from a previous communication experience between two or more individuals–, group knowledge or that which is related to socially shared experiences–, and cultural

knowledge –or the "the general knowledge shared by the members of the same 'culture'" (77-78).

– Following Giddens' notion of culture as structural properties which stretch across time in a particular space, we could also talk about a "diachronic dimension of culture". This is the consequence of the accretion of different layers of socio-political and linguistic elements throughout time, and its influence on how a language is currently spoken cannot be neglected (Schmitt and Marsden 2006).

Culture shall, in our view, be understood as a combination of synchronic and diachronic elements, both of which shape and have shaped a particular language. Thus, both elements shall be taken into account when implementing the intercultural approach to English language proposed here. As a consequence a re-definition of the above-mentioned *savoirs* (Byram 1997) shall be made so that not only synchronic aspects but also diachronic ones are considered, as shown in Table 1 below.

Table 1. The diachronic dimension in the intercultural approach.

SAVOIR	SYNCHRONIC ELEMENT	DIACHRONIC ELEMENT
Knowledge (*savoir*)	Factual knowledge about the country (or countries) where a language is spoken.	Factual knowledge about the **history** of the country (or countries) where a language is spoken.
Ability to learn (*savoir apprendre*)	Acquire new knowledge about a given culture, and incorporate this into existing knowledge. Compare this new knowledge about the L2 culture with the one about the L1.	Acquire new knowledge about elements of a **historical period** of the given culture (including language awareness). Compare this historical knowledge with knowledge about present-day culture. Establish analogies and differences (with present-day L2 and L1).
Critical awareness (*savoir s'engager*)	Evaluate critically the practices, perspectives and customs which are typical of one's own and other's culture.	Evaluate critically the practices, perspectives and customs which are typical of different **historical periods** in the L2 culture.
"Existential" competence (*savoir être*)	Relate self-factors to the L2, including elements such as attitudes, motivations, values, beliefs, cognitive styles and personality factors.	Relate self-factors to the **history of the L2**, including elements such as attitudes, motivations, values, beliefs, cognitive styles, and personality factors.
Skills of interpreting and relating (*savoir comprendre*)	Ability for interpreting a document or event in another culture, and explaining and relating it to another document or event in one's own culture.	Ability for interpreting a document or event in another **historical period**, and explaining and relating it to another current document or event.

4. PAST AND PRESENT IN LANGUAGES

If there is a human capacity that is inherently connected with culture, it is language – or rather, languages–; each of the diverse languages spoken throughout the world. As ethnolinguists, cultural linguists, discourse analysts, and sociolinguists have proved, languages are intrinsically related to the societies and cultures in which they are used and developed (Hymes 1964). But, what is meant by the verb "develop"? It has already been pointed out that culture is, in our view, the result of historical accretion. Languages –being both cultural and human outcomes– cannot be but the result of how they have evolved throughout the centuries. In fact, languages are constantly changing; as Humboldt (1999: 25-64) pointed out, they are not *ergon* [product], but *energeia* [process].

It was, as is well known, Saussure, who defined the two axes of diachrony and synchrony in linguistics (1983: part I, ch. 3). And by doing so, he established the two basic approaches to the study of languages for the rest of the twentieth century; two approaches that are still functional in our days, despite the debate and constant revision of the two notions (Hale 2007). However, both synchronic and diachronic studies already existed before Saussure. Historical linguistics, in particular, had started by the beginning of the nineteenth century. From its early years, the discipline did not only focus on the development of languages, but rather, combined the two axes to different degrees depending on the outlook:

– The study and description of a language in a specific period in the past, either by giving a complete picture of all the aspects of the language in general or by focusing in some particular element of it. Thus, researchers travel in time (diachronically) in order to give us a picture of how people talked in that moment (synchrony): that is the case of handbooks of, say, Old English or Early Modern English. In a way, this type of description had started centuries before: for instance, in medieval grammars of Latin and Greek.
– The comparative method analyses the similarities among a diversity of languages (synchronic) by searching how they are related in families and how they diversified through the centuries (diachronic). This was initially done with a biological understanding of languages, which aimed at organizing them in families, thanks to the systematic diachronic comparison carried out by scholars like the Grimm and the Schlegel brothers. The result is well known: language families that can be traced back to ur-languages like Indo-European (Seuren 2004: 79ff). Although this method has several limitations (Harrison 2003: 213), it continues to be considered the main manner of diving into the past of languages and studying both their genetic

relatedness and their diversification and changes (Rankin 2003:185). Thus, a third dimension is added to the synchronic and diachronic axes, the cross-linguistic.

– What we shall call the "resultative approach", that is, the study and systematization of how certain elements of a language in a specific stage (synchronic) have come to be or developed into a later form and usage (diachronic). This originated in the neogrammarians' scientific view of change and their drafting of laws that systematized the passage of time in sound shifts, morphology, syntax, lexicon, etc. This is still one of the main trends of historical linguistics, though it has evolved as a result of the several questionings of its mechanistic approaches. Obviously, scholars have called attention to the social and cultural dimensions of languages, therefore broadening the scope of linguistic change, without losing sight of its evolutionary process (Cable 2008). It is this view that we find in the majority of the handbooks studying the history of a specific language, that is, they show how that language has changed from its earliest form to the present.

This "resultative approach", combined with the study of cultural and sociological aspects, has proved expedient to understand the particularities of some languages in the present. English is no doubt a good example of it. It is a language that has developed through a particularly complex combination of cultural and linguistic circumstances throughout history, the result being a large number of peculiar usages and forms which are difficult to grasp and acquire and which can only be explained from a diachronic perspective. That is the case of spelling: why is "h-" sometimes pronounced and sometimes it is not? Is there a way of predicting how to pronounce "ou" or "ow" in words we have never learnt or used?

History of the English Language (HEL) handbooks have made an explicit attempt to render this "resultative approach" useful for the understanding of these peculiarities in the English language nowadays. They normally do so by emphasizing the notions of change and development in their description of the progress from the Old English period, to Middle, Early Modern and Present-day English – it is noticeable that the friendlier the approach, the more explicit the connection with our days, as can be seen in the series "The History of English in Ten Minutes" by the Open University. Barbara Strang, in her *History of English* (1970), puts further emphasis on the result by arranging the stages of English history backwards chronologically: she starts with the main characteristics of Present-day English usage and moves gradually to the past, explaining how historical and sociological changes have led to this stage. Although this specific

pattern of exposing the history of English has not been very successful among scholars, most of them contemplate in one way or another the idea of helping speakers of English to become aware of how the language has come to be what it is nowadays.

This was no doubt one of the purposes of the exhibition *Evolving English: One Language, Many Voices*, featured by the British Library between November 2010 and April 2011: "This is a unique opportunity to see and hear its evolution from a language spoken on a small island to a global language spoken by 1.8 billion people." And this was carried out both by means of a chronological account of the English language, and based on a notion of linguistic diversity, not only in recent times but also throughout its history, as David Crystal remarks in the book accompanying the exhibition (2010). The success of this exhibition shows how the diachronic perspective on the language keeps on attracting people's interest, particularly when it involves understanding our linguistic usages nowadays.

5. MOVING INTO A THIRD DIMENSION: THE VALUE OF HEL IN THE CROSS-LINGUISTIC/CROSS-CULTURAL AXIS

Although there is no question about the relevance of a scholarly knowledge of the history of languages, synchronic linguists contend that native speakers of a language do not need to know the history of that language in order to achieve competence in it (Hale 2007: 3). Obvious as this may seem, this argument is however debatable. As debatable as saying that native speakers do not need any knowledge of grammar for effective communication. Strictly speaking, they do not need either of them. But both of them are intrinsic to their speech. If we focus on the diachronic axis, it has already been stated that a synchronic layer of a language is the result of its historical –and cultural– development; therefore, although a native speaker does not need to be aware of the historical accretion this language has gone through, such a speaker's discourse and utterances are necessarily bound to the cultural history behind it.

The success of the British Library exhibition, or the large number of people who have watched the Open University History of English videos show that native speakers have curiosity to learn more about the history of their language and may find it useful for their own practice. This is no doubt what has moved Norbert Schmitt and Richard Marsden to write *Why is English like That?* (2006). In this book, they take a step further in combining the diachronic and the synchronic axes: their purpose is to help teachers of English by giving them explanations which may help their "students to a more informed understanding of the English

system and may actually facilitate their learning" (2006: v). Examples of this include references to the historical origin of the oddities of English spelling, grammar (including verb-subject inversions) and vocabulary (such as the doublets pig/pork or fantasy/fancy).

Even if they seem to believe that some basic knowledge of HEL can be valuable from a pedagogic perspective, they mainly find that what the diachronic perspective does is "alleviate [students'] frustration with some of the seemingly unreasonable aspects of the language and, as a result, maintain their motivation and interest" (2006:v). However, our experience as teachers of HEL shows us that the degree of success of the method depends both on the level of the ESL students and on how they intend to use the English language.

A few years ago, Michael R. Dressman (2007) published some reflections on how teaching HEL for university students from a variety of academic fields can be considered a way of catalyzing diverse subjects into what can be considered an all-encompassing knowledge. This experience is interesting because it was carried out among higher-education students with a certain professional profile involved. The positive response of his students has to do with what HEL can teach them at their cognitive level of intellectual maturity. What his article demonstrates is that what they learnt goes beyond the linguistic aspects of the historical development of English and helped them to have a deeper understanding of cross-disciplinary, cross-cultural knowledge. In a way, we find that our experience teaching HEL has certain aspects in common with Dressman's reflections, although the fact that the teaching we carry out happens in a context of non-native speakers of English has an added value for L2 acquisition at this particular level of language learning.

Before proceeding to explain how university students can benefit from knowledge of HEL when learning English, it should be made clear that the proposal we are putting forward is the result of our experience as teachers of HEL primarily. This course[1], which we have been teaching for several years at the University of Valladolid, has allowed us to train our students so that not only would their knowledge of the English language be enhanced from a historical and cultural perspective, but it would also have an impact in their linguistic

[1] This includes two different courses: "Historia de la Lengua Inglesa," which was a compulsory full-year course of the now-extinct Degree in English Studies, and "Fundamentos de la Historia de la Lengua inglesa," which is a semester-long optional course offered in the Current Degree in English Studies.

proficiency, which is greatly enhanced. This is no doubt the result of a combination of factors:

– the teaching method
– the combination of three axes: diachronic, synchronic and cross-linguistic
– the level of intellectual maturity and professional perspective of the learners

A detailed account of our teaching method for this course can be read elsewhere (Sáez-Hidalgo and Filardo-Llamas 2012)[2]. For the purpose of the present paper, we would like to recall two aspects which are particularly relevant to our discussion. The first one is one is our understanding of academic teaching, which, we believe,

> has to aim at helping our students to develop critical attitudes as they acquire knowledge. In our view, the university is not only the place where contents are acquired, but also a place where critical thinking is developed, either by means of applied practices or debates about society (252).

