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CONTENTS

CONTENTS

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THE RELATIONSHIP BETWEEN WRITING ANXIETY, WRITING SELF-EFFICACY, AND SPANISH EFL STUDENTS' USE OF METACOGNITIVE WRITING STRATEGIES: A CASE STUDY

JAVIER AULA BLASCO
University of Zaragoza
javieraula@gmx.com

ABSTRACT. *The composing process of a written text is one of the most challenging tasks encountered by foreign language learners. Mastering writing depends on numerous aspects, being the use of metacognitive writing strategies a paramount factor in the process. However, writing metacognition is not isolated from other factors, and emotional constructs have a deep influence both on the use of strategies and on the final written outcome. In this article, a case study is undertaken among six upper-secondary-school Spanish EFL students in order to explore, identify, and analyze the unique relationships existing between the use of metacognitive writing strategies, writing anxiety and writing self-efficacy, observing also how these three factors influence students' writing performance. To do so, participants were invited to take part in a think-aloud protocol while writing a text in English. Results were cross-validated with students' completion of a questionnaire designed drawing on previous literature (O'Neil and Abedi 1996; Cheng 2004; Jones 2008; Stewart* et al. *2015; Ho 2016) to measure the three factors. Participants' responses to both research instruments showed a positive correlation between writing metacognition and writing self-efficacy. On the other hand, these two factors were reported to be negatively correlated with students' level of writing anxiety. Findings also suggest that think-aloud protocols might have flaws when measuring emotional constructs. Thus, EFL instruction should aim at reducing both personal and environmental factors that may cause writing anxiety and decrease learners' self-efficacy, ultimately enhancing students' writing skills.*

Keywords: Writing, secondary education, EFL students, metacognition, anxiety, self-efficacy.

JAVIER AULA BLASCO

LA RELACIÓN ENTRE LA ANSIEDAD, LA AUTOEFICACIA Y EL USO DE ESTRATEGIAS METACOGNITIVAS EN LA ESCRITURA EN ESTUDIANTES ESPAÑOLES DE INGLÉS COMO LENGUA EXTRANJERA: UN ESTUDIO DE CASO

RESUMEN. *El proceso de escritura de un texto es una de las tareas más desafiantes a las que se enfrenta un estudiante de lengua extranjera. Dominar la habilidad escritora depende de numerosos aspectos, siendo uno de los más importantes el uso de estrategias metacognitivas. Sin embargo, la metacognición en la escritura no es ajena a otros factores, y los constructos emocionales influyen profundamente tanto en el uso de estrategias como en el texto escrito final. En esta investigación se ha realizado un estudio de caso con seis estudiantes españoles de inglés como lengua extranjera de 2º de Bachillerato con el fin de explorar, identificar y analizar las relaciones únicas que existen entre el uso de estrategias metacognitivas, la ansiedad y la autoeficacia en la escritura, observando a su vez cómo estos tres factores influyen en el nivel escritor de los estudiantes. Para hacer esto, los participantes se sometieron a un protocolo de pensamiento en voz alta mientras escribían un texto en inglés. Los resultados se validaron mediante un cuestionario diseñado en base a la literatura previa (O'Neil and Abedi 1996; Cheng 2004; Jones 2008; Stewart* et al. *2015; Ho 2016) para medir los tres factores. Las respuestas de los participantes a ambos instrumentos de investigación mostraron una correlación positiva entre la metacognición y la autoeficacia en la escritura. Por otra parte, estos dos factores resultaron estar negativamente correlacionados con el nivel de ansiedad en la escritura de los estudiantes. Los resultados también sugieren que los protocolos de pensamiento en voz alta pueden no ser adecuados para medir constructos emocionales. Por tanto, la enseñanza del inglés como lengua extranjera debería tener como objetivo el reducir aquellos factores, tanto personales como ambientales, que pueden causar ansiedad en la escritura y reducir la autoeficacia de los estudiantes, para así poder mejorar las habilidades escritas de los mismos.*

Palabras clave: Escritura, educación secundaria, estudiantes de inglés como lengua extranjera, metacognición, ansiedad, autoeficacia.

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1. INTRODUCTION

Mastering a foreign language is a complex and strenuous process which usually has its major challenge in productive skills, that is, writing and speaking. From these two skills, the former is the one that has a greater social and cultural importance in the vast majority of current societies (Winch, Ross, March, Ljungdahl and Holliday 2010). Back in the 1980s, critics such as Ong stated that literacy –i.e. writing– is one of the main instruments that humanity has in order to improve, and that any

present-day culture is conscious of "the vast complex of powers forever inaccessible without literacy" (1982: 15). Mastering the writing skill is complex even in the mother tongue, and it is even tougher when writing in a second language (L2) (Gil 2002). Within the academic field, it has been argued that English as a Foreign Language (EFL) researchers have been very much concerned by writing over the other language skills (Jebreil, Azizifar and Gowhary 2014). This may be so because being able to write appropriately in English is deemed to be imperative for students' academic and professional future in present-day multicultural society (Tuan 2010). Likewise, improving students' writing skills fosters the development of certain cognitive abilities desirable for any language learner such as analysis, structuring, synthesis, and reasoning, among others (Bacha 2002).

Over the last decades, there has been a growing interest in the literature about students' ability to "think about thinking" (Stewart, Seifert and Rolheiser 2015: 44) in the writing process, that is, the use of metacognitive writing strategies (Biggs 1988; Nightingale 1988; Allen and Armour-Thomas 1993). Once it has been proved that a metacognitive approach to writing leads to better writing outcomes, attention has now been turned to establish what aspects and emotional constructs lead to a higher use of writing metacognition in language students (King 2004; Lv and Chen 2010; Stewart *et al*. 2015).

Spanish students of English are expected to have a satisfactory writing skill at the end of their second year of the Spanish Bachillerato, and one of the four main learning outcomes in the Spanish curriculum for that year is exclusively focused on writing (España, RDL 1105/2014). Furthermore, those Bachillerato students who want to access university studies at the end of their second year, are required to sit an English language exam which involves the production of a written text (España, RDL 1892/2008).

The 2015 *EF English Proficiency Index* (EPI), a world-wide report which ranks countries according the average level of EFL possessed by the population, tiered Spain as medium level with 56.8 points out of 100. This figure placed the country on the 23rd position out of 70 participating countries, and on number 19 in the European rank. In addition, the *European Survey on Language Competences* (ESLC) conducted in 2012, which evaluated EFL proficiency across European countries, reported that Spanish EFL students had an inferior level than the majority of other participating countries. Spanish writing skill was revealed to be over 3 points lower than the European top one country in EFL performance, Sweden (De la Rica and González 2012). Even though overall English proficiency has grown among Spanish learners in the last decades, writing performance still

needs to be developed in Spanish EFL students in order to achieve satisfactory written outcomes (Plo 2007).

It has been consistently argued that writing performance is improved by developing the students' use of metacognitive writing strategies (Nightingale 1988; Allen and Armour-Thomas 1993; Hounsell 1997; King 2004; Lv and Chen 2010; Schellings, van Hout-Wolters, Veenman and Meijer 2013; Aydin 2016). However, writing metacognition may be affected by emotional constructs such as writing anxiety and writing self-efficacy (Stewart *et al*. 2015). As a consequence, EFL researchers and instructors need to be aware of how metacognition, anxiety, and self-efficacy might influence students' composing processes, and up to which point the interaction of these three factors impact learners' English writing skills.

1.1. METACOGNITIVE WRITING STRATEGIES

The term metacognition was coined by developmental psychologist John Flavell back in the late 1970s. Flavell (1979) considered that metacognition included both metacognitive knowledge and metacognitive experiences or regulation. The former concept refers to the acquired knowledge which is used to handle cognitive processes, whereas the latter involves the heaped use of metacognitive knowledge. Some years later, Allen and Armour-Thomas (1993: 203) described the notion of metacognition as "the knowledge and control individuals have over their own cognition and learning experiences". Therefore, whereas the idea of cognition is connected with the simple fact of solving a given trouble, metacognition encompasses a deep understanding of the procedure followed in order to solve such problem (King 2004).

Since early studies on metacognition, the concept has been widely accepted in the field of education, and numerous studies have highlighted the benefits of promoting metacognition and metacognitive strategies among students (Nightingale 1988; Allen and Armour-Thomas 1993; Hounsell 1997; King 2004; Lv and Chen 2010; Schellings *et al*. 2013; Aydin 2016). However, over the past decade, educational research has paid particular attention to those issues and methodologies that help students to develop their metacognition, and has sought to understand which metacognitive strategies need to be used in order to accomplish better learning outcomes (Stewart *et al*. 2015).

Being writing one of the four macro-skills in language teaching, the literature has broadly studied both how proficient and successful EFL writers use metacognitive strategies in their writings, and up to what extent emotional constructs –such as anxiety and self-efficacy– have an impact on EFL students'

metacognition and writing outcomes (Biggs 1998; Lavelle and Guarino 2003; Jones 2008; Martinez, Kock and Cass 2011; Stewart 2015). These two issues have been commonly studied in isolation, but there is also research on the connection between emotional constructs and the final written outcome (Karakaya and Ülper 2011; Jebreil *et al*. 2014; Kirmizi and Kirmizi 2015; Liu and Ni 2015; Ho 2016).

The literature has well established the positive influence that the use of metacognitive writing strategies has in EFL students' written outcomes. It has been pointed out that those students who are more effective in their writings make use of a wider range of metacognitive writing strategies (Connor 2007; Lavelle and Bushrow 2007). Furthermore, research has shown that students with a deeper approach to learning and writing, that is, learners who cogitate and understand better the process of learning and writing –subsequently making a higher use of metacognitive writing strategies– turn out to have a better writing performance than those who do not use these strategies (Biggs 1988; Lavelle 1993; Hounsell 1997; Lavelle and Bushrow 2007; Lavelle and Guarino 2003; Stewart *et al*. 2015). The ability to write effectively has been linked to students' expertise to understand writing beyond the bounds of basic cognition, being able to approach writing metacognitively, and successfully carrying out the writing task (Allen and Armour-Thomas 1993; Connor 2007; Lavelle and Bushrow 2007).

The use of metacognitive writing strategies in EFL learners is not fixed and stable. It is usual that as students develop their English language skills, including writing, their metacognition adapts and grows (Allen and Armour-Thomas 1993). Lavelle and Guarino (2003) hold that the learning environment also influences how metacognitive a student's writing approach is. Therefore, these authors highlight the importance of teaching writing in a way that encourages the use of metacognitive strategies.

1.2. WRITING ANXIETY

Metacognitive writing strategies are conceived as part of the control level of the mind, being systematized and rational (Hayes 2000). However, typical studies on metacognition do not take into account how emotional constructs may trigger or impair the use of metacognitive strategies (Stewart *et al*. 2015). Writing anxiety is one of those emotional factors. The term writing anxiety refers to an intrinsic tendency to anxiety that arises when a subject comes across tasks that entail a writing component (Woodrow 2011). The literature reports that writing anxiety largely affects learners' writing performances in a negative way. Entwistle and McCune (2004: 327) pointed out that anxiety "was linked to conscientious study methods, high motivation, and high academic performance, and yet anxiety could

also be debilitating or associated with ineffective studying, leading to poor grades". Some of the effects that writing anxiety produces in students are stress, nervousness, anger, and ineffective attitudes towards writing such as avoidance, dawdling, and resignation (Onwuebguzi and Collins 2001; Martinez, Kock and Cass 2011; Sanders-Reio, Alexander, Reio Jr. and Newman 2014).

In the context of EFL learning, the vast majority of research on writing anxiety has been undertaken in university contexts, observing both how anxiety affects writing performance and which may be the reasons for writing anxiety (Huwari and Aziz 2011; Kara 2013; Meng and Tseng 2013; Jebreil *et. al*. 2014; Ho 2016). Nevertheless, to the best of my knowledge, very little research has been done concerning writing anxiety in secondary school EFL students.

1.3. WRITING SELF-EFFICACY

Self-efficacy is another emotional factor that can also influence writing performance. In psychology, self-efficacy comprises individuals' assumptions as to whether they can accomplish tasks that will have an effect in their own lives (Bandura 1995). The confidence in self-regulatory strategies, the self-regulation of cognitive development, the long-term and intermediate-term goal setting, and the determination in spite of difficulties are characteristics shared by self-believers, which suggest that self-efficacy is an emotional construct closely related with metacognition (Jones 2008; Williams and Takaku 2011). Concerning writing self-efficacy, the literature reports a positive correlation between such factor and a positive writing performance (Pajares and Valiante 2006; Jones 2008; Prat-Sala and Redford 2012; Stewart *et al*. 2015; Ho 2016). In fact, recent research has found that writing self-efficacy is a more significant predictor of a good writing performance than writing anxiety itself (Woodrow 2011; Sander-Reio *et al*. 2014). Inexperienced writers seem to be more affected by self-efficacy than advanced-skill writers (Multon, Brown and Lent 1991). Lavelle and Guarino (2003) stated that a low self-efficacy is a factor negatively correlated with a satisfactory use of writing metacognition. It has also been argued that, unlike the use of metacognitive strategies, self-efficacy tends to stay stable over time in each subject (Jones 2008).

As also happens for the case of writing anxiety, research dealing with writing self-efficacy in EFL settings has been mostly undertaken in university contexts (Jones 2008; Martinez, Kock and Cass 2011; Kirmizi and Kirmizi 2015; Ho 2016), and, as noted above, to the best of my knowledge, little research has been carried out in EFL secondary school scenarios.

1.4. AIM OF THE STUDY

The existing literature has widely acknowledged the influence that emotional constructs such as writing anxiety and writing self-efficacy have in students' writing skills. Furthermore, it has also been shown that the use of metacognitive writing strategies improves students' written outcomes. However, it seems that little research has examined how both emotional constructs may influence writing metacognition, and how the interaction of all three factors may affect students' written performance. In this paper, the distinctive relationships between writing anxiety, writing self-efficacy, writing metacognition, and writing performance are addressed in six Spanish EFL upper-secondary-school students. In addition, the use of two different research instruments adds valuable information to the existing debate on how similar the results obtained from think-aloud protocols and those accessed via questionnaires are when measuring constructs. In analyzing all the factors mentioned above, this case study sought to answer the following questions:

1. To what extent is writing anxiety related to student use of metacognitive writing strategies?
2. To what extent is writing self-efficacy related to student use of metacognitive writing strategies?
3. What are the connections between the use of metacognitive writing strategies, writing anxiety, writing self-efficacy, and writing performance?

In light of the findings, and given that writing anxiety, writing self-efficacy, and the use of writing metacognitive strategies interact together and are connected with students' writing skills, several implications for EFL secondary-school teaching and writing training will be provided at the end of this article.

2. METHODS

2.1. PARTICIPANTS

The six participants in this case study were students in their second year of *Bachillerato* (17-18 years old) in a high-school in Teruel, Spain. The participants' English language competence was expected to be a B1 level according to the Common European Framework of Reference for Languages (CEFR). Three of the participants were categorized as high-intermediate achievers (grades higher than 7 –out of 10– both in writing performance and English subject), and the other three were considered low achievers (grades equal to or lower than 5 in the previously mentioned measures). The basic information concerning each participant that was considered in the present study was the following:

Raquel: Female. B2 level of English. Grade 9 in English subject. Grade 8 in writing performance. Bilingual education background. Overall, eight months of stay in English-speaking countries.

Eva: Female. B2 level of English. Grade 8 on English subject. Grade 9 in writing performance. Bilingual education background. Short stays in English-speaking countries.

Paula: Female. B1.2 level of English. Grade 7 on English subject. Grade 7 in writing performance. Bilingual education background. Overall, three months of stay in English-speaking countries.

Raúl: Male. B1 level of English. Grade 5 on English subject. Grade 5 in writing performance. Bilingual education background. Short stays in English-speaking countries.

Álvaro: Male. B1 level of English. Grade 5 on English subject. Grade 4 in writing performance. Overall, one month of stay in English-speaking countries.

Jorge: Male. A2 level of English. Grade 4 on English subject. Grade 4 in writing performance. Short stays in English-speaking countries.

2.2. RESEARCH DESIGN AND PROCEDURES

In order to have *online* access –that is, during the writing process itself– to students' metacognitive strategies, participants took part in a concurrent think-aloud protocol, that is, they were recorded while-writing a text in English and asked to voice aloud their thoughts, judgments, approaches, strategies, and reasoning regarding their process of writing. The concurrent think-aloud protocol was preferred over the retrospective think-aloud protocol under the believe that even though the latter is less intrusive, it is more lacking and tends to cause a loss of information concerning the aim and the sub-aims of the task which may not enter short-term memory (Hayes and Flower 1983; Raimes 1985). Even though think-aloud protocols encountered in the past a number of critics who argued for the ineffectiveness and the intrusive nature of such process (Perl 1980; Faigley and Witte 1981; Cooper and Holzman 1983), recent research has demonstrated that think-aloud protocols are "the most direct and therefore best tools available in examining the on-going processes and intentions as and when learning happens" (Gu 2014: 74). Furthermore, studies making use of eye-tracking techniques have validated think-aloud protocols, refusing previous ideas of such method being invasive and disrupting (Guan *et al*. 2006). Likewise, other studies have validated

the effectiveness of think-aloud protocols even in primary school students (e.g. Chamot and El-Dinary 1999).

Participants in the present study were asked to write about a topic adapted from the writing question proposed in Raimes' (1985) case study on the composing processes of ESL unskilled university freshmen, which was in turn inspired by Jones' (1982) topic: "Tell about something unexpected that happened to you". As a result, students were requested to think aloud while writing on a topic that elicits narrative, has a specific aim and an explicit audience, and may be slightly challenging to understand for them at first due to its indirect nature:

> One of your classmates tells you that his older sister, María García, is writing a paper for a psychology course at university about what people do when something unexpected happens to them. She is collecting information for this paper and would like your help. Tell her about something unexpected that happened to you.

Participants were carefully instructed about the kind of information they were expected to voice while they were being recorded, that is, metacognitive strategies and issues related with anxiety and self-efficacy. However, they were not discouraged to voice any thought they could have so that their thinking-aloud was as complete, fluent and natural as possible.

Since all participants were underage, both them and their parents were asked to sign a consent form in which they were informed that the recorded tapes would be exclusively used for academic research purposes and hence completely confidential.

Once procedural issues were set in place, potential environmental concerns which were thought to influence the students' behavior and thoughts were suppressed. As a consequence, participants wrote their composition one after the other in one of their usual classrooms, during regular class time, and with the possibility to ask me any question they might have regarding the writing process –i.e. the same kind of questions related with content and/or form they may ask to their teacher in a natural classroom-writing situation.

One week after the completion of the think-aloud protocol, the students were asked to fill in a questionnaire on metacognitive strategies (see Appendix A) in order to cross-validate the results of the present study and increase both reliability and validity. This second part of the analysis was conducted under the belief that measuring both metacognitive strategies and emotional constructs is a complex task that stresses the need of higher levels of validity and that would benefit from being analyzed under the light of two different research instruments (Winne and Perry 2000; Veenman 2005; Veenman and Alexander 2011; Schellings *et al*. 2013).

Likewise, this cross-validation process added further information to the current debate existing in the literature of whether questionnaires' responses accurately correlate with think-aloud protocols' findings or whether there is no significant correlation between both measures (Cromley and Azevedo 2006; Van Hout-Wolters 2009; Schellings *et al*. 2013).

The questionnaire that participants filled out aimed to measure the students' use of metacognitive writing strategies in connection with writing anxiety and writing self-efficacy. It included a list of 53 items divided into three categories: metacognitive writing strategies (17 items), writing anxiety (19 items), and writing self-efficacy (17 items). The students self-assessed these items according to a 5-point Likert scale (1-5), in which 1 meant *Never or almost never true of me* (the student), 2 meant *Usually not true of me*, 3 meant *Somewhat true of me*, 4 meant *Usually true of me*, and 5 meant *Always or almost always true of me*. The first section of the questionnaire was designed to measure metacognitive writing strategies and used items taken both from Stewart *et al*.'s (2015) study on Canadian undergraduate students' use of writing metacognition, and from O'Neil and Abedi's (1996) inventory of metacognitive strategies. The former study reported a Cronbach's alpha coefficient of 0.78, and the latter scored 0.8 in such coefficient. Nevertheless, since O'Neil and Abedi's (1996) list of metacognitive strategies encompassed metacognition as a whole, certain items which did not refer to writing were removed from the final version of the questionnaire used in the present study. The whole questionnaire was made bilingual –i.e. both in English and Spanish– following Dornyei and Taguchi's (2010: 49) statement that "the quality of the obtained data increases if the questionnaire is presented in the respondents' own mother tongue".

The items included in the section that sought to measure writing anxiety were all borrowed from Cheng (2004). This author developed the Second Language Writing Anxiety Inventory (SLWAI) and validated it reporting an overall Cronbach's alpha of 0.94. Some of the items of the original inventory were removed or gathered since they all measured similar aspects. For instance, the items "I would do my best to excuse myself if asked to write English compositions" and "I usually do my best to avoid writing English compositions" were both closely connected with "I do my best to avoid situations in which I have to write in English".

The third section of the questionnaire, which measured participants' writing self-efficacy, comprised items taken from Jones (2008) and from Ho (2016). Jones' (2008) inventory scored a Cronbach's alpha coefficient of 0.85 and was adapted from a previous study undertaken by Ferrari and Parker (1992). Minor changes were made to the items of Jones' (2008) scale, in fact, there was only one item which was removed because it referred to written assignments that could be

completed at home, not in-class compositions. Ho's (2016) Research Writing Self-efficacy Index (RWSI) reported a Cronbach's alpha of 0.93. Since the RWSI was supposed to be used in university contexts, it included several items related with source citation, academic writing, and research procedures that were omitted in the final version of the questionnaire used for the present study.

Following Dornyei's (2003) indications, the layout and style of the questionnaire was clean, with a professional appearance, typed in space-economical fonts, with various typographies, and printed in a thick –100 grams– paper. Every paper was watermarked with the logo of the University of Zaragoza following the guides provided in the University of Zaragoza's corporate identity (Universidad de Zaragoza 2010) in order to highpoint the professional nature of the questionnaire. All these improvements in the overall look of the questionnaire were taken under the belief that even in a case study with a small sample, "the format and graphic layout [of a questionnaire] carry a special significance and have an important impact on the responses" (Dornyei 2003: 19).

Even though all the sources for the items included in the questionnaire had a considerable Cronbach's alpha coefficient (see above), the complete version of the questionnaire was piloted by two Spanish EFL students of the same age and educational level as those of the participants. Very minor amendments were done after the piloting process to improve the final version of the questionnaire. Overall, the list of items was deemed appropriate.

Just as with the think-aloud protocol, participants were instructed orally into how to respond the questionnaire. The students were encouraged to ask about any hesitation they may have while they were filling in the questionnaire. They were also requested to consider all their writing exercises as a whole –e.g. classroom activities, essays, tests, etc.– before giving an answer. There was no specific time allotted to fill in the questionnaire.

2.3. CODING OF THE THINK-ALOUD PROTOCOL

The audio files obtained from the think-aloud protocol were coded using an adapted version of the coding scheme proposed by Raimes (1985), which was in turn adapted from Perl (1981). The coding was made without any timeline since the present study focuses on what subjects think and feel as they write, and how frequently they do so, rather than on the duration of each thought and feeling. The coding scheme used is described in Appendix B. As a reliability check procedure, I coded each audio file twice. The rate of concurrence for both coding processes in the six audio files and all coding categories was at a 97.8 per cent. An example of the coding can be found in Appendix C.

2.4. DIGITIZING THE QUESTIONNAIRE RESPONSES

The data gathered with the questionnaire was digitized using a spreadsheet application. Reliability checks were also undertaken by digitizing each questionnaire twice, obtaining a rate of concurrence of 100% for all the questionnaires. Certain items which were negatively worded or expressed negative behaviors in the questionnaire were reverse-coded –hereafter marked as (R)– so that high and low values in the Likert scale would indicate the same kind of response for each item.

3. RESULTS

3.1. FINDINGS FROM THE THINK-ALOUD PROTOCOL

Table 1 summarizes the five types of utterances considered in the coding scheme and that were more recurrent in each individual student. The types of utterances referred to the three different factors measured in the present study –metacognitive writing strategies (MC), writing anxiety (AN), and writing self-efficacy (SE). Each position in the rank includes information regarding the type of utterance and the number of times it appeared in the think-aloud protocol –i.e. frequency. Those moments in which the participant was writing (W), in silence (S), or mumbling (M) are not included in the table since they are not connected to any factor.

Table 1. Type and frequency of the most used utterances found in the TAP of each student.

			1		**2**		**3**		**4**		**5**	
			Type	Freq.	Type	Freq.	Type	Freq.	Type	Freq.	Type	Freq.
High-achievers	**Raquel**	MC	Q^h	55	P	23	Re	22	E	14	Rv	12
		AN	AN_{10}	2	AN_{7}	1	AN_{14}	1				
		SE	SE_{8}	2	SE_{9}	1	SE_{12}	1				
	Eva	MC	Q^h	47	P	24	Rv	19	MC_{8}	10	E	10
		AN	AN_{8}	2	AN_{10}	2						
		SE	SE_{12}	4	SE_{9}	1						
	Paula	MC	Q^h	53	Re	31	Rv	20	P	8	MC_{2}	6
		AN	AN_{8}	4	AN_{10}	3	AN_{14}	1				
		SE	SE_{12}	6	SE_{7}	2	SE_{9}	1	SE_{15}	1		

			1		2		3		4		5	
			Type	Freq.	Type	Freq.	Type	Freq.	Type	Freq.	Type	Freq.
Low-achievers	**Raúl**	MC	Q^h	32	Re	20	MC_5	9	MC_7	5	P	5
		AN	AN_8	5	AN_{14}	1						
		SE	SE_7	3	SE_6	1						
	Álvaro	MC	Q^h	28	P	19	Re	18	MC_7	14	MC_{14}	4
		AN	AN_8	8	AN_{12}	2						
		SE	SE_2	1	SE_{10}	1						
	Jorge	MC	Q^h	35	P	18	MC_5	14	Re	13	MC_{10}	5
		AN	AN_8	8	AN_6	1	AN_{10}	1	AN_{16}	1		
		SE	SE_7	5								

As can be seen, the vast majority of the utterances were related to writing metacognition. In contrast, writing anxiety and self-efficacy were barely present in the participants' think-aloud protocols. All the students were aware of their cognition to a greater or lesser extent, highlighting metacognitive strategies such as questioning themselves in order to understand the topic better or get an idea on how to continue (column 1). High-achievers exhibited a higher use of metacognitive writing strategies related to planning (P), revising (Re), and editing (E) than low-achievers (columns 2 to 5).

In spite of the low rate of appearance of both writing anxiety and writing self-efficacy, the utterances dealing with these emotional constructs dropped some findings that are valuable for discussion. For instance, low-achievers reported less utterances related to positive writing self-efficacy than their more proficient counterparts. Only an 18.2% of the utterances showed optimism and confidence in low-level writers (SE_2 and SE_6), whereas high-achievers reported a 78.9% on such positive factor. Utterances dealing with writing anxiety appeared similarly in all participants' think-aloud protocols, however, low-achievers stated more instances of such construct (27 times) than high-achievers (16 times).

3.2. QUESTIONNAIRE RESULTS

The following tables show the quantitative findings obtained after examining writing metacognition (Table 2), writing anxiety (Table 3), and writing self-efficacy (Table 4) in the six participants using a questionnaire. The table lists the students' responses as they were found in the questionnaire.

Hence, the responses for those items that were reverse-coded (R) should be analyzed in consequence.

Table 2. Questionnaire responses of each student for writing metacognition.

	High-achievers			*Low-achievers*		
	Raquel	**Eva**	**Paula**	**Raúl**	**Álvaro**	**Jorge**
Item	*Metacognitive writing strategies*					
1. I consider the purpose of the written assignment before I start writing.	2	3	3	2	3	2
2. I think about the audience for whom I am writing.	1	3	1	1	1	1
3. I ask myself how the writing topic is related to what I already know.	3	4	3	2	1	2
4. I am aware of the need to plan my writing process.	3	4	4	4	3	2
5. I have a hard time organizing my ideas. (R)	1	1	2	4	3	5
6. I divide the writing process into parts.	3	4	2	1	1	1
7. I make sure I understand just what has to be done and how to do it.	5	5	5	4	4	3
8. I select and organize relevant information to write the composition.	4	5	3	3	3	3
9. I am aware of my own thinking when writing in English.	4	5	4	3	2	1
10. I have difficulties when having to put my ideas down in writing. (R)	1	2	2	4	5	5
11. I check my work while I am writing.	5	5	4	3	2	4
12. I check my accuracy as I progress through the composition.	3	4	3	1	2	2

	High-achievers			*Low-achievers*		
	Raquel	**Eva**	**Paula**	**Raúl**	**Álvaro**	**Jorge**
Item	*Metacognitive writing strategies*					
13. I correct my errors.	5	5	5	3	3	1
14. I tend to forget about the purpose of the written assignment. (R)	1	1	1	1	2	3
15. I keep track of my progress and, if necessary, I change my techniques and/or strategies.	3	1	2	2	1	1
16. I complete written assignments in a timely manner.	4	5	4	3	2	2
17. I see revision as part of the writing process.	5	5	4	1	2	2

As can be seen, the six participants reported a similar use of metacognitive writing strategies if compared to their think-aloud protocol accounts. That is, high-achievers made a wider use of metacognition in their writing than their low-achieving counterparts (all items). Even though each student's metacognitive strategy use is different from those of the others, there were some similarities between the answers of the six participants. Students reported that, generally, in the planning stage, they did not take into account the audience for whom they were writing (item 2). However, their responses showed that they tried to make sure that they had understood what they need to do and how to do it before starting to write (item 7), and that they rarely forgot such purpose while writing (item 14).

Table 3. Questionnaire responses of each student for writing anxiety.

	High-achievers			*Low-achievers*		
	Raquel	**Eva**	**Paula**	**Raúl**	**Álvaro**	**Jorge**
Item	*Writing anxiety*					
1. I often choose to write down my thoughts in English.	3	1	1	1	1	1
2. I do my best to avoid situations in which I have to write in English. (R)	1	1	2	3	4	5

	High-achievers			*Low-achievers*		
	Raquel	**Eva**	**Paula**	**Raúl**	**Álvaro**	**Jorge**
Item	*Writing anxiety*					
3. I freeze up when unexpectedly asked to write English compositions. (R)	1	1	1	1	1	2
4. I am not nervous at all while writing in English.	4	4	3	3	3	1
5. I usually feel comfortable and at ease when writing in English.	2	3	3	1	1	1
6. I often feel panic (trembling, perspiring, feeling my body rigid, having my thought jumbled, etc.) when I write English compositions under time constraint. (R)	1	1	1	1	1	3
7. When I write in English, my mind is usually very clear.	4	5	4	3	2	1
8. My mind often goes blank when I start to work on an English composition. (R)	1	2	2	3	4	4
9. When I write in English, my ideas and words usually flow smoothly.	4	4	3	2	2	1
10. I often worry that I may use expressions and sentence patterns improperly while writing in English. (R)	2	1	3	2	3	4
11. I often worry that the ways I express and organize my ideas do not conform to the norm of English writing. (R)	1	1	3	1	3	4
12. I do not worry at all about what other people would think of my English compositions.	5	5	4	5	4	4

	High-achievers			*Low-achievers*		
	Raquel	**Eva**	**Paula**	**Raúl**	**Álvaro**	**Jorge**
Item	*Writing anxiety*					
13. I am not afraid at all that my English compositions would be rated as very poor.	3	2	2	4	3	1
14. While writing compositions in English, I feel worried and uneasy if I know they will be evaluated. (R)	2	2	3	3	3	5
15. If my English composition is going to be evaluated, I worry about getting a very poor grade. (R)	4	5	5	3	3	5
16. I do not worry that my English compositions are worse than others'.	5	5	4	4	3	3
17. I am afraid that the other students would deride my English composition if they read it. (R)	1	1	1	2	1	2
18. I usually seek every possible chance to write English compositions outside of class.	3	1	2	1	1	1
19. I am afraid of my English composition being chosen as a sample for discussion in class. (R)	2	1	2	3	4	4

Concerning writing anxiety, there was one student (Jorge), who exhibited a high level of writing anxiety, as his responses showed that he sometimes freezes up when unexpectedly being asked to write in English (item 3) and often feels panic when the writing task had to be done under time constrains (item 6). However, the other two low-achievers reported a lower level of writing anxiety (all items). This level was even lower in high-achievers, who related their few cases of writing anxiety mainly as a consequence of fearing poor grades (item 15), without suffering from any kind of anxiety derived from a possible bad use of the English language (items 10 and 11) –as happened with low-achievers.

Table 4. Questionnaire responses of each student for writing self-efficacy.

	High-achievers			*Low-achievers*		
	Raquel	**Eva**	**Paula**	**Raúl**	**Álvaro**	**Jorge**
Item	*Writing self-efficacy*					
1. When I make plans to do a written assignment, I am certain I can make them work.	4	5	4	3	2	2
2. When I have to do a written assignment, I go right to work on it.	4	3	3	2	3	1
3. One of my problems in writing is that I cannot get down to work when I should. (R)	1	2	2	4	3	5
4. When I have unpleasant written work to do, I stick to it until I finish it.	4	3	4	1	2	2
5. I give up on my composition before completing them. (R)	1	1	1	2	4	3
6. Failure to write well just makes me try harder.	4	3	4	3	1	3
7. I feel insecure about my ability to do written work. (R)	2	1	3	3	4	5
8. When unexpected problems with writing occur, I do not handle them well. (R)	2	1	2	3	4	4
9. When writing compositions in English, I can get ideas across in a clear manner without getting off topic.	4	5	3	3	3	2
10. I do not seem capable of dealing with most problems that come up in completing written work. (R)	2	1	2	3	4	5
11. I can correctly apply grammar rules (singulars, plurals, verb tenses, etc.) when writing in English.	5	4	4	3	2	2

	High-achievers			*Low-achievers*		
	Raquel	**Eva**	**Paula**	**Raúl**	**Álvaro**	**Jorge**
Item	*Writing self-efficacy*					
12. I can spot grammar mistakes and correct them in my composition.	4	4	3	1	2	1
13. I can write grammatically correct sentences in English.	4	5	4	3	3	2
14. I can use the right punctuation marks and put them in the right places in my composition.	5	5	5	5	4	3
15. I can rewrite complicated sentences into clear and shorter sentences.	4	3	3	2	1	1
16. Even if I make punctuation and spelling errors, I am sure I can correct them.	4	4	3	2	2	1
17. I can write a well-organized text in English.	5	5	4	3	4	2

Writing self-efficacy seemed to be remarkably higher in high-achievers than in low-achievers. Participants' responses showed that high-performers were, in general, more aware of their linguistic knowledge and their ability to accomplish the written task (items 1, 9, 11, 13, 15, and 17). High-achievers also reported a higher commitment towards the completion of their work (items 2, 4, 5, 6, and 8). On the contrary, the questionnaire responses suggest that low-achievers were conscious of their linguistic limitations, being generally insecure about their skills (items 7, 9, and 10), unable to deal with unexpected problems occurred while writing (items 8 and 10), and disregarded their revision and proofreading abilities (items 12 and 16).

3.3. CORRELATION BETWEEN FACTORS IN THE QUESTIONNAIRE

The overall correlation coefficients obtained by calculating Pearson's product-moment correlation coefficient in the questionnaire helped to establish several relationships between the use of metacognitive writing strategies, writing anxiety, and writing self-efficacy. A higher use of writing metacognition appeared to be

negatively correlated with writing anxiety (ρ = -0.89), but positively correlated with writing self-efficacy (ρ = 0.99). Similarly, writing anxiety was negatively correlated with writing self-efficacy in the participants of the present study (ρ = -0.94).

Table 5 shows the correlation coefficients for the three constructs depending on students' language and writing performance. A column with the overall correlation coefficients mentioned above is also included.

Table 5. Correlation coefficients in the questionnaire.

	High-achievers	*Low-achievers*	*Overall*
Metacognition / Anxiety	-0.68	-1	-0.89
Metacognition / Self-efficacy	0.81	1	0.99
Anxiety / Self-efficacy	-0.98	-1	-0.94

Surprisingly, the correlation between the three constructs was reported to be almost perfect –results above are rounded– in low-achievers. High-achievers showed a relatively weaker negative correlation between the use of metacognitive writing strategies and writing anxiety.

3.4. CORRELATION BETWEEN RESEARCH INSTRUMENTS

The results included in the previous sections showed that whereas writing metacognition can be measured with a think-aloud protocol and a questionnaire alike (r = 0.78), presenting similar results using both research instruments, emotional constructs such as writing anxiety (r = 0.23) and writing self-efficacy (r = 0.33) are more difficult to assess with think-aloud protocols than with questionnaires.

4. DISCUSSION

4.1. USE OF METACOGNITIVE WRITING STRATEGIES

In spite of individual differences, the six participants of the present study share certain aspects of their writing metacognition. Furthermore, several differences were observed between high- and low- achievers. Students seemed to be all equally aware of the importance of planning in the writing process and, in this sense, the think-aloud protocol reflected it. However, responses from the questionnaire indicated that high-achievers have a wider range of planning strategies than their lower-level counterparts. The former appear to be more likely

to use their background knowledge about the topic and the genre in order to improve the planning process. They also exhibited a higher frequency of use of metacognitive strategies (e.g. bringing together the ideas, organizing the information, and clarifying any kind of doubt regarding the written task before writing). In this respect, this difference supports the view that the use of planning strategies has an influence on the writing process as a whole, meaning that those students who plan before writing, create better pieces of writing (Subramaniam 2004; Maarof and Murat 2013).

Concerning the use of metacognitive writing strategies in the revision stage, high-achievers declare in the think-aloud protocol to reread, revise, and make necessary changes more often than low-achievers. These results support the idea that good writing might be attributed to the fact that the three high-achievers check both accuracy and coherence within their written work more than low-proficiency writers. The findings are therefore consistent with previous studies that claim that lack of awareness regarding the importance of revision is detrimental for the written performance and the development of writing skills (Zamel 1983; Raimes 1985; Chien 2010). Furthermore, questionnaire responses reveal that low-achievers have more problems when completing the written assignments in a timely manner, which, according to the literature, may leave fewer time to revise and increase students' writing anxiety due to time constrains (Kirmizi and Kirmizi 2015).

4.2. WRITING ANXIETY

High-achievers appear to be more comfortable when thinking and writing in English in their think-aloud protocols. Their ideas seem to flow more easily and swiftly, and even though they might face similar problems to those of low-achievers –e.g. doubting about the topic or the requirements of the task, thinking about how to organize their ideas, and having their minds going blank–, they dealt with them more calmly, with more confidence, and worrying less than low-level writers. These findings are consistent with the majority of the literature, which correlates a lower level of anxiety with a better writing performance (Lee and Krashen 2002; Huwari and Aziz 2011; Martinez *et al*. 2011; Kara 2013; Meng and Tseng 2013; Jebreil *et al*. 2014; Liu and Ni 2015; Stewart *et al*. 2015; Ho 2016), but contrast with Entwistle and McCune (2004), who link writing anxiety with high academic performance. Likewise, the causes for participants' writing anxiety commented above are parallel to those described by Liu and Ni (2015) in their study on EFL Chinese university students. The responses to the questionnaires are congruent with the think-aloud protocol results, but they also provide further

insights on writing anxiety connected with grammar –such as those commented in the following paragraph– and what happens before and after the writing process –such as issues related with avoidance, freezing, and being chosen as a sample for discussion in class.

Grammar aspects and the norm of English writing cause more troubles to low-achievers, who appear to be more concerned with using expressions and sentence patterns improperly, and with organizing and expressing their ideas inadequately. This, in a way, is not an unexpected finding, since these issues have been reported to be a recurrent problem in Spanish EFL students that hunts them even at university and makes low-proficiency students unable to cope with English writing demands (Gil 2002).

Being evaluated and obtaining high grades have been accounted for being some of the factors that may also lead to writing anxiety (Kirmizi and Kirmizi 2015; Ho 2016). In the present study, only low-achievers confirm such premise in the questionnaire, reportedly feeling worried about getting poor grades, receiving negative feedback, being chosen as a sample for discussion in class, and even about writing a worse composition than their classmates in certain cases.

4.3. WRITING SELF-EFFICACY

As pointed out earlier in this article, writing self-efficacy is the factor which indicates the most significant difference between high- and low-achievers in the present study. The former report a higher level of self-efficacy than the latter. High-achievers seem to be more confident with their writing plans, have less tendency to procrastinate, and show a higher level of commitment towards the task. This lack of self-efficacy in low-achievers has been connected with an external locus of control, that is, to the fact that low-proficiency students may associate their achievements and failures to outside elements, overlooking their own potential and abilities (Jones 2008).

Likewise, high-achievers account for a more developed capability to handle appropriately any kind of problem occurred when writing than low-achievers. High-proficiency writers are also aware of their English language skills, meaning that they feel competent enough to apply grammar rules accurately, write grammatically correct sentences, and organize their texts appropriately. Furthermore, since they tend to revise more than low-achievers, it might be assumed that they find easier grammar, spelling, organization, and punctuation mistakes. These findings are consistent with the literature on self-efficacy (Pajares and Valiante 2006; Jones 2008; Prat-Sala and Redford 2012; Stewart *et al.* 2015; Ho 2016).

4.4. CORRELATION BETWEEN FACTORS

In agreement with previous literature on the topic (Jones 2008; Martinez *et al*. 2011; Kirmizi and Kirmizi 2015; Liu and Ni 2015; Stewart *et al*. 2015; Ho 2016), the fact that having a low level of writing anxiety and a high level of writing self-efficacy seems to be a strong indicator of a higher use of metacognitive writing strategies and, therefore, of a better writing performance. Writing anxiety has also been found to be negatively correlated with writing self-efficacy. However, five out of six participants in this case study do not show a significant high level of writing anxiety no matter their English proficiency or their writing skill –even though there are certain differences that have already been commented. Therefore, a lower writing anxiety level might not be such a substantial predictor of a good writing outcome as a high writing self-efficacy. This finding supports previous studies such as Woodrow (2011), Sander-Reio *et al*. (2014), and Ho (2016).

4.5. CROSS-VALIDATION OF DATA FROM RESEARCH INSTRUMENTS

The present case study followed Veenman's (2005) belief that, when assessing metacognitive writing strategies, it is preferable the use of a questionnaire and a think-aloud protocol within the same research design. While some studies claim that questionnaire data does not correlate with think-aloud measures (Cromley and Azevedo 2006; Bannert and Mengelkamp 2008), others convincingly maintain that this is usually so because of a flaw in the questionnaire design, making it too general rather than task-specific (Van Hout-Wolters 2009; Schellings *et al*. 2013). The part of the questionnaire used in the present study which deals with writing metacognition correlates up to 0.78 points with the results obtained from think-aloud protocols. This high level of correlation between the two instruments is parallel to Schellings *et al.*'s (2013) findings (r = 0.63) in their study on metacognition in Dutch third-graders (15-years-old).

The fact that the information retrieved from think-aloud protocols does not correlate with that of questionnaire data when measuring emotional constructs such as writing anxiety and writing self-efficacy might indicate that one of the two research instruments may not be as suitable as the other when assessing such constructs. Even though participants were widely instructed on which kind of information they were expected to voice in the think-aloud protocol, the data accessed with this *online* method seems to be relatively vague and unsatisfactory if compared to the significant knowledge retrieved via retrospective reports such as questionnaires. The reason for this might be that think-aloud protocols do not reveal every piece of information hidden within the writing process, and

participants could, unintentionally, edit or omit part of their thoughts (Magliano, Millis, The R-SAT Development Team, Levinstein and Boonthum 2011; Schellings *et al*. 2013). This may be particularly the case with purely subjective and idiosyncratic factors such as emotional constructs.

Likewise, it might be possible that students feel more relaxed in non-real writing contexts such as the experimental one, overlooking writing anxiety and experiencing a higher level of confidence that it is not uttered in verbal reports since it is not related to actual self-efficacy.

4.6. LIMITATIONS

Given that the present research is a case study with six Spanish EFL students, it is not possible to generalize from the findings. However, since the results of this article align with previous literature dealing with the same topics within larger samples of students, the labor-intensive nature of think-aloud protocols seems to fit exclusively on researchers investigating a small number of participants.

In addition, think-aloud protocols appear to be not fully appropriate to measure the influence of emotional constructs in writing. As a consequence, some information regarding such factors may have been lost unintentionally in this study. It is complex to determine the actual effect of this limitation, but further research should be done to evaluate other *online* and *offline* research instruments until a more suitable and integrated method to gain access to students' emotional constructs is found.

4.7. IMPLICATIONS FOR PRACTICE

After exploring the impact that writing anxiety and writing self-efficacy has in students' use of metacognitive strategies and, as a consequence, in students' writing performance, it seems sensible to create learning environments that reduce anxiety and boost self-efficacy. Since emotional constructs are generally a consequence of the interaction between internal and external factors (Bandura 1986), the main aim of an EFL instructor would be to modify external elements in order to achieve a change within the students. For example, a positive and encouraging learning atmosphere, in which positive feedback is given, discussing the challenges of writing, and student participation is boosted, may be built. The effectiveness of these practices has already been validated by previous literature (Boscolo, Arfe and Quarisa 2007; Connor 2007; Armstrong, Wallace and Chang 2008). Furthermore, making use of authentic tasks and providing the students with numerous writing opportunities has similarly been proved to develop students' writing self-efficacy,

decreasing their anxiety and strengthening their use of writing metacognition (van Dinther, Dochy and Segers 2011). For these reasons, integrating active writing teaching and writing strategy teaching in unit plans can be helpful for students writing skills, as has been established by previous research (Pintrich 2002; Connor 2007; Rolheiser *et al*. 2013; Stewart *et al*. 2015).

Tutoring –either by teachers, peers, or specialized staff– has also proved to reduce writing anxiety and increase writing self-efficacy, especially in those students suffering from behavioral anxiety in the form of avoidance, withdrawal, or procrastination (Rechtien and Dizinnio 1998; Martinez *et al*. 2011). For instance, tutors may assist students by suggesting them to focus on positive aspects of their English writing skills and to counteract negative thoughts especially before and during the composing process, and by giving them positive and detailed feedback on how to improve specific features of their writings and explaining them which writing strategies they might use to develop their written outcomes.

5. CONCLUSION

The main aim of this case study was to examine the extent to which writing anxiety and writing self-efficacy have an influence on the use of metacognitive writing strategies in six Spanish EFL students. Furthermore, this research sought to analyze how all these factors interact between them and how they are influenced by both student's English language performance and English writing skill. In order to measure participants' writing metacognition, writing anxiety, and writing self-efficacy, results retrieved from a think-aloud protocol and a questionnaire were considered. This helped to establish up to which point both research instruments are reliable enough to assess the above mentioned factors. It should be stressed that results bring to the fore the importance of reducing students' writing anxiety and boosting their self-efficacy in order to trigger their use of metacognitive writing strategies, thus improving their written outcomes.

As explained earlier, participants seemed to be equally aware of the importance of planning. However, high-achievers reported a wider use of metacognitive strategies when coming up with and organizing information, and when clarifying doubts in the pre-writing stage than low-achievers. The same happened in the post-writing stage, when high-performers tend to reread and revise more often than low-achievers. This higher use of writing metacognition is positively correlated with participants' level of writing self-efficacy since high-achievers appear to have a greater self-belief than their low-level counterparts. The results of the case study indicate that skilled writers are more confident with their skills, procrastinate less, and are more committed to the writing task than low achievers. A wider use of

metacognition writing strategies and a higher self-efficacy is negatively correlated with participants' level of writing anxiety. In this study, low-level writers were found to deal with problems emerged from the composing process less calmly and with less confidence than high-achievers. This higher level of writing anxiety in low-achievers also extends to grammatical and structural issues, and to the possibility of receiving negative feedback about their writings.

Regarding the correspondence between research instruments, the most relevant finding to emerge from the analysis is that questionnaires are deemed appropriate to measure the three factors assessed in the present paper, that is, writing metacognition, writing anxiety, and writing self-efficacy. On the other hand, it is interesting to note that think-aloud protocols –at least in this case study– do not elucidate as much information connected with emotional constructs as the questionnaire. However, further research would be needed to validate this finding and explore which research instruments are more suitable for exploring constructs such as writing anxiety and self-efficacy.

As a final reflection, EFL instruction should aim at creating a safe and constructive learning environment, providing positive feedback and numerous learning and writing opportunities, implementing student-centered lessons in which participation is encouraged, using authentic materials and writing tasks, and tutoring attentively students when necessary. By doing so, it is expected that teaching EFL writing –and EFL instruction as a whole– will remarkably improve both the composing processes and the writing outcomes of the students, eventually rendering a continuous improvement in the process of mastering English writing skills.