This view –highly influenced by Saramago's notion of the university– necessarily fosters two facets that David Little (1991) had claimed in order to achieve learner autonomy: learner involvement, and learner reflection. The second aspect of our method that we would like to describe here follows the first one: we have structured the teaching process with this double objective in mind, so that it is not merely information that is provided to the students, but they are incited to develop their critical attitudes. This is carried out in a tripartite process: lectures –aimed at the transmission of theoretical contents and a dialogue with students–, guided practice –where the previously-acquired knowledge is activated and reaffirmed through analytical tools–, and free practice –students are properly trained to carry out a variety of exercises with a greater critical capacity.

It is in this third stage when the combination of the three axes renders the learning of HEL particularly useful for non-native speakers of English, who need to supplement historical and cultural background knowledge. HEL can help in this as it would contribute to an understanding of the language based on reasoning rather than on rote learning, which brings us back to Byram's *savoirs*.

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[2] Even if that essay accounts for the method followed when we taught a full-year compulsory course, it is still applicable to the one-semester-long optional course we are teaching at the moment. The methodology followed is similar in both cases, although the new course has been adapted to make historical changes even more related to Present-day English usages.

Table 2. The intercultural approach applied to HEL teaching.

SAVOIR	EXAMPLES
Knowledge (*savoir*)	Knowledge about **historical events** with a significant influence on the development of the language: • Norman Conquest • Printing Press • Religious Reformation • Colonization of the East and West Indies This results in awareness about the influence of the external history on the internal aspects of a language.
Ability to learn (*savoir apprendre*)	Acquire new knowledge about elements of a **historical period** of the given culture (including language awareness) and compare them to present-day culture: • Spelling as a consequence of material and cultural circumstances such as the manuscript context, or the advent of professional approaches to the study of language in the spelling reform. • Contemporary normalization of spelling and the influence of ICTs. This results in reflections about spelling as a culturally-bound element throughout time.
Critical awareness (*savoir s'engager*)	Critical evaluation of the practices, perspectives and customs which are typical of different **historical periods** in the L2 culture: • Evolution of the different types of lexical word-formation from the OE period (German-style) to PDE (mixture of influences) This results in ability to evaluate the forms and meanings of words.
"Existential" competence (*savoir être*)	Relation of values and beliefs to the **history of the L2**: • Comparison of the influence of religious beliefs on the lexical and stylistic choices made by authors belonging to the same historical period (The Bible in EModE). This results in a greater attention being paid to the importance of ideological factors.
Skills of interpreting and relating (*savoir comprendre*)	Ability for interpreting a document or event in another **historical period**: • Understanding the re-interpretation and re-creation of clichéd metaphors, for içnstance in Shakespeare's sonnets. This results in a capacity to contextualize linguistic choices and rely on that to decode them.

The examples presented in Table 2 above show how by working with specific features of the History of English, certain intellectual capacities can be developed by the students. This helps both in knowing how the English language has evolved and in acquiring an in-depth knowledge of it. Thus, students do not only understand the logic underlying the English language but also master a wider variety of utterances that go beyond the use of mechanically-learned expressions.

6. RESULTS

The results of our methodological proposal are to be found mainly in our day-to-day experience teaching History of the English Language. The students engage in the course and in what it offers to them for improving their expertise in English. And it is doubtlessly their interest and curiosity to know more about it that contributes to their success in the course. Apart from our own observation in class, we have considered necessary to find an objective way of measuring the benefits of applying this methodology. Therefore, in order to test our hypothesis, we have carried out a survey among our students so that we could know the impact that taking a course on the History of the English language has on their learning of English. The design of the survey was based on two main aspects. On the one hand, we wanted it to include two types of questions: yes/no questions which could help us test students' views on our hypotheses, and open questions where students could explain and give examples of the benefits (if any) of taking this course. On the other hand, we wanted the survey to reflect the views of history and culture that have been explained above. Thus, we divided it in five sections, following Byram's division of the *savoirs* that shall be mastered when learning a language (see the appendix below).

Once the survey had been designed, an electronic version of it was created with Google Forms. This helped us reach students that were not only taking the course at the moment, but also students who had previously studied this subject either in its current form as an optional course in the degree, or in its previous shape as a compulsory (and full-year) subject. Current students could access the questionnaire through a link on the University virtual campus, whereas former students were sent the link by e-mail. All of them answered the questions anonymously. This decision was taken to give them the freedom to answer in the way that they found most appropriate, regardless of whether they viewed the course in a positive or negative way.

Taking the questionnaire was never presented as compulsory, and eventually a total of 26 students voluntarily took part in this research. Eight of them had taken the longer, compulsory course whereas eighteen had taken the new, revised and shorter version. The age of participating students ranges between 20 and 45. Since students have taken the course between 2004 and 2014, that 10-year period can

easily help us see how the course has evolved as some differences –particularly when identifying the benefits of the course– can be seen in their answers.

The results of the survey show that an overwhelming majority of students who have taken this course have acquired the *savoirs* we have been trying to implement: they recognize not only that it is a useful knowledge, but also that it contributes to a better and more effective acquisition of the English language and to develop their critical capacities by giving them tools to understand how the language has been shaped through history. A hundred percent of the interviewees believe that taking a course on the History of English can help understand better Present-day English (Question 1) and have developed a complete awareness of the influence of the external history –e.g. socio-political events– on the shape of the language in our days (Q3). Even aspects of language usage, like lexical choices in terms of etymology (English *vs.* Latin or French terms), are understood by most students. Similar results are obtained for the rest of the *savoirs*: students have learned the historical factors behind the peculiarities of English spelling (Q7-Q9: 98% positive), and have developed their linguistic critical awareness to the point of interpreting newly created vocabulary (more than 80% for Q14). Likewise, in the case of the last two *savoirs*, the "existential" competence (*savoir être*) and the skills of interpreting and relating (*savoir comprendre*), there is no question that our students are aware of the importance of ideological factors in the language (80% for Q15), and even can find new instances of this in our days, like racism, xenophobia and political correctness, in a perfect example of the newly acquired ability to evaluate critically the practices in their own culture (Byram 2008: 162). Finally, it is highly relevant that our students' answers reflect the process of implementation of the method here described, as is shown by the answer to Q16 on ideological and religious reasons for the lexical debate in the early modern translations of the Bible (Protestant *vs.* Catholic): almost a 70% of the students recognize these factors; all of them have taken the course in the last three years. Similarly, an important progress in the learning results can be observed in the last years, particularly with the new course – more focused on the development of the *savoirs* and the skills to use them. The degree of success has increased from a 66% (2007-2012) to almost a 79% (2013-2014).

Given that the questionnaire was devised in such a way that it would allow (former) students to provide us with their own opinion, an analysis of the answers obtained can give us feedback on the benefits of taking this course and its help in mastering English as a L2. Examples can be seen in quotes like the following:

> "I think the History of the English Language is fundamental for the understanding and production of English so I consider it should receive the appropriate relevance in the syllabus" (I12).[3]

[3] The quotes have not been edited so as to maintain students' originality.

> "Only by understanding how a language works and how it shaped itself through the years can we achieve a full mastery of the said language" (I6).

Not only has our original hypothesis been tested. As we can see in the summary presented in Table 3, students also agree in that each of the *savoirs* required to master a L2 are improved by taking a course on History of the English language.

Table 3. Students' reflections on the benefits of taking a course on HEL.

SAVOIR	SELECTED ANSWERS
Knowledge (*savoir*) (Q1 – Q7)	"Of course, if England had not suffered the Norman conquest in 1066, we will be speaking a very different English nowadays; an English which, in my humble opinion would have been much more interesting and authentic." (I10) "As we have seen in the taken course, socio-political events have an important role on the use of English language, i.e. the Norman Conquest hugely influenced the English then spoken and so, the English spoken after it." (I19)
Ability to learn (*savoir apprendre*) (Q8 – Q10)	"The phonetic evolution of lexical words has helped me understand the morphological and lexical creation of present-day English words." (I11) "I have learned about the development of some grammatical structures, for example, the use of the subjunctive in English. For example the reason why we can say something like: 'If I were rich' and 'If I was rich'." (I2) "Learning the etymology of the words helped me to understand better the meaning of unknown words" (I21) "It has helped me understanding current pronunciation in a better way and also how foreign words have been adopted into English." (I24) "As a matter of fact, I think a course on the History of English is particularly useful to understand the peculiarities of its spelling and pronunciation." (I7)
Critical awareness (*savoir s'engager*) (Q11 - Q14)	"By understanding the processes a language has undergone you might get some clues about some of the irregularities nowadays." (I2) "Perhaps knowing when and with which sense a word was borrowed can help with false friends. I'm only guessing, though." (I6) "Thanks to this course if there is a word that you are not completely sure what it means you can deduce its meaning by doing a kind of etymological analysis." (I14)

SAVOIR	SELECTED ANSWERS
"Existential" competence (*savoir être*) (Q15 - Q18)	"It can help the students to be critical, showing them how words and the way we express ourselves are the greatest ideological sign."(I24) "Well, it may be a very simple example, but the choice between the words "Muslim" and "Arab", when they work as synonyms, conveys ideological connotations that should be taken into account." (I17) "The only thing I can think of is the choice of name for regions that have a strong independent feeling, as Cymru for Wales (different word) or the change of spelling for Cataluña in Spanish were now even in the newspapers you find Catalunya" (I21)
Skills of interpreting and relating (*savoir comprendre*) (Q19 - Q20)	"It is essential to have some basis of English language history to be able to read early English literature. Otherwise, there would be many words and expressions we would not understand." (I24) "When I was in the first year of the degree I had to read "Beowulf" and it was such a crazy thing, nowadays and after studying this subject to read it is easier." (I14) "A course on the History of the English Language is absolutely essential for those who want to master the English language and to read medieval or Early Modern English texts. It should be a compulsory course in the degree in English Studies." (I7) "It's great when studying literature; it really helps understand not only the texts, but the background behind those texts. I wish it could be studied at the same time as we deal with the literary periods and the historical events." (I6)

7. CONCLUSIONS

Teaching ESL by combining this double understanding of culture and applying it to the specific circumstances of students in Spain helps us devise exercises aimed at developing a critical intercultural spirit. Education is no doubt intended for developing that critical spirit (Saramago 2010), which in this case is acquired by introducing students to a historical perspective of culture and language.

We could say that one thing is learning a language for sheer communication purposes and studying it as part of the professional training. In general L2 learners, in the same way as L1 speakers, may enjoy knowing details like the fact that etymologically "frail" and "fragile" come from the same word, and the difference lies on when they were loaned. However, this does not necessarily make their English any

better. On the other hand, as the survey has demonstrated, those who have gone through a program that develops their critical capacities and gives them tools to understand how the language has worked historically can know that that is not the case for "ail" and "agile". What is remarkable about this is that the former do not really need to be able to deny such a false connection, while the latter do. The latter, those who are being educated to become teachers of English, translators, or have to use English as a second language at a high level, need to have a fluency and proficiency in the acquired language that requires a capacity of intuition in their utterances.

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APPENDIX: SURVEY

SAVOIR	QUESTIONS
Knowledge (*savoir*)	1. Do you think that taking a course on the History of English can help you understand how the English language is shaped today? 2. Give an example or instance of something you've learned with this course that has helped you with Present-Day English 3. Do you think that socio-political events have an influence on how we use the English language? 4. Do you think that the use of borrowings in contemporary English is a consequence of socio-political events? 5. Can you explain why people think that you are snobbish or too formal when you use too many words of French or Latin origin when you speak English? 6. Do you think that this is related to past historical events? 7. Which historical events do you think have had a greater influence in shaping contemporary English?
Ability to learn (*savoir apprendre*)	8. Do you think that taking a course on the History of English can help you understand better the difference that there is in contemporary English between spelling and pronunciation? And the peculiarities of English spelling? 9. Do you think that taking a course on the History of English can help you understand some differences in pronunciation between British and American English? 10. Do you think that knowing about strategies such as the use of final –e, or the difference in spelling between –ea/-oa or –ee/-oo can help you understand better how to pronounce contemporary English?
Critical awareness (*savoir s'engager*)	11. Do you think that taking a course on the History of the English language can help you master your knowledge of the English language? 12. Give an instance or example of how taking a course on the History of the English language can help you master your knowledge of the English language. 13. Do you think that taking a course on the History of the English language can help you master your translation competence? 14. Do you think that having some knowledge about the origin and the evolution of the English language can help you infer the meaning of words such as "fortnight", "motel", "foreign" or "glocal"?

SAVOIR	QUESTIONS
"Existential" competence (*savoir être*)	15. Do you think that taking a course on the History of the English language can help you understand the role of ideological beliefs in making linguistic choices? 16. Do you think that the debate over vocabulary in Early Modern Biblical translations could be an example of these ideological factors? 17. Can you think of any similar instance in more recent history when people discuss a word choice? 18. Do you think that the words /syntactical patterns we use may be influenced by what we believe in?
Skills of interpreting and relating (*savoir comprendre*)	19. Do you think that taking the course on the History of the English language has helped you understand earlier texts, like Shakespeare, for instance? 20. When you read a metaphor or a literary figure in an older text, do you find yourself more ready to figure out its meaning? 21. Add any information which you think we should have about the advantages or disadvantages of taking a course on the History of the English Language.

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THE FLOURISHING OF FEMALE PLAYWRITING ON THE AUGUSTAN STAGE: MARY PIX'S *THE INNOCENT MISTRESS*[1]

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ABSTRACT. *This article aims at analysing Mary Pix's* The Innocent Mistress *(1697) as a paradigmatic example of the boom in female playwriting at the end of the seventeenth century in England. It is my main aim to determine whether and to what extent Pix's play can be considered a derivative or innovative text. In other words, does* The Innocent Mistress *stick to the reformist atmosphere prevailing at the end of the seventeenth century or, on the contrary, is the play fully indebted to the hard Restoration drama of the 1670s? In contrast to the classic view of the Restoration stage as a monolith, this essay shows the evolution from the libertarian Carolean plays to the essentially reformist Augustan drama, and the impact and role of women's writing in this process. Thus, after briefly delving into the main traits of both traditions –especially those concerning gender relations– my essay concludes that* The Innocent Mistress *proves to be clearly a product of its time, adapting recurrent Carolean devices to Augustan Reformism, but also the product of a female playwright and her limited room for transgression.*

Keywords: Female playwrights, comedy, Carolean drama, Augustan drama, moral reformism.

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EL FLORECIMIENTO DEL TEATRO ESCRITO POR MUJERES EN EL PERÍODO AUGUSTO: *THE INNOCENT MISTRESS* DE MARY PIX

RESUMEN. *Este artículo analiza la obra* The Innocent Mistress *de Mary Pix como un ejemplo paradigmático de la prolífica producción de teatro escrito por mujeres al final del siglo XVII en Inglaterra. Mi principal objetivo consiste en determinar si y hasta qué punto la obra de Pix imita a sus predecesores o, por el contrario, es innovadora. Es decir, ¿Se ajusta esta obra al espíritu reformista imperante en aquel momento o es claramente tributaria del teatro de la década de 1670? Frente a la visión general del teatro de la Restauración como un todo uniforme, este ensayo muestra la evolución de las obras en la época de Carlos II al teatro reformista Augusto, así como el impacto y el papel de las dramaturgas en este proceso. Así, después de explorar los rasgos principales de ambas tradiciones – especialmente en lo que se refiere a las relaciones de género – se demuestra que la obra más famosa de Pix es un producto de su tiempo, al adaptar aspectos del teatro Carolino al reformismo de fin del siglo XVII, pero también el de una dramaturga y su limitado margen de transgresión.*

Palabras clave: Dramaturgas, comedia, teatro Carolino, teatro Augusto, reformismo moral.

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1. INTRODUCTION

In her introduction to *Oxford English Drama: Eighteenth-century Women Dramatists* (2009), Melinda Finberg points out: "Mary Pix has been a link between women writers of the Restoration and Augustan periods" (xi). In her opinion, the playwright "emulated Behn's comedies of intrigue with their multiple plots, and her style was further influenced by her mentor, William Congreve" (xii). What is at stake is why has Pix's production become virtually erased from the master canon despite being a direct link between two key generations of playwrights and in spite of her moderate discourse (Finberg 2009: xii).

There are few available biographical data about Mary Pix's life. In her introduction to *The Female Wits. Women Playwrights of the Restoration* (1981), Fidelis Morgan gives a brief approach:

> Mary Pix was born in 1666, the daughter of the Reverend Roger Griffith and his wife Lucy Berriman, in Nettlebed, Oxfordshire.
> Her father had died before 24 July 1684, when she married George Pix, a merchant sailor six years her senior, at St Saviour's Benetfink.
> The couple had one child, who was buried in the cemetery at Hawhurst in 1690.

> [....] We do not know when Mary Pix died, but it must have been some time before 28 May 1709, when "at the desire of several persons of quality" a benefit performance was held on behalf of the executor of Mrs Pix's will. The play performed was *The Busy Body*, the author, Susanna Centlivre (44, 50).

Some of these biographical data help us understand the special conditions whereby a woman could become a playwright during the Restoration period. First of all, Mary Pix was the daughter of a clergyman, which eased her way into culture. Also, her husband understood and encouraged her intellectual aspirations. Being still young, she became a widow, which even increased her freedom from family constraints. Moreover, the fact that Centlivre dedicated a play to Pix proves the sisterhood female playwrights considered they belonged to. It is significant, though, that despite her fairly brilliant career –she wrote a total of twelve plays, six comedies and six tragedies, a prose work, *The Inhuman Cardinal* (1696), and some poems, in a short span of ten years– the exact date of her death remains a mystery.

It was not until quite recently that the work done by women in Restoration drama started to be reassessed. This labour of rediscovery of female-authored texts (because of fear, lack of interest or of understanding) has guaranteed a more comprehensive literary canon. Things started to change with feminism and its concept of women as "hidden from history", a concept which made an impact on literary criticism in two ways. Firstly, it motivated feminist critics to understand how and why women had been buried by man-made history and, secondly, it initiated the recovery of their "lost" female ancestors. In literary criticism this involved explaining and interpreting how and why women had been oppressively represented by men in literature (Kate Millet *Sexual Politics*, 1977), and finding a tradition of women's writing (Elaine Showalter *A Literature of their Own*, 1977). Having said this, it is, however, necessary to point out that the task of finding a tradition of women's writing or of re-discovering women's work, was not so readily fulfilled in the realm of the theatre. In other words, feminist scholarship was rather slow in challenging the canon of "great" theatre.

For this reason, a similar approach to the re-reading of male-made images of women, pioneered by Kate Millet in the context of literary criticism began lately in theatre studies, especially with feminist approaches to the "classic" periods of Western theatre, which excluded women. The two classic periods in the British theatrical canon targeted by feminist deconstructive activity are the Graeco-Roman and Elizabethan stages. In terms of those classic periods of theatre, where women were absent from the stage, more recent work now offers tangible demonstration of how (and why) the female has been constructed as a man-made sign in her absence (Belsey 1985: 148-149, 164).

While this radical "against the grain" re-reading of the great dramatists (that is, against the traditionally received images of women in plays written by women) can

be marked out as one branch of feminist inquiry, another critical approach that works in tandem with the challenge to the "canon" is one which attempts to dig up or recover female-authored dramatic texts. It is this latter feminist critical approach, known as gynocritics, that made female Restoration playwrights, such as Aphra Behn, Susanna Centlivre, Mary Pix, Catherine Trotter and others, visible again after almost three centuries of silence (Morgan 1981; Clark, 1986; Pearson 1988, 1998; Browne 1987; Mann and Mann 1996; McLaren 1990; Roberts 1989; Rose 1988; Straznicky 1997; Todd 1989; Quinsey 1996; Cuder-Domínguez, Luis-Martínez and Prieto-Pablos 2006; Luis-Martínez and Figueroa Dorrego 2003; Finberg 2009).

Of this group of female pioneers, Mary Pix's literary production has sparked off controversy among critics. As a whole, female wits have been regarded as inexpert and their plays as poor stuff –if not ignored– by mainstream criticism. However, Pix has also been the victim of some feminist critics, who accuse her of repeating the mysoginist formulas of Restoration drama. This is, for instance, the case of Jacqueline Pearson, who considers the playwright an orthodox playwright submissive to patriarchal structures and stereotypes. In her vindicatory rehabilitation of female voices of the Restoration in *The Prostituted Muse* (1988), Pearson points out: "Pix was not a vocal feminist, and her plays rarely complain about women's lot and tend to repeat and endorse stereotypes of female behaviour" (169). The critic goes still further, remarking that Pix "on the whole concentrates on women who are weak, doomed, flawed or monstrous. She is also unlikely to depict women's friendships strongly and to present a woman who is faithful, courageous and unselfish to a female friend. Female friendships are ineffectual, treacherous and violent" (169). As this paper will show, this is rather inaccurate.