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APPENDIX A

Questionnaire on writing anxiety, writing self-efficacy, and the use of metacognitive writing strategies.

Section A: Information

Name:_____ Date: _____

This questionnaire is divided into three different parts: metacognitive writing strategies, writing anxiety, and writing self-efficacy. Please read each statement and circle a number from 1 to 5 indicating how true the statement is for you, being 1 never or almost never and 5 always or almost always true for you.

Concerning privacy, both your identity and your answers will be kept entirely confidential and, if an allusion to you has to be made, it will be completely anonymous and your name will never be revealed.

Section B: Questionnaire

Metacognitive writing strategies *Estrategias metacognitivas en la escritura*					
1. I consider the purpose of the written assignment before I start writing. *Tengo en cuenta el propósito del trabajo escrito antes de empezar a escribir.*	1	2	3	4	5
2. I think about the audience for whom I am writing. *Tengo en cuenta la audiencia para la que estoy escribiendo.*	1	2	3	4	5
3. I ask myself how the writing topic is related to what I already know. *Reflexiono acerca de cómo el tema de la redacción está relacionado con mis conocimientos previos.*	1	2	3	4	5
4. I am aware of the need to plan my writing process. *Soy consciente de la necesidad de planificar mi proceso de escritura.*	1	2	3	4	5
5. I have a hard time organizing my ideas. *Tengo dificultades al organizar mis ideas.*	1	2	3	4	5
6. I divide the writing process into parts. *Divido el proceso de escritura en varias partes.*	1	2	3	4	5
7. I make sure I understand just what has to be done and how to do it. *Me aseguro de que he entendido exactamente lo que tengo que hacer y cómo hacerlo.*	1	2	3	4	5
8. I select and organize relevant information to write the composition. *Selecciono y organizo la información relevante para escribir la redacción.*	1	2	3	4	5
9. I am aware of my own thinking when writing in English. *Soy consciente de mis propios pensamientos cuando escribo en inglés.*	1	2	3	4	5

10. I have difficulties when having to put my ideas down in writing. *Tengo dificultades al poner mis ideas sobre el papel.*	1	2	3	4	5
11. I check my work while I am writing. *Compruebo mi trabajo conforme voy escribiendo.*	1	2	3	4	5
12. I check my accuracy as I progress through the composition. *Compruebo mi precisión conforme avanzo en mi redacción.*	1	2	3	4	5
13. I correct my errors. *Corrijo mis errores.*	1	2	3	4	5
14. I tend to forget about the purpose of the written assignment. *Suelo olvidarme del propósito del trabajo escrito.*	1	2	3	4	5
15. I keep track of my progress and, if necessary, I change my techniques and/or strategies. *Controlo mi progreso y, si es necesario, modifico las técnicas y/o estrategias que uso.*	1	2	3	4	5
16. I complete written assignments in a timely manner. *Completo las tareas escritas en el tiempo establecido.*	1	2	3	4	5

Writing anxiety *Ansiedad causada por la escritura*					
1. I often choose to write down my thoughts in English. *Suelo escribir mis pensamientos en inglés.*	1	2	3	4	5
2. I do my best to avoid situations in which I have to write in English. *Hago todo lo posible para evitar situaciones en las que tengo que escribir en inglés.*	1	2	3	4	5
3. I freeze up when unexpectedly asked to write English compositions. *Me paralizo cuando me piden escribir redacciones en inglés inesperadamente.*	1	2	3	4	5
4. I am not nervous at all while writing in English. *No me pongo nervioso cuando escribo en inglés.*	1	2	3	4	5
5. I usually feel comfortable and at ease when writing in English. *Suelo sentirme cómodo y a gusto al escribir en inglés.*	1	2	3	4	5
6. I often feel panic (trembling, perspiring, feeling my body rigid, having my thought jumbled, etc.) when I write English compositions under time constraint. *Suelo sentir pánico (tiemblo, transpiro, siento mi cuerpo rígido, las ideas se me lían, etc.) cuando tengo que escribir redacciones en inglés con límite de tiempo.*	1	2	3	4	5

7. When I write in English, my mind is usually very clear. *Cuando escribo en inglés, suelo tener las ideas muy claras.*	1	2	3	4	5
8. My mind often goes blank when I start to work on an English composition. *Me suelo quedar en blanco cuando empiezo a escribir una redacción en inglés.*	1	2	3	4	5
9. When I write in English, my ideas and words usually flow smoothly. *Cuando escribo en inglés, las ideas y las palabras me salen sin problema.*	1	2	3	4	5
10. I often worry that I may use expressions and sentence patterns improperly while writing in English. *Me suele preocupar el hecho de poder usar expresiones o construir frases incorrectamente cuando escribo en inglés.*	1	2	3	4	5
11. I often worry that the ways I express and organize my ideas do not conform to the norm of English writing. *Me suele preocupar que la forma de expresar y organizar mis ideas no se adecúe a las normas inglesas de escritura.*	1	2	3	4	5
12. I do not worry at all about what other people would think of my English compositions. *No me preocupa lo que otras personas puedan pensar de mis redacciones en inglés.*	1	2	3	4	5
13. I am not afraid at all that my English compositions would be rated as very poor. *No me asusta que mis redacciones en inglés puedan ser calificadas como muy deficientes.*	1	2	3	4	5
14. While writing compositions in English, I feel worried and uneasy if I know they will be evaluated. *Cuando escribo redacciones en inglés, me siento preocupado e incómodo si sé que las van a evaluar.*	1	2	3	4	5
15. If my English composition is going to be evaluated, I worry about getting a very poor grade. *Si mi redacción en inglés va a ser evaluada, me preocupa sacar una mala nota.*	1	2	3	4	5
16. I do not worry that my English compositions are worse than others'. *No me preocupa que mis redacciones en inglés sean peores que la de los demás.*	1	2	3	4	5
17. I am afraid that the other students would deride my English composition if they read it. *Me asusta el hecho de que mis compañeros pudieran ridiculizar mi redacción en inglés si la leyeran.*	1	2	3	4	5

18. I usually seek every possible chance to write English compositions outside of class. *Suelo buscar cualquier oportunidad posible para escribir redacciones en inglés fuera de clase.*	1	2	3	4	5
19. I am afraid of my English composition being chosen as a sample for discussion in class. *Me asusta que mi redacción en inglés pueda ser elegida como un ejemplo para debatir en clase.*	1	2	3	4	5

Writing self-efficacy *Autoeficacia para la escritura*					
1. When I make plans to do a written assignment, I am certain I can make them work. *Cuando hago planes para hacer un trabajo escrito estoy seguro de que los voy a poder llevar a cabo.*	1	2	3	4	5
2. When I have to do a written assignment, I go right to work on it. *Cuando tengo que hacer un trabajo escrito me pongo enseguida a trabajar.*	1	2	3	4	5
3. One of my problems in writing is that I cannot get down to work when I should. *Uno de mis problemas relacionados con la escritura es que no consigo ponerme a trabajar cuando debería.*	1	2	3	4	5
4. When I have unpleasant written work to do, I stick to it until I finish it. *Cuando tengo un trabajo escrito desagradable que hacer me pongo con el hasta que lo acabo.*	1	2	3	4	5
5. I give up on my composition before completing them. *Abandono mi redacción antes de completarla.*	1	2	3	4	5
6. Failure to write well just makes me try harder. *Cometer fallos al escribir me hace intentarlo con más fuerzas.*	1	2	3	4	5
7. I feel insecure about my ability to do written work. *Me siento inseguro en relación a mi habilidad para hacer trabajos escritos.*	1	2	3	4	5
8. When unexpected problems with writing occur, I do not handle them well. *Cuando me surgen problemas inesperados al escribir no los gestiono correctamente.*	1	2	3	4	5
9. When writing compositions in English, I can get ideas across in a clear manner without getting off topic. *Cuando escribo redacciones en inglés tengo ideas claras sin alejarme del tema tratado.*	1	2	3	4	5

10. I do not seem capable of dealing with most problems that come up in completing written work. *No me veo capaz de gestionar la mayoría de los problemas que me surgen al realizar trabajos escritos.*	1	2	3	4	5
11. I can correctly apply grammar rules (singulars, plurals, verb tenses, etc.) when writing in English. *Soy capaz de aplicar reglas gramaticales (singulares, plurales, tiempos verbales, etc.) correctamente cuando escribo en inglés.*	1	2	3	4	5
12. I can spot grammar mistakes and correct them in my composition. *Soy capaz de encontrar y corregir errores gramaticales en mi redacción.*	1	2	3	4	5
13. I can write grammatically correct sentences in English. *Soy capaz de escribir oraciones gramaticalmente correctas en inglés.*	1	2	3	4	5
14. I can use the right punctuation marks and put them in the right places in my composition. *Soy capaz de usar correctamente los signos de puntuación y ponerlos en su lugar apropiado en mi redacción.*	1	2	3	4	5
15. I can rewrite complicated sentences into clear and shorter sentences. *Soy capaz de reescribir oraciones complejas en oraciones más cortas y claras.*	1	2	3	4	5
16. Even if I make punctuation and spelling errors, I am sure I can correct them. *A pesar de cometer errores ortográficos y de puntuación, soy capaz de corregirlos.*	1	2	3	4	5
17. I can write a well-organized text in English. *Soy capaz de escribir un texto correctamente organizado en inglés.*	1	2	3	4	5

APPENDIX B

Coding scheme

General scheme:

A^+	Assessing positively
A^-	Assessing negatively
E	Editing
M	Mumbling
P	Planning
Q^h	Questioning to his/herself
Q^R	Questioning to the researcher
R	Reading a sentence or a part of a sentence (followed by the number of the sentence).
R^T	Reading the topic
R^W	Reading the whole draft
Re	Repeating (a word, a sentence, or a part of a sentence)
Rh	Rehearsing
Rv	Revising
S	Silence
U	Unintelligible remark
W	Writing

Specific scheme:

MC_X	Metacognitive writing strategy.
AN_X	Utterance related to writing anxiety.
SE_X	Utterance related to writing self-efficacy.

Note: X *stands for the number of the item in the questionnaire that is related to the utterance.*

Subscripts:

Subscripts of E and Rh	
a	addition
d	deletion
g	grammar
pr	pronunciation
pu	punctuation
sp	spelling
ss	sentence structure
v	verb form or tense
wf	word form

Subscripts of Rv

a	addition
d	deletion
sub	substitution
wc	word choice

Subscripts of A, E, Q^h, Q^R, Rh, and Rv

c	content
f	form
s	style

APPENDIX C

Example of coding (Paula SJ)

Vale, a ver, [reads writing topic]. Buff, repetimos [laughs] [reads writing topic slower]. Vale, así
R^T Re-R^T MC_7 / P

que tengo que contarle a María García algo *unexpected*, mmm, inesperado [laughs], que me

haya pasado, básicamente. Mmm, ¿y esto es una carta o algo? Mejor un *e-mail*. Entonces, a ver,
Q^h_f P

dear María, ¿y esta me conoce o no? No sé si presentarme. Va, me presento. *My name is Paula,*
W Q^h_s / MC_2 W

I am your brother's ¿compañera? Mmm, *classmate*. Buff, ¿y ahora qué pongo? ¿Algo *unexpected*
Q^h_f Q^h_c

que me haya pasado? Pues, no sé [laughs], a ver, digo yo que me lo podré inventar, pues, no sé.
AN_8

[Reads writing topic fast] ¡Ay no! ¡Que es para la universidad! Tiene que ser real [laughs]. Pues,
R^T MC_2 / MC_{14} P

cuando me encontré veinte euros en la calle, eso fue *unexpected*, ¿no? Entonces, *Dear María,*
SE_9 Q^h_c R_1

My name is Paula, I am your brother's classmate. Okay. *I remember that when I find, (find, found,*
R_2 W A^+_f / Rh_f

found,) twenty euros in the street I was unexpected, no, *I was*, mmm, *surprised*? ¿Cómo era?
A^-_f Re Rh_f / E_f / MC_{12} Q^h_f

Surprised está bien, ¿no? *I was extremely surprised*. Y le tengo que decir qué hice al
A^+_f Re / W Q^h_c

encontrármelos, ¿no? Vale, entonces…

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BEAT WOMEN POETS AND WRITERS: COUNTERCULTURAL URBAN GEOGRAPHIES AND FEMINIST AVANT-GARDE POETICS

ISABEL CASTELAO-GÓMEZ
National Distance Education University (UNED)
icastelao@flog.uned.es

ABSTRACT. *The work of Beat women poets and their contribution to the Beat canon was neglected for decades until the late nineties. This study presents a critical appreciation of early Beat women poets and writers' impact on contemporary US literature drawing from theoretical tools provided by feminist literary and poetry criticism and gender studies on geography. The aim is to situate this female literary community, in specific the one of late 1950s and 1960s in New York, within the Beat generation and to analyze the characteristics of their cultural and literary phenomena, highlighting two of their most important contributions from the point of view of gender, cultural and literary studies: their negotiation of urban geographies and city space as bohemian women and writers, and their revision of Beat aesthetics through a feminist avant-garde poetics.*

Keywords: Beat women, women's poetry, avant-garde poetics, feminist criticism, feminist geographies.

ISABEL CASTELAO-GÓMEZ

MUJERES POETAS Y ESCRITORAS *BEAT*: GEOGRAFÍAS URBANAS CONTRACULTURALES Y POÉTICA FEMINISTA *AVANT-GARDE*

RESUMEN. *El trabajo de las mujeres poetas* Beat *y su contribución al canon* Beat *fue desatendido durante décadas hasta el final de los noventa. Este estudio presenta una apreciación crítica del impacto de las mujeres poetas y escritoras* Beat *en la literatura contemporánea estadounidense desde las perspectivas teóricas de la crítica feminista literaria y los estudios de género sobre espacio geográfico. El objetivo es situar esta comunidad literaria femenina, en particular la del final de los cincuenta y década de los sesenta en Nueva York, en relación a la generación* Beat *y analizar las característica de su fenómeno cultural y literario subrayando dos de sus contribuciones más importantes desde el punto de vista de los estudios de género, literarios y culturales: la negociación con la geografía urbana y el espacio de la ciudad como mujeres bohemias y escritoras, y la revisión de la estética* Beat *a través de su poética feminista* avant-garde.

Palabras clave: Mujeres Beat, poesía de mujeres, poética *avant-garde*, crítica feminista, geografías feministas.

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1. LITERARY COMMUNITIES

In the brief period of a year and a half there have been two important publishing events that have undoubtedly called the attention of any Beat and U.S. women's literature scholar. The most important is the publication of Elise Cowen's poetry anthology *Poems and Fragments* (2014). Cowen was a New York Beat woman poet forgotten in the Beat canon whose poetry has been lost in the limbo of authorial rights since her death by suicide in 1962. Hers is one of the most enigmatic and richly textured poetry of the Beat women poets' oeuvres, but, although academic studies on some of her poems have come out during the years, the compilation and edition of her surviving poetry was not released until recently by Cowen scholar Tony Trigilio. The other important event I refer to – although national in scope – is the translated anthology of Beat women poets into Spanish *Beat Attitude: Antología de mujeres poetas de la generación beat* (2015) by the hand of the independent press Bartleby Editores. An introduction of these authors to the Spanish readers that was clearly overdue.

The study developed here addresses an academic national and international neglect regarding Beat women poets and writers, with the exception of the studies of the late nineties that will be detailed further on. The first section intends to

outline the characteristics of their Beat literary community in general terms and their position and role as women within it. The following two sections will focus on what I think constitutes Beat women writers and poets' most outstanding contributions to women's cultural history and literature in English: their negotiations of urban geographies from a countercultural ideologically and aesthetically stand as women – detaining on the New York bohemia geographical locus – and the practice of a contemporary feminist avant-garde poetics whose foundations would influence, I think, most of women's feminist experimental poetry in English since then. Regarding this point, I will focus on early or second-generation Beat women poets from New York in order to critically outline their diversions from masculinist Beat aesthetics.

We should start by considering that the Beat generation is a loose term that originated in a close nucleus of intellectuals in the late 1940s New York and ended up representing the spirit of the countercultural movement throughout the 1960s with a bicoastal focus – New York and San Francisco. "There has been considerable confusion about the term, as well as the word 'beat' itself, but there is no disagreement that there has been a phenomenon known as the Beat Generation writers," says Beat critic Anne Charters (1992: xvi). This *phenomenon,* however, started as the Romantic heroic outlawed restlessness of a small group of young – male – university students: Allen Ginsberg, Jack Kerouac, Lucien Carr, William Burroughs and John Clellon Holmes, who discussed in Time Square's cafes about the sense of the term *beat* in a post-World-War II American scene. The word first related to jazz meaning "down and out, poor and exhausted" and to hustlers' slang suggesting "at the bottom of the world, sleepless, wide-eyed, rejected by society, on your own, streetwise" (Ginsberg in Charters 1992: xviii), both meanings fitting the young group's sense of weariness and frustration with a lethargic and conservative Cold War American society. *Beat* acquired a literary and cultural meaning of existential melancholy not devoid of an experiential avidity for change, a new consciousness and a new attitude towards reality and the artistic experience. They defined their own philosophy through novels and articles, but there were clearly two events that launched what had been the illuminations of a small group of young male intellectuals into public awareness: the publication of *On the Road* by Kerouac (1957) and the mediatized trial against obscenity for *Howl and Other Poems* by Ginsberg in San Francisco that same year.

We can consider the date of 1959, crowned by Kerouac's article "The Origins of the Beat Generation", as the point where Beat stopped being the label of a small artistic and hipster American bicoastal community to represent a more inclusive American bohemian rebellious youth: "When the term 'Beat Generation' began to

be used as a label for the young people Kerouac called 'hipsters or beatsters' in the late 1950s, the word 'beat' lost its specific reference to a particular subculture and became a synonym for anyone living as a bohemian or acting rebelliously or appearing to advocate a revolution in manners" (Charters xxii). It is in the late 1950s and 1960s when most of the writing by Beat women took place. In the late 1960s, Beat inevitably transformed itself into the hippie culture as the new phenomenon of American counterculture[1].

I would like to detain on the most influencing gathering of East and West Coast Beat writers and thinkers, in order to fanaticize about the position and role of women in it. The "Six Poets at the Six Gallery" reading in San Francisco in 1955 was where Allen Ginsberg, invited by Kenneth Rexroth and accompanied by other Beat poets, read for the first time the poem "Howl". An audience of about hundred and fifty artists, writers and bohemians in the Six Gallery, according to Michael McClure, shared a common awakening and awareness in this poetic session that materialized the culturally and politically assertiveness of a new spirit of rebellion and individual freedom. McClure's remembrance of the event states:

> As artists we were oppressed […] We saw that the art of poetry was essentially dead-killed by war, academies, neglect […] We wanted to make it new and we wanted to invent it. We wanted voice and we wanted vision [sic]. […] At the deepest level [we realized] that a barrier had been broken, that a human voice and body had been hurled against the harsh wall of America. (in Charters xxviii)

Where were the Beat women in the Six Gallery that night? They must have been sitting in the audience as companions, friends, lovers, supporters, many probably writers and artists too, but as Hettie Jones – herself writer, poet, co-editor of the independent press *Yugen* together with her husband, the Beat Afro-American writer LeRoi Jones – writes in her memoir *How I Became Hettie Jones*: "I was too ashamed to show [my poems]. I didn't like my tone of voice, the twist of my tongue. At the open readings, where anyone could stand up, I remained in the cheering audience" (in Friedman 1998: 234). Part of the issues this paper would like to address are the ones hidden behind the fact that women were an invisible presence in events like the Six Gallery reading – a presence not worth paying attention to in cultural or literary history until the late nineties.

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[1] Beat philosophy and aesthetics originated in New York bohemian community, but soon searched alliance with other West Coast intellectuals and poets belonging to what has been called the San Francisco Poetry Renaissance. Beats belonged to a plural scene of American experimental poetics practiced in the 1960s also by Black Mountain poets and New York School poets – what Donald M. Allen called "the New American poetry".

One of the most obvious reasons, well-founded by feminist work done from then on, is summarized in the straightforward statement that opens one of Roseanne Giannini Quinn's articles on Diane di Prima: "The Beat literary movement can safely be described as masculinist" (2012: 19). Another is that – As Jone's words let us see – part of the motivation for choosing *minor characterization,* alluding to the ironical title of Joyce Johnson's memoir about precisely this second league of women cohorts and writers of the Beat generation, came from these women's lack of sophisticated feminist intellectual tools to explain and understand how their literary productions and bohemian lives as absent presences in the community were strategically and culturally subversive within and beyond Beat rebellion.

The Beat women listeners at the Six Gallery surely shared many of the elements that constituted Beat attitude: disenchantment with the current American way of life based on materialism, dullness of spirit and conformism; furtiveness and vitalism that searched for experience on the move; experimentation with selfhood and art; introspection that looked for definitions of identity that relied on spontaneous writing, public reading, collaborative work and street and intellectual community bonding. And they were probably also keen to be influenced by the enthusiastic message of possibility and revelation from Ginsberg's collective performative event. But their cultural and historical moment, their psychological and material foundations to understand and practice this ethos had specific differences in relations to their male colleagues due to gender. Beat femaleness deserves attention because it inevitably diverges from male Beats' practices and theories due to cultural and historical factors.

Studying women Beats' lives and work we are opening the defining sphere of the Beat literary community and reinscribing the term Beat within a wider representation of its practices, discourses and spirit, breaking up a monolithic masculinist definition of the movement and the community in literary and historical terms. The sense of community is important for the understanding of the Beat phenomenon and the role of women in it. As we have seen, Beat premises and philosophy were triggered by a close sense of male companionship in which homosocial and sexual ties were central. Although the later expansion of the Beat community includes women, it is undeniable that the basic precepts of Beat ethics and aesthetics are originally masculine: including male-bonding, the influence of Romantic heroism and male American Transcendental writers, the importance of individual freedom and unattachment to domesticity or everyday life. Beat feminist scholar Ronna Johnson considers that:

> Beat bohemianism situates the individual as an artist, usually male, in opposition to bourgeois culture. […] It promulgates political and aesthetic dissent through

> transgressive behaviors accentuating poverty, excess, youth, and the tribe. […] through the energy and sanctuary of bars, cafes, hotels, pads, and the street life they were able to negotiate and reinterpret the realities of postwar American life. (in Grace and Johnson 2004: 47)

Female bohemianism had to find other Beat community bonding among women since within the mainstream Beat literary community women were supposed to "say nothing and wear black", if we take Jack Kerouac's definition of female companionship to male cool hipsters (in Johnson and Grace 2002: 1). Women Beats were not absent in the scene but, as Johnson puts it, elided by official male histories of the community, transforming their roles into marginal ones (2004: 5). They, however, in relation to the early Beat community in New York, inhabited the East Village and cheaper Lower East Side from the beginning. Diane di Prima says in an interview: "We made the community, there was no community before. When I hit the Lower East Side in 1953, they thought I must be a whore because women didn't live alone, and then slowly, you found a few other people doing the same thing in other areas" (in Grace and Johnson 2004: 89).

Regarding the way they supported each other as a female literary community within the male leading artistic community we find different perspectives among critics. Amy L. Freidman considers that female support existed in sharing the conflicts between everyday tasks as mothers and lovers of men and their work as artists, writers and editors of independent presses (1998: 239)[2]. While Johnson and Grace considers that, in contrast with male authors' safe and constant support by other male partners for whom "commitment to collaborative work was intense" (Elkholy 2012: 3), Beat women authors often felt isolated in their growing-up as women poets (Johnson and Grace 2002: 17). What is obvious is that as proto-feminists they could not reach the cultural impulse to create a community based on sisterhood, characteristic of a posterior second-wave feminism, that would encourage their work, and it seems that most of them chose to regard themselves as solitary questers, isolated female figures within the male main group, and almost always as companions and sexual partners of male Beat writers – e.g. di Prima and Jones married LeRoy Jones, Johnson dated Kerouac, Cowen dated Ginsberg.

The biased gendered agenda of the movement was unveiled in the late nineties through groundbreaking gynocritical feminist work that unearthed forgotten Beat female figures. The maleness of the philosophy and tenets of Beat

[2] Friedman's article focuses on Beat women writers' contributions as editors of independent presses. She informs us about Hettie Jones being co-editor of the magazine *Yugen* and Diane di Prima being co-editor of the experimental poetry magazine *The Floating Bear*.

cultural space is so deeply established that before these critical works women Beats were totally absent from feminist poetical anthologies and critical works[3]. This is why the importance of the following works, to which I will devote a brief description, cannot be underestimated.

Women of the Beat Generation (1996) by Brenda Knight is the first serious study of Beat women. It reached significant media attention and it is now considered a landmark in Beat scholarship. The book is divided in four parts devoted to early precursors – i.e. Helen Adam, Jane Bowles, Madeline Gleason – muses or Beat writers' wives – i.e. Joan Burroughs, Carolyn Cassady, Joan Kerouac, or Eileen Kaufman – writers – i.e. fifteen in total including Mary Fabilli, Diane di Prima, Denise Levertov, Elise Cowen, Joyce Johnson, Hettie Jones or Joanne Kyger – and Beat women artists. *A Different Beat* (1997), edited by Richards Peabody, is the first anthology of writings by women of the Beat generation. The work chosen is up to 1965 and includes many of the authors in Knight's book and others very little known for which this anthology gains important credit – i.e. Carol Bergé, Sheri Martinelli, Barbara Moraff, or Margaret Randall among others. *Girls Who Wore Black* (2002), by Ronna Johnson and Nancy Grace, is the first edited volume on Beat women writers with articles that bring academic emphasis on their two major genres: life writing and poetry. These scholars later edited *Breaking the Rule of Cool* (2004), a volume that includes an important introductory article by Johnson and a collection of interviews to several Beat women writers. These works opened the venue to rewrite Beat literature from a female Beatness, studying the contributions of writers and poets such as ruth weiss, Lenore Kandell, Anne Waldman, Joanne McClure, Mary Norbert Körte, Sandra Hochman – not mentioned above – among many others.

According to Johnson, there is a first-generation Beat women writers, born in the 1910s and 1920s, who were contemporaneous with Kerouac, Ginsberg and Burroughs, who lived the traumas of World War II and whose poetics departed from the main precept of confessional spontaneity towards a more direct negotiation with experimental modernism (2004: 8-9). Within this group she includes Madeline Gleason, Helen Adam, Sheri Martinelli, ruth weiss, Carol Bergé, Jane Bowles and Denise Levertov.

A second-generation of women Beat writers was born in the 1930s, being directly influenced by main male Beat canonical figures since they were a decade

[3] No Beat author is included in *No More Masks: An Anthology of Twentieth-Century American Poets* (1993) or *Coming to Light: American Women Poets in the Twentieth-Century* (1985), and only di Prima shyly appears in the late edition of the classic *The Norton Anthology of Literature by Women*.

or more a younger generation. However, this second-generation was little influenced by women Beat writers of the first-generation. This group of writers produced the most important body of work in order to analyze a specific female Beat aesthetics. Being the most representative of an early proto-feminist Beat ethos, this study refers mostly to them by date and period. They were more feminist oriented, clearly influencing the second-wave feminist movement, since they were conscious of their countercultural choices of lifestyles that subverted the 1950s and early 1960s American social expectations regarding femininity. But most importantly, they were starting to be aware of the marginalization that their male partners forced on their creative potential. They appropriated Beat myths and ethos to reformulate them from a female perspective: for example, noncomformity was translated into women's sexual freedom; mobility for them, more than on the road, focused on leaving the suburbs and moving into independent life in the city (an aspect studied in detail in the second section of this paper); the Romantic ideal of detachment, refusal to commitment and dark heroism was radically transformed into an integration of everyday life, maternity and domesticity into Beat aesthetics (which will be the focus of the third section). Second-generation Beat bohemian women were highly *experimental* in life and art, and an important point that they had in common was that most of them had had access to higher education, as the first novel on Beat female heroism, *Come and Join the Dance* by Joyce Johnson (1961), shows. Among this group Johnson includes Joanne McClure, Lenore Kandel, Elise Cowen, Diane di Prima, Hettie Jones, Joanne Kyger, Joyce Johnson, Ann Charters – the first literary critic in the community – Brenda Frazer, Margaret Randall, Diane Wakoski, Barbara Moraff, Rochelle Owens and Carolyn Cassady, among others.

A third-generation Beat women writers, born during the war and growing into writing in the 1960s, had a defined feminist consciousness and assimilated the female Beat ethics and aesthetics into the countercultural hippie revolution. They were clearly influenced by previous female Beat writers' generations and had solid awareness of public authorial assertiveness and female creative potential. They also enjoyed a greater equality between men and women in the group. In this group Johnson includes Janine Pommy-Vega – although her *Poems to Fernando* share many of the elements of second-generation women's poetry – Anne Waldman, Patti Smith, and Laurie Anderson.

To close this section I would like to address how Jan Montefiore in *Feminism and Poetry* (1987) suggested a new turn for feminist literary criticism to think about the nature of female literary traditions, especially in poetry. She critiqued American feminists such as Gilbert and Gubar for foregrounding the idea that

women's writing as tradition is founded on the element of ambivalence towards creation. This approach would be difficult to apply to Beat authors since they had a proto-feminist spirit and a wish to write as women. She also brought a critique on Adrienne Rich's idea of women's writing creating tradition through the strength of supportive collectivity and solidarity between women. Beat women seemed to lack this support, as it has been previously stated in the study; according to Johnson and Grace, "This reality differs dramatically from the experiences of the male Beat writers, whose community of support was tightly knit" (2002: 17).

Montefiore's study includes a third founding element for the construction of a female poetic tradition: the playful and contingent negotiation with a – usually male – poetic tradition. This, as we will see in relation to Beat women's feminist avant-garde poetics, should be taken, I think, as a central issue for female Beat poets, since they constantly negotiate with Beat precepts, attitude, ethics and aesthetics, from which they write but which they transform singularly in their poetry.

This in-betweeness, this experimentalism within experimentalism in an artistic and literary community may remind us of another literary community of women that shared not only the same struggle against the foundations of male avant-garde aesthetic principles, but also the same geographical locus (New York) for their rebellion as insiders: the women writers of the avant-garde Modernist movement in the 1910 and 1920s, who also placed their bohemia in Greenwich Village. However, there has been given little critical attention to the connection of these two women's groups, which would deserve a whole article.

The Beat women writers of the second-generation constituted, to my view, a community within the Beat literary community, joined by a Beat and female cultural and literary counter-tradition that interestingly transformed and appropriated Beatness to expand its meaning and practices.

2. COUNTERCULTURAL URBAN GEOGRAPHIES

The history of the women poets and writers of the Beat literary community in New York in the 1950s and 1960s is a story of a paradoxical and simultaneous presence and absence in place and a story of the power of poetic space to redefine cultural and real space for women. The next two sections will analyze these two premises in relation to Beat women poets and writers' occupation of urban space and to their practice of an avant-garde feminist poetics. My aim is to allow a redefinition of Beat where feminism and women have a place, a metaphorical and physical space as inhabitants of bohemia and the urban environment.

Cultural critic Janet Wolff has studied the importance of space, the specific urban locus of New York Greenwich Village and the concepts of movement and travel for the Beat generation from the point of view of gender. Studying American culture in the fifties, she writes about the importance "of the alternative cultures for young women independent enough to look for ways of escaping the suburban idyll. Greenwich Village figures large in these escape scenarios, as a symbolic and actual place for possibilities of a different life" (1995: 141). Considering that the countercultures of the time were "male, sexist and most often sexually reactionary", women arriving to their urban experience found themselves facilitators of men's dreams more than "equal participants in personal and social transformation" (1995: 143). A quote Wolff utilizes to exemplify this minor characterization of women Beat in the urban bohemian scene, taken from Alix Kates Shulman's novel *Burning Questions* is revelatory: "They [men] carried slim notebooks in their back hip pockets to scribble in as they sat in their favorite café night after night […]. They acted as if to belong they had to open their notebooks; but we [women] had to open our legs: for us, art talk and scribbling were considered pretentious" (1995: 142).

Wolff also studies the relation of women writers to the Beat dream of "travelling on the road" over which Joyce Johnson reflects in her *Minor Characters* memoir: "In 1957, Jack [Kerouac] was still traveling […]. He would leave me very soon and go to Tangier... I'd listen to him with delight and pain, seeing all the pictures he painted so well for me, wanting to go with him. Could he ever include a woman in his journeys?" (1995: 121). Wolff considers that nomadic subjectivity and identity on the move has been an experience of liberty culturally established as male in Western history, since "women have never had the same access to the road" (1995: 121). Although I would like to devote this section more to the symbolic and material consequences of women Beat's occupancy of urban space, a brief reflection on movement, Beat and gender must be posed in order to contrast the fact that while masculinist Beat Romantic myths of liberty included travelling away from home, Beat men hardly paid attention in their literature to the importance of rebellion found in the act of women leaving the suburbs and home to move (culturally and physically) to the city as Beats, which most of them did. Diane di Prima left her Italian-American Brooklyn home to head the Lower East Side, Pommy-Vega dropped school and left New Jersey, Joyce Johnson left college and parents, as many others.

The field of feminist geographies provides valuable tools to understand how important the reconfiguration of space is for feminist purpose. It constitutes the proper theoretical framework to study not only the meanings implied in Beat women's reconfigurations of space and gender, but also the reasons hidden behind

Beat men's understanding of travelling and movement as a solely masculine practice and symbol of freedom from family ties and attachment to women.

Feminist geographers such as Doreen Massey, Linda McDowell or Gillian Rose started studying the interrelation of space and gender in the mid-nineties. They studied how gender identity is established through space and how environment and space are envisioned, constructed and used from gendered positions and perspectives. They also studied in detail why certain notions and cultural spatial practices are assigned to men or women and how to transgress established spatial divisions that enclose women in the private sphere and men in the public space and in mobility. Through these two decades they have studied these issues dividing research into geographical scales such as natural and built environments, globalism/locality, national spaces, city and urban studies, neighborhoods, and the body.

Doreen Massey echoes other geographers' views in the assertion about "the masculine desire to fix the woman in a stable and stabilizing identity" (1994: 11) and in the encouragement towards women's mobility to transgress this symbolic cultural stagnation of the feminine. "From Victorian Lady Travellers", Massey insists, "women have had to leave home precisely in order to forge their own version of their identities" (ibid.). Linda McDowell considers it is necessary nowadays to take into consideration geographies of gender as a constitutive field for feminist thought, she describes that the aim of feminist geography is "to investigate, make visible and challenge the relationships between gender divisions and spatial divisions […] to examine the extent to which women and men experience spaces and places differently and to show how these differences themselves are part of the social constitution of gender as well as place" (1999: 12). In relation to these differences, Gillian Rose's thorough study of geographical knowledge and gender – highly philosophical in its theses – concludes with a view particularly revelatory for our study that places men's gaze in space as the pressure that has historically positioned women as *located in space* and with a specific sense of spatial embodiment. She considers that feminine subjects constitute themselves "through an intense self-awareness about being seen and about taking up space […]. Unlike men who believe they can transcend the specificities of their body", perceiving somehow spatial reality as transparent geography (1993: 143).

The Beat women poets and writers of the New York's bohemia that moved to the East Village and Lower East Side as early Beats were simultaneously invisible as women in the city and bodily present as feminist bohemians. The interstice created by this countercultural gendered urban geography helped to reconfigure and

rewrite the relation of women artists to urban space and place. Therefore, early Beat women's history should be analyzed focusing on the spatial scale of the city and the body; the embodiment of the city. Feminist architect Dolores Hayden studies how in the late 1940s in the United States "the single-family home was boosted, and the construction of isolated, overprivatized, energy-consuming dwellings became commonplace" (2000: 268). Women during the 1950s suffered, as Betty Friedan reflected in her classic book, the *Feminine Mystique,* a middle-class suburban malady of isolation, becoming also the target of the consumption market in their domestic roles. Second-generation Beat women writers on the East Coast who moved to Lower East Side New York and Greenwich Village became bohemian city dwellers, charging the city as political locus against patriarchy and capitalism and choosing the city as utopian place to construct their identities as women artists. Spatial philosopher Elizabeth Grosz considers bodies and cities construct each other through the production and circulation of power dynamics (1992: 250). Thus, cities can be seen as particular enabling places for the transformation of political, social and cultural power by groups of people who can transgress and redirect this dense circulation of power and control strategies on society. Beat artists took over the city streets as new countercultural dwellers and made public, through spontaneous readings or slam poetry sessions in cafes and in the streets – or simply by being and taking space – their non-conformist ethics and aesthetics. Women were there but were hardly seen, although their taking over of the city streets was probably the most subversive political act of all Beat enactments.

The invisibility and visibility of women in the modern city and in the street have been thoroughly studied by feminist geographers and critics of architectural space. The figure of the female *flâneur* – i.e. anonymous city stroller, contemplative observer of street life – has always seemed problematic and called the attention of these critics because the moment the city becomes an object of observation, of pleasure and inspiration, the stroller or observer must become the subject of the gaze: a position of power that generally excludes women. According to Jane Rendell "for artists and writers, from romanticism, to Dada, […] to contemporary work, urban roaming, drifting and flânerie has defined a particular approach to creative practice" (2002: i). In the case of Beat bohemia, inhabiting those specific New York neighborhoods and also the mobility and agency through the city space and street life was what provided with the spatial reality for action and the imaginary realm for their aesthetics. Although conceptualized abstractly as feminine, due to its threatening disorderly or laberynthic nature, the modern city has been a space designed for masculine experience and restricted to women as possible inhabitants or ludicrous visitors. Elizabeth Wilson's groundbreaking study of the city and women, *The Sphinx in the City,* suggested that the experience of

the modern city provided women with a space of freedom to be, to get lost, and to experiment in, and that the visibility of women as urban strollers and inhabitants should be claimed from a feminist perspective. Her thesis challenges other feminist cultural critics that consider that a subject position as *flâneuse* is not possible for women due to the materiality – and position of objectification – of their bodies that renders them visible as space itself but invisible as subjects. After thinking about the gender dynamics of space, Jane Rendell states that "men own and occupy spaces and women are space" (2002: 4). My view is that, on the one hand, early Beat women transgressed the stablished spatial patriarchal nature of gender differentiation by moving into the city: the separation of male (public) and female (private) spheres goes hand in hand with the development of the modern city, but they used the city bohemia to become presence in the same modern city that wanted to exclude women. On the other hand, my opinion is that Beat women reinscribed their modern countercultural proto-feminist and female subjectivities "being" space – paradoxically being body and therefore materially visible but also individually invisible as subjects – and "owning and occupying" space as women in a different way as men did, since they lived across the private and the public, the domestic and the artistic, in the same way as they ran independent presses but were also silent. They were *flâneuses* that observed as subjects, and dwellers that lived the city as women artists.

Their experience would be a living example of a "politics of paradoxical space" that according to Gillian Rose becomes the best practice of a feminist subjectivity regarding the geographical knowledge of the extreme spatial division or binary of public and private (mind/body, culture/nature, etc.), in which patriarchal power has enclosed women and men. A space that is "multidimensional, shifting and contingent. It is also paradoxical, [so] spaces that would be mutually exclusive are occupied simultaneously" (Rose 1993: 140). This simultaneous in and out, or in-between position in spatial dynamics and practices renders Beat women poets and artists' countercultural urban geographies politically subversive and culturally meaningful. A similar conclusion regarding the possibility of transgressing gendered spatial dynamics is considered by Doreen Massey who encourages women to move away from home but also highlights the need to keep an awareness of situatedness: "the challenge is to achieve this whilst at the same time recognizing one's necessary locatedness and embeddedness/embodiedness, and taking responsibility for it" (1994: 11). Janet Wolff also warns women against a masculinized type of liberty as "ungrounded and unbounded movement"; she says that the "suggestion of free and equal mobility is itself a deception [since] destabilizing has to be *situated*" (1995: 128). Beat women seemed to understand this simultaneously paradoxical appropriation of space and positions since they were women artists – itself a

complicated and contradictory identitary definition – and they managed to be poets, lovers, mothers, wives, and writers in the Beat community.

Feminist philosopher Elizabeth Grosz enables us to redefine early Beat women as important pre-feminist precursors, since by their appropriation of the urban, and also an experimental poetic space to which next section will be devoted, they denounce "men's invasion and occupancy of space as their own and "were able to experiment with and produce the possibility of occupying, dwelling, or living in new spaces, which in their turn help generate new perspectives, new bodies, new ways of inhabiting" (2000: 221).

For Beat men, the city became a prelude to the road, mobility and freedom in the city as *flaneûrs* shared the same ethos of rejection to commitment and family life as their road trips, they avoided women as travelling companions because they were reminders of stasis and attachment. Women, on the other hand, by moving into and in the city bohemia broke up with the ideology and politics of the division of different spheres putting into practice a reconceptualization of space from their own perspective, relying on this environment to create themselves as women and artists and challenging the cultural prohibition, greatly emphasized in the 1950s, of women as moving subjects and city dwellers.

Beat women artists and poets did not erase the private in order to occupy the public but negotiated with both spheres erasing a clear division between them, a liminality also represented in their poetics. This is probably their greatest spatial and poetic feminist achievement. They flied and stayed, they moved and remained, they filled the bohemian street with strollers and struggled to join maternity and creativity, they opened private rooms and beds towards the street, they talked with a public Beat voice about nappies or menstruation, and they wrote of the intimacy of bodies and love through street language.

They dwelled the city as they dwelled poetry. And they mastered the art, as Johnson suggests, of *in-between* (2004: 21).

3. FEMINIST AVANT-GARDE POETICS

Having analyzed the social and cultural implications of Beat women's move to the city of New York as bohemians, I will now foreground the elements and characteristics of their Beat poetry – with special emphasis on second-generation New York poets – that were responsible for what Brenda Knight and other critics consider to be a revolution that changed forever the perception and praxis of poetry, and consequently of contemporary American literature (1996: 2). My

interest will lie in defining the premises of a Beat *avant-garde* poetics that women Beat poets shared and outline the extensions and transformations of this Beat aesthetics in their own *feminist* avant-garde poetic practice.

Elisabeth Frost, in her book *The Feminist Avant-Garde in American Poetry,* suggests that theoretical intersections between feminism and avant-garde aesthetics in literature have been generally neglected throughout the last century, and it has been certainly the case for Beat women's poetry (2003: xiv)[4]. However, her definition of avant-garde: "an artistic practice that combines radical new forms with radical politics", "that unites formal innovation with political engagement" (2003: xiv) is useful to apply to Beat women poets; as well as her differentiation between the adjectival terms *experimental*, *innovative* or *avant-garde* writing. In the case of the Beats, *avant-garde* would sound the most appropriate not only because they act as early vanguard of following political and literary experimentation in the seventies, and in the case of Beat women of second-wave feminist revolution, but also because of their relation of tension with the historical modernist avant-gardes of previous generations, which for women Beats in particular was more intense than for men Beats, who moved towards negotiations with Romanticism, as we will shortly analyze.

Above all, I would claim the inclusion of female Beat poets within the group of other experimental avant-garde women writers before them – Futurist, Surrealist, and other modernist avant-gardes – because they share the same characteristic ambivalent relation of "alliance and divergences from those movements" that other previous women had with their "male avant-gardist rhetoric of revolution", which was installed in the innovative groups they belonged to as exclusively distinctive (Frost 2003: xii-xiii). Other characteristics that can be added to the definition of avant-garde are their structural social formation as groups of people or movements that create a specific corpus of social events and literary work; and according to Maria Damon, the intention to drag poetry and artistic praxis from contemplation and meditation towards more instant creative ways of production in which culture relates more closely to the everyday (2009: 10).

A definition of Beat aesthetics derived from real artistic and literary production needs a flexible and inclusive terminology, because as Johnson and Grace rightfully state "Beat writing is stylistically and technically too diverse to constitute a homogeneous aesthetic or literary philosophy" (2002: 39). These two scholars define Beat style as: "spontaneous composition, direct expression of mind, no censorious revision, jazz-based improvisation; or factualism, cut-up, surrealism; or

[4] Curiously enough, Frost herself does not mention them nor include them in her book.

first-thought-best-thought, cataloguing pile-up images, following breath line, prophetic utterances" (2002: 2). While Knight provides this emotional definition: "Beat is underground, raw, unedited, pure, shocking. […] Beat is an expulsion, a vomiting of vision" (1996: 5). On the other hand, Charters does not think Beats "shared formal aesthetic beyond their practice of experimental free-verse forms and their interest in poetry as performance". She considers more defining of their poetics on the one hand, the spatial urban geographical loci and the historical and cultural period that brought these people together, and on the other hand, their recognition of the "sanctity of individual experience" and the change of material medium for poetry from printing word to aural word/speech through radical politics and underground existential philosophy (1993: 589).

The specific Beat poetics of New York second-generation women poets drink from, but also transgress in their own way from a feminist perspective, the main precepts of a Beat literary aesthetics. I would like to focus on the elements of immediacy, orality and voice, the self-expression of a naked poetic *I* and prophetic vision in their poetry, which can be related to the complex ways these women negotiated their appropriation of the literary influences that male Beat poetics foregrounded as constituent of Beat aesthetics in relation to American avant-garde Modernism and Romanticism. As Johnson asserts, "they appropriated, transformed, and corrected Beat discourses to inscribe their own subjectivity" (2004: 21).

Immediacy and orality are key aspects of Beat poetics as a way of turning away from an elitist modernist tradition of intellectualizing the work in print, and it is closely related to the appreciation of the poetic word as voice – public voice – and not as printed artifact. Voice as projection was present in Ginsberg's reading of "Howl", but Beat women's poems although read in poetry readings, or designed specifically as slam or jazz music, as is the case of West coast Beat poet ruth weiss, based themselves on more protected environments than the open public air. More than *Judith Ginsbergs* – alluding to Woolf's Judith Shakespeare – we are more likely to find Dickinsonian hipsters in the corpus of second-generation Beat poets. There could be several reasons for the choice of taking the written page as performative space (Hunt 2002: 258), the most obvious is the difficulty to consider word as voice due to the voiceless existence women had experienced in literary history which Beat women writers also shared – as it has been argued in this paper. The other reason for choosing a private and written context for their poetic word is their explicit testament of being influenced by previous female literary and poetic traditions and modernist women and men poets – e.g. di Prima visited often Ezra Pound in Washington (Johnson and Grace 2002: 15). Another obvious reason is related to the issue of immediacy in contrast

with a crafted poetics, well stated by Johnson and Grace: "they depart dramatically from what has become known as standard Beat poetics, the Kerouacian mandate for spontaneity […] most women Beat writers revise their work; they are careful crafters of their texts" (2002: 16).

As an example we can read Diane di Prima's early poem "Minor Arcana", which is a crafted and contained brief poem that presents a poetic voice that summons her material body as place of belonging and origin of poetic voice. The poem itself becomes body for word in the material space of the page. The title symbolizes the reading of the secrets of the everyday, as the card of the minor arcana in tarot provides, through the undervalued mystery of the immediate body.

> Body
> whose flesh
> has crossed my will?
> Which night
> common or blest
> shapes now
> to walk the earth?
>
> Body
> whose hands
> broke ground
> for that thrusting head?
> in the eyes
> budding to sight
> who will I read?
>
> Body
> secret in you
> sprang this cry of flesh
> Now tell the tale (di Prima 1990: 16)

Beat women poets may share the use of spontaneous language but what we can clearly see in this poem, as in many others, is that poetic voice is materially cleaved to body and page. Words weigh in a non-transparent space as it is not projected towards the world but towards an intimate space of simultaneous expansion and containment. Diane di Prima, probably the most popular of Beat women writers, extremely prolific and outspoken as her life journey from an Italian American Brooklyn working-class home to the center of Beat New York bohemia shows, became assertively present in all venues of Beat gathering together with other male Beat poets from the late 1950s on. Although she uses

flowing breath lines in some of her poems, most of her early ones resemble the crafted poetic strategies of the ironically titled "Minor Arcana"[5].

Janine Pommy-Vega, a less known female poet younger than di Prima, who escaped from her New Jersey home and college graduation to rent a flat near Allen Ginsberg and Peter Orlovsky in the Lower East Side, was certainly more shy in her intent of being accepted within the community as writer. Her debut collection *Poems to Fernando* (1968) was published by City Lights in San Francisco after she came back from a trip around Europe where her husband, the Peruvian painter Fernando Vega, died of a heroin overdose. The love poems are dedicated to him but represent a journey of self-knowledge through the experience of love and travelling. They share an obvious open-form poetics of immediacy, since many of the poems describe foreign and New York landscapes, natural and built environments, through spontaneous perception and through poetic lines that scatter along the pages, but they are deeply intimate in their description of the love dances of the lyric voice. Written as a collection they were designed to be written word of reflection more than aural words for projection, revising the nature of the love lyric from a Beat aesthetics of urban, cosmopolitan existence.