Unlike Pearson, other critics regard Pix's literary production (proto)feminist. In "The Comedies of Mary Pix" (1990), Juliet Mclaren tries to underline the feminist message of the playwright's comedies. McLaren justifies her arguments not only through references to Pix's plays, but also by making reference to other reputed critics of the same opinion such as Edna Steeves. Drawing on the latter, McLaren (1990) points out:

> [Pix] was a feminist before feminism became trendy. Although not stridently offensive in her feminism, as her contemporary Mrs. Manley could be, she seizes every opportunity to defend women against attacks upon their characters and intelligence. And like her near contemporaries, Mrs. Manley and Mrs. Trotter, Mrs. Mary Pix by her success as a playwright served as a model for other women aspiring to write for the stage (81).

The question that immediately arises is (once assumed that mainstream criticism considers most female writing as second class) why Mary Pix's production triggers such contradictory reactions among feminist criticism, while there seems to be some degree of consensus on the rest of female Restoration playwrights. Pearson herself draws a

difference between the tandem Mary Delarivier Manley and Catherine Trotter, and Mary Pix: "Manley and Trotter have ideologies, or at least ideas, of gender while Pix does not, and they offer more politicized versions of sex-distinctions" (1988: 169). Likewise, Susanna Centlivre and Aphra Behn are often regarded as proto-feminist playwrights.

Needless to say, Pix had to undergo the stigmatization of being both a woman and a writer. Moreover, like the rest of her female colleagues, she had to adjust to the strict rules of a theatre, which, in Hume's words, was "formulaic in the extreme" (1977: 128), if she wanted her plays to be performed. Her literary career, like that of the other women playwrights, depended on a public and a producer whose taste and ideology were male-centred. Apart from the drawbacks common to all female Restoration playwrights, she suffered two incidents that may explain why her plays are more conformist than those of her colleagues or are thus perceived. As mentioned above, together with Mary Delarivier Manley and Catherine Trotter, Mary Pix was the target of the devastating misogynist satire *The Female Wits* (1696). According to Juliet McLaren (1990), the impact of this satire on the three playwrights was undeniable, yet not definitive:

> The anonymously authored farce temporarily silenced two of the new writers –Delarivier Manley and Trotter– and sent the third, Mary Pix, to offer her services as a writer to Betterton's troupe at Lilcoln's Inn Fields. But in spite of this attack, these women's success in their efforts was sufficient to encourage others to join them during the next few years (78).

One year later, Mary Pix suffered a new attack when she had the script of her play *The Deceiver Deceived* (1697) rejected by the actor and producer George Powell. To make things worse, he plagiarized it in *Imposture Defeated* (1697) (Pearson 1988: 172). The subsequent dialectical battle between Powell and his colleagues and Pix's group –Congreve being her best advocate– did not help Pix's already fragile position as a female writer. This string of scandals in which she was involved compelled her to be very cautious. With all this in mind, this study aims at analyzing Pix's best known comedy, *The Innocent Mistress* (1697), to explore whether and to what extent the playwright produced an innovative text, or simply followed mainstream conventions absorbing and recasting them in a derivative fashion.

2. MARY PIX IN CONTEXT: FROM THE CAROLEAN TO THE AUGUSTAN STAGE

Classic criticism dealing with Restoration drama has traditionally neglected both the minor male and all female playwrights, and especially most turn-of-the-seventeenth-century drama. Thus, five decades (1660-1710) have been

traditionally reduced to one, the 1670s, to a genre, the comedy of manners, and to a group of male authors. In his classic two-volume *A History of English Drama 1660-1900* (1965), Allardyce Nicoll was supposed to have revised this univocal vision of Restoration drama. However, he mostly maintained the standard criteria which discriminate female writing. As concerns Pix's comedies, and more concretely *The Innocent Mistress*, Nicoll is rather ambiguous, defining the play as an intrigue comedy,[2] but with "a definite sentimental tone running through it" (1965: 224).

Later, critics like Robert Hume demythologised Restoration comedy as a collection of emblematic plays. However, like his predecessors, Hume is particularly critical when dealing with the theatre of the 1690s and the first decade of the eighteenth century. As the critic points out: "Surveying the state of comedy in the mid-nineties we find that the average quality is the worst yet in the period, partly as a result of exemplary moral demonstrations, partly just as the result of a lot of heavy and inexpert writing" (1977: 421-422). Hume's words reveal his patriarchal point of view that enhances Carolean drama because of its "masculine" discourse –particularly keen on sex, money and politics– while he devalues Augustan drama because of its "feminine" sentimental reformist attitude.

What all critics agree on is the changing tone of Restoration comedy as the seventeenth century approached its end. Apart from the increasing influence of the classics, the essential differences between Carolean drama (which Hume dates from 1660 to 1685 approximately) and Augustan drama (which the same critic dates from 1685 onwards) do not have to do with their sources and influences, but with deeper issues. All in all, there are two basic elements that, according to most critics, made Restoration drama evolve as it did: firstly, the social, political, economic, and cultural changes produced by the shift of power from the aristocracy to the bourgeoisie; and, in the second place, women's more active participation in theatre as writers, performers, and producers, especially during the female playwrighting boom of the 1690s. These two facts are intimately connected: the moral values encouraged by the bourgeoisie have been traditionally attributed to women, which has proved quite "useful" for many critics to make female playwrights responsible for the re-moralizing "impoverishment" of the late Restoration stage.

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[2] Intrigue and romance have been traditionally successful among female readers. It was in this literary territory where women could escape from their fate as such. In Pix's play, despite Beaumont's patriarchal discourse condemning Bellinda's preference for romances, which he calls "the seducers of the women" (I, i. 158-159), she goes on romanticizing her own life up to the end of the play.

Although the external appearance of Augustan plays resembled Carolean ones,[3] their attitude was new. The hipersexualized aristocracy of Etherege's plays in the 1670s turned into a pragmatic middle class, whose values were reflected and transmitted in didactic plays. Consequently, citizens, merchants or country squires, ridiculed *ad nauseam* in the Carolean tradition, became respectable characters in the Augustan stage. Wycherley's Mr Pinchwife (*The Country Wife* [1675]), whose behaviour is an anthology of ridiculous jealousy and brutishness, has very little in common with Mr Rich (his counterpart in Pix's *The Beau Defeated* [1700]), whose bourgeois values triumph against the affectation and dangerous artificiality of (fake) aristocrats. The agile language, witty conversations, asides and repartees which had characterized the work of Etherege, Wycherley or Dryden, faded away. Hume makes reference to this process in a melancholic tone. While the critic despises the Augustan, mainly "humane comedy", he celebrates Carolean "hard comedy". He describes the first as "sympathetic, tolerant, less critical" (1977: 382), and the second as "cutting, cynical, and libertine" (382). London was no longer the desirable place to learn how to behave and acquire good manners, but a place from where well-to-do people –like Lady Landsworth in Pix's *The Beau Defeated* (1700)– escape. Perhaps the only trait late Restoration comedy keeps from Etherege's time is the "happy couple" stereotype, namely the Restoration version of the young couple inherited from Roman New Comedy. However, the relative subversiveness of the Carolean happy couple was repressed. Although apparently similar, the attitude and manners of Harriet and Dorimant in Etherege's *The Man of Mode*, and those of Mrs Beauclair and Sir Francis Wildlove in Pix's *The Innocent Mistress*, are very different. The first couple is not morally, but socially and dramatically, attractive; its interest lies in the witty spectacle of their courting, their morality being left aside. The second couple embodies the hero's reformation process through the moral influence of the heroine. In this case, their wittiness and sexual undertones become secondary.

The Innocent Mistress is inscribed in what Nicoll calls "genteel" comedy. With this term, the critic makes reference to "a comedy which arose in the reign of Queen Anne [1702-1714] [...] an adaptation of the comedy of manners to the more artificial, more effeminate age started by Cibber" (1965: 161). Inevitably, Nicoll announces the lack of quality of this "genteel" comedy, of which he says: "The weaknesses of the genteel species is evident [...]. It does not depend ultimately on wit for its being, but on the artificial manners of the time" (162). Behind his criticism lies again the

[3] The main stereotypes of the peak of Restoration drama –witty girls, rakes to be reformed, ludicrous squires, or tricky servants– were still present on the new stage, as *The Innocent Mistress* proves. However, this parallelism was just aesthetic, since the reformist atmosphere of the turn of the century changed everything in new drama, characterization, plotting, and above all, the overall aim of comedy itself.

widespread feeling that female writing tends to sentimentalism and is thus subordinate to male-oriented "serious" genres.

Although Margaret Cavendish (1623-1674), Katherine Phillips (1632-1664) and Aphra Behn (1640?-1689) had been successful writers throughout the 1660s and 1670s, it was in the 1690s when female playwrights "conquered" the stage. The situation was so atypical that Marsilia (Mary Delarivier Manley's alter ego) in the satire *The Female Wits* claims for women to replace men as writers: "Methinks 'twould be but civil of the men to lay down their pens for one year and let us divert the Town. But if we should, they'd certainly be ashamed ever to take 'em up again" (1981: 395). Although the target of Marsilia's words is to ridicule female playwrighting, the fact is that, by the end of the seventeenth century, women had already demonstrated their literary capacity. This boom of female literary production in England can be explained both from political and literary standpoints. The Glorious Revolution of 1689 forced William of Orange and Mary Stuart to share their power with Parliament. This democratic change in power relations at a national scale eased the negotiation of gender roles and power in the household. As Susan Steeves points out: "The same questions that had been raised about the absolute authority of the King (in seventeenth century England) were now raised about the absolute authority of fathers and husbands [...]. After rebellion became respectable at the Glorious Revolution, such questions were asked with increasing seriousness" (in McLaren 1990: 79). The boom of female playwrights in the 1690s was also the outcome of a subterraneous female literary tradition. In a eulogistic tribute to Mary Delarivier Manley for her play *The Royal Mischief* (1696), Mary Pix makes reference to the latter as the last exponent in the chain of a long female literary tradition:

> Your self must strive to keep the rapid course,
> Like Sappho, charming, like Aphra, eloquent,
> Like chaste Orinda, sweetly innocent ...
> (in Morgan, 1981: 390).