Pommy-Vega's poem "Poem Against Endless Mass Poetry Reading" published as "Other Poems" within *Poems to Fernando* addresses the event of poetry reading as weakening the potential of poetic language for spiritual silence. It uses the same spontaneous open-form structure on the page as the love poems in the collection, highlighting the visual arrangement of lines more than their aural features to reach restoration and poetic peace from the "tyranny of assembled poets". This poem does not use voice as a unit of measure, thus duplicating its denunciation against the use of an unempathetic public voice as the unit of measure for Beat poetics, a voice that may ignore the reality of audience as real bodies and people in order to deliver its bodiless egocentric message.

> O the tyranny of assembled poets
> beleaguering ears & the shoulder muscles
> the blade cracks in my jaw & the
> head pangs.
>
> Heavy underhanded deviousness
> herding us in
> & cramming us with it — […]

[5] It is important here to point out the differences found with the late poetry of third-generation Beat women – e.g. Anne Waldman, late work by di Prima – which moves towards visionary orality and becomes more expanded and spontaneous in form and content.

O pay yr dues before ye lord it over

me,
Poets!
in silence/ the angels are breathing. (Pommy-Vega 1968: 48)

As Beat women poets dwelled the city, in and out, privately and publicly, they wrote their poetry. Beat women poets experimented with language and voice using Beat poetics but *genderizing* it, placing voice in the body and body in the word. Not only were their poems more carefully crafted, but their subject matter was also mostly gendered: female sexuality, maternity, the double bind of the woman poet. Surely enough they would not write a poetic *I* from an Emersonian "I am everything" and a Whitmanesque "I am everyone"; their avant-garde poetics shared a situated knowledge of the world, an embodied poetics that crossed boundaries between public and private spheres.

Tim Hunt's thesis considers that in following the influence of American Romantics, Beats were inserting in their aesthetics literary premises that belonged to a countertradition – the Transcendentalists – that "was itself already gendered" (2002: 256). The influence of Emerson's visionary experience through a "transparent eyeball" was exemplary for Beats, in the same way as the bardic orality of Whitman, a passionate immediacy connecting reader and poet. Hunt interestingly argues about the masculinist principles implicit in Emerson's visionary individualism: "It is worth remembering that the process that leads to his moment of vision erases all human connections and obligations, including those of family. […] It is a small step from this to a sense that commitments to others – specially sexual, domestic, and parental ones – preclude or compromise visionary experience" (2002: 256).

Female Beat poets experienced the world, the city and their subjectivity differently; female Beatness included connection, personal ties, the mysteries and ordinariness of the everyday and a very material perception of space and the body – either never transparent or avoidable. They *marked* gender on Beat poetry, talking about gender-issues that affected them, highlighting the complexities of femaleness and heterosexual relations, partly because one of their main poetic endeavors was to search self-definitions that imbricated femaleness and creativity putting their simultaneously being women and bohemian poets at peace.

Some did not succeed at this endeavor, being diagnosed with mental problems or committing suicide. Such was the case of Elise Cowen, whose poetry collection has just seen the light in 2014 by the editing effort of Tony Trigilio. Cowen's life was short and intense, being born in a Jewish-American family in Washington Heights she attended Barnard and met Leo Skir, Allen Ginsberg – who she dated

briefly as part of Ginsberg's exploration of heterosexuality – and others; she shared apartment with Janine Pommy-Vega for a short period of time and was the lover of Carol Heller (Trigilio 2014: xiii). As Leo Skir reflects in "Elise Cowen: A Brief Memoir of the Fifties" she ran a chaotic Beat life getting in and out of depression, of existential melancholy and of different flats in New York bohemia (in Peabody 1997: 33). She seemed to give no importance to her writing – except for the fact that it was an intrinsic part of her everyday activity – and too much priority to her admiration towards Ginsberg. After going to California, becoming pregnant, having an abortion and finally losing her job in New York she suffered a psychotic breakdown and ended back in her parents' house from where she jumped out of the window (Skir in Peabody 1997: 40)[6]. Cowen's poems are a good example of how the domestic and the transcendental join in female poetic Beatness. Through her Dickinsonian detail to minute elements of the everyday, Cowen shows how cockroaches or oranges become worthy of Beat aesthetics, channels for connection with other beings or with the bodily weight of existence.

A cockroach
Crept into
My shoe
He liked that fragrant dark
[…]
Cockroach

The best I can do for you
Is compare you to bronze
And the Jews
You're not really welcome
to use my shoe
For a roadside […]

You've lost an antenna
I treat you
seriously affectionately as a child (2014: 15)

*

each orange is
heavy enough to crush a table
equal to its weight.

[6] Her poetry, written in various notebooks, was destroyed by her parents except for a surviving notebook that Leo Skir rescued but never published (Trigilio 2014: xvi-xviii).

tables solid water oranges naked
bodies goldfish bowl lost—gaping in orange horror
and green—moment drained of his ocean. […] (2014: 50)

Some other women succeeded in their search for self-definition as women and poets in the Beat community. This is the case of Diane di Prima, whose early poetry was strong and versatile; her voice used irony, street language and slang to mock coolness and elegantly hide anger, but also crafted containment, cryptic imagism and surrealism. Not only was she one of the first to give poetic voice to women in Beat circles describing how she joined parties, café readings or pad communal living, but also stating in her poetry how she perceived heterosexual relations, sexual liberty, the liberation from domestic roles from the point of view of a Beat woman, and what I think is more outstanding, how she managed to integrate maternity into bohemia[7]. As a pioneer in New York bohemia she wanted children but no men around, so had five from different partners including maternity as part of her artistic life in the city and later taking it to the road in the seventies[8]. Maternity was not an obstacle to reach Beat lifestyle for di Prima, it was a desired experience in order to become a Beat single-mother. "I Get My Period, September 1964" is a short poem that surfaces many issues in relation to maternity and heterosexual relations. It presents her failed maternal desire not through guilt but by denouncing the failure of her partner at making her pregnant and at connecting with another real and potential human being. She contrasts the public life of rebellion of her lover and the poor quality of his private domestic life through his lack of interest in interaction and love.

How can I forgive you this blood?
Which was not to flow again, but to cling joyously to my womb
To grow, and become a son?

When I turn to you in the night, you sigh, and turn over
When I turn to you in the afternoon, on our bed,
Where you lie reading, you put me off, saying only
It is hot, you are tired.

---

[7] Differences with the Confessional women poets of the 1960s, who have generated much more critical attention than Beats, is that Beat women poets chose to bring the bedroom secrets to the public view moved by an ethics and aesthetics of rebellion that affected also their lifestyle and poetry.

[8] A more detailed study of di Prima's maternal poetry and her experience of maternity in the Beat community can be found in Castelao-Gómez's article.

> You picket, you talk of violence, *you draw blood*
> But only from me, unseeded & hungry blood
> Which meant to be something else.

The everyday of sexual relations, the ordinary life as women, the body and everyday objects as non-transparent but vortexes for poetic creativity, or gender-issues such as sexuality and maternity are some of the ways many New York second-generation Beat women poets inserted domesticity into poetics; down-to-earth visions far away from Transcedentalist masculinist precepts of mystical unattached individualism. Not so much bardic seers of the world from a transparent eyeball, as writers of body beats reacting to the world they lived at every moment as women, poets and lovers.

Talking about emotion, love, connectivity and relationships in their poetry was part of their particular view of the Beat ethos, breaking with this practice the dogmatic *rule of Cool* imposed by Beat men on their lifestyles and poetics. Being *cool* meant being autonomous, unattached, not depending on others, not showing weakness by creating or discussing emotional ties; within these masculinist views, women and emotional ties to women, represented home and stasis. Nevertheless, self-expression and self-knowledge in Beat women's poetry seems always to rely on connectivity and an attached naked *I* to others or to the material world. They were not afraid of an expressive poetic I or the display of feeling and emotion, understanding that evolution and inner movement could be achieved in harmony with a sense of home that meant commitment but not necessarily stasis. Johnson and Grace consider that: "For hipster women, the code of Cool duplicated female powerlessness and objectification, the gendered silence under the reign of which the majority of women of the 1950s suffered politically and socially" (2002: 8). Against this masculinization of the Beat community and language, di Prima wrote the ironic poem "Short Note on the Sparseness of Language", and anti-poem that mocks the way a poem should be under the *rule of Cool* that blocked expression of emotion and affective language.

> wow man I said
> when you tipped my chin and fed
> on headlong spit my tongue's libation fluid
>
> and wow I said when we hit the mattressrags
> and wow was the dawn: we boiled the coffeegrounds
> in an unkempt pot
>
> wow man I said the day you put me down
> (only the tone was different)

> wow man oh wow I took my comb
> and my two books and cut and that was that

As a contrast, the major exponent of the expression of the emotion of lyricism and romantic love in female Beat poetics is Janine Pommy-Vega. This poet reinvented the love lyric in *Poems to Fernando* through a feminist avant-garde language that resembles, as Maria Damon asserts, the discourse of mystical love sieved through bohemian lenses; a love that includes the rhetoric of home as space of connection and belonging (2002: 205).

> Here before the sunrise blue & in this solitude
> to you: come home. The moon is full over morning
> buildings, the shade of solitude is upon my hand:
> Come home. In this empty loft of high windows
> the shades are lifting, and people are arrived;
> To you: in the early silence between us that IS,
> folded deep into night & black well of sources
> in-here is gone forth to meet in-there, &
> we ARE bound below a sound or gesture;
> beneath distance, before time, at the foot of the
> silent forest, meet me here, I love you. (1968: 12)

That the Beat female literary community had more social, cultural and literary established restraints and impositions against which they had to rebel than the Beat male literary community is obvious. Not only did they have to transgress the capitalistic Cold War stagnation of American society at the time, but also the patriarchal and sexist paradigms in it and within their own Beat community at a cultural and social level regarding their position, and at a literary level regarding masculinist precepts of Romanic heroism, egotistical existential models and male experimental approaches to poetry. As many other proto-feminist avant-garde writers they occupied an ambivalent position, one of resisting and participating, a *liminal state*, as defined by Johnson and Grace (2002: 9). They participated in and resisted Beat experimental poetics by genderizing its experiential side, and by providing through their work a different version – a different beat, as the title of Peabody's anthology suggests – of the Beat *voice* and *vision* Ginsberg projected in his groundbreaking reading of "Howl" that marked the ethics and aesthetics of Beat life and art.

It is difficult to suggest taxonomical characteristics of Beat women poets' work that are not broken at some stage: they were many, their work was varied, vast and iconoclast. Critical studies generally takes them as a group without specifying

geographical location; contrarily, my study looks closer to the practices and realities of New York Beat second-generation women's work and lives, trying to foreground patterns in their countercultural urban feminist geographies and contemporary avant-garde poetics. Their works and life acting as a second half of the twentieth-century meaningful, and quite often academically neglected, transitional bridge between first and second-wave feminisms in American society and literature.

Frost defines women's feminist avant-garde poetry in American literary history a *hybrid poetics*, hybridity being a particular feminist response to a "male avant-garde rhetoric of revolution" (2003: xii). Women poets of the New York Beat literary community shared what I would call a women's *border poetics*, that can be defined relying on Montefiore's third element of cohesion for female poetic traditions: the playful and contingent revision of, in this case, the tradition of masculinist Beat poetics – and by extension of American Romantics; and on feminist geographer Gillian Rose's concept of paradoxical space, since they simultaneously dwelled in and out of the communities, being present and absent, writing a public and private poetry that placed their voice and vision at border dwelling.

In order to counter the widely quoted words by Ginsberg, which reflect a general assumption about Beats, that said: "among the group of people we knew at the time, who were the [women] writers of such power as Kerouac or Burroughs? Were there any? I don't think so", it is necessary to work towards a revaluation of women poets' Beat *voice* and *vision* by reinscribing female Beatness in Beat discourse and literary history. As Johnson and Grace assert: "women were integral to Beat's development […] Women Beats alter and augment Beat's significations of nonconformity and wild individuality" (2002: 7). This paper tries to do so focusing on female poets and writers in the Beat New York bohemia of the 1950s and 1960s by validating their presence and visibility in literary and cultural space as readers, listeners and critics in the first section, as social agents and real historical bodies in the second section, and as writers and producers of cultural discourse in the third.

The creation of discursive and physical space for women is never late or redundant. Taking the recent publication of Cowen's poems as one proof, we can say that the Beat literary community is still expanding in the twenty-first century in order to reincorporate women authors, who by means of their work are remaking the contours of its cultural space: the definitions of being and writing Beat.

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CAUSES OF BUSINESS ENGLISH SPEAKING ANXIETY IN THE BALKANS

SLAVICA ČEPON
University of Ljubljana
slavica.cepon@ef.uni-lj.si

ABSTRACT. *Learner anxiety is a critical affective factor in foreign languages education. This study investigated the main causes of speaking anxiety in the context of business English (BE) instruction. In-depth interviews were conducted among BE instructors and learners at higher educational institutions in six countries in the Balkans. The study identified several causes of speaking anxiety, the most crucial being the lack of knowledge in economics and the BE lexis as the carrier content in BE learning. And especially so, when the latter combined with other causes, such as the necessity to speak unprepared in class in front of one's peers, or problems with BE vocabulary acquisition or recollection. A quarter of the interviewees who considered themselves low-anxiety when speaking general English were prone to elevated levels of speaking anxiety when performing complex speaking tasks in BE class which require a degree of fluency in general English.*

Keywords: Business English, speaking anxiety, causes, carrier content, the Balkans, in-depth interviews.

SLAVICA ČEPON

LAS CAUSAS DE LA ANSIEDAD AL HABLAR EN EL APRENDIZAJE DEL INGLÉS DE NEGOCIOS EN LOS BALCANES

RESUMEN. *La ansiedad al hablar es un factor afectivo crítico en la enseñanza de lenguas extranjeras. El presente estudio analiza las causas principales de la ansiedad al hablar en el aprendizaje del inglés de negocios. Las entrevistas en profundidad que se han llevado a cabo entre los profesores del inglés de negocios y los alumnos de enseñanza superior en seis países de los Balcanes han identificado distintas causas de la ansiedad al hablar. Las más importantes son la falta de conocimientos en economía y el insuficiente léxico de los alumnos. Estos se consideran los principales obstáculos en la enseñanza del inglés de negocios, sobre todo cuando se les añaden otras causas tales como la necesidad de hablar delante del profesor sin preparación previa o los problemas de memorización del vocabulario. Una cuarta parte de los entrevistados que dicen tener una baja ansiedad al hablar el inglés general, han sido propensos a tener altos niveles de ansiedad al hablar cuando se han encontrado con tareas complejas en clase de inglés de negocios.*

Palabras clave: Inglés de negocios, ansiedad al hablar, causas, syllabus, Países Balcánicos, entrevistas en profundidad.

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1. INTRODUCTION

Anxiety is an important factor affecting the learning of foreign languages (Horwitz *et al.* 1986; Young 1990; MacIntyre and Gardner 1994; Horowitz 2001; Yan Xiu and Horwitz 2008) that has been researched both qualitatively (Price 1991) and quantitatively (Horwitz *et al*. 1986). Spielberger (1983) defined anxiety as "the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the automatic nervous system" (Horwitz 2001: 113). Horwitz, Horwitz, and Cope were the first to treat foreign language anxiety as a separate distinguishable phenomenon or as "a distinct complex of self-perceptions, feelings and behaviors related to classroom language learning arising from the uniqueness of the language learning process" (1986: 128). Dornyei (2005: 39) believes that the complexity of foreign language anxiety is still not clearly defined and is too often equated with other fears or phobias. Foreign language anxiety is categorized as a situation-specific anxiety because it is not completely unchangeable and therefore possible to eliminate or diminish (Horwitz 2001). As much as one-half of all language students experience a startling level of anxiety (Campbell and Ortiz 1991). Horwitz *et al.* identified three interrelated components of foreign language

anxiety: *communication apprehension*, defined as "a type of shyness characterized by fear of or anxiety about communicating with people" (1986: 127); *fear of negative evaluation,* which refers to the "apprehension about others' evaluation, avoidance of evaluative situations and the expectation that others would evaluate oneself negatively" (1986: 128); and *test anxiety,* "a type of performance anxiety stemming from a fear of failure" (1986: 128). Since speaking in the target language seems to be the most intimidating aspect of foreign language learning (Young 1990; Horwitz *et al.* 1991; Price 1990; Öztürk and Gürbüz 2014), this study focuses on foreign language speaking anxiety.

Horwitz *et al.* (1986) argued that anxiety has a negative impact on foreign language learning –the claim that spurred further research with different perspectives. Many scholars have examined the theoretical background of the relationship between anxiety and learner achievement (Scovel 1978; Horwitz *et al.* 1986; MacIntyre and Gardner 1991a, 1994; Young 1991), others the effects of specific types of language anxiety, for example the effects of anxiety on the learners' speaking performance (Horwitz *et al.* 1986; Cheng *et al.* 1999; Gregersen and Horwitz 2002; Boyce *et al.* 2007; Subaşı 2010) and reading (Saito *et al.* 1999; Sellers 2000; Matsuda and Gobel 2004; Zhao *et al.* 2013). However, the causes of speaking anxiety of foreign languages for specific purposes, such as English for Specific Purposes and business English (BE) –its major and the most entrepreneurial arm, have not yet been investigated.

The common thread of all conceptualizations of BE has been the central role of learners' needs or their reasons for learning the language. BE is cantered on the language (grammar, lexis, register, etc.), skills, discourse and genres appropriate to particular disciplines, occupations and activities (Dudley-Evans and St. John 1998; Gatehouse 2001). In other words, "specificity clearly distinguishes ESP and general English" (Hyland 2002: 386). Since learning BE is clearly different from general English (Hyland 2002, 2008; Zhu 2008), we assume that the causes identified by expert literature for general English speaking anxiety will be different from those encountered by BE learners (Zhang and Zhong 2012). The goal of this qualitative study was to determine the causes of speaking anxiety in BE instruction in the Balkans. The explicitness of the causes is crucial if instructors and learners are to implement effective anxiety-reducing strategies with a view to improving learner proficiency. We carried out in-depth interviews with BE instructors and learners at higher-education institutions from Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Montenegro, and Macedonia.

2. THEORETICAL BACKGROUND: POSSIBLE CAUSES OF FOREIGN LANGUAGE ANXIETY

In their meta-analysis of the literature of possible causes of foreign language anxiety, Zhang and Zhong (2012) categorized foreign language anxiety as learner-induced, classroom-related, skill-specific, and culture-imposed, depending on different contexts.

2.1. LEARNER-INDUCED ANXIETY

Learner-induced anxiety may result from *learners' unrealistic or erroneous beliefs* about language learning (Zhang and Zhong 2012: 28). Studies show that the learners hold a range of beliefs that may lead to anxiety once expectations about language learning clash with real outcomes (Horwitz *et al.* 1986; Horwitz 1988; Price 1991). For example, Horwitz, Horwitz and Cope (1986: 126) note that a number of students believe that nothing should be said in the foreign language until it can be said correctly and guessing is wrong. Such beliefs produce anxiety since students are expected to communicate in the foreign language before fluency is attained.

Learners may feel nervous if they fail to achieve self-imposed, *unrealistically high standards,* in the target language (Kitano 2001; Price 1991; Gregersen and Horwitz 2002; Zhang and Zhong 2012). Kitano (2001) found an inverse relationship between anxiety and perceived ability in the target language in comparison with native speakers.

Poor language ability either in the native language or in the foreign language can also be intimidating (Zhang and Zhong 2012). Researchers generally agree that acquisition of first language skills has a great influence on learners' linguistic development in other languages (Sparks and Ganschow 1991). Low English proficiency can be responsible for student reticence (Tsui 1996).

Learners' self-perception of ability is a strong cause of anxiety (Horwitz *et al.* 1986; Price 1991; Kitano 2001; Gregersen 2010; Subaşi 2010). Horwitz and her colleagues (1986) argued that much of the learner's anxiety stems from the threat to the learner's self-concept of competence and beliefs that their language skills were weaker than those of the other students (Price 1991). Anxiety, as expected, was higher as perceived ability was lower (Kitano 2001).

The inclined competitive nature of learners (Bailey 1983; Young 1991) can lead to anxiety when they compare themselves to others or to an idealized self-image. Bailey (1983) claimed that anxiety can be caused and/or aggravated by the

learner's competitiveness when self-assessed as less proficient than the object of comparison.

The *dispositional fear of negative evaluation* was also a key source of anxiety in foreign language classrooms (Horwitz *et al.* 1986; Kitano 2001; Noormohamadi 2009; Tsiplakides and Keramida 2009; Ay 2010). Learners are rather apprehensive about situations in which others might ridicule their ability in the target language. This presents a serious threat to self-esteem. Kitano (2001) found that anxiety was higher as fear of negative evaluation was stronger. One of the situations in foreign language classroom where students' anxiety may be really high is during group interaction in English.

Speaking in groups adds to the difficulty of communicating in English, regardless of the level of the interlocutors' proficiency, especially for non-native speakers (Levine and Moreland 1994). Ingroup members are constantly assessing each other's performance in English (Abrams *et al.* 2000; Pinto *et al.* 2010). The spontaneity, dynamics and unpredictability of group interaction in complex language-learning tasks is such that most individuals admit to feeling inhibited (Gregersen and Horwitz 2002; Matsuda and Gobel 2004; Yaikhong *et al.* 2012). According to the subjective group dynamics model, deviant ingroup members are interpreted as sources of threat, so degrading reactions may be displayed toward them (Marques *et al.* 1998). If "deviant" is understood as a threat to group communication in English to imagine the extent to which group dynamics contributes to raising students' speaking anxiety.

2.2. CLASSROOM-RELATED ANXIETY

Zhang and Zhong (2012: 29) also found that classroom-induced anxiety is mainly related to four *instructor factors* –instructor beliefs about language teaching, the manner of error correction, the level of perceived support, and the teaching style. Some learners are afraid of their errors being corrected, others would feel uneasy if the instructors let errors go unnoticed or uncorrected (Young 1990); it is the instructor's manner of correction that matters, not the correction itself. The degree of perceived instructor support is highly related to learners' feelings of anxiety (Trickett and Moos 1995, cited in Zhang and Zhong 2012: 29). Foreign language anxiety can be aggravated when there is a clash between the learning style of a particular student and the teaching style of a given language instructor (Oxford 1999).

Anxiety can also be induced by *peers* (Zhang and Zhong 2012: 29); learners often report that they fear being laughed at by peers or conversational partners (Young 1991; Gregersen 2003). In addition, very competent learners feel pressure

because their linguistic superiority over others might stir up resentment and jealousy (Allwright and Bailey 1991; Hilleson 1996).

Classroom practices, such as the types and natures of tasks, target language use, and the classroom climate, may induce language anxiety (Zhang and Zhong 2012: 29). Many studies (Koch and Terrell 1991; Price 1991) found a high incidence of anxiety related to oral presentation before the class. The instructors' intolerance of silence also creates a great deal of anxiety (Öztürk and Gürbüz 2014). In other words, learners experience higher speaking anxiety when they are exposed to instant or additional (sub)questions by their instructors.

2.3. SKILL-SPECIFIC ANXIETY

The third category of Zhang and Zhong's (2012: 30) possible causes of foreign language anxiety is skill-specific anxiety. As mentioned, speaking anxiety has consistently been shown to be the most critical (Price 1990; Young 1990; Horwitz *et al.* 1991; Öztürk and Gürbüz 2014); thus, we focus here on speaking anxiety in the context of BE instruction. The causes of speaking anxiety may have origins in the attempts to find the appropriate BE vocabulary items and pronounce them correctly (Hilleson 1996; Öztürk and Gürbüz 2014). Besides poor vocabulary, the overwhelming number of rules required to speak a language often makes learners nervous (MacIntyre 1995) as well as not being prepared for speaking (Horwitz *et al.* 1986; Öztürk and Gürbüz 2014).

2.4. SOCIALLY-IMPOSED ANXIETY

For our study, socially-imposed anxiety refers to language anxiety caused by cultural connotations, including parental intervention (Zhang and Zhong 2012: 31). Some learners may bring their own *cultural values or habits* with them into the language classroom (Tsui 1996; Allen 2003). Students' reluctance to speak in class is at times a result of different socio-cultural values, such as modesty in the case of Chinese students (Tsui 1996). *Parental expectation* was found to be an important source of language anxiety as parents compare their children to other students of foreign language (Zhang and Zhong 2012).

A substantial number of studies have been carried out to determine the causes of foreign language anxiety, however, none of them specific to BE instruction as part of ESP. In contrast to English for general purposes, BE integrates discursive competence, disciplinary knowledge and professional practice (Strevens 1988; Hyland 2002; Zhu 2008; Bhatia 2011). Dudley-Evans and St. John (1998) emphasize a distinction between what they term *carrier content* and *real content*,

and regard this distinction as essential to BE. The presentation of certain language items (real content) in all foreign language skills should rely on topics from some discipline (carrier content). It is therefore necessary that BE learners possess knowledge of carrier content, in our case economics.

In light of this theoretical background and the objective, the current study was guided by the following research question: *What are the major causes of speaking anxiety of BE learners at higher education institutions in the Balkans?*

3. METHOD

3.1. PARTICIPANTS

The sample consisted of 90 students (53 female and 37 male) in the first or second year at various Faculties of Economics in Slovenia (15), Croatia (15), Bosnia and Herzegovina (15), Macedonia (15), Serbia (15) and Montenegro (15), ages 18 to 22. In order to identify the potential socio-cultural anxiety-provoking causes among the students (and instructors), our research focuses only on BE students of economics from six neighbouring Balkan countries who have had approximately the same number of years of English language study –between 10 and 12. They were all studying BE for the first time, though not necessarily in their first year at the faculty. With a view to gaining an even more comprehensive insight, the study included 35 BE instructors (31 female and 4 male) (five from each of the six countries), ages 24 to 58. The syllabus for BE and the instruction itself are comparable in all six countries (Čepon *et al.* 2014).

3.2. DATA COLLECTION

To find answers to the research question, in-depth, semi-structured individual interviews were conducted. In-depth interviews are deemed appropriate for this kind of research because they provide a clear, accurate and inclusive opinion based on personal experience (Burgess 1982). Our goal was to explore what kind of reasons for BE speaking anxiety instructors and learners detect in the Balkans. We asked them questions such as: a) How much speaking anxiety do BE learners experience when speaking in English? and b) Why do they experience speaking anxiety? The interviews were carried out towards the end of 2014 and in the first half of 2015 in person and via Skype; they lasted from 30 to 90 minutes. Respondent confidentiality was maintained by referring only to the names of their countries. The translations from their mother tongues reflect both style and content accurately, and serve the purpose of avoiding the danger of interpreting the data through the author's own perceptions.

4. RESULTS

The research did not reveal any key differences among instructors' and students' claims with regard to causes of BE speaking anxiety. Similarly, there are no indicative discrepancies between the respondents from the six countries. The key finding is that most students (80) are extremely nervous when required to speak in their BE class. More than a quarter of them (26), who do not encounter speaking anxiety in general English, report experiencing such anxiety in BE. The causes will be presented according to the key categories proposed by Zhang and Zhong (2012).

4.1. LEARNER-INDUCED ANXIETY

The research identified quite a few causes of learner-induced anxieties which will be presented categorized under five main headings: a) learners' preconceived beliefs about speaking BE, b) learners' self-perception of their foreign language ability, c) trying to reach unrealistically high standards of speaking (business) English, d) inclined competitive nature of learners and e) dispositional fear of negative evaluation.

To start with *learners' preconceived unrealistic or erroneous beliefs*, it appeared that one quite common trigger was a generally accepted belief that it might be too late for foreign language learners to improve their speaking ability in English at higher education institutions. Such convictions proved to be quite detrimental to the motivations of high-anxiety interviewees trying to overcome their anxiety. A typical statement was by a Montenegrin student who was quite apprehensive because "… in college, it's too late to suddenly start speaking English really well. Good students have managed that way sooner!". Based on the results, some other preconceived beliefs determined as significant causes of learner-induced anxieties included claims that BE is much more arduous to learn than general English, principally when speaking tasks require knowledge of economics. Speaking anxiety was reported in BE class for scholarly purposes, but not while speaking general English in real life. In the words of a Serbian student, it took him "a while to realize that speaking was the most unnerving part in BE. Before the faculty, I was assured that with good grammar I would be fine, but now I have to master economics, too…".

A Croatian instructor was all too familiar with "such lame excuses", as she put it. However, she did recount that her students' internal perceptions truly were like this. According to her, also low-anxiety students quite fluent in general English felt the ill effects of speaking anxiety during BE discussions. The same instructor

pointed out that "In actuality, they enrol at the faculty convinced that BE is too difficult to grasp". Similarly, a Bosnian student believed that she might feel "less stressed out when speaking English in real life because my instructor is not eavesdropping… Everyday English must be easier than BE".

Based on quite a few student accounts, speaking anxiety emerged with the realization that their English would never match their ability in their mother tongues. A group of students believed that their speaking anxiety might be aggravated at the thought that in BE class they were studying an impractical, unusable BE containing too much BE vocabulary fit only for collegiate purposes and passing exams. They seemed to doubt the efficacy of their BE in regard to their professional futures. An additional cause for speaking anxiety was that they had studied BE much less than they had general English. A Serbian instructor said his students "… don't understand that BE is ESP, thus not meant for lengthy study. It's an upgrade of their general English, intended for more advanced students…".

The study determined that one of the key causes of learner-induced speaking anxiety was *learners' self-perceptions of their ability*, whether justified or a figment of their imagination. More than half of the interviewees speculated that not having adequate knowledge of English might be the main activator of their speaking anxiety in BE. Additionally, secondary and elementary school English instruction often proved insufficiently or poorly taught. All students seemed to suggest that speaking had been a neglected skill, so that now they experience anxiety while speaking in both general English and BE. A typical statement by a Croatian student was the following: "I could not speak any better back then than I can now. I got high grades for grammar, but speaking wasn't assessed so much".

As regards learner-induced speaking anxiety arising from interviewees' *unrealistically high standards of speaking (business) English*, these were self-imposed, based on the students' prior real-world, business experience with English or simply their desires, and not enforced by the English curriculum or school policies. A Bosnian student supported this view by saying that he'd "love to sound like an English person. Even when I can remember BE words, my English doesn't sound like real English". The results indicated that the unattainable desire of non-native speakers in the Balkans to speak faultless English with immaculate pronunciation was one of the key causes of their speaking anxiety. When asked to provide reasons, it became clear that it gave them a false promise that it might eliminate their speaking anxiety or account for a better job. A Slovenian student described how he spoke only "when absolutely sure that I'll be able to say something without mistakes. It's safer not to say anything, the instructor then lets you off the hook".

The instructors' comments fully corroborated this view. However, according to them, a minority of students, both quite fluent and less fluent, did not abide by these rules as they appeared to be focused mostly on getting a message across. Their eagerness precluded anxiety when making mistakes while speaking or when receiving corrective feedback from instructors.

To move on to students' competitive disposition, this aspect of student nature was established as a decisive cause of learner-induced speaking anxiety. According to some interviewees, the students who had taken foreign language courses at the primary and high school level were inclined to experience decreased levels of speaking anxiety as did those who had visited foreign countries, taken language courses or attended summer schools abroad. Less 'fortunate' students appeared not only to attribute better English knowledge and lesser speaking anxiety of such students to these factors, but also resented the fact that they had been unable to have the same experiences. Low-anxiety students appeared to accentuate rather than to conceal the difference between them and higher-anxiety students, increasing the competitiveness. Moreover, the positive effects of their stays abroad were quite exaggerated, overemphasizing the benefits for minimizing their speaking anxiety. Similarly, a prior history of doing business in English with foreign business partners (or simply being some part of such business deals) as well as having any kind of real-life BE experience was found to contribute towards minimizing the students' speaking anxiety. A Serbian student openly admitted that "I see myself as disadvantaged compared to somebody whose parents are in business and have enough money to send him abroad".

Finally, the last group of probable causes of learner-induced speaking anxiety indicated that the students' *concern over a negative evaluation* from the instructor or their peers accounted for a great deal of speaking anxiety in BE classrooms. Quite a few interviewees agonized over their classmates' opinion about their potentially less-than-perfect English. However, the highest anxiety was triggered by the possibility that one might reveal one's lack of understanding of economics. The interviewees clearly felt that their speaking performance in English was under constant scrutiny by both the instructor and their classmates. A Bosnian student said: "while I'm speaking I think about my classmates' opinion. And I hate it when I don't know what is correct in economics".

The interviewees also recounted an entirely opposite type of speaking anxiety, typical of quite proficient students who are able to speak good (business) English. They asserted how being above average was not always regarded as "cool" by some of their more envious classmates. Allegedly, being able to converse with the instructor fluently was viewed by one's peers as an excessive

display of intelligence, talent for languages, and even one's parents' wealth. A typical statement by a Macedonian student was "if you looked closely around the classroom, you could sometimes spot some of the classmates listening with a sneer, scornful and derisive". High-anxiety students admitted to exhibiting avoidance behaviours, postponing homework, being less likely to volunteer answers or participate in oral discussions, looking down to avoid the instructor's gaze, being silent, pretending to be too sick to participate… A Montenegrin instructor illustrated this by adding:

> Some really anxious students have tried to strike a deal with me at the beginning of the term so that they would be excluded from discussions for different reasons –from stuttering to wanting to hide their poor English or lack of economics knowledge. Or, they just openly admit to being ashamed of their classmates' comments.

4.2. CLASSROOM-RELATED ANXIETY

Within the category of classroom-related anxiety, very few students referred to the so-called instructor factors as causes of speaking anxiety. In other words, neither instructors' beliefs about language teaching nor their teaching styles were perceived as sources of speaking anxiety. Yet the level of perceived support offered to students and the manner of error correction appeared to affect the level of anxiety. A lack of empathy from the language instructor and/or their expressed ignorance of the problem of speaking anxiety could trigger more anxiety. A Croatian student illustrated this by stating that "an instructor may insist on getting the answer by being quiet and waiting patiently, even though she can clearly see that I can't answer". Some students even assumed that instructors intentionally sought out and focused on the students who felt more speaking anxiety.

Regarding the manner of error correction, some interviewees claimed that receiving corrective feedback from instructors could provoke anxiety when instructors explicitly corrected them. However, when the manner of error correction comprised recasts, elicitation, clarification, repetition of error or metalinguistic feedback, students' anxiety levels were much lower. Reportedly, the least anxiety-inducing was a speaking task after the instructor's proactive focus on linguistic form with which the perceived linguistic problems were presented in advance, thus successfully minimizing speaking anxiety. Such situations did not appear to raise the students' levels of speaking anxiety as much as instructors' immediate, reactive focus.

A last group of classroom-related causes of speaking anxiety was categorized under the heading c*lassroom practices.* Both instructors and students confirmed

that performing/simulating real-life or complex speaking tasks, typical of BE instruction, (presentations, debates, discussions, negotiations, business-meeting simulations…) was very intimidating, especially when certain aggravating factors were present, such as the use of "tricky" grammar, reliance on economics knowledge and the unpredictability of the speaking situations arising from the complexity of group interaction. During such tasks, even low-anxiety students with good English admitted to avoiding conveying complex messages, freezing up and performing in a restrained, self-conscious manner. A quite proficient Slovenian student recalled that he "had quite a few serious mental blocks during a simulation of a business meeting. I was then thinking about my lousy performance for hours after it ended". As the main reason for their anxiety, they stated that a group interaction rendered them incapable of pre-preparing any English, thus leaving them at the "mercy" of spontaneity. Another trigger was apparently the fact that instructors did not take enough time to prepare them for such intimidating speaking acts. A Croatian student stated that she "would appreciate more help from my teacher to help us become more relaxed...". However, the instructors' accounts clearly showed a different understanding of the reasons that may underlie classroom-related causes of speaking anxiety. To their minds, it was a students' lack of requisite foreign language competence, not so much instructors' erroneous classroom practices. A Slovenian instructor emphasized four potentially anxiety-raising factors that may resurface during a simulation of a business meeting:

> Firstly, there is the issue of not knowing enough BE vocabulary; secondly, the issue of not knowing or understanding Economics as their field of study; thirdly, the inability to express various functions in English, how to agree, disagree, clarify, suggest… And lastly, the inability to maintain an adequate level of formality necessary in such meetings.

4.3. SKILL-SPECIFIC ANXIETY

As a foreign language skill, speaking was determined as the most anxiety-inducing by previous research (MacIntyre and Gardner 1991b). The study corroborated these findings since the development of speaking skills in BE class was deemed the most problematic by three quarters of the interviewees. The results on skill-specific causes of speaking anxiety were the most indicative of the key assumption for this study, that the specifics of BE instruction were especially conducive to inducing BE students' speaking anxiety. The ill effects of speaking anxiety were mostly evident when speaking anxiety rendered them unreceptive for BE input as well as when it prevented them from getting their message across,

thus expressing themselves as young intellectuals. Two causes were given for such claims: BE-word knowledge and a lack of carrier content. More precisely, not knowing the meaning and/or the pronunciations of the requisite BE lexis or from the inability to recollect it, and, secondly, the realization that the knowledge of economics, professional practice and business experience as a broader background for BE lexis was still missing. A combination of both causes appeared to exert the most detrimental effects on students' speaking anxiety. It accounted for increased speaking anxiety of more than a half of the interviewees whereas about a quarter of students with good general English seemed to be prone to speaking anxiety just due to poor carrier content. Some students emphasized the difference between general and BE lexis, claiming that BE must be quite radically different from general English vocabulary inasmuch as they cannot make use of the latter when speaking BE. A Serbian student pointed out that "when we speak about everyday life, sports, movies, concerts, I know the words. However, I can't speak BE using these words. I need new BE words, and some experience from the business word". Others professed to being hardworking and learning BE vocabulary extensively only to realize that they still experienced difficulty in retrieving words or that this practice did not reduce their speaking anxiety. A Bosnian student said: "I always take a lot of time to learn BE words, but still can't remember the right ones when I need them. The more I study them, the more business words appear".

Most of this type of anxiety seemed to arise from the concern over the ruinous effects of shame following one's inadequate or faulty understanding of economics terms both in BE and in their mother tongues. The latter was especially acute for speaking tasks that required debating, explaining or arguing. A Slovenian student noted that "in BE I still don't have enough knowledge of let's say accounting or stock markets in Slovenian, let alone in English. I probably need some business practice, not necessarily in English". A Bosnian instructor emphasized that "the most speaking anxiety is caused by the fact that students are required to speak about business practices that they cannot discuss even in Bosnian".

4.4. SOCIALLY-IMPOSED SPEAKING ANXIETY

The analysis of the interviews revealed a number of socially-imposed causes of students' speaking anxiety. Quite a few indicated that the students have brought their own cultural values to BE class. Since some of the cultures in the Balkans may pressure students to respect the instructor as an authority, some students reported making less of an attempt to convey a personal opinion in English that would vary from that expressed by instructors or the majority of

classmates. Put simply, high-anxiety students seemed more willing than low-anxiety students to agree with everything said in their BE class to avoid two issues: firstly, expressing themselves in English, and secondly, expressing conflicting opinions. A Serbian student said "…in BE class some students keep a low profile because they'd need to say what they think about let's say contemporary advertising in English". A Slovenian instructor sought the reasons for students' avoidance behaviour in their elementary and high school experience with English, stating that

> all too often elementary and high school English instructors are known to discourage really communicative speaking activities in English classes, focusing on reading, writing and controlled speaking activities, because these are easier to assess. Since really good objective criteria to evaluate speaking activities are hard to come by, or they are not instructor-friendly, they tend to do functional speaking tasks, such as giving directions to tourists in a city.

The second socially-imposed cause for speaking anxiety involved placing extremely high value on the attainment of English language proficiency, especially immaculate, faultless, native-speaker-like pronunciation, mainly as a measure of perceived future job competence and social acceptance. Thus, most interviewees feared that their less-than-perfect English may be indicative of their prospective lower socioeconomic status as well as their future professional underachievement. In a typical statement a Croatian student pointed out that "If nothing else, it's embarrassing if you speak English with a Croatian accent, and you're not going to get a good job… a course or two abroad could save the day".

Lastly, *parents' high expectations* were found to be a decisive socially-imposed anxiety-provoking cause. Quite a few students were apprehensive that their inferior knowledge of BE may have a disappointing impact on their parents, who were reportedly quite hopeful that successfully finished studies of economics meant a good knowledge of English along with improved opportunities for finding a better job.

5. DISCUSSION AND CONCLUSION

This study tried to fill the research gap and determine the causes of speaking anxiety in BE classes in the Balkans. Although earlier research found that facilitating and debilitating anxiety work in unison (Scovel 1978; Dörnyei 2005), the study did not corroborate this fully as very few interviewees were able to distinguish among the two types of anxiety. Consistent with some earlier research (Young 1991), almost all of them, not just high-anxiety students, perceived their speaking anxiety as situation-dependent, thus higher in evaluative situations. However, it appeared

to be more or less always debilitating, quite unmanageable, often giving rise to avoidance behaviours, and precluding positive motivation. The results do not indicate any substantive differences among the interviewees from the six neighbouring countries. This finding was expected since due to the countries' long historical mutual heritage originating from the same country, ex-Yugoslavia, that they had been a part of, similar value and school systems with only a few negligible differences continue to prevail (Čepon *et al.* 2014). The inclusion of both instructors and students in the study has proved fruitful, enabling us to explore novel problem dimensions and compare a variety of standpoints and to identify the causes of speaking anxiety based on personal experience.

The study corroborated earlier findings on the causes of general English anxiety (Zhang and Zhong 2012), proving their relevancy and applicability to BE instruction. Just like general language anxiety, BE speaking anxiety appeared to be learner-induced, classroom-related, skill-specific, and socially-imposed. However, the research results confirmed the main assumption that the causes identified by expert literature for general English speaking anxiety would be different from those encountered by a target group of BE learners (Zhang and Zhong 2012). The major finding was that BE instruction does induce additional levels of speaking anxiety. More than half of the interviewees reported feeling quite anxious already while speaking general English, which was consistent with the research by Campbell and Ortiz (1991). Additionally, the majority of all interviewees claimed to experience speaking anxiety in the context of BE instruction. The reasons stemmed from the specifics of BE instruction, as it was clearly meant to be different from general English (Hyland 2002, 2008; Zhu 2008), intended for advanced learners and centred on the language, skills, discourse and genres appropriate for particular disciplines, occupations and activities (Strevens 1988; Dudley-Evans and St. John 1998; Gatehouse 2001). The two most obvious causes of BE speaking anxiety identified by this research were: firstly, students' lack of the real content of BE instruction (inadequate English language competence as a result of incomplete high-school foreign language instruction) and a lack of carrier content (still non-existent knowledge of economics and professional expertise). These two findings only reiterated the key significance of carrier content, related to various disciplines or occupations, for learning BE as a part of ESP, as previously noted by several authors (Strevens 1988; Dudley-Evans and St. John 1998; Gatehouse 2001).

To start with learner-induced causes of speaking anxiety, the study yielded quite a few valuable insights that have been categorized as follows based on earlier research: learners' unrealistic, erroneous or preconceived beliefs; setting

unrealistically high standards; poor language ability; learners' self-perception of their ability; inclined competitive nature of learners; and the dispositional fear of negative evaluation.

Regarding classroom-related causes of speaking anxiety, there were three clear causes: the level of perceived support offered to students, the manner of error correction, and the impact of certain complex speaking tasks used as BE classroom practices. Some anxiety-provoking causes here include instructors' ignoring, or exhibiting a lack of empathy for, students' speaking anxiety; intentionally seeking out high-anxiety students; and using the tactic of prolonged persistence, silent or not. One such finding that also lends support to certain other studies (Young 1991; Onwuegbuzie 1999; Tsiplakides and Keramida 2009), was the high anxiety-inducing potential of an instructor's insistence on a student's answer when a student was required to respond to questions in front of their peers. Regardless of whether the insistence took the form of unemphatic, prolonged, silent periods of an instructor's perseverance or an instructor's seemingly benign attempts to rectify a communication breakdown by asking multiple additional subquestions, the instructors' insistence at times brought about or exacerbated speaking anxiety (as it was perceived by students as interrogation). The instructors' perspectives did not differ from the students' observations, however the stated purpose of these actions was more benign: they were attempts to amend a communication breakdown and minimize students' speaking anxiety. Regarding the manner of error correction, the least anxiety-inducing appeared to be instructor recasts, elicitation, clarification, repetition of errors or metalinguistic feedback, while receiving corrective feedback in the form of an immediate, mid-sentence, explicit correction was rated as the most common cause of speaking anxiety (Horwitz *et al.* 1986; Young 1990), especially if it involved the correction of faulty economics knowledge.

Another very important cause of speaking anxiety, particularly anxiety-inducing when it involved a good knowledge of carrier content, was the unpredictability of group speaking situations in complex language-learning tasks. The latter could be so overwhelming that even low-anxiety students with good English experienced mental blocks, engaging in negative self-talk and ruminating over their poor performances (Gregersen and Horwitz 2002).

To move on to the results regarding skill-specific causes of speaking anxiety, it was evident from the results that the three most important causes (business-English word knowledge acquisition, a lack of the knowledge of carrier content in BE, and a necessity to speak unprepared in class in front of one's peers) quite often combined into a single, intimidating cause that exerted its detrimental effects

on BE students' speaking anxiety. The students who were required to speak unprepared in class in front of their peers and did not know or could not recall the necessary BE lexis and did not possess enough content knowledge of economics and were ashamed of it, felt the highest levels of speaking anxiety. As most interviewees also noted a lack of the knowledge of carrier content in their mother tongues, one of the logical solutions seems to be the preparation of a BE curriculum and learning materials based on the carrier content covered in other economics subjects. As advocated by earlier research (Horwitz *et al.* 1986; Price 1991), high-anxiety BE students from the study took more time to learn vocabulary items, but often experienced difficulty in recalling them. Taking these findings into consideration, and in compliance with some earlier research (Onwuegbuzie *et al.* 1999), any students' claims about conscientious vocabulary and BE lexis study accompanied by low willingness to participate in oral discussions could be warning signs of possible speaking anxiety.

Finally, the following three were identified as likely socially-imposed causes of speaking anxiety: a disinclination to express one's real opinion on economics topics in BE class, placing extremely high value on the attainment of BE language proficiency and parental expectation that one's good BE knowledge automatically leads to a better job. As per Steinberg and Horwitz (1986), the study found that BE students were reluctant to disagree with certain views presented in BE class due to a combined lack of real content and carrier content. According to the results, some students believed that their inferior English knowledge and/or flawed pronunciation might be suggestive of their current or prospective lower socioeconomic status as well as their future professional underachievement. They seemed to agonize over the possibility of being stigmatized because English appeared to have special status as an established, influential foreign language in the Balkans, almost to the point where knowledge of English could be an indicator of one's socioeconomic status (Pinter 2011). These findings confirmed some previous research (Horwitz 1988) that adult students may hold preconceived beliefs that pronunciation was the most important aspect of language learning, that a foreign language should be spoken with complete accuracy and that guessing at unknown foreign language words was forbidden.

Although this study investigated the causes of BE speaking anxiety in higher education institutions in the Balkans and found valuable insights into the causes of BE speaking anxiety, its findings are difficult to generalize to BE students at large. In future, researchers could perhaps conduct some quantitative studies on a representative sample with a view to generalizing the results. Additional methods, such as participant observation, could be used to identify the extent to

which the specifics of BE instruction induce BE speaking anxiety. Furthermore, future research into different educational environments, such as private language-learning centres –or conducted in other ESOL countries, could provide valuable information on minimizing BE speaking anxiety.

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RISE OF THE LIVING DEAD IN THOMAS PYNCHON'S *VINELAND*[1]

FRANCISCO COLLADO-RODRÍGUEZ
University of Zaragoza
fcollado@unizar.es

ABSTRACT. *Oedipa Maas's anti-categorical revelation that middles should not be excluded in Pynchon's* The Crying of Lot 49 *is understood by its author in more debatable terms two decades later, once it is clear that the 1960s struggles for revolution have come to a stop. In 1990 the literary space of* Vineland *is revealed as a failed refuge where Pynchon ironizes on the notion of balance by portraying a living dead icon represented by the Thanatoids. As predicted in* The Crying of Lot 49*, all sorts of simulacra have taken over 1980s California to propitiate a coming back to conservative ideology. In* Vineland*, the new icon is cunningly associated to magical realism, a hybrid mode that points to the writer's concern with anti-categorical middles but also with the ultimate impossibility to fulfill Oedipa's alleged revelation. Thus, the iconic living dead become a bleak intratextual response to the purportedly optimistic social views of Pynchon's second novel.*

Keywords: Categorical thinking, excluded middles, Pynchon, *Vineland*, living dead, Thanatoids.