Despite this tradition, Augustan female playwrights were stigmatised because they left the private sphere that patriarchy intended for them. The association between masculinity and literature was so widespread that the mere sight of a pen in the hands of women was enough to consider them akin to prostitutes. In her article "Restoration Women Playwrights and the Limits of Professionalism" (1997), Martha Straznicky points out how female dramatists of the Restoration were linked to prostitution since they (metaphorically) displayed their bodies to give pleasure to the audience: "For female dramatists, the pleasure-for-money exchange acquired sexual undertones, and this in turn created an association between playwrighting and whoring" (1997: 709). Likewise, Jacqueline Pearson points out: "A woman

'prostitutes' herself by publication, but they are still more disturbing and unnatural, for they usurp the pen, 'the male quill'" (1988: 10). Apart from being considered "prostitutes", female playwrights were also considered some sort of third sex. They self-emasculated their female bodies into a pseudo-masculinity and penis envy they "solved" by appropriating the male phallus. This androgyny was a two-edged weapon: these women were considered somehow superior to those of their sex, but also despicable because they subverted conventional sexual roles: "This praised androgyny had a dark side. Aphra Behn, praised as a literary androgyne, could also be satirised as 'a Hermaphrodite' who did not deserve the 'Privileges of either sex'" (Pearson, 9).

Within this context, it is no wonder that cultivated upper-class women wrote in the domestic sphere. Amateur plays, written not to be staged as closet dramas (Dulong 1992: 442), were quite popular, especially before professional female writers emerged. Amateurs did not have to come to terms with patriarchal double morality, at least not directly. Moreover, according to Stranicky: "Unlike the sexual commerce in which professional playwrights engaged, the amateur writer thus described is engaged in a self-pleasuring activity and remains importantly 'untouched'" (1997: 719). In spite of Straznicky's re-valuation of the amateur playwrights of the Restoration, it was the "assertive, competitive, professional, and openly public model [of playwrights] pioneered by Aphra Behn" (705) that increased both in number and relevance at the end of the seventeenth century. Yet, against "masculine hard comedy", female playwrights' "humane comedy" is "much more tolerant, less critical. And obviously it is easily extended into the overtly exemplary" since it reflects women's strict but benevolent morality (Hume: 382). This can also be read the other round, though. For David Roberts, "if there is no reason to doubt that comedy changed its style to suit the modesty of the ladies, there is every reason to be skeptical about the ladies' part in bringing the change about" (1989: 127). In other words, it was the change in moral and social conditions rather than the female writers themselves that brought about the change in Restoration comedy. In fact, although women have been "accused" of the change in drama, it was the discourse of male theorists that triggered the Augustan moralism. Influential playwrights and theorists such as Jeremy Collier, with "A Short View of the Immorality, and Profaneness of the English Stage" (1698), or Richard Steele, with his pro-reformist magazine, *The Tatler*, gave an intellectual dimension to a far-reaching conservative climate (Mclean 1995: 3, 31).[4] The reform of the English stage is a rather complex process. It affected all aspects of life, in

[4] On this, see Gómez-Lara's "The Politics of Modesty: The Collier Controversy and the Societies for the Reformation of Manners" (2006).

most of which women had no role or active part. Furthermore, once women were manipulated into believing in their moral mission, they could be blamed for the impoverishment of the late seventeenth-century stage. Despite females' literary success, the Licensing Act passed in 1737 –whereby any play should be accepted by the Lord Chamberlain– stopped women's literary aspirations. This way, the "mirage" of female writing came to an end.

3. *THE INNOCENT MISTRESS*, OR THE TRIUMPH OF AUGUSTAN DRAMA

The Innocent Mistress, published and performed for the first time in 1697, was Pix's second comedy, a farce in three acts that she had written in 1696 in response to *The Female Wits* (Mclaren 1990: 90). *The Innocent Mistress* is a multiplot play with several interwoven love intrigues. Sir Charles is married to an older woman, Lady Beauclair, supposedly a widow, who is very different from the witty heroines of other Restoration plays. In fact, she is presented in the *Dramatis Personae*, together with her daughter Peggy, as "an ill-bred woman". Her marriage to Sir Charles cannot work since it is just the product of socio-economic interests. Being Sir Charles a younger brother with no estate, and Lady Beauclair a wealthy woman, Sir Charles' friends and family induce him to marry her. At the end of the play, we learn that the marriage is not valid for two reasons. Because it has not been consummated and because Lady Beauclair's first husband, Mr Flywife, is alive and back to London after several years of voluntary exile in Jamaica. The re-encounter of Mr Flywife and Lady Beauclair makes Sir Charles free to marry Bellinda, his niece's friend, whom he has been courting throughout the play. Bellinda, whose real name is Marianne, lives at Mrs Beauclair's (Sir Charles' niece) under an assumed name after having escaped from a forced marriage. Mrs Beauclair, presented in the *dramatis personae* as "an independent woman", fulfils and updates, together with Sir Francis Wildlove, the "happy couple" stereotype of Restoration comedies. The plot turns around Mrs Beauclair's attempts to reform Sir Francis from his initial rakishness to his final "faithfulness". His reform process is slow. The rake only changes his attitude and reveals his true feelings for Mrs Beauclair when, due to a misunderstanding, he thinks she has married another man. Another couple is formed by Beaumont and Arabella. The former is, like Sir Charles, a character with an "incorruptible" morality, whom Bellinda's father has sent to find her after her brother's death. Arabella, her father thinks, has her fortune and person controlled by Lady Beauclair and her stupid brother Cheatall. Once Arabella is liberated with the help of Lady Beauclair's servant Eugenia, she can marry Beaumont. There is yet another marrying couple at the end, Lady Beauclair's "ill-bred" daughter, Peggy, and the social parasite Mr Spendall, who tricks both mother and daughter into believing he is a man of quality with a fortune

to inherit. Once Mr Flywife comes back and Peggy's fortune –the only reason for Spendall's interest in marrying her– fades away, Peggy is punished with a lazy husband with no fortune. Likewise, Mr Spendall must deal with an ill-bred girl with no properties so far. Finally, even the servants Eugenia and Gentil marry just the way their "betters" do, thus following Roman comedy tradition. Only Mrs Flywife (the mistress of Mr Flywife while in Jamaica) is left outside the marriage fair. We learn that both have been living together, but Mr Flywife, after his first experience, prefers not to marry again. Thus, when they are back in London, the former has to live with Lady Beauclair again, and the second becomes the odd one out in the comedy happy ending.

For Richard Bevis, the play is "a sprawling collection of manners and intrigues: Mrs Beauclair is clever and attractive as she begs her rake, but the Bellinda-Sir Charles relationship is pretentious, the other two plots are boring, and the end is fortuitous" (1988: 162). In my view, *The Innocent Mistress* constitutes a characteristic example of an Augustan play, with manners and intrigue, a moralistic turn with respect to Carolean tradition, stereotyped (rather than boring) plots, and a prescriptive end. Briefly stated, Pix was responsive to the audience's interests and the expectations of the Establishment in order to succeed as a playwright.

Of the twofold nature of comedy, celebratory and corrective, *The Innocent Mistress* emphasizes the latter, as was expected at the time. Therefore, although the end of the play fulfils the comic imperative of multiple weddings, after the regenerative principle of the genre, it also deals with the reformation of most of its characters. There are some fortunate or magic strokes, such as Mr Flywife's re-appearance or the death of Bellinda's brother, which connect Pix's play with wishfulfilment devices inherited from the classics and from medieval romance; but, on the whole, it is virtue (of both males and females) that is eventually rewarded. Structurally and, somehow, thematically, *The Innocent Mistress* fits the pattern of Roman New Comedy, consisting of prologue, *protasis* or exposition, *epitasis*, or the core of the action, and *catastrophe*, or its resolution. Classical comedy goes from a situation of crisis, exposed in the *protasis*, and emphasized through the *nodus erroris* in the *epitasis*, to the *anagnorisis* of reality and the subsequent resolution of the problem in the *catastrophe*. At the beginning of *The Innocent Mistress*, most of the characters suffer from diverse "crises": the marriage of Sir Charles and Lady Beauclair is a mistake; the relationship of Sir Charles and Bellinda is impossible; Arabella is the victim of Lady Beauclair and her brother Cheatall; the atypical relationship of Mr Flywife and Mrs Flywife starts the play at a critical stage; and the love affair between Sir Francis Wildlove and Mrs Beauclair does not work because the former refuses to lose his freedom. This initial crisis increases along the *epitasis*. The confusion brought about by Mr Flywife's return from Jamaica and the intrigues of some

characters bring the situation to a breaking point. The intrigue that Eugenia, the witty servant, invents to liberate Arabella, or Mrs Beauclair's constant attempts to test and reform Sir Francis by going alone along a park in a mask, or disguised as a boy, are perhaps the best examples. Once the confusion has reached its climax, everybody overcomes his or her comic *hamartia* or error, and the reformation process is accomplished. Sir Charles and Bellinda can marry, as well as Sir Francis and Mrs Beauclair, while Lady Beauclair and Mr Flywife have to pay for their mistakes by living together again, just as Peggy and Mr Spendall.

Apart from updating the comic essentials just mentioned, *The Innocent Mistress* reveals many specific elements taken from Carolean, classical, courtly love and sentimental traditions. Yet, the main concern of this essay is on the first. Although the play belongs to the Augustan tradition, the Carolean substratum, still present in the late Restoration stage, should not be forgotten if we are to approach and fully understand *The Innocent Mistress*.

The most characteristically Carolean device of the play is the "happy couple" stereotype, here updated by Sir Francis Wildlove and Mrs Beauclair. At first glance, they resemble eminent examples of the stereotype, such as Dorimant and Harriet in Etherege's *The Man of Mode* (1676), or Mirabell and Millamant in Congreve's *The Way of the World* (1700). However, although Pix uses most of the devices characteristic of the "happy couple", namely the repartee, the breeches part, masks and disguises, promenades and the proviso scene, her couple is not as blunt as those of Etherege and Congreve. Pix's discourse is more nuanced, allowing the heroine a prominent role; nothing surprising, though, taking into account that she is presented as "an independent woman". Sir Francis and Mrs Beauclair particularly recall Carolean couples in their meeting at Saint James's Park (*The Innocent Mistress* II, iii. lines 20-65). However, it is Mrs Beauclair who takes the lead, overpowering her rival/suitor and making him accept her moral standards. In the end, he surrenders: "Pshaw, I do confess I am caught" (II, iii. 68). They firstly exchange witty remarks and flirt. The heroine does it behind a mask, which helps Sir Francis in his approach until he discovers Mrs Beauclair's identity: "Mrs Beauclair! What a blind puppy am I? Twice in one day" (IV, iv. 29-30). Mrs Beauclair's second attempt to catch Sir Francis's attention allows the playwright to introduce the Carolean "breeches part" (i.e., the heroine's disguise in male attire). Apart from the sexual connotations of Mrs Beauclair's disguise, Jacqueline Pearson thinks that Pix's aim in travestying Mrs Beauclair is to propose "a heroine [who] disguises herself to follow and serve the man she loves, like Fidelia in Wycherley's *The Plain Dealer* (1676), Philadelphia in Shadwell's *Bury Fair* (1689), Astella in Harris' *The Mistakes*: or, *The False Report* (1691), Viola in Burnaby's *Love Betray'd* (1703), or Orinda in the anonymous *The General Cashier'd* (1712)" (1988: 100). However, Mrs Beauclair uses

male attire not only to reform her beloved but also to ironise on the stereotype of a "poor" man's lot when dealing with women: "What have I done? In seeking to preserve my liberty I have forever lost it. My unexperienced youth ne'er viewed such charms before, and, without compassion, this bondage may be worse than what I avoided" (IV, i. 36-39). Mrs Beauclair's tone is unequivocally ironic because she herself makes fun of the alleged bliss of marriage women must conform to. Making reference to Lady Beauclair and her uncle Sir Charles, she argues ironically: "Here's matrimony in its true colours" (III, ii. 153).