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FRANCISCO COLLADO-RODRÍGUEZ

LA ECLOSIÓN DE LOS MUERTOS VIVIENTES EN *VINELAND*, DE THOMAS PYNCHON

RESUMEN. *Este artículo ofrece una revisión de la viabilidad que la revelación contra el pensamiento categórico que recibe Oedipa Maas en la segunda novela de Pynchon adquiere en* Vineland. *Tras dos décadas, la búsqueda del medio excluido se adivina ya como muy problemática en un contexto en el que las revoluciones sociales de los años sesenta han sido derrotadas. Para cuestionar tal viabilidad Pynchon ironiza en* Vineland *sobre la noción de equilibrio a través del popular icono de los muertos vivientes (los* Thanatoids*). A la vez corrobora que, como predijo en su segunda novela, el simulacro ha invadido la California de los años ochenta, propiciando la vuelta de ideologías conservadoras. Su nuevo icono se complementa con el uso del realismo mágico, potenciando aún más las dudas sobre la posibilidad de alcanzar la revelación anti-categórica. Así, los muertos vivientes se convierten en un icono intratextual que pone en duda las esperanzas de cambio social existentes en la segunda novela de Pynchon.*

Palabras clave: pensamiento categórico, medio excluido, Pynchon, *Vineland*, muertos vivientes, *Thanatoids*.

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1. INTRODUCTION: CALIFORNIA, DREAMING AND THE SIMULACRUM

In 1990, *Vineland* recaptures some relevant motifs that Pynchon had used reiteratively in his first three novels. One of the central ideas in the author's universe had been, so far, to warn readers about the proclivity of Western societies to understand life in binary terms, an impulse or necessity that he had already metaphorized in different fields of knowledge, basically physics, religion and information. These fields were the three main pillars sustaining the impressive architecture of *The Crying of Lot 49* (1966), the difficult novella he published while still writing his magna opera *Gravity's Rainbow* (1973), also built in similar but more complex terms. However, while his first three books represented a continued effort to denounce and dismantle the mechanisms of our binary approach to life by resorting, among others, to the modernist (and mythic) strategy of mixing opposite elements, his fourth novel *Vineland* offers his first paradoxical attempt to question the ultimate validity of the integrating concept which, at the end of *The Crying of Lot 49*, Oedipa finally understood as revelatory answer for her plight.

Vineland is Pynchon's second novel set entirely in California, a setting that some critics connect to an authorial conceited optimism in the face of historical events (see Miller 2013: 225-227), but it is also the first book in which the

iconography of the living dead becomes a central motif in the development of the story. This paper evaluates some of the reasons which connect both issues in the writer's fictional world, traditionally understood by critics as the grounds of a highly metaphoric interpretation of American life and history, of its democratic project, and of the efforts of unknown rulers to impede the flourishing of real democracy and liberty in the United States (Cowart 2011: 5-23).

Vineland shares many things with the writer's first California novel, *The Crying of Lot 49*. But it also offers a distanced critical recapitulation of how things stand two decades after the social struggles of the 1960s shattered the conservative structures that ruled the country at the time. However, if *The Crying of Lot 49* was written at a moment in which attempts at social revolution were still going on and its results were not yet clear, as Schaub contends (2008: 31; see also Cowart 2011: 134), in his fourth novel the writer's temporal proximity to the period and events related in the story does not appear any longer. *Vineland* offers a clear indication of Pynchon's detachment from the tense of his story: at the moment the novel was released the 1960s struggle to guarantee equal rights and a real democratic society had come to a stop and *Vineland* offers a reflection, nostalgically sad while exposing the American counter-subversive tradition (Willman 2010), of those events from different narrative tenses located in the 1970s and early 1980s. It should be added that Pynchon's detached reflections on the conservative period that crushed down many of the expectations of the counterculture and the Civil Rights Movement are offered along a story line that is, from a narratological viewpoint, rather complex. There is an abundance of temporal jumps, stories framed within the main story, a multiplicity of characters whose focalization leads to the telling of new stories, dreams reported with clear beginnings but no clear ends and, in short, an overall condition of textual uncertainty. Apart from being a frequent strategy in postmodernist fiction, in Pynchon's fourth novel textual uncertainty also combines, as happened in *The Crying of Lot 49*, with the author's consistent use of themes and techniques that impede a superficial or one-sided categorical understanding of his stories. Accordingly, *Vineland* also brings to mind echoes from Jung's notion of *coincidentia oppositorum*, a principle strongly associated to the Jewish Kabbala (Drob 2000), to Derrida's denunciation of phonocentrism (1967) and, as explicitly informed in the novel, to the oriental notion of karma (see Rando 2014), most of them strategies that also resemble the comprised but complex literary architecture of *The Crying of Lot 49*. Even if frequently underrated by Pynchonian criticism, the writer's use of Jung's theories on mythic integration is gradually becoming recognized as an important source in the construction of his literary universe (from Cowart 1980: 99, 124, to Collado-Rodriguez 2015). In *Symbols of Transformation*, the influential Swiss psychiatrist affirms that "The Self, as a symbol of wholeness, is a

coincidentia oppositorum, and therefore contains light and darkness simultaneously" (Jung 1968, vol. 5: 576), an integrative notion that implicitly connects with Oedipa Maas's famous epiphany in the last pages of *The Crying of Lot 49*, when she finally realizes that "excluded middles were bad shit" (125). Thus, Pynchon's Oedipa confronts the same Western categorical propensity to understand life in binary terms that Derrida was to denounce as responsible for linguistic and social hierarchies a few months later, in *De la grammatologie* (1967). Oedipa refuses to accept Aristotle's Law of the Excluded Middle in her realization that such pervasive binary Law is at the core of violence and human conflicts (see Palmieri 1987: 985-996).

However, if in 1966 Oedipa Maas had become aware of the negative effects that categorical thinking represented for human happiness and proclaimed the necessity of the middle or coincidentia oppositorum, in 1990, Thomas Pynchon already questions the validity of some "middles" which, although not being excluded from his pages, do not seem to bring about any enjoyment for his protagonists. *Vineland* becomes Pynchon's first novel to show his disenchantment with Oedipa's epiphanic answer, which demanded the incorporation of the traditionally excluded middle. As the following pages attempt to show, the writer now warns readers that even notions that apparently celebrate anti-categorical thinking and hybridity may already be used by a system that, although frequently ruled by an unknown "They" in previous Pynchonian works, in this fourth novel is openly associated to President Reagan and the New Right. In this sense, the novel's sharp relish on popular iconicity becomes a device that seeks to denounce the assumption that the Republican party effectively used the mass media and political paranoia to take ideological control of the country along the 1970s and 1980s (see Willman 2010: 198-199). In the 1980s, California – the land that symbolizes the ultimate American Dream – has already fallen in the grips of the image, in what Baudrillard associates to the final stage of simulation (1995: 6). With the flow of ideological information being already saturated by the mass media, and TV as the ultimate addiction to take control of the human being, the traditional frontiers between fantasy and reality disappear for the total benefit of the first term in the binary; delusive fantasy takes control of human perception. From beginning to end, the world depicted in Pynchon's fourth novel is mediated by a multiplicity of mainstream films and popular TV programs that addicted characters believe to be the authentic reality, and by the shopping mall as the new center of culture and social life (see Cowart 1990: 71; Mathijs 2001: 68). Irreversibly, TV and other mass media have replaced religion (still one of the three basic paradigms in *The Crying of Lot 49*) as the new opium of the people. In order to build his denunciation of both the new (simulated) reality and the control exerted through it by the conservative American Government (cf. Gramsci 1985: 389-390),

Pynchon resorts, among other devices, to the creation of the living dead. In *Vineland*, the horror creature becomes an ironic and grotesque critical "middle" that the writer uses as reiterative symbol also in later novels. However, although located in a non-excluded middle between life and death, the living dead icon does not bring with it any expectations of a better future but the ironic realization that middles in discourse can also become an easy prey for the status quo when not a result of its neoliberal policies.

2. THE THANATOIDS: A QUEST FOR KARMA UNDER THE RULE OF THE SIMULACRUM

In *Vineland*, to convey his sociopolitical evaluation of the country Pynchon develops a story where the Eastern notion of karma, so popular among young people since the 1950s, becomes one of its central symbols. Old crimes demand the restoration of ethical grounds in a process of karmic adjustment, which becomes the specialty of two of the main protagonists in the book, female martial artist DL and her earlier victimized detective boyfriend Takeshi. Although the main storyline in *Vineland* centers on a favorite topic in Pynchon's universe – the quest for the missing mother – it is along DL and Takeshi's secondary storyline that Pynchon's concern with middles and balance takes shape.

These two characters' adventure unfolds when the female ninja realizes that she has made a mistake which brings with it a clear unbalance in her life: she has erroneously applied the deadly technique of the Vibrating Palm to Takeshi, mistaking him for the arch-villain in the novel, Federal Attorney Brock Vond. An amendment is needed to restore Takeshi's health and following the realization of her mistake DL becomes his protective companion. Eventually the couple sets up a firm of "karmic adjustment" (1990: 172), one more obvious – and comic – indication of the writer's concern about the categorical issue which, in addition, takes readers to a magical-realist geography of narrative middle grounds where fantasy, exaggeration, and realist episodes belong to the same ontological level (see Zamora 1989: 25-75; cf. Bowers 2004: 20-65, and Manzanas & Benito 2002: 125-159). The couple settles in Vineland, a little county in California that, thanks to Pynchon's intertextual strategies, mixes in its name echoes that come both from the legendary landing of Red Erik and from the Californian grapes turned sour of Steinbeck's masterpiece *The Grapes of Wrath* (1939)[2]. Thus, by drawing on an

[2] It should be pointed out that, although the California setting has been invented by Pynchon, Vineland is also the name of an actual county in New Jersey, which symbolically extends the book's implications to encompass the whole USA.

imaginary cartography, Vineland is defined by the narrator as a "Harbor of Refuge" (316). In effect, it is an actual refuge because it serves as a safe harbor from storms but it also offers emotional protection for different generations of dissenting political voices. However, its condition of political shelter is in the process of changing by the early 1980s, following the invasion of the rapacious federal forces sent by President Reagan and the New Right, at the time involved in a neoliberal crusade against the remaining reds and hippies who had struggled for equal rights in the 1960s – at the moment of Oedipa's adventure. It is in this new context, in what remains of the epitomic American Promised Land, that DL and Takeshi will help to reestablish karmic balance to the Thanatoids, a peculiar breed of living dead whose contradictory characteristics are already an indication that middles are not necessarily good. Interestingly, the Thanatoids do not appear till the story has come to its physical middle in the book. Before that, readers have known from Prairie – the daughter questing for her missing mother, Frenesi Gates – that the past was "the zombie at her back" (71), an expression which seems to condense the young girl's preoccupation for her missing mother and her increasing suspicion that Frenesi, despite her liberal beliefs and social compromise, was the Federal Attorney's treacherous collaborator and even lover. Thus, the first occasion in which a living dead creature – this time a zombie – is mentioned in the book, it is somehow associated to one of the most reiterative traits of the creature in its representations in popular culture: usually zombies are aggressive; they bite, as your past may also bite you in a metaphoric but insistent way. Besides, before the Thanatoids appear in the story, the narrator also puts the emphasis on the categorical correlation supposedly existing between the binary life/death and the digits one and zero. Intratextual echoes coming from Oedipa Maas's incident with the hairspray can in the bathroom (*Lot 49*: 23–24), can be heard in *Vineland* when the narrator informs his readers that Frenesi Gates is also trapped in categorical thinking. As happened to Oedipa, Frenesi has drawn the connection between religion and technology in her interpretation of the powerful binary life/death:

> We are digits in God's computer, she not so much thought as hummed to herself to sort of a standard gospel tune. And the only thing we're good for, to be dead or to be living, is the only thing He sees. What we cry, what we contend for, in our world of toil and blood, it all lies beneath the notice of the hacker we call God. (1990: 91, emphasis added)

However, despite Frenesi's gloomy (and posthuman) understanding of life and death, the story progresses to contradict her categorical interpretation of it: there is also a middle in between life and death, one and zero: the Thanatoids.

They are beings that, as anticipated by Prairie's affection for a computer machine (1990: 115), stand in between life and death, one and zero… provided there is a TV set nearby.

Although, as stated above, the first reference in the book to a living dead being is to Prairie's metaphor of her past as a (biting) zombie, it does not mean that all creatures which stand in between worlds in popular representations of the living dead are necessarily aggressive. In effect, Todd Platts, by quoting Dendle's path-breaking *Encyclopedia* on zombies, remarks on an important distinction affecting this wretched creature:

> Whereas slow zombies delve into issues of "social control, individual self-direction, and conformity" and the cause of zombification is often mysterious or supernatural, fast zombies represent "uncontrollable, impersonal, insatiable rage" where "the individual is reduced to unchecked desire for consumption and domination" and the cause of zombification is often viral or biochemical. (2015: 18)

Pynchon's Thanatoids unquestionably fall into the first group, as they are slow beings, usually targets of living people's aggressive feats, and ghostly entities that are totally exposed to the most pervasive instrument of mass control of the last decades: TV. Social conformity is one of their most distinctive marks.

The first Thanatoid to appear in the pages of *Vineland* is Ortho Bob Dulang, a hitchhiker who introduces himself to DL and Takeshi hoping to taste some spareribs even if, as he reveals, "food within the Thanatoid community never bein' that big a priority" (1990: 170). Ortho Bob also remarks that Thanatoid is short for "Thanatoid personality" and, in a new Pynchonian paradox, he adds that "'Thanatoid' means 'like death, only different'" (170). Takeshi tells DL that this strange breed of the living dead live in their own villages in houses which are basically modular and under-furnished, and that they do not own many things, a characteristic that contrasts with the average middle-class American family of the time, immersed in a wave of hyper-consumerism which, as mentioned above, Pynchon also denounces in the book by resorting to the reiterative spatial symbol of the shopping mall. However, within his complex and perplexing analysis of American society, the invisible author anticipates in this first description of the Thanatoids what seems to be the main reason for the conformist breeding of this new passive species: TV, the most powerful mass medium existing in the 1980s. If in the first years of the 21st Century, as portrayed in Pynchon's 2013 novel *Bleeding Edge*, computers, cellular phones, and the Internet are responsible for the new breed of posthuman beings who, in this new technological era, become easily controlled by the system, by the 1980s TV has already become the big

provider of a simulated reality where everything is framed and reframed in a multiplicity of movies and programs that impede any possible approach to the reality beyond the simulacrum. In *Vineland*, Pynchon centers his political attention on the ways Reaganomics allegedly exerted a tight control on the lives of American citizens: by means of attracting and herding consumers to shopping malls, and developing intense political surveillance with the help of TV and film. His new breed of living dead cannot escape from the addictive technological spell, in a powerful suggestion that perhaps the whole country is already exposed to share their Thanatoid condition. In effect, Ortho Bob defines his species as people who "watch a lot of Tube" (170), a device whose cathode rays seem to be one of the causes responsible for their grotesque and passive condition but which also emulates the new posthuman theology in which God, as perceived by Frenesi, is a computer-hacker. Grotesquely, the narrator informs readers,

> [W]hile *waiting for the data* necessary to pursue their needs and aims among the still-living, Thanatoids spent at least part of every waking hour with an eye on the Tube. "There'll never be a Thanatoid sitcom", Ortho Bob confidently predicted, "'cause all they could show'd be scenes of Thanatoid watchin' the Tube!" (170-171; emphasis added)

However, the real aim of this breed of stupefied living dead is not to watch TV eternally but something apparently more worrying: to "advance into the condition of death" (171). By contrasting early Pynchonian sources, we may imply that from a mythic perspective, as happened to bleeding King Arthur in the legends of the Grail and to Eliot's narrator in *The Waste Land*, the Thanatoids are stuck in between life and death, at the symbolic moment of twilight, in an attempt to progress towards a liberating total death, which is here impeded by reasons of sociopolitical imbalance. Within the parameters of a Jungian or Eliotian mythic understanding of life, then, the stoppage of the cyclical movement represents a big problem because death is a necessary condition to reach a new life (see Frazer 1955: 308-376).

The Thanatoids cannot sleep and therefore they cannot awake either. Clearly, their condition resembles, as happens to the novel's non-linear narrative structure, the middle grounds that thematically also characterize the story's magical-realist orientation, but with no promise of ultimate mythic revelation. As happened to García Márquez's Macondo characters in *Cien años de soledad* (1967), the Thanatoids are affected by insomnia, "la enfermedad del sueño". In addition, the Thanatoids' lack of living energy reinforces another well-known Pynchonian concern, with its attached symbolism, which he started to deploy in his early short stories: the notion of entropy. From the perspective provided by thermodynamics,

this Pynchonian breed of living dead are stagnant beings, trapped in the grips of entropy in a condition of residual activity that is taking them to the absolute thanatic zero. In this sense, even if they are located in the middle between life and death and still believe that their condition will be solved when they find the adequate balance – the karmic adjustment the Thanatoids request from DL and Takashi – such "balance" would only advance them paradoxically into the final entropic condition of death. In fact, for the couple of karmic adjusters the wretched creatures are already ghosts (1990: 173) even if they manifest as if they were alive; they have their own village, by Shade Creek, and seem to integrate smoothly in the multiracial geography of the fictional Californian county.

3. REASONS FOR THE THANATOID IMBALANCE: THE DOUBLE TRAUMATIC GASH IN 1980s USA

Although briefly, Pynchon provides readers with some clues to understand the Thanatoids as a metaphoric representation of two of the most important American collective traumas of the 1970s and 1980s (cf. Drezner 825-826). Again, it is Ortho Bob's condition that provides the first hint to evaluate the metaphoric meaning of the living dead creatures:

> Ortho Bob came lurching over, looking as awful as the night he must have spent, wanting to talk some more about his case. He had been damaged in Vietnam, in more than one way, from the list of which he always carefully—though if might only have been superstitiously—excluded death […] "Fuck the money, rilly", Ortho Bob had stipulated, "just get me some revenge". (174)

Thus, marking another paradoxical moment in the story, Thanatoids who were Vietnam veterans invoke traditional Western revenge to recuperate their Eastern karmic balance. In addition, at certain moments revenge is invoked by the main protagonists of the story, including the arch-villain Brock Vond, as textual warning that a deep social resentment has taken over the role of justice. Frenesi's Aunt Claire, "credited in the family with paranormal abilities" (320), remembers how her niece had already perceived years ago the way Vineland landscape was changing: "It was those Thanatoids, of course", Claire said, "they were just beginning to move into the county then, and if it scared her at all, being up there amid so much human unhappiness, why, she never mentioned it" (320). In the same page the narrator confirms that since the end of the Vietnam War "the Thanatoid population had been growing steeply" in the area and that – authorial irony is back again – they built a shopping and residential complex in what now was the Thanatoid Village of Shade Creek. Pynchon's ironic description mixes,

thus, the traumatic effects that the US defeat in Vietnam had on the American collective imaginary, the biased official answers given to justify the military failure and erase the role of the Vietnamese as victims of the war, and the way Vietnam veterans were treated when they returned home (see Storey 2012: 176-183). Whether all Thanatoids have survived the war or been actually killed in it remains an undecidable factor in the novel, but the collective trauma of Vietnam emerges in this living dead icon as the Freudian return of the national repressed and as one of the two main unresolved social concerns of Pynchon's historical approach.

Vineland has become a refuge for those worthless creatures, actual casualties or ghostly Vietnam veterans who do not fit in the country's self-created image of brave defenders of democracy and freedom (cf. Willman 2010: 200-203). Furthermore, along with the Thanatoids, the fictional county has also offered a shelter, even if only a provisional one, to a second group of marginalized and defeated Americans, excluded from the wealth and self-complacent image of the country and even deprived from their own democratic rights. Intratextually, they fit in the social margins still remaining from Oedipa's realization of the categorical condition of American society twenty years earlier (*Lot 49*: 86-91). They belong to different generations of Americans. The oldest one is represented by the American "reds" who fought for social liberties in the 1930s. Their children became the generation prosecuted by McCarthy in the post-war period. They were followed by the generation who, in the 1960s, demanded equal civil rights for everybody. Finally, Pynchon focuses his political attention on the generation of the 1970s, represented by Prairie, who despite her short age eventually feels that the cause of their social failure, generation after generation, might reside in their own incapacity to resist the lure of official totalitarian discourse represented by people like Vond. In a sense, all these generations of politically defeated American citizens are also a class of political living dead, even if by the end of the story something – but not much – stirs in them.

The story also features another type of Thanatoid creature, more explicitly associated to violent political repression and represented by somebody actually murdered for political reasons: Weed Atman, a professor connected to the counterculture – a character who recalls the historical figure of Tom Leary (Leonard 1990: 281). After being killed and turned into a Thanatoid, Atman is described by the narrator as a creature that "rated consistently low on most scales, including those that measured dedication and community spirit" (218). When still a living being, the narrator also describes him as opportunistic and a slave to passions. He had a relationship with Frenesi before he was killed in a plot devised by Brock Vond as part of his tactics to put an end to social democratic aspirations

in California. Then, a surprisingly treacherous Frenesi cooperated with Vond to bring about Alman's tragic end, which condemned him to wander the county as a Thanatoid. But, what could have induced Frenesi to fall in Vond's arms and commit such a dreadful act of treason to her own and her family's beliefs?

It is not easy to understand the authorial logic behind the reasons why Frenesi Gates was addicted to official power and uniforms, became attracted to Brock Vond, and cooperated in Atman's death. However, some clarification is at hand if we evaluate the events in the light of the writer's earlier mythology and the role female protagonists frequently play in it. As suggested earlier, the Pynchonian living dead also have their roots in the second law of thermodynamics, which connects them to the forces of History.

4. THE MANIFESTATION OF ENERGY AFTER THE 1960s: FRENESI GATES AND THE END OF POLITICAL INNOCENCE

A comparison of the roles of Oedipa Maas and Frenesi Gates may shed some extra light on the interpretation of the iconography of the living dead in *Vineland*. Such comparison requires a revision of the influence that some chapters of *The Education of Henry Adams* have in Pynchon's metaphoric understanding of American society and history.

As pointed out by early critics (in particular by Tony Tanner) and as the writer himself has indirectly acknowledged in the Introduction to his collection of stories *Slow Learner* (1984: 13), from his literary beginnings the invisible author has had as one of his main literary targets the evaluation of American society following the intertextual lead provided by American historian Henry Adams in his *Education*. References to the manifestation of social energy embodied as a mysterious character denominated "Lady V." are very recurrent in Pynchon's early mythology (especially in one of his short stories and in the novels *V.* and *Gravity's Rainbow*) till his female protagonist starts to go one way and the capitalized "V." is applied metaphorically to other names and places that represent the symbolic condition of social energy. In effect, Henry Adams is the first American scholar who, in his autobiographical *Education*, starts to ponder about the impact the thermodynamic Law of Entropy might have for the understanding of American society. Interestingly, he conceives of society as a playground for forces in terms of energy or its lack, transposing into his historical analysis of society the laws that physicists had deployed for the study of thermodynamic systems in the 19th century. It is not difficult to find the intertextual connection existing between the historian's concern to integrate entropy in his dynamic conception of history and the quest for a mysterious V. in Pynchon's early fiction. Such connection has a key passage

in Chapter XXV of Adams's *Education*, "The Dynamo and the Virgin". While pondering about the impressive electric power generated by the new dynamos exhibited at the Paris Great Exposition of 1900, the historian concludes that the machines are "as a moral force, much as the early Christians felt the Cross" (857). Thus, Adams builds a social metaphor that Pynchon will centralize from his first to his latest novel so far. In the metaphor, the historian draws a connection between the creative social force represented in the sexual power that he associates to Venus in ancient times and the spiritual power that he associates to the Virgin in medieval times; such force becomes actualized or mutates into the electric power generated by the dynamos the historian sees at the Exposition. How the sexual and spiritual energy represented in Venus and the Virgin could become physical and electric is something that remains unclear in the American historian's autobiography. However, he foresees clearly the nature of his task ahead, "he would risk translating rays into faith":

> Symbol or energy, the Virgin had acted as the greatest force the Western world ever felt, and had drawn man's activities to herself more strongly than any other power, natural or supernatural, had ever done; the historian's business was to follow the track of the energy; to find where it came from and where it went to; its complex source and shifting channels; its values, equivalents, conversions. (859)

With this indication in mind, it is not farfetched to understand the ambiguous figure of the Lady V. – that features in "Under the Rose", *V.*, and *Gravity's Rainbow* – as the incarnated manifestation of the Adamsian "track of [social] energy" along a period that extends from the last years of the 19th Century to the Second World War (see Tanner 1982). Progressively turned into an evil doer and eventually associated to the dangerous radioactive power that Adams also perceived as the newest manifestation of energy in his visit to the Paris Exposition, the Lady V. is eventually destroyed by her own faction in Pynchon's encyclopedic third novel. But by then, this female manifestation of Adamsian social energy had also appeared in the writer's second novel as Republican housewife Oedipa Maas, a personage of the 1960s cunningly associated by the narrator to Venus and the Virgin in a number of occasions (*Lot 49*: 23, 40-41, 87, 128). However, morally distant from her unethical predecessor the Lady V., Oedipa progresses along an epic internal journey that takes her, as mentioned earlier in this paper, to understand the necessity to fight back categorical thinking and to reinstate the importance of the balancing social middle.

Thus, in consonance with her revolutionary times, Oedipa Maas plays the role of a former Republican voter capable of moving from the right to the political left to demand a social middle space once she has realized the existence of the marginalized minorities of American society. Symbolically, she waits till the last page of the little book for the release of new social energy, the spirit of the 1960s represented in the virginal birth of a new America which, however, twenty years later in the new V. novel – the letter this time associated to the spatial metaphor of Vineland – never comes to be fulfilled.

As already mentioned, Oedipa is also the first main character devised by Thomas Pynchon who, following Adams's impulse to mix different fields of knowledge, develops a connection between religion and digital technology in the relevant incident of the hair spray can in the bathroom – "The can knew where it was going, she sensed, or something fast enough, God or digital machine, might have computed in advance the complex web of its travel" (*Lot 49*: 24). In *Vineland*, an analogous association between categorical ways to understand religion and science – the deity and computer binary technology – is ascribed to two of its female protagonists, Frenesi and her daughter Prairie. Therefore, in Pynchon's look back to evaluate the social effects of the 1960s, Adams's V. symbol for social energy is again associated to the female, even if alphabetical Vs have been displaced this time to the two main political contenders: Vineland, the place which is still a refuge for the underprivileged, and the arch-enemy Brock Vond, who epitomizes the totalitarian repression of Reagan's America. Thus, in Pynchon's symbolic split of social forces, the latter is a political corruptor of democracy, that is to say, of free-flowing social energy. Meanwhile, Vineland, the other symbol of the condition of social energy, represents the space of liberty. It is a refuge against the status quo, although it seems on the verge of being lost forever, as suggested by the growing number of Thanatoids. Frenesi's treacherous behavior, resulting in Alman's murder, symbolically marks Pynchon's understanding that the 1960s social attempts at revolution have come to an end: Weed Alman is now only a ghost, a pathetic Thanatoid as representation of an epoch whose attempts at changing the world failed. As such, the living dead icon becomes only a grotesque symbol of the politically repressed now returned. However, even as symbol, the icon has become trapped by TV commodified power in a society of simulations and mass culture where the old values can only be remembered nostalgically by a few, if at all.

Thus, in Pynchon's *Vineland* the collective trauma experienced after the defeat in the Vietnam War – another entropic manifestation of V. – and the political repression exerted against the people who intended to create a better and fairer

society in the 1960s lead only to the symbolic centralization of a new race of passive living dead. The Thanatoids are victims but also conformist participants in the New Right American society of the 1980s, a space where reality has finally vanished to be replaced only by simulated addictive representations controlled by the status quo. The Adamsian social energy symbolized in the female is, like the Jungian anima, both protective mother and dangerous nixie, virgin and siren alike, a manifestation of coincidentia oppositorum that can only alternate her two faces according to circumstances[3]. If the Lady V. ended up being the evil Bad Priest in the 1940s, Oedipa Maas recuperated the spiritual force of American democracy in the 1960s. However, only a few years later, in the 1970s, Frenesi gave up her dissenting political energy and offered herself to the prototypical servant of the status quo, a hyper-villain marked by the new V. of the counter-subversive New Right. Not surprisingly, a politically disillusioned Pynchon chose to update his mythology by giving a centralized role to the new breed of the living dead as grotesque representatives of a stagnant, entropic society.

In a typically ambiguous Pynchonian ending, evil seems to come to an end when Vond's helicopter crushes and he is taken to the magical-realist country of the dead. Besides, Prairie meets her mother, and even her lost dog Desmond reappears, apparently to wake her up from a dream. Following the annual reunion of the left-winged Beckers and Traverses, even the Thanatoids of Shade Creek are able to wake up because "the entire [Thanatoid] population actually slept the night before" (1990: 324). However, in his failed attempt to kidnap Prairie, Vond has told Frenesi's daughter (the youngest symbolic embodiment of Adamsian energy) that he is her real father, a bleak possibility that Prairie had already counted for. Her last words in the novel become an invocation to her alleged father that resounds again with treachery and suggests that the Thanatoid colony will grow inescapably bigger, trapping in it also the young protagonist and perhaps all America: "'It's OK, rilly,' Prairie invokes. 'Come on, come in. I don't care. Take me anyplace you want'" (384). Prairie's mother, Frenesi Gates, stood symbolically in the middle of the political crossroad of the 1970s. However, despite her commitment to produce film documentaries of the still-going fights for social liberties, she was coopted into the system by way of Vond. In the 1980s, her (and Vond's?) child Prairie expects and passively accepts a similar future of assimilation into conservative and media-controlled America. The entropic living dead have come to stay in Pynchon's universe.

[3] "To the men of antiquity the anima appeared as a goddess or a witch, while for medieval man the goddess was replaced by the Queen of Heaven and Mother Church" (Jung 1968, vol. 9.1: 29).

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THE POETICS OF THE RIVER IN INDIAN LITERATURE IN ENGLISH

CARMEN ESCOBEDO DE TAPIA[1]
ÁNGELA MENA GONZÁLEZ[2]
University of Oviedo
[1]escobedo@uniovi.es
[2]UO182604@uniovi.es

ABSTRACT. *Water is a natural element that has been universally and religiously recognized as a purifying natural symbol. In India this element acquires special significance from a literary perspective, from poetry to narrative. In a current world that appears to be devoid of spiritual values, where technological modernity is an integral part of our daily experience, it seems necessary to rediscover and recover old sacred values that acquire significant meaning as explained under the eye of an eco-spiritual approach to several examples taken from the corpus of Indian writing in English. In the midst of a world that has turned into a globalised village with hardly any cultural differences, proud as we are of our age of information and communication, it seems necessary to bring forward forgotten values essential to human beings. In Indian writing they can be identified by the symbol of water and the image of the river.*

Keywords: Eco-poetics, Indian aesthetics, global, glocal, postcolonial, Indian literature in English.

LA POÉTICA DEL RÍO EN LA LITERATURA INDIA EN INGLÉS

RESUMEN. *El agua es un elemento natural que ha sido universalmente reconocido como símbolo religioso de purificación. En India este elemento adquiere especial relevancia literaria, desde la poesía a la narrativa. En el mundo contemporáneo en el que parecen haber desaparecido los valores humanos espirituales y donde los avances tecnológicos consituyen parte integral de nuestra experiencia cotidiana, es necesario redescubrir y recuperar antiguos valores sagrados que adquieren una nueva dimensión a través de una aproximación eco-espiritual a un determinado corpus de textos en el ámbito de la literatura india en lengua inglesa. En un mundo, que se ha convertido en un 'pueblo global' donde las diferencias culturales parecen haberse matizado y orgullosos como estamos de la Era de la Información y la Comunicación, se deberían recuperar valores humanos esenciales que han sido olvidados. En el ámbito de la literatura india, podemos identificarlos mediante un análisis del símbolo del agua y a través de la imagen del río, tal y como se representa en algunos ejemplos que analizamos en este artículo.*

Palabras clave: Eco-poética, estética india, global, glocal, postcolonial, literatura india en inglés.

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In this paper we discuss the need to change and foresee new directions and trends in a postcolonial critical approach to the literary text. In the Era of Globalization**,** where humankind seems to be, or should be, closer than ever due to technological and communication advances, where the global society should work for a recognition of local identities imbribed in the concept of *glocalization***,** terms like *multiculturalism* should imply tolerance and respect among nations and societies. It seems that the universal spiritual values that drive humans together and should make the true understanding and communication among people possible have been lost in the void of immediacy. New generations do not understand the pleasure of calm talk, of inner reflection, of spiritual concentration that would lead in turn to personal discovery and, therefore, to a better attitude towards tolerance and respect. In our lives, led by the electronic media and the information technology, we find little time for personal quests.

We could argue then that postcolonial criticism should shift its main interest from an anthropocentric view, that is, a human-centred approach where social justice is the most important battle, to a more life-centred (bio or ecocentric) one. We may talk of an ethical turn: "there has been a shift in modern critical sensibility closely allied to the ethical turn, which is a conscious bringing to the surface of

postmodernism's/poststructuralism's underlying social and moral concerns" (Goodbody and Rigby 2011: 242). Its traditional concerns, namely "an analysis of the relationship between self and other; an attempt to find new models of community; an interrogation of human subjectivity and, in some extreme cases, a challenging of the category of the human itself" (242), seem to converge within two fields of critical inquiry despite their apparently contrasting interests.

The definitions of postcolonialism provided by several critics claim the interdisciplinarity of postcolonial studies (Eagleton 1999: 24-26). By looking at the work of prominent ecocritics, it seems that they also aim for an interdisciplinary approach (Quayson 2000). Glen Love analyses the relationship between literature and the physical environment and talks of "the multiplicity of subjects and approaches" (2003: 25). He also suggests that "an extension of morality to the non-human world implicitly challenges literary studies" (25) and provides wider angles to our "limited human vision, (and its) narrowly humanistic perception of what is consequential in life" (25).

Therefore, we can asume that the postcolonial critic in the twenty-first century should become ecologically minded in order to read the value of nature as shown in the literary text. This would help and affect the consciousness of people so as to realize the importance of considering natural elements and their image in the literary text as tools to rediscover the importance of Nature in our relationship with the world, with others and with the environment itself.

Water is a natural element that has been universally and religiously recognized as a purifying symbol. Watercourses conform to the "universal law of circulation that governs all forms of vitality" (Schama 1995: 50). Water is a central element of the human body, seventy per cent of its mass is water and thus it constitutes our main life force:

> Every organ in the human organism is originally born of water: the forms of the joints, of the limbs with their convoluted bones, of heart and blood vessels, of ears, brain and sense -organs- the forms, in short, of all the functional systems… we can see in water a reflection, so to speak, of the human being. (Spock 1989: 125)

So the importance of water is not only metaphorical or symbolical, it is something that has to be considered inherently linked to our physical daily flow. Our brain stores memory and texts posit other kinds of memory which link the individual and collective experiences. We, as living entities, hold memory in liquid form. Water interconnects the experiences of (hu)mankind and blood memory is the genesis for creative expression. Thus, water stands as a universal primary natural element that holds no borders, and trascends and becomes a seat of

cultural memory genesis for creative expression (Wardi 2011). As Toni Morrison's reading of the Mississippi River recalls:

> You know, they straightened out the Mississippi River in places, to make room for houses and livable acreage. Occasionally the river floods these places. "Floods" is the word they use, but in fact it is not flooding; it is remembering. Remembering where it used to be. All water has a perfect memory and is forever trying to get back to where it was. Writers are like that: remembering where we were, what valley we ran through, what banks were like, the light that was there and the route back to our original place. It is emotional memory-what the nerves and the skin remember as well as how it appeared. And a rush of imagination is our "flooding". (In Spock 1989: 125)

In India, this element acquires special significance from a literary perspective, from poetry to narrative, and thus we can analyse different examples in order to make explicit the intrinsic spiritual and religious content underlining the use of the image of the river by Indian writers:

> One could say that each of us -every man, woman and child- is a small river; ebbing…flowing…seeking replenishment. A 1-percent deficiency of water in our body makes us thirsty; 5-percent causes a slight fever; at 10-percent we become immobile. A 12 percent loss of water and we die. There is no option, no alternative, no substitute. From the elderly to the young, the rivers within each of us need continuous supply of clean, fresh water. (Swanson 2001: 150)

In our current world, which appears to be devoid of spiritual values and where technological modernity is an integral part of our daily experience**,** it seems necessary to rediscover and recover old sacred values that acquire significant meaning as explained under the eye of an eco-spiritual approach (Held 2006; Heise 2008; Huggan and Tiffin 2010; Sivaramakrishnan 2012), thus attempting to clean and purify, as in a cyclic renewal, the polluted streams that flow nowadays. In a world that has turned into a *globalised village* with hardly any cultural differences, proud as we are of our age of information and communication, it seems necessary to bring forward forgotten values essential to human beings. In Indian writing they can be identified by the symbol of water and the image of the river.

We seem to live in a world of make believe, our lives splashed by the electronic media and led by information technology. As pointed out before, there seems to be little space for personal quests and less even for an observation of the environment, or any spiritual conception of the world. Human beings have always searched for truth in one way or the other, and behind that search for truth lie the grand questions of life and death, pain and pleasure, body and soul, the

suffering self in the middle of an all pervasive nature. It seems that the West, has forgotten about all this and turning our eyes towards other more spiritual cultures might help us re-discover our past in order to re-read the present, so as to foresee a future of mutual understanding and true communication among cultures and human beings. This paper aims to illustrate how an eco-spiritual approach to the literary text will help us identify the sacred and spiritual implications through the image of water, more specifically the rivers, as used by Indian authors.

Rivers in India, the same as in other cultures, have always been associated with the sacred. It might seem necessary to recall the time after the European Enlightenment, when the Western patterns of progress and human development were based on a hegemonical discourse of science and technological advance. These came to be considered the universal, ordered and rationalized vision for the whole mankind. In this context, texts emerged like *Siddhartha*, by Herman Hesse, in which the author fought to give significance to profound human longings. This was a common attitude at the time: Western scholars turned their eyes to the East in search of its spirit, not in an attempt to dominate but to give answer to the essence of our being through silence, understanding and reverence of the sacred.

The time has come again when academics and non-academics look towards cultures like India to help us discover Eastern religious and spiritual values and therefore learn and apply new ways of living and thinking to the Western and even universal current patterns of thought. Siddhartha can, then, be our reference. There is a specific part at the end of the book where he sits besides the river in an attempt to communicate with it:

> Siddhartha listened. He was now listening intently, completely absorbed, quite empty, taking in everything. He felt that he had now completely learned the art of listening. He had often Heard all these before, all these numerous voices in the river, but today they sounded different… And all the voices, all the goals, all the yearnings, all the sorrows, all the pleasures, all the good and evil, all of them together was the world. All of them together was the stream of events, the music of life. (Callicot and Ames 1991: 107)

Therefore, we may adopt this same attitude and place ourselves as unique individuals, as sensitive souls, agglutinating the questing minds of the West and the compassionate soul of the East. We should attempt to interpret and explain the contemporary world from an ecologically sensitive theorizing and interpretation of texts. Hence, in our re-reading of the chosen texts, we should depart from our conceptualization of the truth and meaning of life as part of non-human nature, particularly approaching the image of the river. We should consider the symbol of

water in its purifying significance, ultimately wishing to call for a reordering of our present value system. The same as Siddhartha, in his search for the meaning of his life, we will try to unveil the spiritual value that the image of the river underlies and that can be applied to our present, moving among us as more real than any virtual images of our selves lost in the contemporary Western consumer culture.

To illustrate the previous theorerical considerations and reflections, we will provide an eco-spiritual re-reading of *The Serpent and The Rope* (1960) by Raja Rao, *The Inheritance of Loss* (2006) by Kiran Desai, and the poem "Simple Contradictions" (2010) by S. Murali Sivaramakrishnan, as representative voices from the postcolonial to the contemporary and global in Indian Literature in English. This critical approach reintegrates the conceptual and experiential aspects of nature into critical theory, parallel to other aspects like gender, class and race. As S. Murali states:

> As the critical inquiry informed by the mores of cultural studies progressed it naturally became necessary to incorporate the presence and significance of non-human nature at the core of human understanding and to reinstate it at the central position from the peripheral where it had been discarded earlier. (2012: 5)

The Serpent and The Rope[1] is a journey of discovery, apparently of intellectual discovery, but from an eco-spiritual reading we can conclude that Rama is in search of Spiritual Truth, his spitirual truth, his true inner self. In this search, his relationship with rivers and the image of water is very significant. The whole novel is full of rivers that become natural witnesses of Rama's inner search. It all leads to the Ganga River, the only river next to which he finds peace and feels communion with the environment. Mother Ganga stands for the sacredness of all the rivers of India:

> The Gangā is the river of India –a single river flowing from the Himalayas, gathering tributaries, and streaming across the fertile plains of north India. At the same time, the Gangā is the source of all sacred waters everywhere in India. The Gangā is also a goddess –GangāMātā, "Mother Gangā," and GangāDevī, "Goddess Gangā." Her true headwaters are not really in the highest Himalayas, but are said to be in the highest heaven, emerging from the very foot of Vishnu. She was carried in the water pot of Lord Brahmā, and when she plummeted from heaven to earth, her cascades fell first on the head of Lord Shiva. (Eck 2012: 2590-5)

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[1] From now on *TSR*.

Rama does not sit next to the river attempting to listen to it as Siddhartha did, but moves between India and Europe in search of his true self, facing the image of the European rivers and trying to detect in them his true Indian soul, which always flows among the waters of Mother Ganga. He finds himself lost in an intercultural journey, where he eagerly looks for Indian traits. That is why he always refers to the Ganga River as if it was a mantra. His spirit rests upon the memory of the Ganga River wherever he goes, and tries to identify its reverberations and shadows in all the rivers he comes across throughout his journey: the Thames, the Seine, the Rhone, the Cam… Rivers flow throughout the narrative as if it was Rama's spirit and bridges cross over rivers trying to bring cultures together.

From an eco-spiritual approach, we could conclude that Rama moves in a postcolonial context in which individuals search for identity. He wants to bridge the gap between the East and the West. Rama aims to find the limits between the real and the illusory to achieve the Advaitic wisdom, and here lies the importance of considering the image of water: "Waves are nothing but water. So is the sea" (Rao 1960: 68).

This is crucial, as it links with the sacred value of existence. We should live life as an inexhaustible experience, and thus search for the spiritual at the heart of being. We are waves, our individual inner experiences are primarily linked to our inner sense, but from here we should be socially awakened. Our commitment with the wretched of the Earth requires a symbiotic relationship between self-awareness and the collectivity of society**.** We are waves that pour into the waters of existence, the sea. Here lies, in turn, the ancient Indian idea of state that incorporated both perspectives: the *vyashti* (the individual) and *samashti* (the collective). Underlying this we identify the need to join love and reason together.

In the contemporary world we seem to have lost this ability, moved by the force of reasoning. Hence, this should be the ultimate expression of an eco-spiritual reading of *TSR*: to join together the ability to love and reason, to project efficiently the action of intellect, intuition and the senses. Rama failed to love, and thus he lost his balance. He needed purification of his self and wanted to find the reason for his existence; the river, Mother Ganga, guided his quest. In the end, he went back to Travancore, where he finally found peace. He achieved a self-realization of eco-dharma. This is what we should aim for in the contemporary world: to exist as independent beings, as waves, and also be able to love all and everything simultaneously, as socially and spiritually responsible beings in the ocean of a Global Era.

The Inheritance of Loss[2] is a novel with an intense ecological force. Landscape and rivers together drive the reader through a spiritual reflection and restoration. It is set in what the British called the Indian hill station, which stood for the image of virgin landscapes and the Garden of Eden: Darjeeling, a region in West Bengal that was first discovered as a retreat settlement by the East Indian Company in 1827, where the Eden Sanitarium was built. Kalimpong is the area at the foot of the Hymalayan range where the protagonist, Sai's grandfather, a broken and reclusive retired judge, bought Cho Oyu (name that comes from the sixth highest peak in the world) in 1957 (Kennedy 1996).

The novel starts describing the view from the veranda, and we are told by an omniscient narrator that the old man chose the place attracted by the peace and solitude he was searching for. He was driven there, it seems, by a profound desire to retreat from society as he struggled to bring back peace to his tormented soul, overwhelmed by a sense of self hatred and an acquired distaste of all Indian things. The narration depicts a search for identity through the spiritual settlement of the protagonist. We, as readers, realize the need to find comfort in our inner selves, to be in peace with our past in order to maintan the balance of our existence.

We learn that thirty years earlier he had discovered the place as "passionately colored birds swooped and whistled, and the Himalayas rose layer upon layer until those gleaming peaks proved a man to be so small that it made sense to give it all up, empty it all out" (Desai 2006: 29), whence we can infer that the judge felt the sacred call of the Himalayas, which would help him escape from his troubled past. So, from the very first page, we are led into considering that Cho Oyu should stand for the icon of retreat and spiritual restoration.

The Hymalayan mountains are said to rise up to Heaven, next to the gods, and therefore the whole setting seems to be ideal for inner reflection, surrounded by both the picturesque and the sublime (De Loughrey and Handley 2011). The environment, in this particular case, does not acquire negative implications but drives the soul to heaven and peace. In this magnificent sacred natural setting, Desai includes also the image of the river; we first encounter it when Sai, the judge's granddaughter, first arrives in Cho Oyu, and her first impression of the place links with her grandfather's inner desires:

> Suddenly to the right, the Teesta River came leaping at them between white banks of sand. Space and sun crashed through the window. Reflections magnified and echoed the light, the river, each adding angles and colors to the

[2] From now on *TIL*.

> other, and Sai became aware of the enormous space she was entering. By the riverbank, wild water racing by, the late evening sun in polka dots through the trees, they parted company. To the east was Kalimpong, barely managing to stay on the saddle between the Deolo and the Ringkingpong hills. To the west was Darjeeling, skidding down the Singalila Mountains. (Desai 2006: 31)

This beautiful description of the flow of the Teesta River fills the environment with light, reflections and colours, and what seems a mere geographical standpoint acquires a new dimension through an eco-spiritual approach. Even more if we take into account that this image of the past no longer exists; just twenty years ago, the river flowed fast and strong, sustaining the lives of millions of people. But the Teesta has now been reduced to a trickle in northern Bangladesh, and many affected villagers have been staging protests in the capital Dhaka and elsewhere. Nothing is left of the mighty Teesta as it was two decades ago. There has been no fish in the river for the last few years and it is almost dried up[3].

Everything points to the magnificence, the grandeur, the beauty and freshness of the landscape in the past, which gives shelter to Sai's young spirit, which breaks into the judge's life to soften and comfort his soul. Water here is linked to the playful, joyful heart of the girl, which would in turn purify the soul of the judge, and lead him in his redeeming quest. At the same time, we realize how in the name of progress many wild corners have been damaged to the verge of destruction. We certainly recall corners of our childhood that used to be and are no more, and this recalling of past landscapes comforts and restores our spirits, and should renew our perspective of the current world. Our emotional memory is moved by the narrative flow: "It is remembering. Remembering where it used to be. All water has a perfect memory and is forever trying to get back to where it was" (Wardi 2011: 79).

The next reference to a river that appears in the flow of the narrative is linked to the feelings of another character, Biju. He is an illegal Indian immigrant, alone in the city of New York, trying to get a green card that never comes, jumping from job to job, treated almost like a slave in what he thought the land of opportunities and progress:

> It had turned to winter. The shadows drew in close, the night chomped more than its share of hours. Biju smelled the first of the snow and found it had the same pricking, difficult smell that existed inside the freezer; he felt the Thermocol scrunch of it underfoot. On the Hudson, the ice cracked loudly into

[3] For further information: Roy, P. http://www.thethirdpole.net/teesta-river-runs-dry-as-india-and-bangladesh-fail-to-resolve-disputes/

> pieces, and within the contours of this gray, broken river it seemed as if the city's inhabitants were being provided with a glimpse of something far and forlorn that they might use to consider their own loneliness. (Desai 2006: 51)

The Hudson River, shadows, night, winter, ice… gloomy images of the Western cartography match the inner feelings and spiritual unsettlement of Biju's shocked sadness, who feels profound loneliness and depression in the unwelcoming cosmopolitan metropolis par excellence. Suddenly, the iced river cracks and leaves out the natural purifying element which, though cold, seems to drive Biju back to a warm past, his childhood in India. It is a reminder to the inhabitants of the city of the need to go back to the sacred natural liquid to purify our own feelings of loneliness in this automated individualistic world.

Our spirits here are stirred, but in a different way. It is like a warning to the West. We find here, thus, the representation of an aggressive damaging West that contrasts with the memories of a happy childhood in India, which are also linked to the image of the Yamuna River and the rural life surrounding it. Like the Gangā, the Yamunā is seen as a river of Heaven, indeed the daughter of the Sun. Like the Gangā, she carries the waters of purification. But the Yamunā carries something else that is quite distinctive: the waters of love (Eck 2012):

> Lying on his basement shelf that night, he thought of his village where he had lived with his grandmother on the money his father sent each month. Down a dry gully through the grasses, you reached a tributary of the Jamuna where you could watch men travelling downstream on inflated buffalo skins […] Here, at this shallow place, Biju and his grandmother would cross on market trips into town and back, his grandmother with her sari tucked up, sometimes a sack of rice on her head. Fishing eagles hovered above the water, changed their horizontal glide within a single moment, plunged, rose sometimes with a thrashing muscle of silver. A hermit also lived in this bank, positioned like a stork, waiting, oh waiting, for the glint of another, an elusive mystical fish; when it surfaced he must pounce lest it be lost again and never return. . . On Diwali the holy man lit lamps and put them in the branches of the *peepul* tree and sent them down the river on rafts with marigolds –how beautiful the sight of those lights boobing in that young dark. (Desai 2006: 102-3)

Biju's childhood memories drive him back to the figure of a loving grandmother; thus, the Yamuna River symbolically stands for a comforting flow of memories that recall love and spiritual pureness, identified in the figures of a grandmother and a hermit. India, then, is linked to a more loving and spiritual representation, as opposed to an image of the West that oppresses and destroys the spiritual balance of the character:

> He remembered bathing in the river, feeling his body against the cool firm river muscle, and sitting on a rock with his feet in the water, gnawing on sugarcane, working out the sweetness no matter how his jaw hurt, completely absorbed. (Desai 2006: 270)

His memories give him strength when in contact with the waters of the Yamuna River. Biju seems to try to bring back his past to purify his present, his tormented soul betrayed by social injustice, and in this exercise might want us, westerners, to realize the need for a revision of ourselves in order to achieve more tolerance and solidarity in what has come to be a global multicultural world.

Our last example is "Simple Contradictions" (Sivaramakrishnan 2010: 23-24). This poem drives the reader back and forth in an exercise of nostalgic remembrance. Sankara, the philosopher, the guru, left home at the age of eleven seeking *sanyasa*. Afer years of wandering, he sits now beside the great river, the mighty Narmada River. It is one of India's most beautiful, fascinating and controversial rivers nowadays. A dam has been built and thousands of people have been thrown out of their homes.

Because it is considered sacred all along its banks, the Narmadā is the one river in India with a prescribed pilgrimage of *parikrama* or *pradakshina*, circumambulation. No other river, not even the Gangā, has such a detailed accounting of all the holy places along its banks. There are one hundred and twenty-three *tīrthas* before reaching Amarakantaka (the sea), and four hundred and eighty-one on the whole circuit. Like the Gangā, the Narmadā is said to be divine in origin. The local *māhātmyas* describe Narmadā s*avatarana* as she tumbles from the head of Lord Shiva to earth. The Narmadā, like the Gangā, is intimately associated with Shiva and is often said to flow from his divine body. The Narmadā is referred to as the daughter of Shiva, just as Gangā is known as his co-wife. Narmadā is said to be a *brahmachārinī*, a celibate and pure woman (Eck 2012: 3406-3444).

Just like Siddhartha, Sankara, the philosopher, sits trying to listen and trying to recover the essence of his soul. He hears his mother's clear voice across its waters, calling *Sankara, Sankara, Sankara,* as if it were a mantra. He renounced life, but now, in front of the sacred waters of the Narmada, in front of the view of a completely distorted image of his past, "of memory and anguish…here beside the river once again I stand alone", and he realizes that what once used to be is not anymore. Through the remembrance of past memories that have been erased in the name of progress, he walks about "in the darkness of human ignorance, in the tiny circle of light. Seeking myself forever", which are the last lines in the poem.

Once more, the sacred view and sound of the river is the excuse for the spiritual quest and understanding. The sight of a river that has been dramatically affected by the capricious hands of human progress makes the old philosopher search for his spiritual settlement. Going back to the past and getting immersed in meditation, he feels lost and in loneliness, surrounded by the sacred waters of the river that make us flow**,** and drives this analysis back to where we started, as a circle of light to understanding.

As a conclusion, we can say that the use of the image of rivers made by Indian authors and their interpretation through an eco-spiritual re-reading causes a purifying effect on us, Western readers. This approach aims to cause a process of reflection that eventually and ideally should produce a new fresh image of ourselves and our view of the world. The poetics of the river in the Indian literary context is definitely linked to the sacred and religious values of the Indian tradition. In turn, we find that those become, at the same time, bridges between the East and the West, present and past.

The eco-spiritual re-reading of these works helps Western readers realize the importance of turning our attention to cultures like India, and reaffirms the need to re-read the postcolonial texts in the light of new approaches that would help us recover lost universal values of existence. Therefore, as it has been proved through this analysis, postcolonial literatures, globalized literatures, such as Indian Literature in English, can now be recognized as intercultural bridges that would eventually contribute to unite the universal soul of human beings in the contemporary global world we live in.

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APPENDIX

"Simple Contradictions"

(by Murali Sivaramakrishnam)

I am Sankara, the yogi who left home
When barely eleven. I am philosopher
Scholar. Guru and friend to many, now seated
Beside the mighty Narmada. My time
Moves backwards and forwards—
I am child, Sivaguru's son,
Seeking sannyasa, and my mother's blessing
Willed and destined through the act of the crocodile
To wander forthwith across the western-ghats
Traverse jungles and deserts, across many rivers.
I have come face to face with scholars and pundits,
Poets and philosophers, beggars and kings.
When did I ever shy away from action?
Now seated beside the great river
Having conversed with many a sensitive soul
I Hear my mother's clear voice from across the waters.
Calling, Sankara, Sankara, Sankara…
Since when has a sannyasin ever returned home?
What is home for one who has renounced all?
What meaning does relationship hold forth
For the one who seeks the brahman's awesome embrace?
Time does nothing, neither do we
Who with folded hands move round in circles and silence
Surrounded with dreams and desires.
My mother's cry resounds once more.
I must return and carry out her final rites—-
Her passage and mine across the mighty waters
Of memory and anguish.
Barking of the village dogs greet me in my native land
Fear and panic spread like huge green banana leaves
As the sannyasin descends the steps to do the ancient rites.
Here beside the river once again I stand alone—
I who have learned and taught so much and yet so little.
I am Sankara, the yogi who left home
When barely eleven. I am philosopher
Scholar, guru, friend to many, now seated
Beside the burning pyre. Learning and unlearning
Walking about in the darkness of human ignorance
In the tiny circle of light. Seeking myself forever.

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GLOCALIZATION IN POST-9/11 LITERATURE. *BURNT SHADOWS* BY KAMILA SHAMSIE

ADRIANA KICZKOWSKI
National Distance Education University (UNED)
adrianaky@madrid.uned.es

ABSTRACT. *Global terrorism is a complex phenomenon, its roots going back to long before the terrorist attacks of 9/11, while its sequels are opening new paths in the fields of both fiction and literary and cultural studies. To better understand some of the global processes, and how they are represented in contemporary literature, I proposed the expression glocalization novels as a theoretical construct that permits the incorporation of the narrative's differential characteristics about terrorism in a globalized society. In* Burnt Shadows *by Kamila Shamsie, the notion of* glocalization *appears articulating general tendencies with global impact (the Nuclear Bomb, the Cold War, North American neo-colonialism in Southeast Asia, global terrorism, etc.) join with a direct impact on local lives that restructures and transmutes the meanings of individual or social actions. Fictions by intertwining the specific with the global help us to gain a more in-depth understanding of the global and its local complexity.*

Keywords: Glocalization, post 9/11 literature, *Burnt Shadows*, Kamila Shamsie, global terrorism.

ADRIANA KICZKOWSKI

GLOCALIZACIÓN EN LA LITERATURA POSTERIOR AL 11 DE SEPTIEMBRE. *BURNT SHADOWS* DE KAMILA SHAMSIE

RESUMEN. *El terrorismo global es un fenómeno complejo; sus raíces se remontan mucho más atrás de los ataques terroristas del 11 de septiembre y sus secuelas han abierto nuevas perspectivas en los campos de la ficción y de los estudios literarios y culturales. Para entender mejor fenómenos globales como éste, y cómo se representan en la literatura contemporánea, propongo la expresión novelas de la* glocalización *como una construcción teórica que permite incorporar las características narrativas del terrorismo en una sociedad globalizada. En* Burnt Shadows *de Kamila Shamsie la noción de* glocalización *aparece articulando tendencias generales con impacto global (la bomba nuclear, la guerra fría, el necolonialismo norteamericano en el sudeste asiático, el terrorismo global, etc.) conjuntamente con el impacto local en las vidas individuales que reestructura y transmuta el significado de las acciones individuales o colectivas. Las obras de ficción articulando lo específico con lo global nos ayudan a profundizar en el entendimiento de lo global así como en su complejidad local.*

Palabras clave: Glocalización, literatura post-11 de septiembre, *Burnt Shadows*, Kamila Shamsie, terrorismo global.

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Burnt Shadows, by the Pakistani writer Kamila Shamsie, forms part of a large literary production that can be characterized as a new genre: post 9/11 literature. In this novel, Shamsie attempts to understand and explain the phenomenon of global terrorism by searching for the historical roots of the conflict, and by trying to show its consequences in a globalized space where spacial-temporal borders have disappeared. At the same time, she stresses the importance of the geopolitical point from which it is narrated, adding the perspective of *the other* to the work. Global keys, both social and historical, unfold in the novel's plot, emphasizing above all the interrelationship of these aspects with other happenings of a more local or individual nature. The way in which different incidents interrelate and overlap creates a precise orientation, one that emerges from the course of events and which are produced and expanded in the shape of global terrorism, a peculiarly contemporary and generalized phenomenon. As such, we find a literary expression of what has been characterized as a phase of *glocalization*. The definition of the narrative framework in *Burnt Shadows,* as well as the structuring of the characters, is fed from these *glocal* sources. This permits closer access to complex phenomena such as terrorist acts, moving beyond mere reductionist

visions that deal them with some exclusive generic dimension, whether nationalism, poverty, cultural resentment, imperialist oppression, the exploitation of resources or, simply, religious peculiarity and the psychosocial determination of the character of the terrorist agent.

In the context of criticism and heated debates stirred up around globalization, due principally to fears that social and cultural homogenization would result, destroying communities and diverse cultural groups, the term *glocalization* clearly emerged as a critical instrument. It meant trying to understand and specify processes in which the relationships between local and global come from an intertwining of actions and determinations that should not be considered unilaterally or uni-dimensionally. Ultimately, *glocalization* is presented as a conceptual instrument that tries to address the complexity of contemporary societies and their multidimensionality. The sociologist Roland Robertson (2006: 545-548), suggested that from the perspective of *glocalization* it was possible to refine uni-dimensional approaches on globalization and, at the same time, prioritize or accentuate differences in the diverse aspects related to it. *Glocalization* compels us to introduce nuances in globalization, contrary to those who are only concerned about the generalized extension of a cultural, economic or technological current that ends up covering, blurring or eliminating all the previous aspects by means of a sort of acculturation. There is no globalization if not on the foundation of specific spaces in which it intervenes economically or culturally. Refuge in some supposed immaculate local space is unviable. The expression of radical interdependence is one of the aspects that attempts to come to terms with the concept of *glocalization* and is, in my opinion, interesting when analyzing post-9/11 literature.

The novel by Kamila Shamsie very clearly synthesizes and expresses the hybrid concept of *glocalization* beginning with the plot itself, which interweaves more general events and tendencies or those with greater impact (Nagasaki and the nuclear bomb, the Cold War, North American neo-colonialism in Southeast Asia, etc.) with private and individual spheres, bringing together the two planes and the mutual inter-penetrations without space-time dichotomies.

The novel deals with diverse aspects of daily life that allow varied assessments from different perspectives. The narrative reasoning shows that the configuration, as well as the ideological and cultural problems, in Islamic countries cannot be understood monolithically, nor can they be dealt with in a linear fashion. From this perspective, the sphere of understanding widens, delving more deeply into local processes while showing that these are problems that emerge in complex societies not so remote from *our* societies.

Complexity appears as a global characteristic of all human groupings that can be considered society. The monolithic approach to what is considered civilization often hinders paying attention to multiple details that can be, nevertheless, decisive elements when evaluating human practices. This consideration has been emphasized by many who are concerned with areas related to the notions of local and global justice (*vid.* Elster 2004) and, in my opinion, is quite useful in underlining the characteristics of a good part of the literary production that deals with global terrorism. In addition, it serves to observe the contribution that this literature offers to advance in understanding terrorist activity even, at times, more effectively than certain interpretations made by social scientists or political theorists.

In *Burnt Shadows*, the complex construction of the multiple identities each person presents throughout their life is sharply portrayed, contrary to those who propose a monolithic vision of national identity built around the dominant characteristic of religious or political ideology. Shamsie tries to go beyond the limits of stereotypes that attach a fixed identity which acts hegemonically over individual behaviors and presents, by means of a series of characters clearly depicted with multiple identities, a plot with a large variety of nuances and possible interpretive lines.

The novel has a brief prologue that closes with the phrase "How did it come to this," spoken by a prisoner dressed in an orange jumpsuit, which unmistakably brings to mind the United States internment camps in Guantánamo. *Burnt Shadows* will attempt to respond to this question by going back to the end of the Second World War. The novel follows the lifetime of two families, unfolding from Nagasaki in Japan, passing through India and the partition of 1947, and continuing with Pakistan during the post-partition period, the war during the 1970s that led to the independence of Bangladesh, the city of Karachi in the 1980s, the border conflict with Afghanistan fostered by the battle between the Soviets and the United States, the New York of 9/11 and its consequences, the invasion of Irak, the intervention in Afghanistan and, in general, the war on terror. In one way or another, all the characters in the novel are survivors or victims of traumatic events that are intertwined with different political conflicts. The distinctive features of their characteristics emerge bit by bit from these complex, multidimensional global events.

Another journey, in a certain way similar to the journey Shamsie makes fictionally, which travels through history in search of the precedents that will give rise to what we know today as global terrorism, is what Joseba Zulaika has done in *Terrorism: The Self-Fulfilling Prophecy*. As I have pointed out in a review of this book:

> Zulaika harks back to the origins of the CIA, the Cold War and the proliferation of nuclear weapons until ending by reviewing the recent history of Afghanistan and the role played by the United States government, in particular by the CIA, during the Soviet invasion of Afghanistan. [...] He also offers us a careful chronology of the politics that ended with - and led to - Al Qaeda declaring war on the United States in 1998. […] Terrorism does not arise in an exterior vacuum, in a type of preparation that is external to our social, political and cultural activity, but rather is the combined result of the interrelationship of actions from multiple focal points and nodes. (Kiczkowski 2012: 311)

In *Burnt Shadows*, this phenomenon of complex interrelationships between collective and individual stories is reflected in the multiple connections that are established over decades between the two families that are the protagonists of the narration: the Ashrafs and the Burtons. Throughout different countries and by means of diverse geopolitical transformations, each of the families ends up being essential for the other, sometimes as support and at other times as a genuine burden and punishment. The structural framework of the local and the global configures the narrative material and emerges as a key element for complete comprehension of the diverse characters. The bonds of solidarity and friendship between the two families constitute a basic structure that allows them to subsist and survive the vicissitudes they have to endure. As such, conflicts stemming from political decisions can only be overcome thanks to the local environment, the small emotional circle that lets them sustain themselves. These emotional bonds, which are going to unite the two families throughout decades and political-military conflicts, are expressed in the novel by means of a spider web metaphor that is interwoven between them over time, and which also refers to a well-known passage from the Koran. On the road between Mecca and Medina, a snake bites Mohammed's friend and companion, which forces them to stop walking to take a rest. They enter a cave, and from the inside watch a spider as it weaves a web at the entrance. The spider helps to deceive their pursuers who, upon seeing the grotto closed in such a way, assume that nobody has entered there for a very long time.

The two families in the story, the Burton-Weiss's and the Ashraf-Tanaka's, are interrelated throughout many trials and tribulations and in all parts of the world, from the beginning of the novel in 1945 until the first years of the twenty-first century. The story begins in Nagasaki and ends in New York, following more than half a century of encounters and disagreements, results of the unfolding of the collective and individual history of the characters. A spider web is built over time between the families that protects them and keeps them safe from what could happen outside the cave, although in the end the spider web breaks apart. Kim,

belonging to the third generation of the Burton family, born and educated in the United States, breaks the fragile fabric and lets one of the members of the circle, Raza Ashraf, be taken prisoner and brought to Guantánamo as a potential terrorist. All of this happens while Kim is in New York with Raza's mother, Hiroko. When Raza realizes that Kim has turned him in, however, he does not morally condemn her, because he believes that the familiar spider web and its shadow are still there.

Hiroko Tanaka, the main character, is a survivor, in more than one sense, of the nuclear bomb dropped on Nagasaki; she carries the memory of the events written on her skin. Permanently seared on her back she carries marks in the form of burnt shadows, which give name to the novel, in the shape of the birds on her mother's kimono, which she was wearing the day of the nuclear explosion. The shadow of their origin and those memories will pursue her throughout her life. It is a strong mark that cannot be easily erased from the memory, and which constantly returns to her present, making her wonder why the massacre happened that left such an indelible scar on her body, on her life, on that of her entire family, on all those who were affected by such an unfathomable disaster provoked by the nuclear explosion of the American *Fat Man*.

The effect of the nuclear bomb on Hiroko, as is described in the novel, indelibly engraves a map of her native island on her body, fusing her with her home and the country of her infancy in a way that will stay with her all her life. Her body is presented as a testimony to local memory, and to the eruption of what is global. The representation of space as a way of narrating the story is a permanent concern for Shamsie, which is clearly reflected in her previous novel *Kartography* (2003), a sufficiently expressive title showing the author's interest in the representation of spaces. In *Burnt Shadows* it is about a lost space whose connection and presence will manifest itself through Hiroko's body. Her body will be the map that will guide her through the memory of the event.

Burnt Shadows explicitly incorporates nuclear war as a basic element of its plot. The horror the civil population was subjected to is made obvious throughout the entire novel as a manifesto for peace and non-proliferation of nuclear weapons. The character of Hiroko is modulated by this terrible chapter in world history, and the novel shows the effects it has on people, on people's lives, while at the same time breathing life into the political and geostrategic acts, showing the ferocious consequences of political-military decisions. Shamsie shows the powerful impact of the nuclear threat in the formulation of what is authentically *glocal*. The devastating effects of nuclear bombs are profoundly local; they level, destroy, eliminate all that is adjacent, everything that is close by, dissolve all ties to local

life, while at the same time expand their effects to the whole world, to all geopolitics, and put the existence of the global village itself at risk.

In much of the analysis on the possible origins of what is characterized as contemporary Islamic terrorism, nuclear war is used as a powerful argument. The balance of force between different national and supranational powers, which as of World War II was shaped around the possession, or lack thereof, of nuclear weapons, appears in the background of different forms of terrorist action quite often linked to movements in this same scenario. In *Burnt Shadows*, Harry Burton Weiss, the English child who spent his infancy in India and, after living many years in the United States, ends up working first for the CIA and later, after September 11, in Afghanistan for a private security company, on various occasions is very explicit about the connection between nuclear balance/challenge and terrorist action. A type of dual consideration comes out of the mouth of this character, using the predominant American discourse that excuses itself based on the remorse shown by Eisenhower, whose "I believe we should not have done that" serves to justify the Pakistani situation, and causes the CIA to look the other way when faced with the threat from the Pakistani nuclear program.

The relativization of 9/11 in the face of panic over a nuclear eruption between Pakistan and India leads Hiroko to minimize the importance of the consequences of the attacks in New York. Her reference of horror is attached, embedded on her skin, to the nuclear bomb. She perceives any other type of event linked to terror as being of lesser import than what could happen if, in fact, a nuclear war broke out, even a lower intensity one. "Don't tell her about fires burning out as though that's the world's most significant event. She thinks Pakistan and India are about to launch themselves into nuclear war" (Shamsie 2009: 251). Disaster and nuclear threat, as such, form one of the axes of the novel, which goes from Nagasaki to New York sixty years later. In fact, Hiroko will move from Pakistan to New York because of her fear of nuclear confrontation in Southeast Asia. This is precisely how the paradox is expressed that Hiroko picked the United States, the country responsible for her tragedy, as a place of refuge when faced with a possible nuclear attack between Pakistan and India.

However, in spite of the enormity of the tragedy caused by the nuclear explosions, the victims are victims not for the massiveness of their dimension, but rather for their individuality. Perhaps, because of this, Hiroko will later be overcome with guilt for having felt that her tragedy was the only one and, in this sense, will find a level of empathy with the victims of the 9/11 terrorist attacks in New York.

The radicalness of nuclear destruction leads to a deep lack of understanding of the reasons why a government is capable of ordering massive destruction, the authentic dissolution and erasure of a place, its physical spaces, its inhabitants and all civilizing traces. In the case of Hiroko, the question that permanently circles in her mind is why they dropped the second bomb: "Wasn't Hiroshima enough?" In the novel, nothing is the inevitable product of some fateful destiny, everything could have been avoided, everything that happened was the work of intentional human actions with terribly devastating consequences, such as those from the nuclear bomb.

Burnt Shadows is structured around six main characters. All of them are forced to leave their ¨natural¨ places of reference. Their national identity is not tied to any specific place. In some cases, this space has even disappeared, has been erased physically and politically, as happens in the case of Hiroko when she leaves Nagasaki, or in the case of Sajjad, her husband, when he is forced to leave Delhi after the Partition. This loss of territory, the forced lack of location, appears as a constant that interweaves the political with the personal in all of Shamsie's work. Loss, as an imposition that occurs suddenly, acquires a central character in her work, just as Bruce King has accurately noted in his article "Kamila Shamsie's Novels of History, Exile and Desire".

> In her first four novels the central character faces loss of family or friends; such loss is either the result of public events or the indirect influence of the political on the personal. In her fifth novel the main characters attempt to move on and go beyond the past. While most of the novels concern the relationship of national events to the personal there is also the politics of social hierarchies such as class, language, culture and origins. The richness of Shamsie's fiction is the ways in which varied themes and stories within a novel are multilayered, interact, and are part of each other, so that the narrative about a person or couple is viewed within a larger, more socially dense, context. (King 2011: 147)

The pattern of an absence of place, of disorientation, is repeated in many of the characters. Like what happens to Burton, for example, when he lives in Delhi, as well as when he must return to England after India's independence; this also happens with Ilse, Burton's wife, who is of German origin but refuses to return to Germany when she decides to leave her husband: she cannot stop feeling that it is a country from which the Nazis had expelled her. After a very difficult decision, she chooses to go to New York as a neutral space in her personal history.

Burnt Shadows shows how very different aspects of daily life, narrated from different perspectives, can focus on and be reconfigured toward the internal physical and social space. This simple movement encourages us to comprehend

that the matter of the cultural and ideological structuring of Islamic countries should not be treated in a linear manner. Often we apply an inappropriate linearity and uniqueness of focus to what is distant from us, or to what we consider distant, while at the same time claiming variety and specialness for what is close, what is our own. What we perceive with great precision of what is local, with its nuances and multiple details, we seek to erase by supposing that what is distant happens or can be described by a single motivation. Articulating the local and the global, *Burnt Shadows* achieves a narrative tension that makes it easier to draw closer to processes that can only be understood in this same interconnection.

At the end of the novel, Kim Burton, the American daughter of Harry, ends up betraying the emotional safety net that had been woven by the two families over decades and strengthened in very different parts of the world. Kim, even knowing that her father was a mercenary who worked for the CIA, and with the ethical conflict this means for her, ends up acting under the emotional effects of 9/11. The relativity of a conflict for those who are obligated to live within it, even though it is a global conflict, appears clearly in the novel. Hiroko tries to show Kim that what appears to be the centre of their universe should not be considered as such, given that it is only a small part of their life. One should not lose perspective, neither globally nor personally; what is happening in the world, the global dangers we are facing and how they are affecting our lives, must be taken into account.

Clearly influenced by the propaganda and ideological position of the United States government, with the insistent criminalization of the ¨other¨ and the characterization of terrorism as something distant and radically different, Kim adopts a position that makes no distinction between Muslim and terrorist. In spite of having been educated in contact with diffe–rent social groups with diverse ideological and cultural influences – daughter of Harry, granddaughter of Ilse and Burton, niece of Konrad (a victim of Nagasaki) – in the last part of the novel she chooses betrayal, which makes it appear that what prevails is the central element of her national identity as American and the immediate response against global terrorism. In the end, it is the *others* who are potential terrorists in an explicit war, directly or indirectly, against our civilization.

The symbolic character of *national* stands out as a dominant element that contributes to a schematic, reductionist and dichotomous characterization of the other as an enemy to fight by any measures. The principal objective of the other in this civilizing conflict is to exterminate us. There is no room for complicity or a truce, we are radically different and the survival of one depends on the elimination

of the other. As such, Kim appears as the negation of the possibility of a multiple, critical and conflictive construction of identity based on reasons and practices.

Kim will be marked by the 9/11 attacks, but also by a state of global uncertainty that, in some way, marked her professional choice to be an architect. Her work consists in ¨constructing¨ security at a time when its foundations are cracking. But she is, above all, a symbolic representation of the failure of a civilizing dialog, of an exchange that goes further than simple tolerance and which tries to incorporate some characteristics for understanding the other. The same (im)possibility of coming closer, and even of the need for this dialog, is embodied in the character of Hiroko. Hiroko did not only lose her family and boyfriend at Nagasaki and her husband in Pakistan, victim of the Taliban and a CIA plot, but also will have to face her son's imprisonment in Guantánamo as a consequence of a series of misunderstandings, product of the ideological weight of the War on Terror.

In opposition to this narrative line, which is profound, radically dichotomous and of an irreconcilable antagonism, Shamsie weaves a fabric of interpersonal and family relationships that construct a defensive wall, a safety net of solidarity that protects them from external factors and which, at times, tries to penetrate in the individual differential that remains beyond the overarching principles of homeland or civilization itself. But at the end of the novel the ties break because for Kim, a member of the family, national identity comes first, taking this to its most horrible end: informing on Raza, Hiroko's son. Although initially she is not sure it was him, she reports him and causes his imprisonment in Guantánamo simply because he was a *suspicious Muslim*. The process by which Kim justifies this is a synthesis of the hegemonic configuration of national identity that does not see more reasons than those deriving from the internal logic of the group to which they supposedly belong. So, although Hiroko tries to argue from a position of values such as humanity, individuality, and even from the affinity or loyalty to the small family group, Kim succumbs to the reasoning of a policeman who tells her she has done the right thing: "your father would be proud of you" (Shamsie 2009: 363).

Undoubtedly, the hegemonic interpretation postulates as one of its basic premises the condition of the terrorist as an ¨other¨ for whom there is no room for interpretative processes, based on intentional conduct that serves to support the causal chains that form the basis for the interpretation. In some way, Hiroko finds a deep parallelism between the American attitude that supports the War on Terror, and the approach which, at the time, was used to justify the second bomb dropped on Nagasaki. Considering the others as something different, who deserve to be exterminated even if only to avoid them possibly reproducing, appears as

a common element that unites the beginning and the end of the novel's story, Nagasaki and Guantánamo. In the words of Hiroko:

> In the big picture of the Second World War, what was seventy-five thousand more Japanese dead? Acceptable, that's what it was. In the big picture of threats to America, what is one Afghan? Expendable. Maybe he's guilty, maybe not. Why risk it? Kim, you are the kindest, most generous woman I know. But right now, because of you, I understand for the first time how nations can applaud when their governments drop a second nuclear bomb. (Shamsie 2009: 362)

Burnt Shadows shows us a world that is globalized and polarized, but one in which personal relationships and the ways in which individuals resolve their conflicts in order to survive give it a personal and local meaning. It is clear the impact that the global has on the local, but the local also changes the destiny of what is global. This comprehension of the global and the local, together with the transformation of an event into a reference point, has been made abundantly clear by the social theorist Victor Jeleniewski in his book *Urban Fears and Global Terrors* (2007). Jeleniewski points out the way that globalization currently produces a new type of assimilation of changes, as we know what is happening in any part of the world almost in real time: as such an enormous tension is created between anxiety and the banalization of terror.

Burnt Shadows by Kamila Shamsie represents, in narrative practice, the concept of *glocalization* that I propose. The novel reflects what happens politically and historically by means of intertwining the most representative milestones of the twentieth and early twenty-first centuries with the life of a family that is deeply affected by different historical changes throughout diverse moments and varied cultural experiences. In the novel, the reflection and impact from political conflicts in the individual sphere is overcome only thanks to the warmth and solidarity that makes up the framework of the closest environment. Nevertheless, this spider web that interweaves the life of the characters can, over time, also trigger political conflicts of universal dimensions. With this I wish to say that the global should not be demonized when faced with the local, nor vice versa. Although it may seem obvious, we live in societies where reaching a balance between these two poles appears to be, in many cases, a pending task.

In *Burnt Shadows*, the effects of dangers and threats that become profoundly dramatic realities are presented as a product of intentional political acts (the nuclear bomb, the Partition of India, the Soviet invasion of Afghanistan, September 11, the War on Terror), but the victims are, in large part, hit by surprise or by mistake without being able to avoid succumbing to a type of predetermined destiny. Shamsie's novel confronts global terrorism by attempting to find its

endogenous causes in a global social system. In addition to the historic tensions she describes, she constructs characters shaped from fragmented identities who, because of different political changes, have stitched together the storylines of their lives out of loss and from constant confrontation with other cultures, as such shaping individuals for whom it is possible to claim plural identities. In any case, the different characters in this work are relating experiences that contribute to enriching our collective memory, giving it multiple nuances and reinterpretations which are indispensible for crossing territories of violence and terror.

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COUNTER-REVOLUTIONARY TRANSFORMATIONS OF CHARLES I IN BURKE, AUSTEN AND SCOTT

DANI NAPTON[1]
A. D. COUSINS[2]
Macquarie University (Australia)
[1]dani.napton@mq.edu.au
[2]tony.cousins@mq.edu.au

ABSTRACT. *Few would deny Charles I's uniqueness in British history. The voluminous interpretations of Charles since his execution amply indicate the impact of his myth on subsequent generations. This essay considers mythologizings of the executed monarch by Edmund Burke, Jane Austen and Walter Scott. These three writers, albeit to different degrees and in different ways, saw his pertinence to then-current debates against revolution, that is to say, to advocacy of counter-revolution at the time of or in the shadow of the French Revolution. Specifically this essay focuses initially on Burke's* Reflections on the Revolution in France *which shaped the framework of much conservative thinking from 1790. Thereafter the essay considers affinities between Burke's text (and his text's divergences from) non-fiction and fiction by the politically conservative Jane Austen and Walter Scott. The focus is on two pre-eminent myths authored or authorised by the monarch himself which endured into and beyond the eighteenth and nineteenth centuries: Charles as the Royal Martyr and Charles as Christ (and, hence, as intercessor for his people).*

Keywords: Counter-Revolution, Charles I, Edmund Burke, Jane Austen, Walter Scott, mythology.

TRANSFORMACIONES CONTRARREVOLUCIONARIAS DE CARLOS I EN BURKE, AUSTEN Y SCOTT

RESUMEN. *Pocos negarían el carácter único de Carlos I en la historia británica. Las voluminosas interpretaciones de Carlos desde su ejecución reflejan ampliamente el impacto de su mito en las generaciones posteriores. Este artículo estudia las mitificaciones del monarca ejecutado llevadas a cabo por Edmund Burke, Jane Austen y Walter Scott. Estos tres escritores, aunque en grados distintos y de modos diferentes, vieron la pertinencia del mito respecto a los debates contra la revolución, entonces en boga; es decir, respecto a la defensa de la contrarrevolución en el tiempo de la Revolución francesa o a la sombra de ésta. En concreto, el artículo se centra inicialmente en* Reflections on the Revolution in France, *de Burke, que configuró el marco de gran parte del pensamiento conservador desde 1790. A partir de ahí se consideran las afinidades y divergencias entre el texto de Burke y las obras de ficción y no-ficción de los políticamente conservadores Jane Austen y Walter Scott. Se atiende especialmente a dos mitos precedentes creados y autorizados por el propio monarca que perduraron durante y más allá de los siglos dieciocho y diecinueve: Carlos como Mártir real y Carlos como Cristo (y, por consiguiente, como intercesor a favor de su pueblo).*

Palabras clave: Contrarrevolución, Carlos I, Edmund Burke, Jane Austen, Walter Scott, mitología.

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> But the recoiling of cruel counsels on the authors never appeared more eminently than in the death of King Charles the First whose serious and Christian deportment in it made all his former errors be entirely forgot, and raised a compassionate regard to him, that drew a lasting hatred on the actors, and was the true occasion of the great turn of the nation in the year 1660. (Burnet 1809: 69)

Few would deny Charles I's uniqueness in British history. He is the only English sovereign to have been tried by a High Court of Justice extraordinarily promulgated by an Act of his own parliament and to have been beheaded as the result of that trial. His execution effected both the subsequent abolition of the office of King in his kingdom and his canonisation by the Church of England (as its sole saint). The voluminous interpretations of Charles since his execution amply indicate the impact of his myth on subsequent generations. In what follows, however, we consider mythologizings of the executed monarch by three writers, two of whom in particular saw his pertinence to then-current debates

against revolution, that is to say, to advocacy of counter-revolution at the time of or in the shadow of the French Revolution. To be more specific, this essay focuses initially on Burke's *Reflections on the Revolution in France* which, as we know, shaped the framework of much conservative thinking from 1790, when it was first published. Thereafter the essay considers affinities between Burke's text (and his text's divergences from) non-fiction and fiction by the politically conservative Jane Austen and Walter Scott[1]. Central to our argument is study of how these authors evoke especially the mythos of Charles I as Royal Martyr in order to meet the perceived needs of the present. We propose that, deliberately or otherwise, Burke harmonizes his depiction of Charles with the king's image as set out in *Eikon Basilike*. Depicting Charles as the primary victim to violation of his country's natural political order, Burke thereby proffers a monitory reminder of where, given England's proximity to the French Revolution, Enthusiasm and a determined misreading of national history can lead. The youthful Austen, in keeping with her later literary career, briefly transforms the history of Charles' reign into a virtual romance narrative – he its protagonist and she its heroine – that indicates a deeply conservative rereading of English history. The pen of Scott fashions Charles, in effect as Royal Martyr, into an icon of imperfect because imprudent conservatism, that warns from the past against both inflexible conservatism and radical excess in the present.

1.

> If I must suffer a violent death with my Saviour
> it is but mortality crowned with martyrdom
>
> (Charles I in Knachel 1966: 179)

> [A] Tyrant, Traitor, Murderer, and a publick and Implacable Enemy
> to the commonwealth of England
>
> (Cook 1776: 1018)

As Kevin Sharpe has recently illustrated, the myth of Charles I's transcendent kingship did not appear abruptly nor as a fully formed creation discrete from

[1] Each was concerned with exploring and celebrating the merits of traditional institutions and practices that had enabled organic social progress premised on socio-political traditions guaranteeing communal order and individual freedoms. This conservatism in fact traversed the polarity of Tory and Whig politics, and prompted scrutiny of the cost of untested and radical transformations of society and politics being effected domestically and across the Channel.

other aspects of mythology associated with the Stuart dynasty. The elaborate imaging of Charles as Christ-like, and indeed as another Christ, was of course not confined to him alone among the Stuarts. See, for example, Ollard (New York: 1979). James I had been transfigured by royal apologists into the Prince of Peace– this by way of placing his political pacifism beyond question, much less reproach[2]. Just so, imaging the monarch as Christ-like survived beyond Charles I's execution and the Interregnum in depictions where "Charles as crucified Christ gave way to Charles II as the resurrected Christ" (Knoppers 1994: 22-23). Other sympathetic representations of Charles throughout his reign imaged him as a culture hero, a triumphant Roman Emperor, King David, a philosopher-King, the mediator between God and his people, God's 'vice-regent on earth', the God-like and loving father of his loyal subjects[3]. By contrast, myriad contemporaneously or subsequently negative depictions sought to demythologize or demonize him. In those he becomes a tyrant, a type of Satan, the 'Man of Blood' and so on[4]. He was claimed to exercise "the persecuting power of the Antichrist," or "found himself juxtaposed with Richard II, and, later, Edward II, Richard III and even Nero," and cast as a "*wilful King* […] *with a guilty Conscience, bloody Hands, a Heart full of broken Vowes and Protestations.*" See Lowenstein and Raymond in Corns (1999:

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[2] This title derives from Isaiah 9:6: 'For unto us a child is born, unto us a son is given: and the government shall be upon his shoulder: and his name shall be called Wonderful, Counsellor, The mighty God, The everlasting Father, The Prince of Peace" (Authorized Version).

[3] These positive representations of Charles were not confined to literature. Court masques such as *Salmacida spolia* by William D'Avenant depicted Charles as a culture hero. Representation of his *gravitas*, wisdom, insight and aristocratic *hauteur* can be seen in many of Van Dyck's paintings of Charles. *The Equestrian Portrait of Charles I*, for example, figures Charles as a heroic philosopher-king (via allusions to Plato's *Phaedrus*), carrying a baton of command while wearing the Sovereign of the Order of the Garter. Of course, any image of the king on horseback was a specific evocation of the Roman tradition of emperors represented astride a horse. Charles as the counterpart to a triumphant Roman Emperor (such as Marcus Aurelius) is evidenced in many Van Dyke paintings, including *Charles I with M. de St Antoine*. In his own works, Charles creates his image as a mediator between God and his people, as God's vice-regent on earth, and as the figurehead of justice. (See Sharpe 2000: especially at 183). *Eikon Basilike*, unsurprisingly, contains the most concentrated collection of positive images of Charles. See, for example, Knachel (1966: 75, 93-94, 120 and 133) for representations of Charles as King David. Also woven throughout *Eikon Basilike* is Charles, the God-like and loving father of his loyal subjects.

[4] Negative depictions of Charles as a tyrant, a type of Satan, and as a 'Man of Blood' were many. John Cook, the High Prosecutor of Charles' trial, made frequent reference to Charles being "an absolute Tyrant" – see Cook (1649: 39). As we know, John Milton's *Eikonklastes* and Lucy Hutchinson's *Memoirs of the Life of Colonel Hutchinson* offer scathing comparisons between Charles and Satan. Representations of Charles as a Man of Blood can be found in various sermons of the time – including Christopher Love's, in which he "averred, that the King was a man of blood, and that it was a vain thing to hope for the blessing of God upon any peace to be made with him." See Firth (1894: I, 118).

96 and 54-57 respectively). There is, in addition, after the regicide widespread portrayal of him as the Royal Actor. Whereas Andrew Marvell, in *An Horatian Ode*, used the trope both to praise and delimit Charles, John Milton deployed it in *Eikonoklastes*, (his counter to *Eikon Basilike*) to express disdain at the 'stage-work' surrounding a king mindful of theatrics. Royalist supporters argued that Charles was a truly Royal Actor because, acting in accordance with God's script (and like another Jesus), he sacrificed himself on behalf of his people. Our focus here is on two pre-eminent myths that Charles instigated – or were instigated at his behest – and that endured into as well as beyond the eighteenth and nineteenth centuries. These are: Charles as the Royal Martyr; Charles as Christ (and, hence, as intercessor for his people). Each is crystallized in what was for a long time thought to be Charles' construction of his own image, in *Eikon Basilike*[5]. They frame the portrayal of Charles' personae in Burke's *Reflections,* Austen's *History of England* and Scott's "Tales of a Grandfather"*.*

2.

> First pledge our Queen this solemn night,
> Then drink to England, every guest;
> That man's the best Cosmopolite
> Who loves his native country best.
> May freedom's oak for ever live
> With stronger life from day to day;
> That man's the true Conservative
> Who lops the mouldered branch away
>
> *Hands All Round* 1-8 in Tennyson (1969: 1310)

It would not be altogether unreasonable to propose that, in its day, Burke's *Reflections* established the basic premises and temper of conservative political discourse within and sometimes even beyond England. His text's mythologizing the Glorious Revolution as non-violent and 'bloodless' emphatically distinguishes the latter from the regicide as well as from the more general violence of the English

[5] While *Eikon Basilike* is the best known vehicle of these images of Charles, they appear widely elsewhere. Examples include: Thomas Herbert's *Memoirs of the two last years of the reign of that unparallell'd prince, of ever blessed memory, King Charles I*. (Herbert 1702); Richard West's *A sermon preached* […] [on] *the anniversary of the martyrdom of King Charles I* (West 1710); William Havard's play, *King Charles I, an Historical Tragedy* (Harvard, 1777); and Jonathon Mayhew's *A Discourse concerning Unlimited Submission and Non-Resistance to the Higher Powers: With some Reflections on the Resistance made to King Charles I. And on the Anniversary of his Death: In which the Mysterious Doctrine of that Prince's Saintship and Martyrdom is Unriddled* (Mayhew 1750).

Revolution, and from the Revolution occurring presently across the Channel. Burke voices concern that, unlike the recent American revolutionaries in their battle for freedom for all (or, earlier, the English in their peaceful transition to a new monarchy via the Glorious Revolution), the French were corrupting and discarding the principles by which the overthrow of their inherited governmental system had avowedly been guided. As a longstanding Whig, Burke rejected notions of the divine right of kings and supported the concept of the people's right to depose an oppressive government. Nevertheless, as his extolling the Glorious Revolution would indicate, he advocated gradual and sustained constitutional reform. Evidently disdainful of abstract schemata of government and wary of the opportunity for perversion of them in their implementations, Burke placed far greater reliance on the embedment of the people's specific, particularized liberties and rights in the constitution so to afford protection against monarchical and (or) otherwise governmental oppression. How, then, in the service of this idealized pragmatism does he represent Charles I and make use of the regicide in his *Reflections*?

The trial and execution of Charles I were for Burke of far more importance than was that monarch's previous life. Encompassing Burke's allusions to Charles and the English Revolution is his mythos of England's political development, namely, that it resembles the growth of a great oak. This myth premises evolution as normative with any interruption to or deviation from that (therefore) natural process being associated, most often for ill, with some extraordinary societal irruption. By contrast with his frequent references to the Glorious Revolution as an *exemplum* of such natural, organic development, his allusions to its chronologically close predecessor are few. Nevertheless, they are astutely deployed as supports for Burke's mythologizing of England's political growth.

Burke voiced his support of the Glorious Revolution in these terms in his 'Proposed Address to the King' on the subject of the American Revolution:

> Sir, your Throne cannot stand secure upon the principles of unconditional submission and passive obedience; on powers exercised without the concurrence of the people to be governed; on Acts made in defiance of their prejudices and habits; on acquiescence procured by foreign mercenary troops, and secured by standing armies. These may possibly be the foundation of other Thrones; they must be the subversion of yours. It was not to passive principles in our ancestors, that we owe the honour of appearing before a Sovereign, who cannot feel, that he is a Prince, without knowing, that we ought to be free. The [Glorious] Revolution is a departure from the antient course of the descent of this Monarchy. The people, at that time, re-entered into their original rights; and it was not because a positive Law authorized what was then done, but because

> the freedom and safety of the Subject, the origin and cause of all Laws, required a proceeding paramount and superior to them. At that ever memorable and instructive period, the letter of the Law was superseded in favour of the substance of Liberty. To the free choice, therefore, of the people, without either King or Parliament, we owe that happy Establishment, out of which both King and Parliament were regenerated. From that great principle of Liberty have originated the Statutes, confirming and ratifying the Establishment, from which your Majesty derives your right to rule over us. Those Statutes have not given us our Liberties; our Liberties have produced them. Every hour of your Majesty's reign, your title stands upon the very same foundation, on which it was at first laid; and we do not know a better, on which it can possibly be placed. (Burke 1839: 146)

There we see distinctly that Burke builds his defence of the Glorious Revolution on this foundation: the notion that it restored their historical rights to the people. There was no violently disruptive, unnatural and unseemly struggle for supremacy between King and Parliament; rather, the Revolution emblematizes the people's corporate resumption of their traditional and indeed innate or inherent rights. In Burke's words:

> [W]e got rid of the man, and preserved the constituent parts of the state […] the nation kept the same ranks, the same orders, the same privileges […] the same rules for property […] the same lords. […] (Burke 1855: 433).

The preceding Revolution therefore was for Burke truly an aberration – a deviation that evinced a society divided against itself rather than united against an unequivocally tyrannous monarch, himself aberrant. Just as Burke's political philosophy could not countenance the notion of Charles I as governing through the divine right of kings, so it could not conveniently or comfortably accept the political irruption in which he became embroiled, namely, the English Revolution with its widespread violence, including that of the regicide itself, and its grafting a new form of government onto the English oak under the auspices of Cromwell.

Early in the *Reflections*, Burke makes two specific references to the period surrounding Charles I's regicide before making actual mention of Charles himself. Burke uses each as a means of arguing against Dr Richard Price, a moral philosopher, nonconformist preacher, radical political pamphleteer, and fervent supporter of American independence who was also an advocate for the French Revolution. It was of course Price's preaching his sermon, *A Discourse on the Love of our Country* (1789), that impelled Burke to write the *Reflections* (1790) by way of attempting to discredit Price's political radicalism. Burke condemns Price's sermon in vigorous terms, connecting it and its author directly with the

revolutionary violence of 1649 (n.s.) and with those who brought it about. Here, for example, he links Price with Hugh Peters and the regicide:

> That sermon is in a strain which, I believe, has not been heard in this kingdom, in any of the pulpits which are tolerated or encouraged in it, since the year 1648, when a predecessor of Dr. Price, the Reverend Hugh Peters, made the vault of the King's own chapel at St. James's ring with the honour and privilege of the Saints, who, with the "high praises of God in their mouths and a *two*-edged sword in their hands, were to execute judgment on the heathen, and punishments upon the *people*; to bind their *kings* with chains, and their *nobles* with fetters of iron." (Burke 2007: 61-62)

Burke explicitly links Price's sermon with that of Peters', in the Royal Chapel at Whitehall, which was preached as Charles' fate was being determined by his trial. Although Burke makes yet more derogatory mention of this same sermon later in the *Reflections*, it can be seen here that he condemns the regicide – as well as those who effected or sought to legitimize it – both politically and theologically. He alludes with heavy irony to 'the honour and privilege of the Saints'. The first nouns are made to seem incongruous in conjunction with the third because that last noun, 'Saints', is used to signify not merely religious self-delusion but Enthusiasm unleashed into anarchic political action (Peters' evocation of psalm 149 in his sermon being offered by Burke to instantiate the self-proclaimed Saints' habit of appropriating scripture and identifying themselves as the new Chosen People, the agents of Providence, the founders of a new social order). Shortly after, Burke makes further mention of the regicide, accusing the Revolutionary Society (and thus Price) of wilfully and duplicitously conflating the rebellion against Charles I, the Glorious Revolution and the French Revolution.

It is after these condemnatory references to Price and others unwilling to distinguish between or among the revolutions of 1649, 1688 and 1789 that Burke presents his only two direct references to Charles I in the *Reflections*. Having made clear his view on the regicide, he first refers to the monarch himself in the context of several other monarchs, each associated with various documents designed specifically to protect the liberties of the English populace. King John and the signing of the Magna Carta (1215) open the passage (attribution of foundational importance, not mere chronology, being the issue here), followed by Henry I and the introduction of the Charter of Liberties (1100) ensuring the rights of the nobility, church officials, and private individuals. Burke then attributes to Charles I, in conjunction with parliament, "the famous law of the 3rd of Charles I. called the *Petition of Right*" (1628 – see Burke 2007: 82). He climactically ends this list of monarchs who – whether personally willing or otherwise (and that is

exactly Burke's point) – introduced decrees and statutes confirming subjects in their rights, with reference to William and Mary and the Declaration of Right that they signed upon ascending the English throne. Burke's tactic is of course to identify William and Mary, via Charles I and others, within a royal tradition of restoring and guaranteeing "the rights of Englishmen, […] as a patrimony derived from their forefathers". They are not just to be perceived as rulers who acquiesced in affirming 'abstract principles as "the rights of men"' (Burke 2007: *ibid*). Burke's symbolic deployment of Charles I implies denial that the English Revolution was a means of reinstating 'the rights of Englishmen': that had already been effected by their monarch himself and their parliament acting together.