Pix updates the Carolean proviso scene which closes Sir Francis' and Mrs Beauclair's courtship. The proviso was a pre-matrimonial contract through which the happy couple signed their capitulation conditions. Styan exemplifies this contract (1985: 194), normally established on equal terms by both partners, with Farquhar's *The Beaux' Stratagem* (1707) and Congreve's *The Way of the World* (1700). The proviso scene in *The Innocent Mistress* is different from all these Carolean examples. Unlike her predecessors, Mrs Beauclair only accepts Sir Francis as far as he leaves his libertine life style behind (V, iv. 79-83) and reforms the way she aims at. That is, Pix adapts the Carolean proviso scene to the more conservative Augustan stage. Not only is this conservatism perceptible in the proviso scene, but in all the comic devices which shape the "happy couple" stereotype. The promenades in Saint James's Park, the use of masks or disguises etc. work as tests to reinforce the moral reformation of the hero to be the adequate partner for the virtuous heroine.[5] However, Pix's male and female characters follow the same moral rules. Moreover, she turns the screw beyond Augustan censorship and allows her heroine ironic undertones: "You'll fall into the romantic style, Sir Francis?" (V, iv. 87-88). Thus, Pix's "happy couple" results from moral reformation, Augustan proto-sentimentalism, intrigue –schemes, plots, and farcesque situations prevailing over witty conversation–, and the playwright's female condition.

Against Carolean oversexualization, virtue is emphasized once and again. According to Beaumont, "Sir Charles Beauclair has moral virtues to our late English heroes unpractised and unknown" (III, iii. 13-14). Although Bellinda is firstly able to disobey her father's matrimonial plans for her, she eventually becomes an example of virtue. She falls in love with Sir Charles before knowing he was married (I, ii. 45-47), and when she finds it out, she chooses celibacy and virginity rather than becoming his mistress or marrying another man. At the end of the play their true love is rewarded when Mr Flywife returns home. Despite being virtuous, Bellinda does

[5] Andrew Varney tries to negotiate a way out of this conflict between entertainment and morality. In *18th Century Writers in their World* (1999), he analyses the way Congreve in *The Way of the World* is able to show how virtue and wit can work together (1999: 48).

not fit the passive female stereotype. She is a rebel with a cause, challenging her father's wish, rejecting the rule of Lady Beauclair, her daughter Peggy, and the foppish Spendall (three caricatures down from Carolean tradition). Likewise, Arabella devises a plan to escape from them. She achieves it with the help of her maid Eugenia: "So, my dear deliverer, how have you succeeded? EUGENIA: O, Madam, the poor Squire's [Spendall] frightened out of the little wit he had. One scene more and the day's our own" (IV, iv. 42-44). This event recalls once more Pix's pro-female discourse; well-to-do women make up a sisterhood whereby they help each other against the numerous repressive forces they must face up.

The evolution that the "happy couple" suffered from the Carolean to the Augustan period can be applied to gender relations in general and to the concept of marriage in particular. Middle-class Augustan drama re-defined the Carolean concept of marriage, and Mary Pix was not an exception. Infidelity, amorality and libertinism were no longer celebrated, but revised. Carolean heroes like Horner or Dorimant were rascals who cuckolded every stupid husband they came across. However, in spite of their amoral conduct, they were not punished, but rewarded for their resourcefulness in a world they controlled to perfection. By contrast, in Augustan drama marriage was re-valued and rakishness punished. In fact, in contrast to Carolean comedy, the Augustan tradition dealt with already married couples: "[The plays of the turn of the century] are increasingly likely to begin with the major characters already married" (Staves, in McLaren 1990: 82); and more concretely with marriages in crisis: "Augustan comedy often shifts the dramatic emphasis to marital discord" (Pearson 1988: 79). A. H. Scouten (1976) points to Mary Pix as one of the "minor" playwrights that exemplify Augustan marital debate:

> "Mary Pix has three works in which one or more of the leading characters is married, in two of them the plot complications include adultery, treated sympathetically, but not endorsed: *The Spanish Wives* (1696) and *The Deceiver Deceived* (1697). In the third, *The Innocent Mistress* (1697) the hero is married" (227).

Her plays move from a marriage in crisis to a celebratory ending through a corrective resolution. However, on the way to a moral resolution, men are supposed to share the responsibility with women. Moreover, like her female colleagues, she proves to be interested in the debate about gender roles and negotiation beyond the sexualized Carolean discourse.

From the very beginning Sir Charles is presented as the patient victim of a disastrous marriage with an ill-bred woman, a Roman and Carolean stereotype Pix keeps faithful to (McLaren 1990: 90). As his niece Mrs Beauclair says: "Twas a detested match. Ruling friends and cursed avarice joined this unthinking youth to the worst of women" (I, ii. 60-62). Her words corroborate those of Sir Francis pointed

out above (I, i. 87-96). The economic interest that justifies Sir Charles and Lady Beauclair's loveless marriage leads to failure. This type of marriage, easily solved through plots and cuckoldings in Carolean drama, becomes a mistake with moral and pragmatic consequences in Augustan drama. Being a virtuous hero, Sir Charles cannot behave as Horner or Dorimant did before. He just suffers with the dilemma of being married to the wrong woman and being in love with Bellinda. In this context, Mr Flywife's unofficial union with Mrs Flywife and the marriage-plot of Mr Spendall and Peggy, both based on money rather than love, are not praised, but doomed to dissolution. As mentioned above, Mrs Flywife becomes an outcast (V, iv. 246) and Mr Flywife is condemned to live a loveless marriage with Lady Beauclair (V, iv. 292-294). Whereas Lady Beauclair and Peggy are Carolean caricatures, Mrs Flywife is at least given the chance to express her view on men. She tells her maid Jenny: "Thou understan'st intrigues, art cunning, subtle as all our sex ought to be who deal with those deluders, men" (I, iii. 4-5). Mrs Flywife's fate only confirms her words. Although *The Innocent Mistress* responds to the requirements of the reformists, it is not a play that assumes romanticism naïvely and unquestioningly.[6] The love relationships between Sir Charles and Bellinda, and Mrs Beauclair and Sir Francis can be regarded as self-conscious analyses of romanticism where literal and ironic readings of the romantic discourse are available. With all due caution, they foreground the problematization of gender relations and roles in current Hollywood romantic comedies.

Apart from marriage and gender relations, Pix also adapted to the Augustan stage two other Carolean topics, namely social class and the country-town dichotomy. I will make reference to both very briefly since they are intimately related to the reformist changes addressed above. The shift from the aristocracy to the middle class in the Restoration stage in the short span of two decades explains why Augustan drama served class politics. Class discourse in *The Innocent Mistress* is twofold: the play mirrors late-Restoration intermarriages between an aristocracy with much "pedigree" and no money, and a bourgeoisie with a lot of money and no social prestige. Both classes needed each other, and Pix's play is a testimony of this fact, as proved by the matrimonial triangle formed by Mr Flywife, a rich merchant, Lady Beauclair, his rich widow, and Sir Charles, a younger brother with no fortune. The dichotomy between country and town, particularly the arrival of a relative from the country to London – which raised social scorn and laughter in the 1670s– is still present in *The Innocent Mistress*. However, Pix's discourse is more nuanced (as it is with gender) in the treatment of stereotypes than her predecessors'. Instead of ludicrous country squires,

[6] According to Sonia Villegas (2006), Pix is particularly critical with romantic tradition and how it affects women in *The Inhumane Cardinal*.

characters coming from the provinces combine social *savoir faire* and a valuable strict morality. This is the case of Bellinda or Beaumont, whose faultless attitude sets the moral standards of the play. Likewise, Lady Landsworth, the respectable widow of Pix's *The Beau Defeated*, visits London only to conclude that her virtuous nature cannot adjust to the city, longing for country life instead: "If I continue here one week longer I shall even exchange the town, where I expected such pleasure, for my old Yorkshire retirement" (I, i. 183-185). She is not scorned as a fool when she rejects London because the freedom in the city eventually favours men and represses women. However, as with gender roles, Pix's idealization of the country is not without irony, mainly because both Carolean and Augustan drama were produced in, from and for the city. Her plays may sympathize with the characters coming from the country; they even evoke the unaffected and authentic life there (Lady Landsworth and Elder Clerimont in *The Beau Defeated*, or Beaumont in *The Innocent Mistress*). However, her plays are invariably set in the city. The country does not replace the town. It simply gives a turn on the univocal discourse of Carolean theatre.

4. CONCLUSION

As a comediographer, Mary Pix inherited a long comic tradition that goes back to the classics. The aim of this essay has been to show, always with an eye on the past, how *The Innocent Mistress* mirrors her times' anxieties and fears in view of the overall change undergone by the English society in late seventeenth century. Whereas Carolean drama was celebratory, Pix's *imago veritatis* adds a corrective teleology. Once the Carolean sexual libertinism abated, the Augustan stage became more reactionary and morally repressive. However, *The Innocent Mistress* is rather ambiguous in this respect. It combines the conservative traits patriarchal Augustan theatre demanded from female writers with Pix's pro-female discourse that contests, albeit timidly, women's discrimination.

Pix's play is derivative because it draws on different traditions, mainly Carolean, classical, and romantic. However, for practical reasons, I have focused my attention on the former. The playwright adapts different thematic and formal materials from earlier traditions and authors, but only to create her own distinctive drama which both follows and uses Augustan reformism to fulfil her pro-female politics. Thus, she makes use of Carolean elements, particularly gender relations (such as the "happy couple" stereotype) as well as social relations (especially the country-town dialectic) to comply with new morality whereas she also demands a new role and territory for some of her female characters.

Pix's adaptation of old material is informed by her own literary interests. Obviously she was not immune to the socio-political *status quo* which she had to

assume if she wanted her plays to be staged. In *The Innocent Mistress*, the (Carolean) comic spirit –like the other literary traditions she absorbs– focuses on female characters who accept their lot, though not without irony and asking men to reform as well. Mrs Beauclair is praised for her exemplary behaviour, but also for her intelligence and resourcefulness. Lady Beauclair is more in line with the *uxor* type in Roman comedy. Yet, her reformation and punishment also implies that of her husband. Bellinda is not the classic young romantic heroine, praised for being resolute and breaking her father's rule. In sum, Pix endorses and revises benevolent patriarchy – the theoretical basis of forthcoming sentimentalism. Her play proposes new ideals of femininity together with classic types. The heroine is no longer just the libertine counterpart of Restoration rakes. She follows reformist rules, but also demands a more favourable role. Briefly stated, *The Innocent Mistress* addresses gender inequalities and timidly demands changes for women within the constraining context of moral reformation.

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JOURNAL OF ENGLISH STUDIES (JES)
Editorial Policy, Guidelines for Contributions and Stylesheet

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Journal of English Studies,
vol. 12 (2014) 169-176

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> "Teaching in English **– as many subjects as possible –** seems to offer a **second-best** solution insofar as it entails much more exposure of the foreign language".

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Superscript numbers will be separated from the main text of the footnote by a blank space.

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Omissions within quoted text should be indicated by means of suspension points in square brackets (e.g. […]).

4.13. In-text citations. References must be made in the text and placed within parentheses. Parentheses should contain the author's surname followed by a space before the date of publication which, should, in turn, be followed by a colon and a space before the page number(s). Example:

> "Certainly, the conventional romance plot is a construction of the ideology of patriarchy" (Brush 1994: 238).

If the sentence includes the author's name (example 1) or if it includes the date of publication (example 2), that information should not be repeated in the parentheses:

Example 1:

> Johnson has drawn our attention to the fact that we are aware of our bodies as three-dimensional containers (1987: 21).

Example 2:

> In appearance and aspirations he is culturally androgynous like Frankie. He is sexually ambivalent and "Light Skinned" (McCullers 1962: 155) and "could talk like a white school-teacher" (48).

If the quotation includes several pages, numbers will be provided in full, as in the example:

> In the world she would create "there would be no separate coloured people […] but all human beings would be light brown colour with blue eyes and black hair. There would be no coloured people and no white people to make

> coloured people feel cheap and sorry all through their lives" (McCullers 1962: 114-115).

If several authors are parenthetically cited at the same time, they should be arranged chronologically and separated with a semi-colon:

> (Richards 1971: 210; Arabski 1979: 43; Selinker 1991: 16)

If there are two or more works by the same author published in the same year, a lower-case letter should be added to the year, as in the example:

> (Montrose 1986a: 332) (Montrose 1986b: 9)

Parenthetical citations should be placed immediately after each quotation, both when the quoted passage is incorporated into the text and when the passage is longer than four lines and needs to be set in a separate paragraph. Put this parenthetical citation after the quotation marks but before the comma or period when the quotation is part of your text:

> The readers being addressed are mainly white and anglophone, for, as Atwood said "survival was part of the English-Canadian cultural nationalism that peaked in about 1975" (1981: 387).

When the quotation is set off from the text in indented form, the parenthetical citation follows all punctuation:

> Even Cranny-Francis points to the subversive potential of the romance plot:
>
> > Romance is often written into texts dominated by other genres, such as SF, utopian or detective fiction, where it may operate as one of the conventions of those genres. Feminist revisions of these genres also use romance and, in dialogue with other generic conventions, it has been used successfully to interrogate the construction of masculinity and femininity and of interpersonal relationships. (1990: 190)

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Langacker, R. 1991. *Foundations of cognitive grammar 2: Descriptive application*. Stanford, CA: Stanford University Press.

Wierzbicka, A. 1988. *The Semantics of Grammar*. Philadelphia: John Benjamins.

Wierzbicka, A. 1992. *Semantics, Culture, and Cognition: Universal Human Concepts in Culture-Specific Configurations*. New York: Oxford University Press.

Books. References to books will include: author's surname and name; year of publication (first edition in parentheses, if different); title (in italics); place of publication; publisher's name. If the book is a translation, the name of the translator should be indicated at the end. Contributors are requested to pay special attention to punctuation in the following examples:

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Kristeva, J. 2000. *The Sense and Non-Sense of Revolt*. New York: Columbia University Press. Trans. Jeanine Herman.

Articles. Titles of articles should be given in inverted commas. Titles of journals should appear in italics. Volume, number (between parentheses) should follow. Then page numbers, separated by a colon:

Haiman, J. 1978. "Conditionals are topics". *Language* 54 (2): 564-589.

Frye, N. 1940. "The Resurgent". *Canadian Forum* 19: 357-61.

Books edited. Volumes edited by one or more authors should be referred to as follows (notice the use of abbreviations ed. and eds.):

Miller, N. C., ed. 1986. *The Poetics of Gender*. New York: Columbia University Press.

Richards, J. C. and D. Nunan, eds. 1990. *Second Language Teacher Education*. New York: Cambridge University Press.

Articles in books. References to articles published in works edited by other authors or in conference proceedings should be cited as in the example:

Fowler, R. 1983. "Polyphony and Problematic in *Hard Times*". *The Changing World of Charles Dickens*. Ed. R. Giddings. London: Vision Press. 91-108.

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Society. Eds. S. Axmaker, A. Jaisser and H. Singmaster. Berkeley, Ca.: Berkeley Linguistics Society. 406-416.

Several authors. A journal article with three authors:

Golberg, H., Paradis, J. and M. Crago. 2008. "Lexical acquisition over time in minority first language children learning English as a second language". *Applied Psycholinguistics* 29: 41-65.

Magazine article in a weekly or biweekly publication:

Allen, B. 1995. "Leaving Behind Daydreams for Nightmares". *Wall Street Journal*, 11 October, A12.

A **review** in a journal:

Judie Newman. 2007. "*Fictions of America. Narratives of Global Empire*", by P. Martín Salván. *Atlantis* 31 (1): 165-170.

An **unpublished dissertation**:

Arús, J. 2003. *Towards a Computational Specification of Transitivity in Spanish: A Contrastive Study with English*. Unpublished Ph. D. thesis. Universidad Complutense de Madrid: Spain.

An **on-line** publication:

Pierce, David. "Irish Studies round the world-2007: Introduction." <http://www.estudiosirlandeses.org/Issue3/Issue3InternationalReviews/PdfIStudiesRoundtheWorldbyDPierce.pdf>. (Accessed 7 May 2008)

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Los trabajos se remitirán en formato Word o RTF a través de la plataforma de la revista en http://publicaciones.unirioja.es/revistas/jes.

Antes de ser enviados a evaluar, la presentación de los originales ha de ajustarse a las siguientes normas.

3. Instrucciones para los autores

3.1. Qué enviar. Los autores enviarán sus propuestas por correo electrónico, indicando el título del trabajo que se envía para evaluar de cara a su publicación en *JES*.

Junto con el mensaje, los autores enviarán dos documentos en formato Word o RTF. En el primer documento, los autores incluirán el título del artículo (en **negrita**), el nombre (en Versalita), la afiliación del autor o autores (en *cursiva*) y cualquier otra información relevante como su dirección postal y la de correo-electrónico o el número de teléfono y de fax.

En el caso de autoría compartida, se indicará el nombre y la dirección de correo electrónico de la persona a quien deben dirigirse la correspondencia y las pruebas de imprenta.

Los autores deberán incluir también una breve nota biográfica (de unas 100 palabras).

El segundo documento contendrá el artículo que ha de enviarse para su evaluación. Por tanto los autores deberán ser extremadamente cautos para evitar que aparezca cualquier tipo de información personal que permita identificar a los autores del trabajo.

3.2. Tablas, figuras e imágenes. Deberán incluirse en el texto en el lugar adecuado. Las imágenes se guardarán en formato JPG o TIFF con una resolución de 300 dpi, tamaño final.

3.3. Información sobre copyright. En el caso de que una parte del artículo se haya presentado con anterioridad en un congreso, se debe incluir una nota en la que se indique el nombre del congreso, el de la institución que lo organizó, las fechas exactas del congreso o el día en el que se presentó la ponencia y la ciudad donde se celebró el congreso. La obtención de los permisos necesarios para utilizar material sujeto a copyright es responsabilidad de los autores.

4. Preparación del manuscrito

4.1. Formato. Se ruega reducir al mínimo el número de formatos. No se utilizarán sangrías, subrayados o tabulaciones a menos que sea absolutamente necesario.

4.2. Documento. La medida de todos los márgenes (izquierdo, derecho, superior e inferior) en el documento será de 2,54 cms. Todos los párrafos estarán justificados y se utilizará la letra Garamond de 12 puntos para el texto y la bibliografía, de 11 puntos para las citas que aparezcan en un párrafo separado de la estructura del texto y de 10 puntos para los resúmenes o abstracts, las palabras clave, las notas, los números sobrescritos, las tablas y las figuras.

4.3. Título. El título del artículo se presentará centrado con letra Garamond 12 negrita. Se utilizarán las mayúsculas tanto para el título, como para el subtítulo, si lo hubiera.

El título deberá estar traducido al español. El editor se encargará de la traducción cuando el autor no sepa español.

4.4. Resumen y palabras clave. El título inglés y el español irán seguidos de sendos resúmenes (de entre 100 y 150 palabras cada uno): el primero, en inglés, y el segundo en español. El editor se encargará de la traducción cuando el autor no sepa español. Los resúmenes se presentarán en letra Garamond de 10 puntos y en *cursiva* (los títulos de libros y las palabras clave irán en caracteres normales), con justificación completa, a un solo espacio y sangrados un centímetro del margen izquierdo. Los resúmenes no podrán incluir notas al pie. La palabra RESUMEN/ ABSTRACT (en caracteres normales y mayúsculas) estarán separados del resumen por un punto y un espacio.

Cada resumen irá seguido de una lista de seis *palabras clave* en el idioma correspondiente: inglés o español, para facilitar así la clasificación correcta de los artículos en índices de referencia internacional. La palabra *Palabras clave/Keywords* (en cursiva), seguidas de dos puntos y un espacio, precederán a los términos elegidos.