Burke's second reference to Charles I in the *Reflections* occurs when he rejects notions of 'enlightenment' as justifying the anarchy resultant upon the French Revolution. As he acidly writes:

> I have to remark, that Dr. Price seems rather to over-value the great acquisitions of light which he has obtained and diffused in this age. The last century appears to me to have been quite as much enlightened. It had, though in a different place, a triumph as memorable as that of Dr. Price; and some of the great preachers of that period partook of it as eagerly as he has done in the triumph of France. On the trial of the Rev. Hugh Peters for high treason, it was deposed, that when King Charles was brought to London for his trial, the Apostle of Liberty in that day conducted the *triumph.* "I saw," says the witness, "his majesty in the coach with six horses, and Peters riding before the king, *triumphing*." Dr. Price, when he talks as if he had made a discovery, only follows a precedent; for, after the commencement of the king's trial, this precursor, the same Dr. Peters, concluding a long prayer at the Royal Chapel at Whitehall, (he had very triumphantly chosen his place), said, "I have prayed and preached these twenty years; and now I may say with old Simeon, *Lord, now lettest thou thy servant depart in peace, for mine eyes have seen thy salvation."* Peters had not the fruits of his prayer; for he neither departed so soon as he wished, nor in peace. He became (what I heartily hope none of his followers may be in this country) himself a sacrifice to the triumph which he led as Pontiff. (Burke 2007: 116)

Throughout his elaborate parallel between Price and Peters, Burke's tactic is not ultimately to suggest that Price iterates Peters as populist demagogue, Enthusiast, and perpetrator of high treason. Nor even is it to indicate that, just as Peters was betrayed by self-delusion amidst his fantasy of 'triumph', so too Price may well be – indeed, of course, will be. Burke's further aim seems rather to be the suggestion of this. Peters believed himself to be in the vanguard of a new age, a millennial renewing of his world. Yet, although seeing himself as thus at the forefront of spiritual enlightenment, another "Simeon" heralding advent of the Kingdom, he

was in fact a mere fanatic at the forefront of regression: of a short-lived aberration from the traditional (and, for Burke, the natural) development of his society. To this end, Burke's ironic *comparatio* plays Peters *against* Charles I, by juxtaposing reference to the King and his trial with reference to Peters as "the Apostle of Liberty". Peters believed himself to have been a prophet of and then witness to what could be called a Messianic moment, to what he and Cromwell and their fellows thought the threshold of the glorious Last Days. But he was instead, Burke intimates sardonically, a contributor to the death of the Royal Martyr. He was, in other words, not serving true religion (as he wretchedly imagined) but its opposite, not society's renewal but its undoing, not enlightenment but obscurantism.

At once confirming and concluding that implicit argument, Burke continues:

> I find a preacher of the gospel [Price] prophaning the beautiful and prophetic ejaculation, commonly called *"nunc dimittis,"* made on the first presentation of our Saviour in the Temple, and applying it, with an inhuman and unnatural rapture, to the most horrid, atrocious, and afflicting spectacle, that perhaps ever was exhibited to the pity and indignation of mankind. This *"leading in triumph,"* a thing in its best form unmanly and irreligious, which fills our Preacher with such unhallowed transports, must shock, I believe, the moral taste of every well-born mind. Several English were the stupefied and indignant spectators of that triumph. (Burke 2007: 117)

What Peters was, Burke emphasizes, Price has become – for the latter recreates his predecessor's blind application of scriptural typology. But whereas Peters unwittingly cast himself as an anti-Simeon, in celebrating persecution of the Royal Martyr, Price has unwittingly transformed himself into a parodic Simeon who rejoices (with a kind of sexual ecstasy) in 'the most horrid, atrocious, and afflicting spectacle, that perhaps ever was exhibited to the pity and indignation of mankind'. Burke interestingly, not to say revealingly, makes the French Revolution surpass at once the regicide and the Crucifixion. Eagerly pursuing the blasphemy committed by his antagonist, he perhaps unknowingly commits the same offence.

Burke's imaging of Charles I therefore glances at the mythology of the Royal Martyr as part of a larger aim, which is to merge the horrors of the English Revolution with those of the current revolution in France. That is to say, whether by design or not Burke aligns his portrayal of Charles with that established by *Eikon Basilike*, in order to limn a monitory reminder of where Enthusiasm, manic self-aggrandizement, and a wilful misreading of national history can lead. It will lead, Burke asserts, not to millenarian glory but to repetition of the past's bloody failures: the foolishness of entirely avoidable political regression.

3.

Just as Burke aligns his likeness of Charles I in his *Reflections* deliberately or otherwise with the lore of Stuart propaganda, so Austen seems similarly to effect that alignment in her juvenilia. Austen's concise analysis of Charles' reign in her "History of England" (1791) allows for those aspects of the chapter primarily focused on Charles himself to be quoted in full. Caricaturing the schoolroom history books popular at the time, it nonetheless expresses a political conservatism that she would explore further in *Mansfield Park* and, perhaps less emphatically, in other of her novels[6]. Austen writes:

> […] The Events of this Monarch's reign are too numerous for my pen, and indeed the recital of any Events (except what I make myself) is uninteresting to me; my principal reason for undertaking the History of England being to prove the innocence of the Queen of Scotland, which I flatter myself with having effectually done, and to abuse Elizabeth, tho' I am rather fearful of having fallen short in the latter part of my Scheme. – As therefore it is not my intention to give any particular account of the distresses into which this King was involved through the misconduct & Cruelty of his Parliament, I shall satisfy myself with vindicating him from the Reproach of Arbitrary & tyrannical Government with which he has often been Charged. This, I feel, is not difficult to be done, for with one argument I am certain of satisfying every sensible& well disposed person whose opinions have been properly guided by a good Education — & this Argument is that he was a *Stuart.* (Austen 2015: 165-166)

The youthful Austen, in keeping with her subsequent literary career, epitomizes the history of Charles' reign so that he becomes in effect the hero of a romance. Parliament becomes his collective antagonist, and Austen the heroine of her own narrative, for she at once denigrates Charles' then-contemporary opponent and announces that she will vindicate the king against his posthumous detractors. Her gesture towards doing so is metonymically to proffer what might be called a Stuart as distinct from a Whig view on history. Choosing to identify and defend Charles primarily via the name of his dynasty, she symbolically affirms the lore accumulated round that dynasty and in no small part generated by it (regardless of the extent to

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[6] The representation of Charles I in Austen's "History of England" does not of course present a developed, comprehensive or objective analysis of that monarch. Indeed Austen makes this point generally when she proclaims herself as the author of this work, being "a partial, prejudiced, & ignorant Historian." (Austen. 2015: 151) She reinforces this in relation to that monarch, stating her intention to be "vindicating him from the Reproach of Arbitrary & tyrannical Government with which he has often been Charged". (Austen 2015: 165-166) With these qualifications in mind, her allusion is nonetheless useful to note and worth discussion.

which that lore was known to her). It is evident, for example, that she implicitly albeit tacitly foregrounds Charles as the Royal Martyr. Hers is of course merely a passing if engaged acknowledgment of Charles, and a momentary situating of him amidst a romance narrative; for a far more developed counterpart to that, we must turn to the mature writings of her contemporary, Sir Walter Scott.

4.

That Scott was politically conservative and, in fact, a staunch Tory is undisputed, although debate about the extent and nature of his conservatism (and of his related counter-revolutionism) recurs throughout critical assessments of his work. One is not surprised to discover that there is much in Burke's *Reflections* with which Scott would seem to have had sympathy. True, Burke was a Whig and Scott a Tory, yet both feared and rejected the extreme radicalism that they thought would disrupt the governance of society and, at the last, desolate society itself. Then, too, although they differed in their opinions on the role of the monarchy – Scott being more convinced of the importance of the monarch as individual and embodiment of the body politic than was Burke – each approved of measured constitutional reform. Both distrusted theoretical schemata of politics, preferring practicable steps towards effecting positive social change. But while Scott's counter-revolutionism was influenced, like Burke's, by the events born of the French Revolution, it was also influenced by contemporary domestic political experiences and the debates associated with them. Of particular interest for Scott were political unrest in Scotland and Ireland, as well as the Peterloo massacre, in the wake of the revolution in France – all of which were associated with issues of sovereignty. Fundamental to any consideration of Scott's counter-revolutionism in connection with those phenomena – and, more broadly, with the idea of revolution itself – are Scott's representations of Charles I.

It is apparent across *The Fortunes of Nigel*, *A Legend of Montrose*, *Woodstock*, and *Peveril of the Peak* that Scott was intrigued by how three of the Stuart monarchs – James I, Charles I and Charles II – sought to establish, consolidate and legitimate their authority in what were, to say the least, unstable political environments. Fiona Robertson rightly remarks that "Scott never directly addresses himself in fiction to the downfall of Charles I"; nevertheless, his 'downfall' is considered circumspectly throughout various novels set within the years prior to his kingship and succeeding the Interregnum (1994: 230)[7]. In *The*

[7] Fiona Robertson, *Legitimate Histories: Scott, Gothic, and the Authorities of Fiction*. (Oxford: Clarendon University Press, 1994): 230. Harry E. Shaw, Hugh C. Holman and Fiona Robertson all consider

Fortunes of Nigel, for example, Scott predominantly assesses the monarchy of James I but also considers those aspects of James's reign – and of Charles' princely character – that can be inferred to have contributed to political unrest during Charles I's own rule and thence to the regicide. *A Legend of Montrose* is the only Waverley novel set in Charles I's reign[8]. Given Scott's demonstrable inclination to construct historically plausible and positive images of the Stuart monarchy, that would seem hardly a surprise; equally unsurprising, therefore, is the fact that Scott positions Charles not as the focus but rather as part of the framework to this novel. *Woodstock*, on the other hand, shows Charles II seeking to establish his sovereignty in a society still recovering from Charles I's execution and still teetering precariously between revolution sustained and counter-revolution. Finally, in *Peveril of the Peak*, Scott portrays Charles II – as individual and as king – navigating the many expectations impinging upon a post-regicide and post-Interregnum sovereignty. In that novel, both the monarch and the monarchy are under attack from disaffected parties – these being as diverse as old Royalist families and Fifth Monarchists – that are still comprehending (and recuperating from) the consequences of the events of 1649 and the years between them and the Restoration.

In his *Tales of a Grandfather*, however, Scott considers Charles I outside the demands imposed by romance narrative[9]. He provides a detailed and lengthy history of Charles' reign in the second series of that publication; but of especial interest are Chapters 41 and 45. There Scott makes reference, whether explicitly or covertly, to various images of Charles concerned with the king's natural body and his role as embodiment of the body politic. In Chapter 41, for instance, he writes:

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the Civil War a central concern in *The Fortunes of Nigel*. Robertson suggests that the "action of *The Fortunes of Nigel* is overshadowed by the crisis of 1649," and notes the many references Scott makes anticipating the Civil War, thereby "foreshortening and distorting historical process." See: Harry E. Shaw's *The Forms of Historical Fiction: Sir Walter Scott and His Successors* (Ithaca: Cornell University Press, 1983), 174; Hugh C. Holman, 'Nigel and the Historical Imagination,' in *The Classic British Novel,* ed. Howard M. Harper, Jr, and Charles Edge (Athens: University of Georgia Press, 1972), 65-84, at 69; and Robertson, *Legitimate Histories,* 229. But see also: George A. Drake, "'The Ordinary Rules of Pave': Urban Spaces in Scott's *Fortunes of Nigel," Studies in the Novel* 33 (2001), 416-429, at 426; Francis R. Hart, *Scott's Novels: The Plotting of Historic Survival* (Charlottesville: University Press of Virginia, 1966), 198.

[8] Scott's original title for this was *A Legend of the Wars of Montrose,* but it was altered in the face of both Constable and Ballantyne's dislike to *A Legend of Montrose.* The Edinburgh Edition of the novel (1995) (Edinburgh: Edinburgh University Press) edited by J.H. Alexander reinstates Scott's first title.

[9] Scott wrote his "Tales of a Grandfather" for his grandchild John Hugh Lockhart.

> It was said of [Charles I] justly, that considered as a private gentleman, there was not a more honourable, virtuous, and religious man, in his dominions. He was a kind father, an indulgent master, and even too affectionate a husband, permitting the Queen Henrietta Maria, the beautiful daughter of Henry IV of France, to influence his government in a degree beyond her sphere. Charles possessed also the personal dignity which his father totally wanted; there is no just occasion to question that so good a man as we have described him, had the intention to rule his people justly and mercifully, in place of enforcing the ancient feudal thraldom. But, on the other hand, he entertained extravagant ideas of the regal power, feelings which, being peculiarly unsuitable to the times in which he lived, occasioned his own total ruin, and, for a time, that of his posterity. […] [Moreover, he] disregarded the respect due to the representatives of the British people. (Scott 1836: *TOAG* Chapter 41, 345-6, and 374)

Scott presents Charles as his kingdom's pre-eminently Christian Gentleman, a man of *gravitas*. Insofar as that dignified, private gentleman had flaws, Scott implies, he did possess an imprudent charitableness that made him vulnerable to unreasonable demands or impositions – whether by his servants or even his (foreign) Queen. He was thus, we are assured, not at all inclined to tyranny. Nonetheless Scott also indicates that, as a sovereign, Charles held unreasonably to the doctrine of divine right, that dogma cherished and expounded in print by his father, James I. Hence he failed to acknowledge "the respect due to the representatives" of his subjects. What we see by way of consequence is that Scott's formal "character" of the king in the passage quoted above, although not entirely sundered from the motifs of romance narrative, seems closer to those of tragedy. What Scott articulates could in fact be called history presented as personal tragedy. This has several elements, some of which Scott highlights; others we remark because he occludes them. First, he depicts the king as a man of high estate who was at the same time, as an individual, a person of singular virtue. Then, however, he notes that this lofty figure possessed a pair of tragic flaws. The king's personal propensity to excessive love weakened his capacity to govern; his excessive belief, as a monarch, in the divine right of kings not only weakened his rule but actually "occasioned his own total ruin, and, for a time, that of his posterity". Charles becomes in effect an Aristotelian tragic hero, and the protagonist in a *de casibus* tragedy. Indeed, the second of his flaws brings him "total ruin" – and *ruina* is Latin for 'a fall'. His more extensive and less flatteringly personal flaws, the brutal implementation of his belief in divine right political theory, remain undisclosed. Scott's tragic portrayal of Charles tacitly (if not without some tactful qualifications) endorses the Stuart myth of the Royal Martyr.

So Scott does more overtly in Chapter 45, where he describes the king's performance at his trial:

> Charles behaved throughout the whole of the trying scene with the utmost dignity. He bore, without complaining, the reproaches of murderer and tyrant, which were showered on him by the riotous soldiery; and when a ruffian spit in his face, the captive monarch wiped it off with his handkerchief, and only said, "Poor creatures! for half a crown they would do the same to their father." […] He disowned the authority of the novel and incompetent court before which he was placed; reminded those who sat as his judges, that he was their lawful king, answerable indeed to God for the use of his power, but declared by the constitution incapable of doing wrong. Even if the authority of the people were sufficient to place him before the bar, he denied that such authority had been obtained. The act of violence, he justly stated, was the deed, not of the English nation, but of a few daring men, who had violated, by military force, the freedom of the House of Commons, and altogether destroyed and abolished the House of Peers. He declared that he spoke not for himself, but for the sake of the laws and liberties of England. (Scott 1836: *TOAG* Chapter 45, 66-68).

Scott's theatrical trope at the start of that passage harmonizes with seventeenth-century representations of Charles' trial as tragic theatre and of the king himself as a dignified, tragic actor. One could cite, for example, Marvell's icon of the regicide within *An Horatian Ode*. Like Marvell, moreover, Scott draws attention to Charles' aristocratic *sdegno* ("Poor creatures! for half a crown they would do the same to their father"). More important than that is Scott's unmistakable affirmation of Charles in the guise of Royal Martyr. At Scott's hands, Charles' trial becomes an iteration of Christ's Passion. The king, in fact, becomes a Messianic figure, a type of the Suffering Servant prepared to sacrifice himself in the national interest. He nevertheless paradoxically remains an icon of imperfect – because wilfully impercipient – conservatism, that warns from the past against imprudent conservatism as well as radical excess in the here and now.

The emblematic significance of Charles I seems for Burke, Austen and Scott to have been essentially the same although each alludes to him for different purposes, as might well be expected. For each, the regicide is a cardinal moment in British political history and therefore each engages primarily with the enduring mythos of the Royal Martyr. That mythologizing of the monarch's trial and execution is affirmed by them with subtly various emphases. Burke, for example, chooses not to engage with inconvenient elements of Charles' rule such as his unquestioning commitment to the doctrine of divine right, the arbitrariness and instability marking his years of personal rule, and, at the last, his desperate attempt to recapture rule of his country by way of inviting the Scots to invade it.

What matters for Burke is the polemical advantage to be gained by a focus on the violence of the English Revolution and its abortive political consequences. As Burke would have it, the regicide in particular – the death of the Royal Martyr – signals the subjection of England to anarchy. Hence the regicide furnishes an *exemplum* for interpreting the threats to England all too clearly implicit in the French Revolution. Those who enthuse over the latter, he suggests, should consider those who chose to enthuse over the former.

Whereas Burke sets out a deliberative oration, Austen lightly and parodically proffers history as comically declarative romance fiction. Nevertheless, in doing so she looks back with assertive nostalgia to the Stuart dynasty and gestures towards Charles I (again, in the role of Royal Martyr) as an exemplar of kingly rule. Like Scott, she allows herself to be captured by Stuart mythology, which foreshadows the more reflective counter-revolutionism of her adult fiction. Scott's romances, on the other hand, although reticent about the difficulties of Charles I's monarchy, nevertheless indicate awareness of them while proposing that they could not be used to justify revolution and that the minority who brought revolution about plunged Britain into anarchy and political oppression. Such is his view, re-presented as tragedy, in "Tales of a Grandfather". Scott there puts forward Charles as the flawed but ultimately Christ-like sovereign who shed his blood in defence of his people's common weal. Interestingly, Scott's last remark, in the passage from *Tales of a Grandfather* quoted just above, connects him to some extent with Burke but, more distinctly, with the Disraeli of *Sybil.*

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A NEW MEASURE FOR THAI STUDENTS' VOCABULARY SIZE: THE ENGLISH-THAI VERSION OF VOCABULARY SIZE TEST

SUPIKA NIRATTISAI
Phuket Rajabhat University
supika_mew@hotmail.com
THANYAPA PALANUKULWONG
Prince of Songkla University
thanyapa.c@psu.ac.th

ABSTRACT. *The main objective was to explore the reliability and validity of the bilingual English-Thai version of the vocabulary size test adapted based on Nation and Beglar (2007). The findings indicate that (1) the test is reliable; it produced consistent and stable results, (2) the test is valid; it well measures subjects' vocabulary size, (3) the words in each level are quite organized; the scores generally decline from the beginning level which is the easiest one (1st 1000 word level) to the highest level which is the most difficult one (14th 1000 word level), and (4) the test result shows that only 14 word levels are not sufficient to access the subjects' total vocabulary size; the test should contain more word levels. In all, the bilingual English-Thai version of the vocabulary size test is a reliable and valid measure of Thai students' vocabulary size.*

Keywords: Bilingual, vocabulary, vocabulary size test, reliability, validity, Thai students.

UNA NUEVA MEDIDA DEL TAMAÑO DEL VOCABULARIO DE LOS ESTUDIANTES TAILANDESES: LA VERSIÓN INGLÉS-TAILANDÉS DEL *VOCABULARY SIZE TEST*

RESUMEN. *El principal objetivo es explorar la fiabilidad y validez de la versión bilingüe del* vocabulary size test *adaptado, basado en Nation y Beglar (2007). Los resultados muestran que (1) el test es fiable, ya que los resultados obtenidos son consistentes y estables, (2) el test es válido, puesto que mide adecuadamente el tamaño del vocabulario, (3) las palabras en cada nivel están convenientemente organizadas; según indican los resultados del test, las puntuaciones disminuyen a partir del nivel principiante, que es el más elemental (1º en el nivel de 1.000 palabras), hasta el último nivel, el más complejo (14º en el nivel de 1.000 palabras), y (4) los catorce niveles de palabras de lo que consta el test resultan no ser suficientes para la evaluación del tamaño total del vocabulario de los estudiantes; el test, por tanto, debería contener más niveles de palabras. En definitiva, la versión bilingüe inglés-tailandés del* vocabulary size test *es una herramienta fiable y válida para medir el tamaño del vocabulario de los estudiantes tailandeses.*

Palabras clave: Bilingüe, vocabulario, *vocabulary size test*, fiabilidad, validez, estudiantes tailandeses.

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1. INTRODUCTION

Vocabulary is an essential aspect of effective language use (Knight, 1994; Laufer, 1986; Schmitt, 2000). Many researchers, for instance, Laufer (1998) and Nation and Meara (2002), found high relationships between language skills and vocabulary knowledge. It means that the lack of learners' vocabulary knowledge would negatively affect their abilities in using the language: reading, listening, writing, and speaking skills. Thus, knowing learners' vocabulary size can be beneficial to all concerned parties, such as teachers and learners.

What are the main advantages of knowing learners' vocabulary size? First, vocabulary size helps teachers decide whether learners have adequate vocabulary for efficient language use or not. As mentioned above, vocabulary is an important factor of language, so it is necessary for learners to acquire enough word size; poor lexical knowledge tends to cause learners' poor language skills. According to Hirsh and Nation (1992) and Hu and Nation (2000), learners need to know 98% of running words in the text for sufficient comprehension, which is about 6000-7000 word families for spoken text and 8000-9000 word families for written text

(Nation 2006). Second, knowing learners' word knowledge can help teachers develop language lessons. In order to design good lessons, it is very important for teachers to know learners' language proficiency, including vocabulary proficiency. If data on learners' word size is available, it will be easy for teachers to decide what word levels should be added in the lesson to improve their lexical repertoire and what texts, written or spoken, should fit their vocabulary level. Finally, learners' vocabulary size allows teachers to see learners' progress in vocabulary skill. Learners' word knowledge should largely grow over time.

Many tests for estimating learners' vocabulary knowledge have been proposed by researchers in this field, such as Nation (1983, 1990), Meara and Buxton (1987), and Nation and Beglar (2007). Among those well-known tests, the monolingual English version of the vocabulary size test developed by Nation and Beglar (2007) is one of the well-accepted tests.

The purpose of *the monolingual English version of the vocabulary size test* developed by Nation and Beglar (2007) is to measure learners' receptive vocabulary size which is a learner's ability to know word meanings while reading and listening. The test is a multiple choice format consisting of fourteen frequency word levels; each word level contains 10 items; the total is 140 items. The words in each frequency word level were chosen based on a frequency count of word families occurring in the British National Corpus (BNC). Each of the items begins with a target word followed by a simple sentence containing the word; a sentence shown in the item doesn't provide any clues for guessing the word meaning. For individual items, there are 4 options, there is only one correct choice which has the closest meaning to the target word and the other three are distractors. Here is the example of Item 10 from the 5th 1000 word level.

10. Bacterium: They didn't find a single **bacterium**.
    a. small living thing causing disease
    b. plant with red or orange flowers
    c. animal that carries water on its back
    d. thing that has been stolen and sold to a shop

As shown above, alternatives of each item of the original test are written in English language. The language used in some choices contains complicated grammar or difficult vocabulary. It means that, in order to answer some items of the test correctly, learners need to have quite a high knowledge of grammar and vocabulary. According to the example of item 10 from 5th 1000 word level shown above, the language *small living thing causing disease* used in *option a* consists of the reduced clause. The full sentence is "small living thing *which*

causes disease". Moreover, the word "disease" is not an easy word for learners either; it may appear to be an unknown word for them. Therefore, the barriers, not understanding the grammar and language used in the options result in test takers not being able to come up with correct answer due to grammar and lexical complexity.

To avoid these problems, the options in the monolingual English version of the vocabulary size test developed by Nation and Beglar (2007) have been translated into the native language of the test takers, Thai language, which is the native language of Thai people.

There is evidence showing that the original test has a high quality for measuring learners' lexical size (Beglar 2010; Gyllstad 2012). There are no such studies conducted to establish the reliability and validity of the adapted version of the test. Therefore, this present study aimed to investigate the reliability and validity of the revised version of vocabulary size test.

The bilingual English-Thai version of the vocabulary size test used in this present research is an adapted version of the original version designed by Nation and Beglar (2007). This test version keeps all aspects of the original monolingual version excluding the language in the choices. The translation was approved by 2 experienced translation specialists. In addition, the extra option "I don't know" was added as the fifth alternative of each item. This added option would prevent learners from guessing; the guessing can distort the real lexical size of them. The example of Item 10 from the 5th 1000 word level is shown below.

10. Bacterium: They didn't find a single **bacterium**.
    a. สิงมีชีวิตขนาดเล็กซึงทำให้เกิดโรค
    b. พืชซึงมีดอกสีแดงหรือสีส้ม
    c. สัตว์ซึงบรรจุน้ำไว้บนหลัง
    d. สิงทีถูกขโมยและนำไปขายต่อให้ร้านค้า
    e. ไม่ทราบคำตอบ

2. RESEARCH QUESTIONS

1. Does the bilingual English-Thai version of vocabulary size test perform consistently and stably?
2. Does the vocabulary size test well measure learners' vocabulary size?
3. Do the difficulties of words in the test decline from the high frequency word level to the lower one?

4. Are the 14 word levels in the vocabulary size test enough to assess learners' total word size?

3. SUBJECTS

The subjects were 331 third-year university students studying in 6 different fields: medicine, dentistry, accounting, hospitality and tourism, engineering, and nursing at Prince of Songkla University, Hatyai and Phuket Campuses, Thailand.

4. RESEARCH INSTRUMENT

The bilingual English-Thai version of the vocabulary size test is the main instrument used in the present research. It is an adapted version of the monolingual version of the receptive vocabulary size test developed by Nation and Beglar (2007). The original version of vocabulary test is a multiple-option format. There are 14 word levels in total; each level consists of 10 words; the total amount of items of the test is 140. The organization of individual words in the test is based on word difficulties, a highest frequency of word families revealed in the British National Corpus is arranged in the first word level of the test and the lower frequency of word family is arranged in the last word level. Each item begins with a target word followed by a non-defining phrase or sentence with the goal word.

The revised version of the receptive vocabulary size test keeps all features from the original test except for the language used in each alternative; they were translated from English to Thai. The language translated was checked for correctness and appropriateness by 2 translation specialists. In addition, an extra fifth choice was added in the test in order to prevent learners from guessing. Here is the comparison between the monolingual English version test and the bilingual English-Thai version test of Item 10 from the 5th 1000 word level.

The original monolingual version	The adapted bilingual version
10. Bacterium: They didn't find a single **bacterium**.	10. Bacterium: They didn't find a single **bacterium**
a. small living thing causing disease	a. สิ่งมีชีวิตขนาดเล็กซึ่งทำให้เกิดโรค
b. plant with red or orange flowers	b. พืชซึ่งมีดอกสีแดงหรือสีส้ม
c. animal that carries water on its back	c. สัตว์ซึ่งบรรจุน้ำไว้บนหลัง
d. thing that has been stolen and sold to a shop	d. สิ่งที่ถูกขโมยและนำไปขายต่อให้ร้านค้า
e.	e. ไม่ทราบคำตอบ

5. DATA COLLECTION

The researcher informed 331 participants of this study about the purpose of the study and test instruction. Then, the bilingual English-Thai version of the vocabulary size test was administered to all participants. Subjects had no time limit for completing the test, because we want to assess their vocabulary size, not test their speed.

6. DATA ANALYSIS

6.1. MEASURING THE VOCABULARY SIZE

In terms of the scoring of the vocabulary size test, a correct answer gets 1 point; an incorrect receives zero. To explore the subjects' vocabulary size, the total score from all 14 word levels is multiplied by 100. For instance, a learner who gets score of 55 out of 140 will have a vocabulary size of 5,500 word families.

6.2. STATISTICAL ANALYSIS

Cronbach's alpha was applied to indicate the consistency and stability of the test. Pearson's correlation coefficient was used to analyze the value of the relationship between language proficiency and vocabulary knowledge. Moreover, descriptive statistics were used to find the scores of each word level.

7. RESULTS AND DISCUSSION

Research question 1: Does the bilingual English-Thai version of the vocabulary size test perform consistently and stably?

To analyze the reliability, consistency and stability of the bilingual English-Thai version of the vocabulary size test, Cronbach's alpha was used. The data used to analyze the reliability was collected from 331 subjects. The interpretation of the reliability level of the test is based on Hatcher (1994). The Chonbach's alpha of above .70 is the acceptable value (Hatcher 1994).

According to Table 1, the reliability of the vocabulary size test, a total of 14 1000 word levels, is found to be high above the acceptable level (a = .903). When the data of each word level was interpreted, the value of individual word levels is also reviewed at the above the acceptable value. The Chonbach's alpha of each word level ranged from .881 to .892; the 5th 1000 word level has the lowest value and the 1st 1000 word level has the highest value.

It indicates that the bilingual English-Thai version of the vocabulary size test is reliable to measure the learners' vocabulary size. It produces consistent and stable results.

Table 1. Reliability of the vocabulary size test.

Word Level	Reliability	
	Cronbach's Alpha	Interpretation of reliability
1st 1000	.892	acceptable
2nd 1000	.883	acceptable
3rd 1000	.884	acceptable
4th 1000	.888	acceptable
5th 1000	.881	acceptable
6th 1000	.883	acceptable
7th 1000	.889	acceptable
8th 1000	.882	acceptable
9th 1000	.890	acceptable
10th 1000	.890	acceptable
11th 1000	.888	acceptable
12th 1000	.886	acceptable
13th 1000	.889	acceptable
14th 1000	.887	acceptable
Total	.903	acceptable

Research question 2: Does the test well measure learner's vocabulary size?

It has been admitted by many researchers (e.g. Laufer 1986; Hermann 2003) that vocabulary is a crucial element in language. To be able to read, listen, write, and speak effectively, word knowledge would be a key factor. Thus, the level of learners' English proficiency would correlate with their level of vocabulary knowledge. In other words, high English proficiency learners receive high scores from the vocabulary size test and low proficiency learners have low scores from the test. In order to see how well the test measures learners' vocabulary size, the correlation between learners' vocabulary size and proficiency is used.

It should be noted that the bilingual English-Thai version of the vocabulary size test under investigation is a test of receptive vocabulary size. Receptive vocabulary is related to receptive skills, reading and listening (Nation 1990;

Schmitt 2010). In order to be sure that the bilingual English-Thai version of the vocabulary size test is a valid test, this present study aims to explore the relationship between the subjects' receptive vocabulary size and their receptive skills, their abilities to recognize word meanings while reading and listening. Therefore, the data of 331 subjects' English proficiency in both reading and listening skill, was collected 2 weeks before the administration of the bilingual English-Thai version of the vocabulary size test. The subjects' reading and listening skills are taken from the PSU English Tests, officially used and administered annually to all third-year students at Prince of Songkla University.

As shown in Table 2, the correlation between the subjects' English receptive knowledge and their lexical size is significant at a high level ($r = .806$, $p<.01$). Moreover, the subjects' reading and listening scores are also significantly correlated with their vocabulary knowledge at a high level ($r = .785$ and $.687$), respectively.

Based on these results, the high relationship between the subjects' reading and listening proficiency and their vocabulary size indicates that subjects with higher English proficiency would have higher vocabulary size, and subjects with lower English knowledge would have lower word knowledge.

As mentioned earlier, vocabulary knowledge plays an important factor in reflecting learners' receptive proficiency. As the correlation analysis pointed out above, it has been proven that this vocabulary size test can reliably assess subjects' word knowledge.

In conclusion, this bilingual English-Thai version of vocabulary size test performs well in measuring subjects' receptive vocabulary size.

Table 2. Relationship between vocabulary size and English proficiency.

Receptive Skills	Correlation between Vocabulary Size and English Receptive Skills	
	r	Level of correlation
Reading	.785**	high
Listening	.687**	high
Reading & Listening	.806**	high

** Significant at the .01 level

Research question 3: Do the difficulties of words in the test decline from the high frequency word level to the lower one?

In terms of the arrangement of words in the test, the difficulties of words must be related to the word levels of the test; the 1st 1000 word level, which is the first word level among 14 levels, should contain the words with the lowest difficulty in all levels, and the 14th 1000 word level, which is the last word level of all, consists of the words with the highest difficulty. That is, learners tend to know the high frequency words more than the low frequency words; they are likely to comprehend the words in 1st 1000 level better than the ones in 2nd 1000 level; they know more words in 2nd 1000 level than the ones in 3rd 1000 level, and so on. Thus, if the words in each level are ordered appropriately regarding their difficulties, Thai subjects' scores should drop from the 1st 1000 word level to 14th word level.

Table 3 and Figure 1 contain the data of the subjects' vocabulary size for each of the 14 word levels. Although the results reveal that the decline of the subjects' word scores is not perfectly consistent, the tendency of their scores generally falls from the 1st 1000 level to the 14th 1000 level. The highest vocabulary score of the subjects is on the 1st word level and the lowest score is on the 13th word level. The mean scores from the 1st 1000 word level to 5th 1000 level properly decrease – subjects acquire the word sizes of 846, 647, 612, 558, 436 for the 1st, 2nd, 3rd, 4th, and 5th word level, respectively. The subjects' score for the 8th word level is in the sixth place (402), followed by the scores in 6th 1000 word level (353), 7th (357), 11th (350), 12th (307), 14th (250), 9th (246), 10th (216), 13th levels (217), respectively.

Table 3. Descriptive Statistics of the test.

Word Level	N	Subjects' vocabulary size (word families)				Rank
		Mean	SD	Minimum	Maximum	
1st 1000	331	846	133	300	1000	1
2nd 1000	331	647	172	200	1000	2
3rd 1000	331	612	159	100	1000	3
4th 1000	331	558	136	200	900	4
5th 1000	331	436	193	0	900	5
6th 1000	331	353	169	0	800	7
7th 1000	331	357	151	0	800	8
8th 1000	331	402	214	0	1000	6
9th 1000	331	246	170	0	800	12
10th 1000	331	216	160	0	700	13
11th 1000	331	350	147	0	800	9
12th 1000	331	307	171	0	800	10
13th 1000	331	217	136	0	700	14
14th 1000	331	250	156	0	800	11
Overall	331	5798	14183	1900	11200	

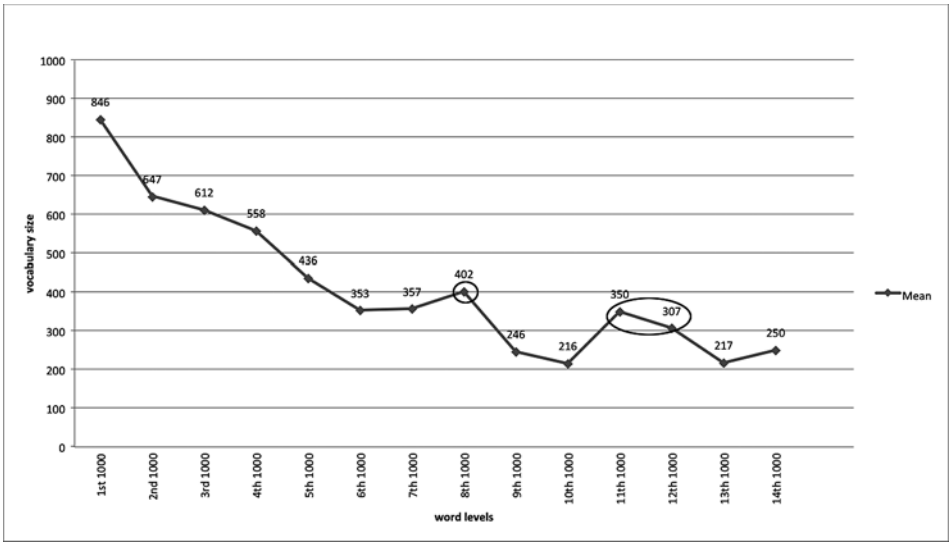

Figure 1. Vocabulary size in each word level.

The inconsistency appearing on the latter levels of the test may have occurred because of a number of reasons. First, learners might have guessed the meanings of unknown words, especially the words belonging to the high word levels. Even though an extra choice of "I don't know" is offered for each item, learners didn't tend to choose this option; they preferred to choose other alternatives instead. As a result, they might gain in score from their guessing.

Second, some words in the high level are very common in Thai context; some words have already become Thai words. Here is an example of common words in 7th - 14th levels.

7th word level: olive, yoghurt	8th word level: kindergarten, cabaret
9th word level: octopus	10th word level: -
11th word level: puma	12th word level: reptile, caffeine
13th word level: -	14th word level: -

The high scores appearing abnormally on the 8th, 11th, and 12th levels may have been caused by those common words.

In total, the difficulties of words in the test tend to decrease from the high word level to the low word level. It means that the words in the test are quite

organized. The low difficulty words are arranged in the low word levels and the high difficulty ones are arranged in the high word levels.

Research question 4: Are the 14 word levels in the vocabulary size test enough to assess learners' total word size?

As Table 4 shows, most subjects gain some scores in each word level of the test. There is only a small amount of them that receives zero score.

When the scores of the subjects in each word level are considered, the findings show that no learners have the score of zero in 1st – 4th word levels. There are only 1.51 percent of learners having the score of zero in 5th word level; 2.11 percent have zero score in 6th word level; 1.21 percent have zero score in 7th word level; 3.02 percent have zero score in 8th word level; 12.99 percent have zero score in 9th word level; 16.62 percent have zero score in 10h word level; 0.91 percent have zero score in 11th word level; 6.95 percent have zero score in 12th word level; 10.57 percent have zero score in 13th word level; and 7.85 percent have zero score in 14th word level.

According to the results, the subjects tend to receive some scores in the further word levels. It seems that the 14 word levels are not adequate to estimate subjects' total word size. Thus, to measure the subjects' real vocabulary size, it is necessary to have more word levels in the test.

Table 4. Scores in each word level.

Word levels	Number of students (%)										
	Score0	Score1	Score2	Score3	Score4	Score5	Score6	Score7	Score8	Score9	Score10
1000				0.60	0.60	3.02	4.23	9.67	22.96	39.27	19.64
2000			0.91	2.72	7.55	19.64	22.66	17.22	14.50	11.78	3.02
3000		0.30	0.91	2.42	12.39	19.64	23.56	19.03	16.01	4.83	0.91
4000			0.91	4.83	15.11	27.49	26.89	17.22	5.74	1.81	
5000	**1.51**	4.83	10.27	16.92	23.26	15.41	11.48	10.88	3.93	1.51	
6000	**2.11**	10.27	16.31	22.36	19.34	16.31	9.67	2.72	0.91		
7000	**1.21**	5.44	16.92	29.00	20.85	16.62	6.95	1.81	1.21		
8000	**3.02**	9.37	13.90	18.73	13.29	15.71	13.90	5.74	4.23	1.51	0.60
9000	**12.99**	14.20	27.49	22.05	13.60	6.34	2.42	0.30	0.30	0.30	
10000	**16.62**	21.75	23.87	16.62	11.18	7.85	1.81	0.30			
11000	**0.91**	6.95	16.92	26.89	24.77	16.31	3.63	3.02	0.60		
12000	**6.95**	12.39	18.43	24.17	15.71	14.20	6.65	0.91	0.60		
13000	**10.57**	24.47	25.98	20.54	13.90	4.23	0.30				
14000	**7.85**	21.45	23.56	24.17	12.99	5.14	3.63	0.91	0.30		

8. CONCLUSION

The research findings are summarized as follows:

1. The bilingual English-Thai version of vocabulary size test seems to be a reliable test to measure Thai learners' receptive vocabulary size. It has a consistency and repeatability of measuring learners' vocabulary size.
2. The bilingual English-Thai version of vocabulary size test is a valid test; the test well measures the subjects' vocabulary size. The findings reveal that there is a high relationship between subjects' English receptive skills and their vocabulary knowledge. In other words, the vocabulary size test can diagnose learners of different English proficiency; learners with high English proficiency receive a high English lexical size from the test and vice versa.
3. The words in the test are moderately organized; the words with the low difficulties appear in the low word levels and vice versa. The findings show that the subjects' vocabulary scores generally decrease from the 1st 1000 word level to the 14th 1000 word level. There were, however, some few words in the high word levels producing inconsistency due to learners' familiarity with the words in their Thai context.
4. It is necessary to have further word levels in the vocabulary size test. According to the findings, the subjects tend to have some scores on every word level: 1st -14th word levels, so they have a chance to receive more vocabulary scores on the higher word levels. Adding more word levels may positively affect learners' vocabulary size, some learners may gain more scores on the higher levels.

As mentioned above, it can be concluded that the bilingual English-Thai version of the vocabulary size test is reliable and valid to measure Thai learners' receptive vocabulary size. Moreover, the items in the test are found to be generally well organized. More word levels should be added in the vocabulary size test.

9. FURTHER STUDIES

The results showed that 14 word levels are insufficient for measuring learners' vocabulary size. For further investigation, research should be conducted to explore how many word levels should be added in the vocabulary size test.

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APPENDIX

The Bilingual English-Thai Version of Vocabulary Size Test

Instruction: Choose the letter a-e with the closest meaning to the key word in the question.

First 1000

1 see: They **saw** it.
a. ตัด
b. รอ
c. ดู / มอง
d. เริ่มต้น
e. ไม่ทราบคำตอบ

2 time: They have a lot of **time**.
a. เงิน
b. อาหาร
c. ช้าโมง
d. เพื่อน
e. ไม่ทราบคำตอบ

3 period: It was a difficult **period**.
a. คำถาม
b. ช่วงเวลา
c. สิ่งที่ต้องทำ
d. หนังสือ
e. ไม่ทราบคำตอบ

4 figure: Is this the right **figure**?
a. คำตอบ
b. สถานที่
c. เวลา
d. จำนวน
e. ไม่ทราบคำตอบ

5 poor: We are **poor**.
a. ไม่มีเงิน
b. รู้สึกมีความสุข
c. รู้สึกสนใจอย่างมาก
d.ไม่ชอบทำงานหนัก
e. ไม่ทราบคำตอบ

6 drive: He **drives** fast.
a. ว่ายน้ำ
b. เรียนรู้
c. ขว้างลูกบอล
d. ขับรถยนต์
e. ไม่ทราบคำตอบ

7 jump: She tried to **jump**.
a. ลอยตัวเหนือพื้นน้ำ
b. พุ่งตัวจากพื้นอย่างรวดเร็ว
c. หยุดรถยนต์ตรงขอบถนน
d. เคลื่อนที่อย่างเร็ว
e. ไม่ทราบคำตอบ

8 shoe: Where is your **shoe**?
a. ผู้ที่ดูแลคุณ
b. สิ่งที่คุณใช้ใส่เงิน
c. สิ่งที่คุณใช้เขียน
d. สิ่งที่คุณสวมใส่ที่เท้า
e. ไม่ทราบคำตอบ

9 standard: Her **standards** are very high.
a. เศษของที่ติดอยู่ใต้รองเท้าทางด้านหลัง
b. คะแนนสอบ
c. จำนวนเงินที่ขอ
d. ระดับต่างๆที่ได้รับหรือทำได้
e. ไม่ทราบคำตอบ

10 basis: This was used as the **basis**.
a. คำตอบ
b. สถานที่สำหรับพักผ่อน
c. ขั้นตอนต่อไป
d. ส่วนประกอบหลัก
e. ไม่ทราบคำตอบ

Second 1000

11 maintain: Can they **maintain** it?

a. รักษาไว้ในสภาพเดิม

b. ทำให้ใหญ่ขึ้น

c. เอาอันที่ดีกว่าอันนี้

d. ได้มา, ได้รับ

e. ไม่ทราบคำตอบ

12 stone: He sat on a **stone**.

a. สิ่งที่แข็ง

b. เก้าอี้ประเภทหนึ่ง

c. วัสดุนุ่มบนพื้น

d. ส่วนหนึ่งของต้นไม้

e. ไม่ทราบคำตอบ

13 upset: I am **upset**.

a. เหนื่อย

b. มีชื่อเสียง

c. รวย

d. ไม่มีความสุข

e. ไม่ทราบคำตอบ

14 drawer: The **drawer** was empty.

a. กล่องที่สามารถเลื่อนไป-มาได้

b. สถานที่ใช้จอดเก็บรถยนต์

c. ตู้ที่ใช้สำหรับเก็บรักษาสิ่งของให้เย็น

d. ที่อยู่ของสัตว์

e. ไม่ทราบคำตอบ

15 patience: He has no **patience**.

a. รอคอยอย่างไม่มีความสุข

b. ไม่มีเวลาว่าง

c. ไม่มีความศรัทธา

d. ไม่รู้ว่าอะไรคือความยุติธรรม

e. ไม่ทราบคำตอบ

16 nil: His mark for that question was **nil**.

a. แย่มากๆ

b. ไม่มีอะไร

c. ดีมากๆ

d. กลางๆ

e. ไม่ทราบคำตอบ

17 pub: They went to the **pub**.

a. สถานที่ที่ผู้คนดื่มและพูดคุยกัน

b. สถานที่สำหรับเก็บรักษาเงิน

c. อาคารขนาดใหญ่ที่มีร้านค้ามากมาย

d. อาคารที่ใช้สำหรับการว่ายน้ำ

e. ไม่ทราบคำตอบ

18 circle: Make a **circle**.

a. ภาพร่างหยาบๆ

b. พื้นที่ว่าง

c. รูปร่างกลม

d. รูขนาดใหญ่

e. ไม่ทราบคำตอบ

19 microphone: Please use the **microphone**.

a. เครื่องสำหรับทำให้อาหารร้อน

b. เครื่องที่ใช้เพิ่มความดังของเสียง

c. เครื่องที่ทำให้สิ่งของดูมีขนาดใหญ่ขึ้น

d. โทรศัพท์ขนาดเล็กสำหรับพกพา

e. ไม่ทราบคำตอบ

20 pro: He's a **pro**.

a. บุคคลผู้ถูกจ้างมาเพื่อลบความลับสำคัญ

b. คนโง่เขลา

c. คนเขียนข่าวหรือบทความต่างๆในหนังสือพิมพ์

d. คนที่ได้รับค่าตอบแทนจากการเล่นกีฬา

e. ไม่ทราบคำตอบ

Third 1000

21 soldier: He is a **soldier**.

a. ผู้ที่ทำงานในแวดวงธุรกิจ
b. นักเรียน, นักศึกษา
c. ผู้ใช้โลหะ
d. ผู้ที่ทำงานในกองทัพ, ทหาร
e. ไม่ทราบคำตอบ

22 restore: It has been **restored**.

a. พูดถึงอีกครั้ง
b. ให้กับอีกคนหนึ่ง
c. ขายถูกกว่า/ให้ในราคาที่ถูกกว่า
d. ทำให้เหมือนใหม่อีกครั้ง
e. ไม่ทราบคำตอบ

23 jug: He was holding a **jug**.

a. ภาชนะสำหรับเทของเหลว
b. การอภิปรายแบบไม่เป็นทางการ
c. หมวกนิมๆ
d. อาวุธที่ใช้ระเบิด
e. ไม่ทราบคำตอบ

24 scrub: He is **scrubbing** it.

a. ทำให้เกิดร่องตื้นๆ
b. ซ่อมแซม
c. ขัดถูอย่างแรงเพื่อทำความสะอาด
d. วาดภาพมันอย่างง่ายๆ
e. ไม่ทราบคำตอบ

25 dinosaur: The children were pretending to be **dinosaurs**.

a. โจรผู้ปล้นสะดมในทะเล
b. สิงมีชีวิตขนาดเล็กที่มีร่างกายเป็นคนแต่มีปีก
c. สิงมีชีวิตขนาดใหญ่ ที่มีปีกและพ่นไฟ
d. สัตว์ซึงมีชีวิตอยู่เมือนานมาแล้ว
e. ไม่ทราบคำตอบ

26 strap: He broke the **strap**.

a. คำมันสัญญา
b. ฝาปิดด้านบน
c. จานก้นตื้น ใช้ใส่อาหาร
d. วัสดุที่เป็นเส้นยาว ใช้รัดสิงของเข้าด้วยกัน
e. ไม่ทราบคำตอบ

27 pave: It was **paved**.

a. ห้ามผ่าน
b. แบ่งออกเป็นส่วนๆ
c. มีกรอบทองคำ
d. ปูด้วยวัสดุที่มีพื้นผิวแข็ง
e. ไม่ทราบคำตอบ

28 dash: They **dashed** over it.

a. เคลื่อนที่อย่างรวดเร็ว
b. เคลื่อนที่อย่างช้าๆ
c. ต่อสู้
d. มองอย่างเร็ว
e. ไม่ทราบคำตอบ

29 rove: He couldn't stop **roving**.

a. เมาเหล้า
b. เคลื่อนไหวไป-มา
c. การผิวปาก
d. ทำงานหนัก
e. ไม่ทราบคำตอบ

30 lonesome: He felt **lonesome**.

a. ไม่สำนึกในบุญคุณ
b. เหนื่อยมาก
c. เหงา
d. เต็มไปด้วยพลัง
e. ไม่ทราบคำตอบ

Fourth 1000

31 compound: They made a new **compound**.

a. การตกลง, ข้อตกลง
b. สิ่งที่ประกอบด้วย 2 ส่วน หรือมากกว่า
c. กลุ่มคนที่ร่วมทำธุรกิจ
d. การคาดเดาโดยอาศัยประสบการณ์ในอดีต
e. ไม่ทราบคำตอบ

32 latter: I agree with the **latter**.

a. ผู้ที่ทำงานในโบสถ์หรือศาสนจักร
b. เหตุผลที่ให้
c. อันหลัง, อันสุดท้าย
d. คำตอบ
e. ไม่ทราบคำตอบ

33 candid: Please be **candid**.

a. ระมัดระวัง
b. แสดงความเห็นอกเห็นใจ
c. ให้ความยุติธรรมกับทั้งสองฝ่าย
d. พูดในสิ่งที่คุณคิดจริงๆ
e. ไม่ทราบคำตอบ

34 tummy: Look at my **tummy**.

a. ผ้าที่ใช้คลุมศีรษะ
b. ท้อง
c. สัตว์มีขนขนาดเล็ก
d. นิ้วหัวแม่มือ
e. ไม่ทราบคำตอบ

35 quiz: We made a **quiz**.

a. สิ่งที่ใช้เก็บ/ใส่ลูกศร
b. ผิดพลาดร้ายแรง
c. ชุดคำถาม
d. กล่องสำหรับให้นกทำรัง
e. ไม่ทราบคำตอบ

36 input: We need more **input**.

a. ข้อมูล, พลังงาน และอื่นๆ ที่ใส่หรือป้อนเข้าไป
b. คนงาน
c. วัสดุประดิษฐ์ที่ใส่เข้าไปเพื่ออุดช่องในเนื้อไม้
d. เงิน
e. ไม่ทราบคำตอบ

37 crab: Do you like **crabs**?

a. สัตว์ทะเลซึ่งเคลื่อนตัวไปทางด้านข้าง
b. เค้กชิ้นบางขนาดเล็ก
c. ปลอกคอแข็งตึงแน่น
d. แมลงสีดำตัวใหญ่ที่ส่งเสียงร้องในเวลาค่ำคืน
e. ไม่ทราบคำตอบ

38 vocabulary: You will need more **vocabulary**.

a. คำศัพท์
b. ทักษะ
c. เงิน
d. ปืน
e. ไม่ทราบคำตอบ

39 remedy: We found a good **remedy**.

a. วิธีการแก้ปัญหา
b. สถานที่รับประทานอาหารในที่สาธารณะ
c. วิธีการเตรียมอาหาร
d. กฎที่ใช้สำหรับจำนวน, ตัวเลข
e. ไม่ทราบคำตอบ

40 allege: They **alleged** it.

a. อ้างความเป็นเจ้าของโดยไม่ได้มีการพิสูจน์
b. ขโมยความคิดคนอื่น
c. ให้ข้อเท็จจริงเพื่อพิสูจน์
d. โต้แย้งข้อเท็จจริงที่สนับสนุนมัน
e. ไม่ทราบคำตอบ

Fifth 1000

41 deficit: The company had a large **deficit**.

a. ใช้จ่ายมากกว่ารายรับอย่างมาก
b. ราคาลดลงอย่างมาก
c. มีแผนการใช้จ่ายที่ต้องใช้เงินจำนวนมาก
d. มีเงินจำนวนมากในธนาคาร
e. ไม่ทราบคำตอบ

42 weep: He **wept**.

a. จบหลักสูตร
b. ร้องไห้
c. ตาย
d. กังวล
e. ไม่ทราบคำตอบ

43 nun: We saw a **nun**.

a. สิ่งมีชีวิตมีลักษณะผอมยาว ที่อาศัยอยู่ในดิน
b. อุบัติเหตุร้ายแรง
c. สตรีซึ่งปฏิบัติตามหลักศาสนาอย่างเคร่งครัด
d. แสงสว่างประหลาดที่เกิดขึ้นบนท้องฟ้า
e. ไม่ทราบคำตอบ

44 huant: The house is **haunted**.

a. เต็มไปด้วยเครื่องตกแต่ง
b. มีคนเช่าแล้ว
c. ว่าง
d. เต็มไปด้วยผี
e. ไม่ทราบคำตอบ

45 compost: We need some **compost**.

a. การสนับสนุนช่วยเหลืออย่างเต็มที่
b. ช่วยให้รู้สึกดีขึ้น
c. วัสดุแข็งทำขึ้นจากหินและดินทรายผสมกัน
d. สิ่งที่เกิดจากการเน่าเปื่อยของพืช
e. ไม่ทราบคำตอบ

46 cube: I need one more **cube**.

a. สิ่งของมีคมใช้เชือมสิ่งของเข้าด้วยกัน
b. ก้อนของแข็งรูปสี่เหลี่ยม
c. ถ้วยลักษณะสูง ไม่มีจานรอง
d. กระดาษแข็งพับครึ่ง
e. ไม่ทราบคำตอบ

47 miniature: It is a **miniature**.

a. สิ่งที่มีขนาดเล็กมากๆเมื่อเทียบกับของของอย่างเดียวกับชิ้นอื่นๆ
b. อุปกรณ์สำหรับดูสิ่งของขนาดเล็ก
c. สิ่งมีชีวิตขนาดเล็กมากๆ
d. เส้นขนาดเล็กที่เชื่อมต่อตัวอักษรที่เขียนเป็นลายมือ
e. ไม่ทราบคำตอบ

48 peel: Shall I **peel** it?

a. แช่ในน้ำไว้เป็นเวลานาน
b. ปอกเปลือกออก
c. ทำให้เป็นสีขาว
d. ตัดเป็นชิ้นบางๆ
e. ไม่ทราบคำตอบ

49 fracture: They found a **fracture**.

a. การแตก, รอยแตก
b. ชิ้นขนาดเล็ก
c. เสื้อคลุมสั้นๆ
d. เพชรพลอยหายาก
e. ไม่ทราบคำตอบ

50 bacterium: They didn't find a single **bacterium**.

a. สิ่งมีชีวิตขนาดเล็กซึ่งทำให้เกิดโรค
b. พืชซึ่งมีดอกสีแดงหรือสีส้ม
c. สัตว์ซึ่งบรรทุกน้ำไว้บนหลัง
d. สิ่งที่ถูกขโมยและนำไปขายต่อให้กับร้านค้า
e. ไม่ทราบคำตอบ

Sixth 1000

51 devious: Your plans are **devious**.
a. มีเล่ห์เหลี่ยม
b. ซึงพัฒนามาอย่างดี
c. ขาดการไตร่ตรอง
d. ราคาแพงเกินความจำเป็น
e. ไม่ทราบคำตอบ

52 premier: The **premier** spoke for an hour.
a. คนที่ทำงานในศาล
b. อาจารย์ในมหาวิทยาลัย
c. นักผจญภัย
d. ผู้นำรัฐบาล
e. ไม่ทราบคำตอบ

53 butler: They have a **butler**.
a. คนใช้ผู้ชาย
b. เครื่องตัดต้นไม้
c. ครูสอนส่วนตัว
d. ห้องมืดและเย็น ที่อยู่ชั้นใต้ดินของบ้าน
e. ไม่ทราบคำตอบ

54 accessory: They gave us some **accessories**.
a. เอกสารอนุญาตให้เข้าประเทศ
b. คำสั่งทางราชการ
c. ความคิดเห็นสำหรับให้เลือกใช้
d. ชิ้นที่ได้เกินมา
e. ไม่ทราบคำตอบ

55 threshold: They raised the **threshold**.
a. ธง
b. จุดหรือเส้นที่เกิดการเปลี่ยน
c. หลังคาในตัวอาคาร
d. ค่าธรรมเนียมในการยืมเงิน
e. ไม่ทราบคำตอบ

56 thesis: She has completed her **thesis**.
a. รายงานการศึกษาขนาดเพื่อใช้ประกอบการรับปริญญา
b. คำแถลงของผู้พิพากษาเมื่อจบการพิจารณาคดี
c. ปีแรกของการทำงานในฐานะอาจารย์
d. การขยายเวลาของการรักษา
e. ไม่ทราบคำตอบ

57 strangle: He **strangled** her.
a. ฆ่าเธอโดยการรัดคอ
b. ให้ทุกสิ่งทุกอย่างที่เธอต้องการ
c. เอาตัวเธอไปโดยการบังคับ
d. ชื่นชมเธออย่างมาก
e. ไม่ทราบคำตอบ

58 cavalier: He treated her in a **cavalier** manner.
a. ไม่เอาใจใส่ หรือ ไม่ดูแล
b. อย่างสุภาพ
c. อย่างงุ่มง่าม
d. อย่างที่พีชายคนหนึ่งควรจะทำ
e. ไม่ทราบคำตอบ

59 malign: His **malign** influence is still felt.
a. ชั่วร้าย
b. ดี
c. สำคัญมาก
d. เป็นความลับ
e. ไม่ทราบคำตอบ

60 veer: The car **veered**.
a. เปลี่ยนทิศทางอย่างฉับพลัน
b. เคลื่อนที่อย่างไม่มั่นคง
c. ทำเสียงดังมาก
d. ไถลออกด้านข้าง โดยที่ล้อไม่ได้หมุนตาม
e. ไม่ทราบคำตอบ

Seventh 1000

61 olive: We bought **olives**.
a. ผลไม้ซึ่งมีน้ำมัน
b. ดอกไม้สีชมพูหรือแดง มีกลิ่นหอม
c. ชุดว่ายน้ำผู้ชาย
d. อุปกรณ์สำหรับขุดถอนวัชพืช
e. ไม่ทราบคำตอบ

62 quilt: They made a **quilt**.
a. ข้อความซึ่งระบุว่าผู้ใดควรได้รับทรัพย์สินมือเจ้าของสมบัติเสียชีวิต
b. ข้อตกลงที่แน่นอน
c. ผ้าคลุมเตียงหนาและอบอุ่น
d. ปากกาทำจากขนนก
e. ไม่ทราบคำตอบ

63 stealth: They did it by **stealth**.
a. การใช้จ่ายเงินจำนวนมาก
b. ทำร้ายผู้อื่นอย่างมากจนผู้นั้นต้องยอมจำนน
c. เคลื่อนไหวลับๆ ด้วยความระมัดระวังและความเงียบอย่างมาก
d. ไม่สังเกตว่ามีปัญหา, ไม่รู้ว่ามีปัญหา
e. ไม่ทราบคำตอบ

64 shudder: The boy **shuddered**.
a. พูดด้วยเสียงเบาๆ
b. เกือบจะหกล้ม
c. สั่น
d. เรียกเสียงดัง
e. ไม่ทราบคำตอบ

65 bristle: The **bristles** are too hard.
a. คำถาม
b. ขนที่มีลักษณะแข็งและสั้น
c. เตียงแบบพับได้
d. พื้นรองเท้า
e. ไม่ทราบคำตอบ

66 bloc: They have joined this **bloc**.
a. วงดนตรี
b. กลุ่มหัวขโมย
c. ทหารกลุ่มเล็กๆที่ถูกส่งเพื่อเป็นทัพหน้า
d. กลุ่มประเทศซึ่งมีเป้าหมายเดียวกัน
e. ไม่ทราบคำตอบ

67 demography: This book is about **demography**.
a. การศึกษาเกี่ยวกับรูปแบบการใช้พื้นที
b. การศึกษาการใช้ภาพในการแสดงข้อเท็จจริงเกี่ยวกับตัวเลข
c. การศึกษาเกี่ยวกับการเคลื่อนที่ของน้ำ
d. การศึกษาเกี่ยวกับประชากร
e. ไม่ทราบคำตอบ

68 gimmick: That's a good **gimmick**.
a. สิ่งที่ใช้ยืนเพื่อทำงานในที่ที่สูงจากพื้นดิน
b. สิ่งของขนาดเล็ก ที่มีกระเป๋าสำหรับใส่เงิน
c. การกระทำหรือสิ่งที่ใช้เพื่อเรียกความสนใจ
d. แผนหรือกลยุทธ์ที่ชาญฉลาด
e. ไม่ทราบคำตอบ

69 azalea: This **azalea** is very pretty.
a. ต้นไม้ขนาดเล็ก มีดอกเป็นช่อ
b. วัสดุน้ำหนักเบาทำจากเส้นใยธรรมชาติ
c. ผ้าชิ้นยาว ที่หญิงชาวอินเดียสวมใส่
d. หอยชนิดหนึ่งมีรูปร่างคล้ายพัด
e. ไม่ทราบคำตอบ

70 yoghurt: This **yoghurt** is disgusting.
a. โคลนสีเทาซึ่งพบได้ที่ก้นแม่น้ำ
b. แผลเปิดที่ดูไม่ดี
c. นมข้นมีรสเปรี้ยว ส่วนมากมีน้ำตาลและ การปรุงแต่งรสชาด
d. ผลไม้สีม่วงขนาดใหญ่ที่มีเนื้อนิ่ม
e. ไม่ทราบคำตอบ

Eighth 1000

71 erratic: He was **erratic**.

a. ไม่มีข้อบกพร่อง
b. แย่มาก
c. สุภาพมาก
d. ไม่มั่นคง เปลี่ยนแปลงง่าย
e. ไม่ทราบคำตอบ

72 palette: He lost his **palette**.

a. ตะกร้าสำหรับใส่ปลา
b. ความอยากอาหาร
c. ผู้อยู่เป็นเพื่อนที่เป็นผู้หญิงสาว
d. จานผสมสีของศิลปิน
e. ไม่ทราบคำตอบ

73 null: His influence was **null**.

a. ได้ผลลัพธ์ที่ดี
b. ไม่มีประโยชน์
c. ไม่มีผลใดๆ
d. ยาวนาน, ยืนยาว
e. ไม่ทราบคำตอบ

74 kindergarten: This is a good **kindergarten**.

a. กิจกรรมที่ทำให้คุณลืมความกังวล
b. สถานที่เรียนรู้สำหรับเด็กที่อายุไม่ถึงเกณฑ์เข้าโรงเรียน
c. กระเป๋าทรงสูงแข็งแรง ใช้สะพายหลัง
d. สถานที่ที่คุณยืมหนังสือได้
e. ไม่ทราบคำตอบ

75 eclipse: There was an **eclipse**.

a. ลมแรง
b. เสียงดังที่เกิดจากการที่บางสิ่งกระทบน้ำ
c. การฆ่าผู้คนจำนวนมาก
d. ดวงอาทิตย์ถูกดาวเคราะห์บัง
e. ไม่ทราบคำตอบ

76 marrow: This is the **marrow**.

a. สัญลักษณ์นำโชคของทีม
b. ส่วนนุ่มๆตรงกลางของกระดูก
c. เครื่อง/แผงควบคุมเครื่องบิน
d. การขึ้นเงินเดือน
e. ไม่ทราบคำตอบ

77 locust: There were hundreds of **locusts**.

a. แมลงมีปีก
b. ผู้ช่วยซึ่งไม่ได้รับค่าตอบแทน
c. ผู้ที่ไม่กินเนื้อสัตว์
d. ดอกไม้ป่า ที่มีสีสันสวยงามสดใส
e. ไม่ทราบคำตอบ

78 authentic: It is **authentic**.

a. จริง
b. เสียงดังมาก
c. แก่, เก่า
d. เสมือนทะเลทราย
e. ไม่ทราบคำตอบ

79 cabaret: We saw the **cabaret**.

a. ภาพวาดที่ใหญ่ปิดผนังทั้งหมด
b. การแสดงการร้องเพลงและการเต้น
c. แมลงคลานขนาดเล็ก
d. คนที่มีลักษณะครึ่งปลา ครึ่งหญิงสาว
e. ไม่ทราบคำตอบ

80 mumble: He started to **mumble**.

a. คิดอย่างไตร่ตรอง
b. สั่นอย่างควบคุมไม่อยู่
c. อยู่ล้าหลังผู้อื่นอย่างมาก
d. พูดไม่ชัดถ้อยชัดคำ
e. ไม่ทราบคำตอบ

Ninth 1000

81 hallmark: Does it have a **hallmark**?

a. การประทับตราเพื่อระบุเวลาการใช้งานของสิ่งๆนั้น
b. การประทับตราเพื่อแสดงถึงคุณภาพของสิ่งของ
c. เครื่องหมายที่ใช้แสดงว่าสิ่งนั้นได้รับการรับรองโดยราชวงศ์
d. เครื่องหมายหรือร่องรอยที่ลบออกไม่ได้ ใช้เพื่อป้องกันการเลียนแบบ
e. ไม่ทราบคำตอบ

82 puritan: He is a **puritan**.

a. ผู้ที่ชอบให้ผู้อื่นสนใจ
b. ผู้ที่เคร่งครัดในศีลธรรมจรรยา
c. ผู้ที่อาศัยอยู่ในบ้านที่สามารถเคลื่อนย้ายได้
d. บุคคลผู้ไม่ชอบใช้จ่ายเงิน
e. ไม่ทราบคำตอบ

83 monologue: Now he has a **monologue**.

a. เลนส์ตาเดียวใช้ส่องเพื่อให้เห็นชัดขึ้น
b. การพูดโดยคนคนเดียวเป็นระยะเวลายาวนานโดย ไม่มีการขัดจังหวะ
c. ตำแหน่งที่มีอำนาจเบ็ดเสร็จ
d. ภาพที่สร้างขึ้นโดยใช้ตัวอักษรต่อกันด้วยวิธีที่น่าสนใจ
e. ไม่ทราบคำตอบ

84 weir: We looked at the **weir**.

a. ผู้ที่มีพฤติกรรมแปลกๆ
b. พื้นที่เต็มไปด้วยโคลน, เปียกชื้นและมีพืชน้ำขึ้น
c. เครื่องดนตรีทำจากโลหะโบราณเล่นโดยการเป่า
d. สิ่งที่สร้างขวางแม่น้ำ เพื่อควบคุม
e. ไม่ทราบคำตอบ

85 whim: He had lots of **whims**.

a. เหรียญทองโบราณ
b. ม้าเพศเมีย
c. ความคิดที่แปลก โดยไม่มีสาเหตุหรือแรงจูงใจ
d. ก้อนเนื้อที่บวมแดงและเจ็บ
e. ไม่ทราบคำตอบ

86 perturb: I was **perturbed**.

a. ถูกบังคับให้ยอมรับหรือตกลงยินยอม
b. กลุ้มใจ, กังวลใจ
c. ประหลาดใจอย่างมาก
d. เปียกมาก
e. ไม่ทราบคำตอบ

87 regent: They chose a **regent**.

a. บุคคลซึ่งขาดความรับผิดชอบ
b. ผู้ดูแลการจัดการประชุมเป็นครั้งๆไป
c. ผู้สำเร็จราชการแทนพระมหากษัตริย์
d. บุคคลผู้เป็นตัวแทนกลุ่ม
e. ไม่ทราบคำตอบ

88 octopus: They saw an **octopus**.

a. นกขนาดใหญ่ ที่หากินในเวลากลางคืน
b. เรือที่สามารถเคลื่อนตัวภายใต้ท้องน้ำได้
c. เครื่องจักรซึ่งบินโดยการหมุนของใบพัด
d. สิ่งมีชีวิตใต้ท้องน้ำ ที่มี 8 ขา
e. ไม่ทราบคำตอบ

89 fen: The story is set in the **fens**.

a. พื้นที่ต่ำ ที่บางส่วนปกคลุมด้วยน้ำ
b. พื้นที่สูง ที่มีต้นไม้ไม่มาก
c. กลุ่มบ้านคุณภาพต่ำในเขตเมือง
d. เมื่อนานมาแล้ว
e. ไม่ทราบคำตอบ

90 lintel: He painted the **lintel**.

a. คานซึ่งอยู่เหนือประตูหรือหน้าต่าง
b. เรือขนาดเล็กใช้สำหรับเดินทางจากเรือใหญ่ขึ้นฝั่ง
c. ต้นไม้สวยงาม ที่มีกิ่งก้านสาขาและผลสีเขียว
d. ฉากแสดงในโรงละคร
e. ไม่ทราบคำตอบ

Tenth 1000

91 awe: They looked at the mountain with **awe**.

a. ความกังวล
b. ความสนใจ
c. ความแปลกใจ
d. ความเคารพ
e. ไม่ทราบคำตอบ

92 peasantry: He did a lot for the **peasantry**.

a. คนท้องถิ่น
b. สถานที่ที่ใช้เคารพบูชา
c. สมาคมนักธุรกิจ
d. ชาวไร่ ชาวนาผู้มีรายได้น้อย
e. ไม่ทราบคำตอบ

93 egalitarian: This organization is **egalitarian**.

a. ไม่เปิดเผยข้อมูลของบริษัทส่วนใหญ่ต่อสาธารณชน
b. ไม่ชอบการเปลี่ยนแปลง
c. มักร้องขอให้ศาลช่วยตัดสินความ
d. ปฏิบัติต่อทุกคนในที่ทำงานราวกับว่าเท่าเทียมกัน
e. ไม่ทราบคำตอบ

94 mystique: He has lost his **mystique**.

a. ร่างกายที่มีสุขภาพแข็งแรง
b. วิธีลึกลับซึ่งทำให้ผู้อื่นเชื่อว่าบุคคลผู้นั้นมีพลังวิเศษ
c. หญิงที่เป็นคนรักของเขา ขณะที่เขามีภรรยาแล้ว
d. ขนหนวดเหนือริมฝีปากบน
e. ไม่ทราบคำตอบ

95 upbeat: I'm feeling really **upbeat** about it.

a. ไม่สบายใจ
b. รู้สึกดี
c. รู้สึกเจ็บปวด
d. รู้สึกสับสน
e. ไม่ทราบคำตอบ

96 cranny: We found it in the **cranny**!

a. การขายสินค้าที่ไม่ต้องการแล้ว
b. ซอกเล็กซอกน้อย
c. ที่เก็บของใต้หลังคาบ้าน
d. กล่องไม้ขนาดใหญ่
e. ไม่ทราบคำตอบ

97 pigtail: Does she have a **pigtail**?

a. ทรงผมที่เกิดจากการถักเกลียวผมเข้าด้วยกัน
b. ผ้าจำนวนมากที่แขวนอยู่ด้านหลังเสื้อชุด
c. ต้นไม้ที่มีช่อดอกล้นลีชมพูอ่อน
d. คนรัก
e. ไม่ทราบคำตอบ

98 crowbar: He used a **crowbar**.

a. แท่งเหล็กที่มีน้ำหนักมากมีส่วนปลายโค้ง
b. ขือปลอม
c. เครื่องมือสำหรับเจาะหนัง
d. ไม้เท้าทำจากโลหะน้ำหนักเบา
e. ไม่ทราบคำตอบ

99 ruck: He got hurt in the **ruck**.

a. ที่ว่างระหว่างกระเพาะอาหารและโคนขา
b. การผลักและการดัน
c. กลุ่มผู้เล่นซึ่งรุมล้อมลูกบอลในเกมส์กีฬาที่เล่นโดยใช้ลูกบอล
d. การแข่งขันข้ามลานหิมะ
e. ไม่ทราบคำตอบ

100 lectern: He stood at the **lectern**.

a. แท่นวางหนังสือในระดับสำหรับการอ่าน
b. โต๊ะหรือแท่นใช้สำหรับการทำพิธีบูชาในโบสถ์
c. สถานที่สำหรับซื้อเครื่องดื่ม
d. สุดขอบ, ริมสุด
e. ไม่ทราบคำตอบ

Eleventh 1000

101 excreted: This was excreted recently.

a. ผลัก หรือ ส่งออก
b. ทำให้สะอาด, ชัดเจน
c. ถูกค้นพบด้วยวิธีทดลองทางวิทยาศาสตร์
d. รวบรวมรายชื่อสิ่งผิดกฎหมาย
e. ไม่ทราบคำตอบ

102 mussel: They bought **mussels**.

a. ลูกบอลแก้วขนาดเล็ก ใช้ในการเล่นเกมส์
b. สัตว์น้ำจำพวกที่มีเปลือก
c. ผลไม้สีม่วงขนาดใหญ่
d. กระดาษนุ่มใช้สำหรับป้องกันการเลอะระหว่างรับประทานอาหาร
e. ไม่ทราบคำตอบ

103 yoga: She has started **yoga**.

a. งานฝีมือทำโดยการถักเส้นใย
b. การออกกำลังกายชนิดหนึ่ง เพื่อพัฒนาร่างกายและจิตใจ
c. เกมส์การเล่นโดยเตะลูกขนไก่ระหว่างผู้เล่นสองคน
d. การเต้นรำประเภทหนึ่ง ที่มาจากประเทศทางตะวันออก
e. ไม่ทราบคำตอบ

104 counterclaim: They made a **counterclaim**.

a. ข้อเรียกร้องของคู่ความฝ่ายหนึ่งให้สอดคล้องกับข้อเรียกร้องของอีกฝ่ายหนึ่ง
b. การขอคืนสินค้าซึ่งมีตำหนิ
c. ข้อตกลงระหว่าง 2 บริษัทในการแลกเปลี่ยนงาน
d. ผ้าคลุมเตียง
e. ไม่ทราบคำตอบ

105 puma: They saw a **puma**.

a. บ้านขนาดเล็ก สร้างจากอิฐซึ่งทำจากโคลน
b. ต้นไม้จากประเทศเขตร้อนและแล้ง
c. ลมที่มีพลังสูง ซึ่งดูดทุกสิ่งอย่างที่อยู่ในเส้นทางที่มันผ่าน
d. แมวป่าขนาดใหญ่
e. ไม่ทราบคำตอบ

106 pallor: His **pallor** caused them concern.

a. อุณหภูมิร่างกายที่สูงกว่าปกติ
b. การขาดความสนใจในทุกสิ่งทุกอย่าง
c. กลุ่มเพื่อน
d. ความขาวซีดของผิวพรรณ
e. ไม่ทราบคำตอบ

107 aperitif: She had an **aperitif**.

a. เก้าอี้ยาวสำหรับเอนนอน มีที่พักแขนหนึ่งด้าน
b. ครูสอนร้องเพลงส่วนตัว
c. หมวกขนาดใหญ่ ปักขนนกยาว
d. เครื่องดื่มซึ่งดื่มก่อนมื้ออาหาร
e. ไม่ทราบคำตอบ

108 hutch: Please clean the **hutch**.

a. แท่นโลหะซึ่งใช้กันสิ่งสกปรกลงไปในท่อ
b. พื้นที่ท้ายรถยนต์สำหรับวางกระเป๋า
c. ชิ้นส่วนโลหะ ตรงส่วนกลางของล้อจักรยาน
d. กรงสำหรับสัตว์ขนาดเล็ก
e. ไม่ทราบคำตอบ

109 emir: We saw the **emir**.

a. นกที่มีขนหางโค้งยาว
b. ผู้หญิงผู้ดูแลเด็กเล็กในประเทศทางตะวันออก
c. ผู้ครองนครในประเทศตะวันออกกลาง
d. บ้านที่สร้างจากก้อนน้ำแข็ง
e. ไม่ทราบคำตอบ

110 hessian: She bought some **hessian**.

a. ปลาซึ่งมีน้ำมันมาก สีตัวค่อนข้างชมพู
b. วัตถุที่สร้างความสุขใจ
c. ผ้าเนื้อหยาบ
d. รากพืชรสชาดจัด ใช้ปรุงแต่งรสชาติอาหาร
e. ไม่ทราบคำตอบ

Twelfth 1000

111 haze: We looked through the **haze**.

a. หน้าต่างรูปทรงกลม ขนาดเล็กบนเรือ
b. อากาศขมุกขมัว
c. แผ่นไม้หรือแผ่นพลาสติกยาว ใช้บังหน้าต่าง
d. บัญชีรายชื่อ
e. ไม่ทราบคำตอบ

112 spleen: His **spleen** was damaged.

a. กระดูกเข่า
b. อวัยวะอยู่ใกล้กระเพาะอาหาร
c. ท่อระบายน้ำเสียออกจากตัวบ้าน
d. นับถือตัวเอง
e. ไม่ทราบคำตอบ

113 soliloguy: That was an excellent **soliloquy**!

a. เพลงสำหรับร้องโดย 6 คน
b. คำคมสั้นๆ ทีมีความหมายลึกซึ้ง
c. ความบันเทิง ทีใช้แสงสีและเสียงดนตรีประกอบ
d. การพูดของนักแสดงทีแสดงคนเดียวฉากในโรงละคร
e. ไม่ทราบคำตอบ

114 reptile: She looked at the **reptile**.

a. หนังสือเขียนมือ ซึงมีอายุเก่าแก่
b. สัตว์เลือดเย็น มีผิวหนังแข็งหุ้มร่างกาย
c. ผู้ขายสินค้า ทีเคาะประตูตามบ้าน
d. รูปภาพ ทีทำขึ้นโดยการปะติดปะต่อชิ้นส่วนขนาดเล็กๆซึงมีสีต่างๆเข้าด้วยกัน
e. ไม่ทราบคำตอบ

115 alum: This contains **alum**.

a. สิงมีพิษจากพืชทีพบได้ทัวไปชนิดหนึง
b. วัสดุนุ่ม ทำขึ้นจากเส้นใยสังเคราะห์
c. ผงยาเส้นทีเมือก่อนใช้สำหรับอุดเข้าไปในจมูก
d. สสารประกอบทางเคมีในกลุ่มอลูมิเนียม
e. ไม่ทราบคำตอบ

116 refectory: We met in the **refectory**.

a. ห้องรับประทานอาหาร
b. สำนักงานสำหรับการลงนามในเอกสาร ทางกฎหมาย
c. ห้องนอนรวม
d. เรือนกระจกสำหรับปลูกพืช
e. ไม่ทราบคำตอบ

117 caffeine: This contains a lot of **caffeine**.

a. สารซึงทำให้มีอาการง่วงนอน
b. เส้นใยจากใบพืชทีแข็ง
c. ความคิดซึงไม่ถูกต้อง
d. สารซึงทำให้มีอาการตืนตัวและกระฉับกระเฉง
e. ไม่ทราบคำตอบ

118 impale: He nearly got **impaled**.

a. ถูกดำเนินคดีด้วยข้อหารุนแรง
b. ติดคุก
c. แทงด้วยของมีคม
d. มีส่วนร่วมในความขัดแย้ง
e. ไม่ทราบคำตอบ

119 coven: She is the leader of a **coven**.

a. นักร้องกลุ่มเล็กๆ
b. ธุรกิจซึงคนงานหรือผู้ปฏิบัติเป็นเจ้าของกิจการ
c. สมาคมลับ
d. กลุ่มผู้หญิงผู้ปฏิบัติตามหลักศาสนาอย่าง เคร่งครัด
e. ไม่ทราบคำตอบ

120 trill: He practised the **trill**.

a. ส่วนเสริมในดนตรี
b. ชนิดของเครืองดนตรีประเภทสาย
c. วิธีการขว้างลูกบอล
d. การเต้น โดยใช้การหมุนตัวอย่างรวดเร็วบน ปลายนิวเท้า
e. ไม่ทราบคำตอบ

Thirteenth 1000

121 ubiquitous: Many weeds are **ubiquitous**.

a. กำจัดยาก
b. มีรากยาวและแข็งแรง
c. พบได้ในประเทศส่วนใหญ่
d. ตายในช่วงฤดูหนาว
e. ไม่ทราบคำตอบ

122 talon: Just look at those **talons**!

a. จุดสูงของภูเขา
b. กรงเล็บที่แหลมคมของนกนักล่า
c. เสื้อคลุมทำจากโลหะหนักใช้เพื่อป้องกันอาวุธ
d. บุคคลซึ่งทำอะไรงี่เง่าโดยไม่รู้ตัว
e. ไม่ทราบคำตอบ

123 rouble: He had a lot of **roubles**.

a. หินสีแดง ที่มีค่ามาก
b. ญาติห่างๆ
c. เงินตราของประเทศรัสเซีย
d. ความรู้สึกผิดชอบหรือความยากลำบากอื่นๆที่เกิดขึ้นในใจ
e. ไม่ทราบคำตอบ

124 jovial: He was very **jovial**.

a. มีสถานะต่ำในสังคม
b. ชอบวิจารณ์หรือจับผิดผู้อื่น
c. เต็มไปด้วยความสนุกสนาน
d. เป็นมิตร
e. ไม่ทราบคำตอบ

125 communiqué: I saw their **communiqué**.

a. รายงานสำคัญเกี่ยวกับองค์กร
b. สวนซึ่งสมาชิกหลายคนในชุมชนเป็นเจ้าของ
c. สิ่งพิมพ์ใช้สำหรับการโฆษณา
d. การประกาศของทางการ
e. ไม่ทราบคำตอบ

126 plankton: We saw a lot of **plankton**.

a. วัชพืชมีพิษซึ่งขยายพันธ์อย่างรวดเร็ว
b. พืชหรือสัตว์น้ำขนาดเล็กมาก
c. ต้นไม้ซึ่งให้เนื้อไม้แข็ง
d. ดินเหนียวสีเทาซึ่งเป็นสาเหตุของดินถล่ม
e. ไม่ทราบคำตอบ

127 skylark: We watched a **skylark**.

a. การแสดงการบินผาดโผนของเครื่องบิน
b. วัตถุที่มนุษย์สร้างขึ้น ซึ่งเคลื่อนที่อยู่รอบโลก
c. ผู้เล่นกลเพื่อสร้างความสนุกสนาน
d. นกขนาดเล็กซึ่งบินสูงขณะร้องเพลง
e. ไม่ทราบคำตอบ

128 beagle: He owns two **beagles**.

a. รถยนต์เคลื่อนที่เร็ว มีหลังคาพับได้
b. ปืนขนาดใหญ่ซึ่งใช้ยิงคนหลายคนได้อย่าง รวดเร็ว
c. หมาขนาดเล็ก มีหูยาว
d. บ้านซึ่งสร้างในสถานที่พักผ่อน
e. ไม่ทราบคำตอบ

129 atoll: The **atoll** was beautiful.

a. เกาะที่เกิดจากการก่อตัวของปะการังมีรูปร่าง เหมือนวงแหวนโดยมีทะเลน้ำเค็มอยู่ตรงกลาง
b. งานศิลปะที่เกิดจากถักทอภาพด้วยเส้นด้าย
c. มงกุฎขนาดเล็กประดับด้วยอัญมณีมีค่า ซึ่งสตรีสวมใส่ในเวลากลางคืน
d. สถานที่ที่แม่น้ำไหลผ่านช่วงที่แคบๆ ซึ่ง เต็มไปด้วยก้อนหินขนาดใหญ่
e. ไม่ทราบคำตอบ

130 didactic: The story is very **didactic**.

a. มีความพยายามอย่างมากที่จะให้ข้อคิด
b. ยากที่จะเชื่อ
c. เกี่ยวข้องกับการกระทำที่น่าตื่นเต้น
d. เขียนในลักษณะที่ทำให้คนอ่านไม่แน่ใจ ว่าหมายความว่าอย่างไร
e. ไม่ทราบคำตอบ

Fourteenth 1000

131 canonical: These are **canonical** examples.

a. ตัวอย่างที่แหกกฎระเบียบ
b. ตัวอย่างที่ได้จากหนังสือทางศาสนาหรือคัมภีร์
c. ตัวอย่างซึ่งเป็นที่ยอมรับกันอย่างกว้างขวาง
d. ตัวอย่างที่ค้นพบเมื่อเร็วๆนี้
e. ไม่ทราบคำตอบ

132 atop: He was **atop** the hill.

a. ด้านล่างของ
b. ด้านบนของ
c. ด้านข้างของ
d. ด้านที่อยู่ไกลของ
e. ไม่ทราบคำตอบ

133 marsupial: It is a **marsupial**.

a. สัตว์ซึ่งมีกีบเท้า
b. พืชซึ่งมีอายุยืน
c. พืชซึ่งมีดอกหันไปทางพระอาทิตย์
d. สัตว์มีกระเป๋าหน้าท้องสำหรับลูกอ่อน
e. ไม่ทราบคำตอบ

134 augur: It **augured** well.

a. สัญญาว่าจะเกิดสิ่งดีในอนาคต
b. เป็นไปตามความคาดหวัง
c. มีสีสันฉูดฉาดเข้ากับสิ่งอื่น
d. ทำให้เกิดเสียงไสและไพเราะ
e. ไม่ทราบคำตอบ

135 bawdy: It was very **bawdy**.

a. คาดการณ์ไม่ได้, ไม่สามารถคาดการณ์ได้
b. น่าเพลิดเพลิน
c. เร่งรีบ
d. หยาบคาย
e. ไม่ทราบคำตอบ

136 gauche: He was **gauche**.

a. พูดมาก
b. ยืดหยุ่นได้
c. งุ่มง่าม
d. ตัดสินใจแน่วแน่
e. ไม่ทราบคำตอบ

137 thesaurus: She used a **thesaurus**.

a. พจนานุกรมประเภทหนึ่ง
b. สารประกอบทางสารเคมี
c. วิธีการพูดแบบพิเศษ
d. การฉีดเข้าไปใต้ผิวหนัง
e. ไม่ทราบคำตอบ

138 erythrocyte: It is an **erythrocyte**.

a. ยาเพื่อลดความปวด
b. ส่วนที่เป็นสีแดงของเลือด
c. โลหะสีขาวออกแดง
d. สมาชิกของครอบครัวปลาวาฬ
e. ไม่ทราบคำตอบ

139 cordillera: They were stopped by the **cordillera**.

a. กฎหมายพิเศษ
b. เรือติดอาวุธ
c. แนวเทือกเขา
d. โอรสคนโตของกษัตริย์
e. ไม่ทราบคำตอบ

140 limpid: He looked into her **limpid** eyes.

a. ชัดเจนหรือใส
b. น้ำตาร่วง
c. สีน้ำตาลเข้ม
d. สวยงาม
e. ไม่ทราบคำตอบ

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THE DEVIANT BODY IN NEO-VICTORIAN LITERATURE: A SOMATECHNICAL READING OF THE FREAK IN ROSIE GARLAND'S *THE PALACE OF CURIOSITIES* (2013)

LIN ELINOR PETTERSSON
University of Málaga
pettersson@uma.es

ABSTRACT. *The contemporary fascination with historical, social and literary representations of the deviant body calls for new understandings of corporeality that question the body as a purely biological entity, and invites readings of corporeality as culturally inflected. The present article explores neo-Victorian enfreakment through the lens of "somatechnics" reading "[e]mbodiment as the incarnation or materialisation of historically and culturally specific discourses and practises" (Sullivan and Murray 2014: 3). I will apply the concept of somatechnics to (neo-)Victorian enfreakment practises drawing on scholars as Bordo (1993), Grosz (1994), Sullivan and Murray (2014) who, among others, have challenged the binary split between the mind and body, and argued for the social construction of embodied subjectivities. Although the body's physical materiality is irreducible, the body is always invested, shaped and transformed by external forces, or "technologies of power" as denominated by Foucault (2003a). I seek to address the human exhibit in Rosie Garland's* The Palace of Curiosities *(2013) to examine neo-Victorian reinventions of the divergent body. With this objective in mind, I will analyse how the neo-Victorian mode interlocks the Victorian freak-show discourse with the reader perspective to bring subjective responses to corporeality, humanity and normativity to the forefront, and in doing so, turns an exploitative space as the freak show into a site of self-reliance, self-expression and even fulfilment.*

Keywords: Neo-Victorianism, body, Freak Show, somatechnics, stare embodied subjectivity, stare.

LIN ELINOR PETTERSSON

EL CUERPO ABERRANTE EN LA LITERATURA NEO-VICTORIANA: LA FIGURA DEL *FREAK* A TRAVÉS DE LA SOMATECNOLOGÍA EN *THE PALACE OF CURIOSITIES* (2013) DE ROSIE GARLAND

RESUMEN. *Este trabajo se centra en la representación, transformación e interpretación del cuerpo aberrante en la literatura neo-victoriana a través de un cuidado análisis de la figura del* freak *en la novela* The Palace of Curiosities *(2013) de Rosie Garland. Tomando como punto de partida los argumentos de críticos como Bordo (1993), Grosz (1994), Sullivan y Murray (2014) sobre la dimensión constructivista del cuerpo humano, pretendo demostrar que el concepto de "somatecnología" ofrece una valiosa herramienta crítica para el análisis de la materialización de conceptos sociales a través de sistemas de control denominadas "tecnologías de poder" por Foucault (2003a). Con este objetivo en mente, el presente artículo investiga las dimensiones socio-culturales en la formación del* freak *a través de una exploración de la relación intrínseca entre la subjetividad y la corporalidad. En este contexto, Garland logra convertir un espacio explotador y deshumanizante como el* freak show *en un ámbito de independencia y autosuficiencia. El resultado de este estudio sugiere que* The Palace of Curiosities *sintetiza los aspectos vocales, visuales y autorreflexión de la literatura neo-victoriana a través de la noción del lector/observador.*

Palabras clave: Neo-victorianismo, cuerpo, *Freak Show*, *somatecnología*, visión, subjetividad y corporalidad.

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Rosie Garland's *The Palace of Curiosities* (2013) is the most recent work among a set of novels that hark back to the nineteenth-century freak show, as for example, Barbara Chase-Riboud's The Hottentot Venus: A Novel (2003), Jane Sullivan's Little People: A Novel (2011) or Stacy Carlson's Among the Wonderful (2011), just to mention a few[1]. While these novels mainly focus on female human exhibits and demonstrate concern for disabled people who suffered from dehumanising practices and exploitation in the past, they also provoke questions regarding the reader's own implication in the process of commodification and objectification of people with deviant corporeality. Authors who explore the Victorian freak show engage with recent scholarly debates that situate the body

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outside dualistic paradigms as well as with new critical perspectives on the freak that locate the disabled body beyond the scope of objectification. This paper seeks to address the underlying complexities of "embodied subjectivities" that lie at heart of neo-Victorian freak discourses by taking a closer look at the human individual behind the freak performer in *The Palace of Curiosities*. In an attempt to demonstrate the *somatechnical* dimension of enfreakment, I will synthesise three analogous tendencies in the twenty-first century: the cultural materialisation of the body, recent critical approaches to the freak and literary refigurations of human exhibits in neo-Victorian literature. Taking this as a starting point, I set out to disclose how Rosie Garland explores corporeality, identity and humanity in the context of freakery and for what reasons.

Since the 1990s, feminists have increasingly been paying attention to the body as the materialisation of ideologies and social practises. Bordo has highlighted how traditionally "the body is located (whether as a wild beast or a clockwork) on the nature side of a nature/culture divide. As such it is conceived as relatively historically unchanging in its most basic concepts, and unitary" (1993: 33). Similarly, Grosz has suggested in *Volatile Bodies: Towards a Corporeal Feminism* (1994) that "[n]ot being self-identical, the body must be seen as a series of processes of becoming, rather than as a fixed state of being" (12). In this volume, the critic invites for new readings of the body "through a range of disparate discourses and not simply restricted to naturalistic and scientific modes of explanation" without ignoring its somatic materiality (20-21). As a result, feminist challenges to the dualistic relationship between nature/culture and body/mind have opened up for readings of the social dimension of corporeality and its relevance to female identity, which Grosz denominates "[an] *embodied subjectivity* of *psychical corporeality*" (22).

Subsequently, twenty-first-century feminist and queer readings of embodiment are increasingly focusing on the body as a socially inflected entity with the aim to explore the intrinsic relationship between the soma (body) and t*echnés* or external forces (i.e. *dispositifs* and hard technologies). Since 2004 onwards, the term 'somatechnics' is increasingly being applied by scholars to describe "the chiasmatic interdependence of soma and *techné:* of bodily-being (or corporealities) as always already technologised, and technologies as always already enfleshed" (Sullivan and Murray 2014: 3). This new critical perspective allows for scholars to explore corporeality and embodied subjectivities from new angles, as the body is no longer perceived as pre-existing physical entity that hosts the mind. Conversely, as Katsouraki and Watt affirm, the body is "the incarnation or materialization of historically and culturally specific discourses and practices which are key modes

of critical inquiry within Somatechnics research" (2013: 4). In this regard, somatechnics is not limited to mechanical or digital technologies. Rather, bodies are perceived as regulated by social norms that define the materialisation of the body and its meaning, which Michel Foucault defines as "technologies of power" in his lectures on the abnormal between 1974-75 (2003a: 48).

Foucault's notion of technology refers to hard technologies as well as "*technés* [as] the dynamic means in and through which corporealities are crafted, that is, continuously engendered in relation to others and to the world" (Sullivan and Murray 2014: 3). In this regard, I find it necessary to consider the somatechnical dimension of embodiment when looking into the processes of normalising bodies. A somatechnical interpretation of the Victorian freak show discloses it as a space where technologies of power are revealed through performative practices that present the deviant human body as abnormal. Tromp and Valerius point out that "to understand [the] process of enfreakment we must understand the social context in which it is defined" (2008: 4). Taken this, I suggest that two analogous facts should be taken into account when approaching the somatechnical dimension of enfreakment. First, the nineteenth century witnessed the development of a normalizing society. According to Foucault, technologies of power originated through a set of regulations and disciplines in the nineteenth century:

> To say that power took possession of life under its care in the nineteenth century, or to say that power at least takes life under its care in the nineteenth century, is to say that it has, thanks to the play of technologies of discipline on the one hand and technologies of regulation on the other, succeeded in covering the whole surface that lies between the organic and the biological, between body and population. We are, then, in a power that has taken control of both the body and life or that has, if you like, taken control of life in general—with the body as one pole and the population as the other. (2003b: 253)

Foucault's claim situates the ontological status of the body within a social constructivist paradigm that is regulated according to fixed parameters of normalcy and deviance. Secondly, and parallel to the buildup of a normalized society, traditional practises of exhibiting and scrutinizing the deviant human body consolidated into an organised entertainment business, namely, the freak show. Consequently, new modes of representation developed that drew on bourgeois understanding of the public/private ideology and gender norms. In turn, these had a major impact on the nineteenth-century consciousness (Tromp and Valerius 2008: 16).

The freak show discloses what Sullivan and Murray refer to as "the operations of power that shape corporealities and that are so naturalised as to be almost

invisible" (2014: 4) by putting the deviant human body on exhibit in a stylised representation that challenges enforced normalcy. The unexpected, strange and anomalous body of the freak performer invites for epistemological readings of corporeality, identity and normalcy. Tromp and Valerius claim that "multiple constructs of freakery threatened to undermine definitions of normalcy—a notion in relation to which freakery was structured" (2008: 1). In this sense, the freak show represents a social space where cultural practices of shaping the body and regulating normalcy become visible and the reciprocal relationship between normalcy and deviance become evident. Williams and Bendelow emphasise that "Foucault's epistemological view of the body means that it effectively disappears as a material or biological entity" (1998: 35). Taken this, I propose that the freakish body on display represents a cultural product and stands as a materialisation of technologies of power and knowledge.

The freak show was undoubtedly an exploitative spectacle and the degree of volition and agency on behalf of the individuals on display is complicated to measure. Nonetheless, several critics have convincingly argued for the fact that this peculiar and abusive entertainment business provided one of the few spaces that granted disabled people a chance to provide for themselves. Bogdan's pioneering work *Freak Show: Presenting Human Oddities for Amusement and Profit* (1988) was the first to describe this kind of show as a stylised social act interpreting the human exhibit as an active performer in process of enfreakment. Since then, the field of freak studies has taken new directions and scholars as Kérchy, Zittlau, Tromp, Valerius and Craton, to mention a few, follow in the lines of Bogdan. For example, Kérchy and Zittlau have recently stressed the subjectivity of human exhibits affirming: "although Continental European freaks are introduced as products of ideologically-infiltrated representations, they also emerge as embodied subjects endowed with their own voice, view and subversive agency" (2012: 11). Thus, freak performers are generally perceived as subjects that may exert influence on the performance and consequently, manipulate the audience's perception of their otherwise unintelligible bodies.

Neo-Victorian literature engages with this critical perspective on the freak show as contemporary authors recast this peculiar entertainment business as a space of self-reliance and self-expression. Rather than being a mere articulation of the voices of the previously silenced, authors who recur to neo-Victorianism are concerned with attributing freak characters with a voice of their own and ascribe them humanity and agency. Neo-Victorian freak-show narratives draw on three of the main tenets of this performative literary mode: they are intensely vocal (Davies: 2012), densely visual (Boehm-Schnickter and Gruss: 2011) and deeply self-reflective

(Heilmann and Llewellyn: 2010). Flanders argues that freak narratives are often used to explore modern alienation and ponders on the question whether freak characters in contemporary literature are "as cynically used by their authors as by P. T. Barnum: look at them, the books cry, look how odd, how different!" (2013: 3). Accordingly, writers do not merely apply the same modes of representation, rather, they depend upon them. Yet, I hope to demonstrate that authors retract the Victorian freak show with a specific purpose in mind through a discussion of Rosie Garland's *The Palace of Curiosities* as it brings together the vocal, visual and self-reflexive aspects of neo-Victorian literature.

The Palace of Curiosities is set in Victorian London and the plot builds on the fates of the two freak-show performers Eve, "The Lion-Faced Woman", and Abel, "The Flayed Man" and follows them on their quests to assert human identity. The novel focuses mainly on a two-year period between 1857-58 and by situating the plot before the publication of Darwin's *The Origin of Species* (1859), Garland evades the Victorian discourse on missing links to instead focus on theatrical connotations of the freak show. The story unfolds in two separate narrative strands told in the first person, which converge in the middle of the novel when the characters are brought together in the same show. The author manipulates the reader perspective by playing with voice and focalisation in combination with magic realism. Moreover, Garland incorporates the freak performers' voices to describe their individual experiences, which marks a stark contrast to the objectifying and dehumanising practices that lie at heart of the nineteenth-century freak imagery.