4.5. Párrafos. La distancia entre los párrafos será la misma que la utilizada en el espacio interlineal, y por lo que se refiere a la primera línea de cada párrafo, ésta irá sangrada un centímetro hacia la derecha. No se dividirán palabras al final de una línea. Se incluirá solo un espacio entre palabras y un solo espacio después de cada signo de puntuación.

4.6. Cursiva. Las palabras en una lengua diferente a la de la redacción del texto aparecerán en cursiva; asimismo se empleará este tipo de letra para resaltar alguna palabra clave, y cuando esto suceda en un fragmento textual en cursiva, se procederá de modo contrario, i.e., se destacará la palabra clave en caracteres normales.

4.7. Figuras, ilustraciones y tablas. Las figuras, ilustraciones y tablas deberán ir numeradas con cifras arábigas y se hará referencia a sus números dentro del texto (v.gr., como vemos en la imagen/ilustración/tabla/ejemplo 1). Irán acompañadas de un pie en el que se indique su contenido (en letra Garamond de 10 puntos y en *cursiva* y a un solo espacio).

4.8. Títulos de los apartados. Los títulos de los apartados se presentarán en letra versalita común, numerados con cifras arábigas que estarán separadas del título por un punto y un espacio (v.gr., 1. Introduction); los títulos estarán separados del texto anterior por dos líneas y del texto siguiente por una.

Los títulos de los subapartados se anotarán en *cursiva* común y serán nuevamente numerados (v. gr., 1.1., 1.2., 1.3.), debiendo separarse tanto del texto que antecede como del texto siguiente por una línea.

Los niveles inferiores a los subapartados deberán evitarse en lo posible. Si se utilizan serán numerados igualmente con cifras arábigas y se escribirán en texto común (v. gr., 1.1.1., 1.1.2.; 1.1.1.1., 1.1.1.2.).

4.9. Aclaraciones. En los casos en los que se hagan aclaraciones en las que no se utilice un paréntesis sino guiones, el guión estará separado tanto de la primera como de la última palabra de la aclaración por un espacio, como el en ejemplo:

> "Teaching in English **– as many subjects as possible –** seems to offer a **second-best** solution insofar as it entails much more exposure of the foreign language".

4.10. Puntuación. La puntuación ortográfica (coma, punto, punto y coma, dos puntos, etc) deberá colocarse detrás de las comillas (";).

La escritura en mayúsculas conservará, en su caso, la acentuación gráfica correspondiente (v. gr., INTRODUCCIÓN, LINGÜÍSTICA, BIBLIOGRAFÍA).

Se utilizará un apóstrofe (') y no una tilde (´) en abreviaturas y genitivos sajón.

4.11. Notas al pie. Las notas al pie serán breves y aclaratorias. Como regla general, se evitará el uso de notas al pie para registrar únicamente referencias bibliográficas. Se incorporarán al final de página. Los números de nota sobreescritos estarán separados del texto de la nota por un espacio.

Las notas irán numeradas con cifras arábigas consecutivas que se colocarán detrás de todos los signos de puntuación (incluidos paréntesis y comillas).

4.12. Citas. Las citas textuales de hasta cuatro líneas de longitud se integrarán en el texto e irán señaladas mediante comillas dobles. Las comillas simples se utilizarán para ubicar citas dentro de las citas (v.gr., "toward a unified policy that 'natural' English was altogether preferable").

Las citas de extensión igual o superior a cuatro líneas se presentarán en un párrafo separado del texto por una línea, tanto al principio como al final, y sin comillas, en letra Garamond 11 y sangradas a 1,5 cms. del margen izquierdo.

Las omisiones dentro de las citas se indicarán por medio de puntos suspensivos entre corchetes (v. gr., […]).

4.13. Referencias en el texto. Las referencias a las citas deben hacerse en el propio texto entre paréntesis. Dentro del paréntesis deberá incluirse el apellido del autor, seguido de un espacio, seguido de la fecha de publicación, seguida de dos puntos y un espacio, seguidos del número o número de páginas. Ejemplo:

> "Certainly, the conventional romance plot is a construction of the ideology of patriarchy" (Brush 1994: 238).

Cuando en la frase se cita el nombre del autor (ejemplo 1) o la fecha de publicación (ejemplo 2), esa información no debe repetirse en el paréntesis:

Ejemplo 1:

> Johnson has drawn our attention to the fact that we are aware of our bodies as three-dimensional containers (1987: 21).

Ejemplo 2:

> In appearance and aspirations he is culturally androgynous like Frankie. He is sexually ambivalent and "Light Skinned" (McCullers 1962: 155) and "could talk like a white school-teacher" (48).

Cuando la cita incluye varias páginas, los números de página aparecerán completos, como en el ejemplo:

> In the world she would create "there would be no separate coloured people […] but all human beings would be light brown colour with blue eyes and black hair. There would be no coloured people and no white people to make coloured people feel cheap and sorry all through their lives" (McCullers 1962: 114-115).

Cuando se citan varias obras a la vez en el mismo paréntesis, éstas deben ser ordenadas cronológicamente y separadas entre sí por un punto y coma:

> (Richards 1971: 210; Arabski 1979: 43; Selinker 1991: 16)

Cuando se citan dos o más obras del mismo autor publicadas en el mismo año, se debe añadir una letra minúscula al año, como en el ejemplo:

> (Montrose 1986a: 332) (Montrose 1986b: 9)

Las referencias entre paréntesis deben colocarse inmediatamente después de cada cita, independientemente de si la cita se incluye en el propio texto como si aparece en un párrafo aparte. La referencia debe colocarse después de las comillas pero antes de la coma o del signo de puntuación si la cita aparece en el propio texto:

> The readers being addressed are mainly white and anglophone, for, as Atwood said "survival was part of the English-Canadian cultural nationalism that peaked in about 1975" (1981: 387).

En cambio, si la cita está en un párrafo aparte, la referencia se sitúa después del signo de puntuación:

Even Cranny-Francis points to the subversive potential of the romance plot:

> Romance is often written into texts dominated by other genres, such as SF, utopian or detective fiction, where it may operate as one of the conventions of those genres. Feminist revisions of these genres also use romance and, in dialogue with other generic conventions, it has been used successfully to interrogate the construction of masculinity and femininity and of interpersonal relationships. (1990: 190)

4.14. Referencias bibliográficas. Todos (y solamente aquellos) libros y artículos citados o parafraseados en el texto (incluyendo los que aparecen en la notas al pie) deben aparecer en una lista de referencias bibliográficas al final del documento, de modo que complete la información dada en las citas entre paréntesis a lo largo del texto.

Esta lista se agrupará bajo el título REFERENCES, escrito en mayúsculas, en letra Garamond 12 común, sin numerar y en un párrafo a doble espacio separado del texto por dos espacios en blanco.

Cada una de las referencias bibliográficas aparecerá en un párrafo a doble espacio, con una sangría francesa (en la que se sangran todas las líneas del párrafo excepto la primera) de 1 cm., en letra Garamond 12 común.

La lista estará ordenada alfabéticamente y cronológicamente, en el caso de que se citen dos o más obras del mismo autor. El nombre completo del autor se repetirá en todos los casos. Ejemplo:

Langacker, R. 1991. *Foundations of cognitive grammar 2: Descriptive application*. Stanford, CA: Stanford University Press.

Wierzbicka, A. 1988. *The Semantics of Grammar*. Philadelphia: John Benjamins.

Wierzbicka, A. 1992. *Semantics, Culture, and Cognition: Universal Human Concepts in Culture-Specific Configurations*. New York: Oxford University Press.

Libros. Las referencias a libros completos deberán incluir: apellidos y nombre del autor; año de publicación (entre paréntesis el de la primera edición, si es distinta); el título (en cursiva); el lugar de publicación; y la editorial. Si el libro es una traducción, se indicará al final el nombre del traductor. Se ruega a los autores que presten atención a la puntuación en los siguientes ejemplos:

Taylor, J. R. 1995 (1989). *Linguistic Categorization: Prototypes in Linguistic Theory*. Oxford: Clarendon.

Kristeva, J. 2000. *The Sense and Non-Sense of Revolt*. New York: Columbia University Press. Trans. Jeanine Herman.

Artículos. En las referencias a artículos, los títulos de los artículos aparecerán entre comillas; el de la revista en la que aparecen en cursiva; seguidos del volumen y el número (entre parentesis) de la revista. Luego irán los números de páginas, separados por dos puntos:

Haiman, J. 1978. "Conditionals are topics". *Language* 54 (2): 564-589.

Frye, N. 1940. "The Resurgent". *Canadian Forum* 19: 357-61.

Libros editados. Las obras editadas por uno o varios autores deberán citarse como sigue (se utilizarán las abreviaturas ed. o eds.):

Miller, N. C., ed. 1986. *The Poetics of Gender*. New York: Columbia University Press.

Richards, J. C. and D. Nunan, eds. 1990. *Second Language Teacher Education*. New York: Cambridge University Press.

Artículos publicados en libros. Las referencias a artículos publicados en obras editadas por otros autores o en actas de congresos se escribirán como se indica en el ejemplo:

Fowler, R. 1983. "Polyphony and Problematic in *Hard Times*". *The Changing World of Charles Dickens*. Ed. R. Giddings. London: Vision Press. 91-108.

Traugott, E. C. 1988. "Pragmatic strengthening and grammaticalization". *Proceedings of the Fourteenth Annual Meeting of the Berkeley Linguistics Society*. Eds. S. Axmaker, A. Jaisser and H. Singmaster. Berkeley, Ca.: Berkeley Linguistics Society. 406-416.

Varios autores. Artículo de revista con tres autores:

Golberg, H., Paradis, J. and M. Crago. 2008. "Lexical acquisition over time in minority first language children learning English as a second language". *Applied Psycholinguistics* 29: 41-65.

Artículo en una publicación semanal o quincenal:

Allen, B. 1995. "Leaving Behind Daydreams for Nightmares". *Wall Street Journal*, 11 October, A12.

Reseña en una revista:

Judie Newman. 2007. "*Fictions of America. Narratives of Global Empire*", by P. Martín Salván. *Atlantis* 31 (1): 165-170.

Tesis sin publicar:

Arús, J. 2003. *Towards a Computational Specification of Transitivity in Spanish: A Contrastive Study with English*. Unpublished Ph. D. thesis. Universidad Complutense de Madrid: Spain.

Publicaciones **on-line**:

Pierce, David. "Irish Studies round the world-2007: Introduction." <http://www.estudiosirlandeses.org/Issue3/Issue3InternationalReviews/PdfIStudiesRoundtheWorldbyDPierce.pdf>. (Accessed 7 May 2008)

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CONTENTS

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