Eve's story has partly been inspired by the fate of the Mexican human exhibit Julia Pastrana (1834-60) and her tragic fate is partly mirrored in the novel. Firstly, Pastrana suffered from a rare medical condition of abnormal hair growth termed Hypertrichosis. Similarly, Eve's body and face is covered by hair and Garland links her extreme hirsutism to maternal imprinting. The novel opens with an incident at the circus where Eve's pregnant mother inhales the breath of a lion that has attacked its tamer. The idea that excessive emotional stimuli on pregnant women could result in birth defects was common belief in nineteenth-century Britain and even defended by medical doctors. For instance, as several critics have pointed out, scientists declared Julia Pastrana's exhibition in London, 1857, a public health risk as it endangered the unborn children of pregnant women (Gylseth and Toverud 2003: 47; Craton 2009: 1-2). Secondly, Eve's husband, Joseph Arroner, promotes her in the same vein as Pastrana's husband-manager Theodore Lent, who variously displayed her as "The Mexican Bear Woman", "The Ugliest Woman in the World" and "The Ape Woman" both during her lifetime and after her death.

Then, he continued to showcase her embalmed body together with their mummified infant son. Craton denounces that

> [t]his last phase of Pastrana's career reveals freak-show practice at it most troubling: the odd body is merely an object, deprived of will. Presented under the glass for the gaze of middle-class consumers, Pastrana entertains her audience and validates their normalcy without any voice in how her difference is perceived. (2009: 2)

Neo-Victorian fiction has from outset been specifically concerned with attributing marginalised people with a voice of their own. In an interview, Garland has admitted the novel's connection to Pastrana and expressed her intention to reimagine the freak performer's subjective response to her condition: "the sad story of Julia Pastrana got me started. I thought about what it might have been like if her life was not as tragic and she had some extent of agency" (Pettersson 2016: 210). Yet, as I will argue throughout this article, neo-Victorian freak-show narratives paradoxically depend on the very same Victorian freak discourse that authors wish to alter.

The Palace of Curiosities is partly a *Bildungsroman* which portrays Eve's maturation process from childhood into a young adult woman, and the discourse evolves around the formation and shaping of her physical deviance. Eve is forced to struggle against external forces that attempt to control and possess her body although she does not perceive her hairiness as grotesque herself. This is articulated through her imaginary friend Donkey-skin's voice. In her search for identity Eve journeys towards social acceptance and resists several attempts of turning her into what Bordo refers to as "the docile, regulated body practised at and habituated to the rules of cultural life" (Jaggar and Bordo 1992: 13). Taking into consideration how Eve suffers from her mother's constant shaving, her husband-manager's stylised freak performances of her body, the audience's response to her corporeality and the general social disapproval of her hairiness throughout the novel, we reach the conclusion that Eve's body is a locus of social control.

Since birth, Eve's mother attempts to control her abnormal physical state, and in doing so, she foments the feeling that her body is undesirable. In order to protect her daughter from seeing her own reflection, she prohibits mirrors. More importantly, her mother tries to fit her into the frame of normalcy by annihilating her difference by constant shaving or even seclusion from the public sphere. As Davis claims, normalcy is enforced through regulatory discourses that shape ideological perceptions of the body (1995: 2). Apparently, Eve mother's intention is to protect her daughter from humiliation and rejection: "I am making you beautiful, 'she snapped, and started to cry. I'm doing this because I love you"

(Garland 2013: 32). Her insistence on normalising Eve brings the question of who dictates the image of the socially accepted and what we perceive as the visually normal to the forefront. Contrary to her mother's viewpoint, Eve has still not internalised normative values and her inner dialogue with her invisible friend revolves around the idea of pursuing normalcy: "that night Donkey-Skin visited me as I undressed for sleep. 'Mama's made me pretty,' I sang, spinning in a circle to show off my nakedness. *Pretty?* She snorted. *She's made you ordinary.* Mama told me I am a real girl now. It must be true'" (18). Eve's inner thoughts hint at the socio-cultural dimension of beauty as being an ideal rooted in sameness and normalcy. However, it also reveals that Eve does not perceive her physical difference as ugly and resists her mother's attempts of shaving her, mainly because she does not share the normative value of beauty and femininity that her mother supports. Consequently, Eve's mother represents a "power of technology" (Foucault 2003a: 48) that struggles to bring her corporeal deviance under control.

In an attempt to prove her mother wrong, Eve takes to the streets in her natural appearance. Her plan is to demonstrate that she can be accepted as a human being just like she is. In order to achieve this, she visits the zoo, because "what better place to prove I was no animal than here, where the dividing line was drawn so clearly? They were in cages, I was not" (Garland 2013: 20). However, contrary to what Eve expects, the crowd is incapable of seeing beyond her hairy body and find her "not decent" comparable to "a monkey" or "a dog" (21). The visitors at the zoo reject the idea of her being an equal human being and their disapproval culminates in a violent reaction to her deviant corporeality when a boy throws a stone at her. From this experience she learns that her physical appearance is an obstruction for social acceptance and realises that her mother's view is supported by the norm, which in Foucauldian terms represents "an element on the basis of which a certain exercise of power is founded and legitimized" (2003a: 50). Eve is constantly reminded of the necessity to reduce her extraordinary physical appearance to normalcy until Joseph Arroner starts courting her and gives her false hopes of being accepted as she is. Yet, his interest in her is purely pecuniary.

Joseph Arroner beguiles Eve into marriage and consequently brings both her body and financial earnings under conjugal control. His intention to turn her into a freak-show exhibit epitomises both the commodification and objectification of the female body. Eve is seduced into believing in the possibility of a romantic marriage while she is a mere asset in the eyes of her husband. Mr Arroner's male objectification and commodification of Eve culminates in conjugal rape, which combines domestic violence with his personal interest of making profit from her

body by breeding a freak of his own. By forcing himself upon her, he exerts physical and psychological violence over Eve and this assault stands as the ultimate exertion of dominance and control over her body "I am your husband. Look at you. Look at the wife I choose. An animal. Business made me do this. This is not what I want. This is work" (Garland 2013: 294). While depriving Eve of free will, the right to her own body and human dignity by displaying her as freak, he inflicts both physical and emotional damage on his wife when forcing himself upon her. Duncan notes that "the private home has historically been seen as a place where men have assumed their right to sexual intercourse" (1996: 130), and Mr Arroner exerts his spousal right to do with his wife as he pleases. This act of violence incites the ethical involvement of the reader as it envisions the husband's right to his wife's body and consent theories that mislay the blame on the victim. Marital rape problematises choice and consent in legal, moral and social dimensions and Eve holds a unique social position as marginalised and victimised by her husband-manager. The questions raised regarding her consent and volition parallels her situation as freak with her social position as wife.

Eve's career as human exhibit begins at home in the drawing room which her husband turns into a freak show. She is instructed to remain seated with a book in her lap, be dressed in the latest fashion of upper-class ladies and to recite poetry by heart. At this stage, Eve enacts the theatrical script of her husband-manager and her predisposition to participate in the exploitation and spectacle of her body significantly calls into question the volition of the performer. Gerber emphasises that Victorian freak performers "were only normally free and actually had little, if any, choice in giving their consent to the social arrangements into which they were born" (1996: 40-41). Eve's gradual transformation from a passive display to an active performer in the show is embedded in the inextricable freak-show dilemma of consent and exploitation.

Garland evokes the nineteenth-century freak discourse when Mr Arroner presents his wife for paying visitors. Bogdan has disclosed the social construction of freaks by drawing attention to the complexity in different modes of representation. He distinguishes the exotic mode and the aggrandized status as two popular strategies to enhance sensational and extraordinary traits of the human exhibit. Bogdan notes: "the exotic mode emphasised how different and, in most cases, how inferior the persons on exhibit were. The aggrandized mode reversed that by laying claim to the superiority of the freak" (1996: 29). As mentioned above, literary refigurations of the freak compel authors to reiterate the pejorative discourse they intend to criticise.

Garland introduces a slightly modified mode of representation as she combines exotic and aggrandised modes in the manner Mr Arroner exposes Eve. The following passage illustrates how Mr Arroner commences the act with highlighting Eve's animalistic features and exotic origin to frame her as the Lion-Faced Woman in order to "cast the exhibit as a strange creature" in the eyes of the audience (Bogdan 1990: 97). Next, he manipulates the spectators' perception of femininity and respectability to contradict his previous assertion that she is an animal by instead presenting her as a respectable and refined woman:

> This unusual creature you see before you was brought into London at a great expense from the broad savannahs of Africa! From the establishment of a certain lady of such high position and royal connections that discretion does not permit me to elaborate further. (Garland 2013: 120)

In a truly aggrandized mode of representation, Mr Arroner endows Eve with "status-enhancing characteristics" (Bogdan 1990: 97). Moreover, the animalistic image of Eve in combination with the stylised speech that warrants her respectability, femininity and class superiority represent a contradictory and ambiguous identity.

The social constructivism of enfreakment comes to the fore as Mr Arroner merges the exotic and the refined into a single identity through a highly stylised and theatrical discourse. However, as Balsamo holds, "the body can never be constructed as a purely discursive entity. In a related sense, it can never be reduced to a pure materialistic object […] The material and the discursive are mutually determining and non-exclusive" (1999: 278). While emphasis is placed on the materiality of the divergent body in the show, identity is constructed through discourse. The freakish body on display discloses the intricate relationship between the somatic materiality of the deviant body and the *technés* that shape it. In this regard, the somatechnical dimension of enfreakment testifies to how the ontological status of the body is intertwined with the *technés* and technologies that construct, transform and support a freak identity.

In the case of female freaks, the intersection of gender and ideology on the body is synthesised through a discourse of control. Grosz and Bordo have insisted on the body being a product of social control. Grosz affirms that "the body is indeed the privileged object of power's operations: powers produce the body as a determinate type, with particular features, skills and attributes" (1994: 149). Similarly, Bordo equates "[the] social construction of femininity as delicacy and domesticity" to Foucault's notion of "a socially trained, 'docile body'" that is regulated by technologies of powers (1993: 18). As stated earlier, the freak show is undeniably an objectifying and exploitative entertainment business that presents

human oddities as a spectacle. Freak identities are stylised through a rhetoric underpinned by conventions specifying that the body should be viewed according to dualisms as normal/abnormal, human/non-human, male/female. Hence, the freakish body serves as a site of coded imprinting. Therefore, I suggest that the freak-show discourse that surrounds the female human exhibit is also a technology of corporeal control that articulates normative polarities of women's uncontainable bodies and controllable femininity. In this regard, enfreakment practices elucidate the body as a process of becoming.

In accordance with Bordo and Grosz, I propose that the theatrical mode of representation that Eve's husband-manager utilises stands as an attempt to subject her deviant femininity and uncontainable body under control. Garland recurs to the well-established imagery of birds to represent female entrapment: "'You must be seated when they call.' He placed me on the chair, angling it sideways to the window so that I could not gaze upon the street. I faced the empty row of seats. […] I felt like a bird of paradise, stuffed and mounted on a twig, a glass dome rammed down on my head" (2013: 118-19). Her passivity causes the viewers to mistake her for an automaton and Garland's reference to a mechanic doll evokes the idea of an inanimate dummy puppet which articulates the words of its master. As Davies notices, the use of ventriloquism metaphor in neo-Victorian novels spells out an "imbalance of power" which reveals the tension between having a voice and lacking agency (2012: 7). Although Eve's story is told in the first person, at this point of the novel she does not have a say in the manner she is presented. In other words, she has a voice, but no agency.

Eve's body remains a passive locus of control at this stage and Eve is reduced to an object of display. Hence, Garland conveys Eve's transformation into a human exhibit as something more than an aggrandized presentation of her extraordinary body. As can be seen in the following passage, the author evokes the Victorian freak-show discourse to demonstrate how Eve's husband-manager is in full control of her body:

> With each afternoon my husband's description of me grew more and more outlandish until I was transformed into a creature I barely recognised: I became 'morally uplifting; the most prodigious creature examined by Europe's leading men of Science and Philosophy; offered to the general populace for the further edification and education of Mankind'. (Garland 2013: 123)

Garland draws attention to how self-perception is bound to the body by adding Eve's voice to the narrative. If self-perception is tied to the body, corporeal control implies a control of identity that has a negative effect upon embodied subjectivity. This comes to the fore in both the Victorian freak show and neo-

Victorian reinventions of the practice of exhibiting the anomalous human body. Stern sustains that Lent's mastery over Pastrana's body and identity transmitted the need to dominate and reduce threatening body images:

> Pastrana's paradoxical body worked to articulate and to police the borders of femininity. It describes Pastrana both as an animal and young lady, both masculine and feminine, both foreign and utterly domestic […] her body and its display [was used] to promote female docility, reticence, and modesty within the field of vision. (2008: 210-11)

The visual encounter in the freak show deeply invested with meaning and comprehends a pronounced curiosity to behold human oddities. As mentioned earlier, the current critical trend within freak studies is to approach the performer as a subject who actively contributes to the spectacle rather than being a passive object on display. Accordingly, the freak also occupies the position of an observer. Thereby, I propose that vision is equally, or even more, significant than gaining a voice to the freak performer's struggle to assert agency.

This visual and reflexive stance can be seen in Eve's inner thoughts, which are ventriloquized through her imaginary friend Donkey-Skin's voice: "*see how they struggle with pity, horror and amusement, she said. How terrified they would be if they looked into the mirror and saw you* […] *you are what they fear they might truly be*" (Garland 2013: 123). While Donkey-Skin's voice "represents the lack of an independent authorial voice" (Davies 2012: 18), the passage is both an instant of self-reflectivity and a revelation of the self-reflective dynamics of looking at human exhibits. Importantly, the freak show is a social space where ordinary seeing fails, and the unexpected becomes the familiar. Adams argues that,

> instead of assuring dis-identification, in which the spectator recognises her difference from the body onstage, the sideshow is more often a space of identification, in which the viewer projects her own most hidden and perverse fantasies onto the freak and discovers them mirrored back in the freak's gaze. (2001: 7-8)

In this context, Craton points out that "the experience of the bodily spectacle opens a dialogue about both the nature of physical difference and whatever validating aspect of normative ideology. […] [The] audience [is] engaged in collective ideological negotiation" (2009: 36). Simultaneously as the observer inscribes cultural values on the strange body, the freak actor confutes the audience's perception of his or her corporeality as inferior. As Eve gains insight into the underlying power dynamics of the freak-show spectacle, she learns to manipulate the audience response to her body by engaging them in a visual dialogue.

In *Staring: How We Look* (2009), Garland-Thomson defines the stare as "an ocular response to what we don't expect to see; […] we stare when ordinary seeing fails, when we want to know more" (3). The critic elaborates her theory on the specific power dynamics and dialogic relationship that the stare implies. The subtitle hints at our dual position as simultaneously being observers and objects of observation; how we look at our surrounding and our own outer appearance. Taken this, I consider that the stare provides a feasible critical tool to examine the subjectivity and agency of freak performers. This specific mode of seeing acknowledges the agency of the human exhibit as an active contributor of the perception of his or her identity. Garland-Thomson distinguishes the stare for being "an encounter between a starer and a staree [that] sets in motion an intrapersonal relationship […] this intense visual engagement creates a circuit of communication and meaning-making. Staring becomes involvement, and being stared at demands response" (2009: 3). Consequently, the freak performer has the possibility to advert the gaze and engage the spectator in a negotiation of identity that subverts (mis)interpretations of human status. Garland-Thomson's emphasis on the interactive structure that supports this specific mode of watching invites for a new approach to divergent corporeality as it situates disabled people within the scope of agency and subjectivity. In *The Palace of Curiosities*, Eve's career as a human exhibit spans a transformation from a passive display to an active performer. She gradually gains insight into the theatricality of the freak show as well as the inherent power structures in different modes of looking, and consequently avows her own voice and agency.

Mr Arroner's exposure of Eva as a scopophilic spectacle reduces her into the position of a titillating object for the male gaze. Moreover, reminiscent of Mulvey's "to-be-looked-at-ness" (1989: 11), he conceives her as an erotic spectacle and stylises her figure as a female freak onto which the male gaze projects its fantasy. Obviously, this enhances the idea of the visual pleasure of the female body. Heilmann and Llewellyn's examination of scopophilia in neo-Victorian literature acknowledges the "subversive potential of the gaze" (2010: 111) and the scholars make a strong case of the reader's "complicity in the process of objectification and commodification" (114). Their study of *The Hottentot Venus*, a literary refiguration of Sara "Saartjie" Baartman (1789-1815), stresses "the inescapability of the objectifying gaze and its textual inscriptions" (2010: 120). Similarly, the female human exhibit is presented as an object of "prurient voyeurism" in *The Palace of Curiosities* (Heilmann and Llewellyn 2010: 114). Notwithstanding, Eve is capable of evading the objectifying male gaze and defies Mr Arroner's attempt to reduce her into a passive object of scopophilic desire by changing the script that has been

drawn up for her. Accordingly, this invites for a reading through an alternative mode of looking to the gaze.

Focalised through Abel, the only character in the novel who sees Eve as a woman, the reader in positioned in an angle that envisions her as an active agent. Consequently, the reader is presented with two ways of looking that foreground two ways of responding to the spectacle:

> I see how modestly she endeavours to veil her downy breasts, for they are in danger of toppling out of the neckline of her dress. It is cut at Mr Arroner's insistence: 'To add a bit of piquancy,' as he puts it. A man at the front cries, 'Go on love, a bit more leg!' She smiles at the audience, her teeth clamped together, and declines to accommodate the request. There is a growing chorus of wolfish howls. 'Show us your knees!' […] She promenades from right to left and back again, singing a pretty ballad about her true love, who is a dear sweet boy and surely will return to her at any moment. 'It's singing!' laughs one wag. 'Miaowing, more like!' pipes up another. […] She pauses and stands with her fists on her hips, taping her foot, as though considering conundrum. Then she twirls her moustache and throws the crowd a wink […] 'I'm your own, your very own puss' instead of 'your very own girl' […] with a miaow or two for good measure. […] The men who have hooted at her are now struck dumb. Then the laughter begins […] as they celebrate her cleverness in bending the tune at her will. (Garland 2013: 203-04)

Eve adverts the audience's attention to her enactment in a true music-hall fashion using direct address, bodily gestures and knowingness, and, as a consequence, she converts the gaze into staring. This pinpoints the visual inquiry in the freak show as an interactive dialogue where the freak is involved in the conception of his or her identity. In this context, ordinary seeing fails and, what is more, the gaze is superseded by the stare. Here, the freak, or staree, enters into dialogue with the starer, which consists in a visual negotiation that attributes the human exhibit on stage with agency. Eve resists subordination as she rejects her husband's script which frames her as a passive object for the male gaze. Conversely, she takes control of the spectacle by articulating her own voice and asserting agency on stage. As Garland-Thomson contends "this ocular gesture of dominance acts out the gendered asymmetries of patriarchy […] [l]aden with sexual desire, predation, voyeurism, intimidation, and entitlement" (2009: 40). When Eve masters the stage and produces the spectacle herself she is in a face-to-face situation and addresses the audience through the communal vocabulary of the eyes, answering back to what they believe she is, means, or wants.

Voice, vision and subjectivity converge in Eve's performance as the gaze is replaced by the stare. Her appropriation of the stage pinpoints "[the] potentially artful and productive roles starees take in the active meaning making of staring" (Garland-Thomson 2009: 96). Significantly, the instance is seen through the eyes of Abel who observes how Eve makes parody of the audience's view of her as an animal through laughter and subsequently negotiates her humanity on the stage. Furthermore, Abel learns from Eve that the freak-show stage can be turned into a space of self-assertion and self-reliance: "What Eve has just said reverberates around my mind. It is true, under the eager eyes of the audience, I can act as lord of myself, even only for a few moments" (Garland 2013: 205). As the reader sides with Abel's perspective, Eve's enactment represents a stance of speaking back to the Victorians criticising them for exploitative, objectifying and dehumanising practice of the freak show. Therefore, Abel is central to the way we read Eve as a freak and his voice is key to uncover the underlying critical agenda of this novel. The focus on vision, self-reflectivity and self-perception testifies to that neo-Victorianism is pushing beyond traditional modes of viewing. While Boehm-Schnitker and Gruss rightfully highlight the inherent visual dynamics of neo-Victorian literature arguing that it "touches upon questions such as who can become the object of whose gaze, who is the subject of the gaze, what powers structures are implied in gazing, and how process of gazing is itself made conspicuous and reflected?" (2011: 6), I find that Garland incorporates different modes of looking to the effect of engaging the reader in a self-reflective reading of normalcy and deviance. This can clearly be seen in the author's characterisation of Abel.

Garland adds magic realism to the novel with the character of Abel—the man who cannot die and possesses no memory. He struggles throughout the novel to make meaning of his anomalous body and assert human identity and his character builds on the questions he raises regarding corporeality and humanity. On stage, Abel cuts himself severely to immediately self-heal in front of the audience and his body modification is connected to his struggle to materialise his identity. These practices of body modification and writing suit Gatens's understanding of the role of the body as something more than "a passive mediator of inscription" (1996: 4). Off stage, he attempts to trace his past through acts of writing and reading the fragmentary memories that surface up sporadically: "In a few lines of ink I make my history mine once more. I am filled with terrible relief and clutch the paper to my heart. I know who I am" (Garland 2013: 95). The difficulty to determine his identity lies in the opposition between his immortality and human characteristics. At the same time as he is portrayed as a human being with physical appearance of one, his unnatural powers contradict his humanity.

Abel's constant self-reflective endeavour to assert his identity imitates the rhetoric of the Victorian freak show:

> I hide a great secret, one that marks me as grotesque. Am I man or animal? I can no longer call myself either: I do not have the comfort of calling myself beast, for a beast can be butchered for the use of mankind, and I can not serve any such purpose. Nor can I say that I am a man, for no man can do what I have done: cut myself and heal, against nature. It is terrifying. It raises hopes towards understanding only to dash them most cruelly. It thrills and humiliates me. What kind of creature am I? I have no answer. (Garland 2013: 49)

From the outset, the reader is lured into questioning his identity and humanity to discover who or what he is. While Eve's otherness resides in her assumed hybridity between mankind and animal, Abel's strangeness, or monstrosity, lies in his unnatural corporeality. In either case, their characters simultaneously elicit responses of rejection and recognition. Accordingly, the enfreakment of Eve and Abel also involves "a nature/culture split" that represents the dilemma of determining on the freak status of the observed as "some monsters are natural where others are not" (Shildrick 2002: 10).

The tension between real/fantastic, human/nonhuman, normal/abnormal is particularly marked in Abel's character. He displays his unnatural capacity to self-heal by self-inflicting severe injuries on his half-naked body. The peculiar mode of magic realism unsettles our ideas about what is real, what is not, and Abel's unnatural power to self-heal raises the question: is human or is he not? This leads me to the conclusion that neo-Victorian literature reiterates nineteenth-century discourses on freakery to explore culturally-infiltrated corporeal deviance both then and now. As Tromp and Valerius stress, the freak show has been designed to manipulate the audience to "engage in an epistemological speculation" (2008: 8). Ironically, where the spectator expects to find dis-identification, instead discovers more similarities than differences. As mentioned previously, neo-Victorianism is a performative mode that is underpinned by vocal, visual and self-reflective tenets, and several scholars have argued that this textual performance sets up a mirror-like stance between the Victorians and us. Heilmann and Llewellyn hold that "the text become[s] almost a glass permitting a double-viewed reflection" (2010: 144). Similarly, Boehm-Schnitker and Gruss assert that the "second-order observation, the very construction of subjectivity", that stems from the Lacanian concept of the I/not-I, is central to neo-Victorian literature (2011: 10-11). The ocular dialogue that arises between the observer and the observed in contemporary recreations of the Victorian freak show is resonant of nineteenth-century freak-show practises of speculating into the divergent body.

Adding to the work of these scholars, I propose that somatechnical readings of literary representations of the freakish body evidence the inextricable relationship between the body and technologies that regulate processes of normalisation. The neo-Victorian performative mode transacts nineteenth-century enfreakment strategies onto the reader perspective through epistemological readings of corporeal deviance, and in doing so, establishes a connection between the Victorians and us. Weiss sustains that

> exploring the corporeal possibilities that have been foreclosed by a given culture's own imaginary, itself helps to bring into a being a new imaginary - one that does justice to the richness of our bodily differences. Changing the body image, [the scholar] maintain[s], must involve changes in the imaginary which situates the body image within a vast horizon of possible significances. (1999: 67)

Neo-Victorian enfreakment explores embodied subjectivities and the cultural processes of formation and representation of non-normative bodies. While condoning the Victorians for their view on the divergent people we tend to make the same judgement and evaluation ourselves. Garland playfully tricks the reader into adopting the standpoint of a freak-show spectator who passes judgement on the characters on display. While the reader sympathises with Eve and condemns the inhuman treatment of her, the reader is unavoidably questioning Abel's identity: is he human or is he not? Consequently, the reader is levelled to the same position as a freak-show spectator in an attempt to make sense of his identity. Williams and Bendelow insist that "discourse […] does not simply fabricate bodies, rather, bodies shape discourses and the (rational) structures of knowledge we use to understand the world" (1998: 55). In this regard, as the human exhibits are endowed with voice, vision and agency they reveal the underlying complexities of embodied subjectivities. As the reader is engaged in an epistemological reading of the literary body, the freak character on display pushes beyond the idea of the body as a text to the effect of transforming the physical body into a lived body where technologies are enfleshed, articulated and challenged to stimulate a new imaginary of the body that stems from a process of becoming.

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MATERIAL CULTURE AND ANTIHUMAN SUBJECTIVITIES IN POSTMODERNIST LITERATURE

BELÉN PIQUERAS
Autonomous University of Madrid
belen.piqueras@uam.es

ABSTRACT. *The relation between subject and object in contemporary societies is a key concern of much postmodernist literature, authors often denouncing the superfluous pervasiveness of material culture in our lives and our absurd dependence on the artificial systems of meaning that we project on the world of things.*

The antihumanism that is commonly identified with postmodern culture finds a congenial formulation in Postructuralist theories, which consider meaning not as an absolute concept, but always arising of a web of signs that interrelate; the key issue is that for most Postructuralist thinkers –among them Jean Baudrillard and his definition of the 'hyperreal'– these codes on which culture is founded always precede the individual subject, annihilating all prospects of human agency.

Postmodern authors like Thomas Pynchon, Don Delillo or William Gibson foster the debate on the nature of those underlying structures, and offer manifold portraits of these frail, commodified, and antihuman subjectivities that are very often the product of progress.

Keywords: Material culture, postmodernism, poststructuralism, Baudrillard, simulacra, antihumanism.

BELÉN PIQUERAS

CULTURA MATERIAL Y SUBJETIVIDADES ANTIHUMANAS EN LA LITERATURA POSTMODERNISTA

RESUMEN. *La relación entre el sujeto y el objeto en las sociedades contemporáneas es uno de los intereses principales de gran parte de la literatura postmoderna, y sus autores denuncian a menudo la invasión superflua que la cultura de lo material ejerce en nuestras vidas, así como nuestra absurda dependencia de las estructuras semánticas artificiales que proyectamos sobre el mundo de los objetos.*

El antihumanismo que comúnmente se identifica con la cultura postmoderna encuentra una idónea formulación en las teorías post-estructuralistas, que entienden el significado no como un concepto absoluto, sino originado en un entramado de signos que se relacionan entre sí; el tema clave es que para la mayoría de los pensadores post-estructuralistas –entre ellos Jean Baudrillard y su definición del 'hiperreal'– estas estructuras en las que se fundamenta la cultura siempre preceden al individuo, y aniquilan cualquier posibilidad de determinación humana.

Autores postmodernos como Thomas Pynchon, Don Delillo o William Gibson alimentan el debate acerca de la naturaleza de esas estructuras subyacentes, y ofrecen múltiples retratos de las subjetividades frágiles, consumibles y antihumanas que a menudo son el fruto del progreso.

Palabras clave: Cultura material, postmodernismo, post-estructuralismo, Baudrillard, simulacra, antihumanismo.

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The relation between subject and object in contemporary societies is a key concern of much postmodernist literature, authors often denouncing the superfluous pervasiveness of material culture in our lives and our absurd dependence on the artificial systems of meaning that we project on the world of things. As one of the most important theoreticians of the postmodern, Jean Baudrillard, said in "The Precession of Simulacra" –originally "La precession des simulacres" in *Simulacra et Simulation*, 1981– we live in a world where the signs of the real have substituted the real, a world of recurrent simulation where the real has mutated into the 'hyperreal'.

> It is the whole traditional world of causality that is in question: the perspectival, determinist mode, the "active," critical mode, the analytic mode –the distinction

> between cause and effect, between active and passive, between subject and object, between the ends and the means (Baudrillard 2010: 30).

According to Baudrillard, in our era:

> [t]he real is produced from miniaturized cells, matrices, and memory banks, models of control –and it can be reproduced an indefinite number of times from these. It no longer needs to be rational, because it no longer measures itself against either an ideal or negative instance. It is no longer anything but operational. In fact, it is no longer really the real, because no imaginary envelops it anymore. It is a hyperreal, produced from a radiating synthesis of combinatory models in a hyperspace without atmosphere (2).

Science and technology are directly responsible for this "desert of the real", as Baudrillard describes it, where the subject is 'dehumanized', essentially defined by its projection in a material world of objects, images and data. And that is because we place our science in service of restoring a visible order, an order which no longer masters anything but which strives to immortalize a hidden dimension of the real, whether past or present, exterminating it. It is the "Irreparable violence toward all secrets, the violence of a civilization without secrets" says Baudrillard (11), as he concludes ironically:

> Everywhere we live in a universe strangely similar to the original –things are doubled by their own scenario. But this doubling does not signify, as it did traditionally, the imminence of their death– they are already purged of their death, and better than when they are alive; more cheerful, more authentic, in the light of their model, like the faces in funeral homes." (11)

Postmodern authors like Thomas Pynchon, Don Delillo, or William Gibson explore in their novels the ambiguous and conflicting relation between the subject and the object in postindustrial societies; for these authors, material culture provides the subject with the consolation of meaning and control in an otherwise undecipherable and most often insufferable reality, but they also consider and denounce that these cultural forms are falsely reassuring for the subject, who paradoxically falls often into solipsistic dissolution.

From a literary point of view, and with examples taken from these authors' texts, this article will show how in postmodern societies the object –most often a technological one– reigns supreme, getting to determine the very constitution of the social subject; it will also try to illustrate how science and technology are essential in the reformulation of the relationship between contemporary

individuals and their milieu, as well as in the reconceptualization of the very notion of subject[1].

The antihumanism[2] that is commonly associated with postmodern culture finds a congenial formulation in Postructuralist theories, which consider meaning not as an absolute concept, but always arising of a web of signs that interrelate; everything makes sense within a code where parts get connected by contrast, and not by their relation to an external reality. The key issue is that for most Postructuralist thinkers, these codes on which culture is founded always precede and condition the individual subject, annihilating all prospects of human agency.

In this line, Jean Baudrillard develops the idea that objects have value as signs, and it is this value that modern societies stress and encourage, meaning becoming a commodity that very often drives subjects to the absurdity of consumption in their quest for social recognition and status. This is what Don DeLillo seems to be denouncing with the list that opens *White Noise* and that depicts the arrival of students to the College-on-the-Hill for the new course:

> The station wagons arrived at noon, a long shining line that coursed through the west campus. In single file they eased around the orange I-beam sculpture and moved toward the dormitories. The roofs of the station wagons were loaded down with carefully secured suitcases full of light and heavy clothing; with boxes of blankets, boots and shoes, stationery and books, sheets, pillows, quilts; with rolled-up rugs and sleeping bags; with bicycles, skis, rucksacks, English and Western saddles, inflated rafts. As cars slowed to a crawl and stopped, students sprang out and raced to the rear doors to begin removing the objects inside; the stereo sets, radios, personal computers; small refrigerators and table ranges; the cartons of phonograph records and cassettes; the hairdryers and styling irons; the tennis rackets, soccer balls, hockey and lacrosse sticks, bows and arrows; the controlled substances, the birth control pills and devices; the junk food still in shopping bags –onion-and garlic chips, nacho

[1] The works analyzed here have been chosen to illustrate a solid trend in recent narrative that deals with the different dangers to which our postmodern culture of mediation and simulation exposes individuals and communities. They have paved the way for more recent works like David Foster Wallace's *Infinite Jest* (1996), Mark Danielewski's *House of Leaves* (2000) or Steve Tomasula's *The Book of Portraiture* (2006), among many others.

[2] This concept comes from social theory and philosophy, and it denies the centrality that human nature and human agency have traditionally had in the history of western thought. Antihumanism yields to the consequences of the "death of Man," as introduced by some post-structuralist theorists, above all Michel Foucault (see *The Order of Things: An Archaeology of the Human Sciences, 1971*). It is applied here to refer to a postmodern self that for different reasons –commonly associated with the epistemological intricacy of material culture– experiences a disordered intellectual activity and a consensual disembodiment where the human discreteness finally dissolves.

> thins, peanut crème patties, Waffelos and Kabooms, fruit chews and toffee popcorn; the Dum-Dum pops, the Mystic mints. (DeLillo 1985: 3)

This lyrically heterogeneous list that represents American middle-class consumerism and habits must be interpreted as a rhetorical performance of the superfluous materialism that affects modern societies. From a Poststructuralist conception, the subject is always inscribed in 'language', as in like manner characters in *White Noise* get defined by what they possess and consume, literally supplanted as subjects by a set of objects with which they try to control the image projected, transforming their own reality in a mode of social exchange, as illustrated in the following quotation:

> The students greet each other with comic cries and gestures of sodden collapse. Their summer has been bloated with criminal pleasures, as always. The parents stand sun-dazed near their automobiles, seeing images of themselves in every direction. The conscientious suntans. The well-made faces and wry looks. They feel a sense of renewal, of communal recognition. The women crisp and alert, in diet trim, knowing people's names. Their husbands content to measure out the time, distant but ungrudging, accomplished in parenthood, something about them suggesting massive insurance coverage. This assembly of station wagons, as much as anything they might do in the course of the year, more than formal liturgies or laws, tells the parents they are a collection of the like-minded and the spiritually akin, a people, a nation. (1985: 4)

In this communal act of simulation, the original subject vanishes behind the appearances of the conceptual subject, or as Baudrillard would put it, it is the map that precedes the territory –it is "The Precession of Simulacra". "Something has disappeared –says Baudrillard– the sovereign difference between one and the other" (2). For Baudrillard the charm of abstraction vanishes when there is not a clear distinction between the real and its representation, –or as Walter Bejamin says in "The work of art in the age of Mechanical Reproduction" –originally published in German in *Zeitschrift für Sozialforschung* in 1936, and first collected in English in 1968 as *Illuminations*– it is the "aura" of originality that disappears in contemporary societies[3]. The subject also becomes object of reproduction, as it is

[3] Walter Benjamin speaks in his essay about the contemporary decay of the "aura" by saying: "It rests on two circumstances, both of which are related to the increasing significance of the masses in contemporary life. Namely, the desire of contemporary masses to bring things 'closer' spatially and humanly, which is just as ardent as their bent toward overcoming the uniqueness of every reality by accepting its reproduction. Every day the urge grows stronger to get hold of an object at very close range by way of its likeness, its reproduction. Unmistakably, reproduction as offered by picture magazines and newsreels differs from the image seen by the unarmed eye. Uniqueness and

very often engulfed by the innumerable objects that represent it, getting thus subject and object to coexist at the same level. The subject becomes a formula, an equation of material terms that constitutes a semantic alternative to the uniqueness and human distinctiveness of the self.

It is very illustrative to incorporate here Thomas Pynchon's concept of Entropy. He introduced it in his short story "Entropy" –first published in the Kenyon Review in 1960 and later collected in *Slow Learner: Early Stories* in 1984– where Callisto defines it as "the measure of disorganization for a closed system", and he considers it is valuable because it is "an adequate metaphor to apply to certain phenomena in his own world" such as the consumerist trend away from difference and toward sameness:

> He saw, for example, the younger generation responding to Madison Avenue with the same spleen his own had once reserved for Wall Street, and in American 'consumerism' discovered a similar tendency from the least to the most probable, from differentiation to sameness, from ordered individuality to a kind of chaos. He ... envisioned a heat-death for his culture in which ideas, like heat-energy, would no longer be transferred, since each point in it would ultimately have the same quantity of energy, and intellectual motion would, accordingly, cease. (1984: 88)

The apocalyptical nuances of Pynchon's concept of Entropy find an echo in Baudrillard's theories: if for Pynchon the era of entropy entails the annihilation of intellectual activity, for Baudrillard the era of simulation is inaugurated by a liquidation of all referentials (2), including the Subject itself.

One can find innumerable examples in postmodern fiction of how meaning is considered to be always deferred underneath the surfaces of modern life; the postmodern subject is defenceless and overwhelmed by the 'white noise' produced by consumerism, technology and the media, and material culture conveys a high degree of semantic "toxicity" that alienates the individual from his reality and dissolves his potential agency. As Murray Jay Siskind, Jack Gladney's colleague at the university and pop culture theorist in Don Delillo's *White Noise*, expresses it: "Everything is concealed in symbolism, hidden by veils of mystery and layers of cultural material [...] It's just a question of deciphering, rearranging, peeling off the layers of unspeakability" (DeLillo 1985: 37-8).

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permanence are as closely linked in the latter as are transitoriness and reproducibility in the former. To pry an object from its shell, to destroy its aura, is the mark of a perception whose 'sense of the universal equality of things' has increased to such a degree that it extracts it even from a unique object by means of reproduction." (Benjamin 1968: 223).

For many of DeLillo's characters, reality has become completely mediated and artificial, and technology and the media are direct contributors to that metaphorical 'white noise'. No better example of this than the often quoted passage of "the most photographed barn in America", at the end of the third chapter in *White Noise*; Murray interprets the essence of the attraction saying: "'No one sees the barn' [...] 'Once you've seen the signs about the barn, it becomes impossible to see the barn' [...] 'They are taking pictures of taking pictures' " (DeLillo 1985: 12-3). Murray understands that reality is shielded, constantly deferred in favour of an artificial double, an equivalent in a system intended, paradoxically, to interpret it and to make it more accessible for man.

There is a sense of remoteness and transcendence that can be perceived in anything mediated by technology in *White Noise*, and this is interpreted by Frank Lentricchia as a process of mystification that he attributes to "[...] the increasingly nonreferential character of postmodern culture. Since the technological media – television, the tabloids, radio, cinema– ultimately create their own reality, they appear to be free from all natural constraints on their constructions. They possess the seemingly limitless power to transform and reconstitute the very being of the contemporary individual" (Lentricchia 1991: 72).

If the epistemological configuration of the modern world depends then on the incessant recurrence of signs and models and in the simulated generation of differences, this provokes a feeling that there's some hidden meaning under the inextricable surface of existence, some mysterious connection that eludes man's understanding. This is associated to the notion of paranoia, a central concept that defines the configuration of subjectivity in many postmodernist novels. This is the case of Matt, in Don DeLillo's *Underworld*:

> He was locked to his chair, mind-locked and gravity-trapped, aware of the nature of the state he was in but unable to think himself out. He was bent to the weight of the room, distrustful of everyone and everything here. Paranoid. Now he knew what it meant, this word that was bandied and bruited so easily, and he sensed the connections being made around him, all the objects and shaped silhouettes and levels of knowledge–not knowledge exactly but insidious intent. But not that either–some deeper meaning that existed solely to keep him from knowing what it was. (DeLillo 1997: 421)

The origin of the term paranoia is to be found in psychology, where it is considered a disorder based on systematic delusions: "In contemporary psychiatric practice, the term paranoia is generally reserved for all rare, extreme cases of chronic, fixed, and highly systematized delusions. […] One of the most common delusions in paranoid disorders is that of persecution" (The New

Encyclopedia Britannica: Micropaedia. Vol. 9. 1992. 146). But paranoia often takes the shape of a cultural phenomenon that has been studied by such theorists as Fredric Jameson and Ihab Hassan. Paranoia is associated with the idea that everything is connected, and it is grounded on a sustained epistemological uncertainty and suspicion of all the underlying structures that determine our social existence. Paranoia blurs the distinction between the real and the imagined, between the logical and the pathological; under paranoia thought becomes rather than a lens to knowledge, a deterrent of human agency, and a mirror to the subject's frailty.

Paranoia is a central motif that triggers and maintains the action in many postmodernist texts, such as Thomas Pynchon's *The Crying of Lot 49*, first published in 1967. Oedipa Maas, the questing protagonist in this novel, has unexpectedly been chosen executrix of the will of her now-deceased ex-boyfriend, Pierce Inverarity, who leaves behind a vast, mysterious estate for Oedipa to sort out. In the process of taking up her mission, Oedipa is both confused and stimulated by the discovery of a sign, the muted post horn. She desperately tries to trace back this arbitrary sign, to see what it stands for. The discovery revolves around a secret organization called Trystero, and an underground alternative mail delivery system. Under a paranoid frenzy Oedipa builds up the story of the Trystero by interpreting random data and facts; however, the multiplying and omnipresent sign of the post horn slips away from her, clues pointing to other clues, leaving the mystery of what appears to be a vast conspiracy without resolution. The reality of the Trystero is in fact a *Hyperreality* –to use Baudrillard's notion again– a network of connections without clear links to the fictional world projected by the novel.

In Mexico City Oedipa sees the triptych painted by Remedios Varo "Bordando el Manto Terrestre" and she is impressed by the image of the frail girls that are prisoners in the top room of a circular tower, and who are "embroidering a kind of tapestry which spills out the slit windows and into a void seeking hopelessly to fill the void: for all the other buildings and creatures, all the waves, ships and forests of the earth were contained in this tapestry, and the tapestry was the world" (Pynchon 1996: 13). Later on in the novel, and overwhelmed by the enormous amount of 'revelations' she can't decodify, Oedipa recalls the image of the girls in the painting by Varo and writes down on her notebook "shall I project a world?" (Pynchon 1996: 56); her solipsism reveals the vulnerability of the subject when confronting the epistemological void left by the *simulacrum* of material culture, and the ultimate consequence is the stumbling of intellectual activity and the obliteration of the mind as the vehicle of the human condition.

But material culture is less and less 'material' each day, since the solidity of many of our daily experiences and of the products we consume is to a great extent illusory. Science precedes man, technology has blended with human existence, and cyberspace has become the ultimate expression of the *Hyperreal*. It was William Gibson who coined the term 'cyberspace' in 1982 (in "Burning Chrome"), and this is the way it is defined in his novel *Neuromancer* (first published in 1984):

> Cyberspace. A consensual hallucination experienced daily by billions of legitimate operators, in every nation, by children being taught mathematical concepts... A graphical representation of data abstracted from the banks of every computer in the human system. Unthinkable complexity. Lines of light ranged in the non-space of the mind, clusters and constellations of data. Like city lights, receding... (Gibson 1995: 67).

This definition suggests that our illusions and wishes form the basis of a social *consensus* that dissolves individual human agency; science, the media and the information industry construct attractive images that always lead the subject's choices, and that create an illusory sense of communion. In these modern technological communities, subjects are characterless, iconic reverberations within artificial semantic structures virtually projected on the world of things.

Much of the science fiction we read is set in the distant future, peopled with aliens, and developed in a galactic context; William Gibson's science fiction, however, explores a near-future world that is not so different from ours –in fact *Virtual Light,* published in 1993*,* takes place in 2005– and his novels reflect extensively on the transformation of culture by technology.

For Baudrillard, it is almost impossible to write science fiction in the era of the cybernetic and the *hyperreal*, since there is no real on which to base the imaginary model, the real having been absorbed by the model in a world controlled by the principle of simulation: "in fact, science fiction in this sense is no longer anywhere, and it is everywhere, in the circulation of models, here and now, in the very principle of the surrounding simulation. It can emerge in its crude state, from the inertia itself of the operational world" (126).

In *Neuromancer* new forms of identity are explored, but they are not so much intended to illustrate how our societies will be in the future as how they are in the present. The novel is a dissection of contemporary Western society, as it illustrates how technology and global capitalism influence our human condition by inducing a world of images and data that have definitely cut loose from any original referent. It is the enactment of the *Hyperreal* as a form of living.

Case is the main character in *Neuromancer*, and he is living the decline of his successful career as brilliant hacker, his nervous system having been damaged with a mycotoxin by his previous bosses, from whom Case made the mistake of stealing. Unable now to use his brain-computer interface to access the global computer network, Case remembers with nostalgia and often dreams of the years he had lived for the "bodiless exultation of cyberspace" when "He'd operated on an almost permanent adrenaline high, a byproduct of youth and proficiency, jacked into a custom cyberspace deck that projected his disembodied consciousness into the consensual hallucination that was the matrix" (Gibson 1995: 11-12).

Many characters in Gibson's novels feel a deep contempt for the flesh, considering the subject's corporeal existence a prison to the infinite possibilities of the mind when projected in cyberspace. Subject and computer are exchangeable concepts in this world, and material culture is now only the intermediate stage to the intangible dimension where one supposedly finds epistemological and ontological completion. Being whole involves self- recognition in the digital imperative of the world, as Eric Packer says in Don DeLillo's *Cosmopolis*, novel that was turned into a film by David Cronenberg in 2012:

> In fact data itself was soulful and glowing, a dynamic aspect of the life process. This was the eloquence of alphabets and numeric systems, now fully realized in electronic form, in the zero-oneness of the world, the digital imperative that defined every breath of the planet's living billions. Here was the heave of the biosphere. Our bodies and oceans were here, knowable and whole. (DeLillo 2003: 24).

In much postmodern fiction the body becomes a commodity, something from which we are not too far nowadays. We live in a world where implants, prostheses and cloning have become almost routine practices, our lives develop around our computer and through it we project our virtual selves on the net. In our technologically mediated existence, the human *inside* can be supplanted by an artificial *outside.* For Giles Deleuze and Felix Guattari:

> There is no such thing as either man or nature now, only a process that produces the one within the other and couples the machines together. Producing-machines, desiring-machines everywhere… the self and the non-self, outside and inside, no longer have any meaning whatsoever (Deleuze and Guattari 1984: 2).

The sustained representation of an intellectually maimed self that is identified with the antihumanistic vein of most Postmodernist literature can be illustrated

with references to many works. As an extension of the above mentioned, Pynchon explores in *The Crying of Lot 49*, in *V.* (1963), and particularly in *Gravity's Rainbow* (1973), the fragility of the rational mind and the ephemeral boundaries that separate the animate from the inanimate; in Paul Auster's *New York Trilogy* stories (1987), characters lose their contours; incapable of interpreting their reality, they 'blend' with it, objectifying themselves in an irreversible process; Gibson's speculations about the viability of marriages between humans and synthetic constructs suggests that their coupling is inevitable because neither of them is ever whole or self-sufficient. In cyberculture the body is redefined as 'fluid' in the sense of lacking clear boundaries, and the instability of matter and mind is foregrounded; adding to this Marshall McLuhan's theories[4] explaining that technology changes our perceptual habits and that the computer works as an extension of the human mind, it is more than evident that the old notion of the humanistic subject as irreplaceable unity of mind and body is but a dim memory.

Postmodern authors like Thomas Pynchon, Don DeLillo, or William Gibson, project in their novels worlds where an overwhelming material culture disintegrates the mind as the vehicle of individual cognition and agency, and engenders subjectivities that can be defined as antihuman in their blind communion with the images projected by the information industry. This essay has tried to explore how the relation between the subject and the object in postindustrial societies is assessed in postmodern narrative as a conflicting one, as it reveals how many cultural forms are falsely reassuring and ultimately alienating for the social self. Technology and the media have unfolded new conceptual spaces, and many postmodern authors have accepted the challenge, exploring the complex ways in which progress has destabilized conventional forms of knowledge, culture and society.

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[4] The Canadian cultural theorist Marshall McLuhan is a precursor of Baudrillard's postulates concerning the limited scope of human action in post-industrial societies, and he explains how the technological dominant of our culture determines the very ontology of the modern subject. As he stated in Understanding Media (1999) "In this electronic age we see ourselves being translated more and more into the form of information, moving toward the technological extension of consciousness." (McLuhan 1999: 57).

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ANALYSING CORPUS-BASED CRITERIAL CONJUNCTIONS FOR AUTOMATIC PROFICIENCY CLASSIFICATION

ÁNGELES ZARCO-TEJADA[1]
CARMEN NOYA GALLARDO[2]
Mª CARMEN MERINO FERRADÁ[3]
ISABEL CALDERÓN LÓPEZ[4]
University of Cádiz
[1]angeles.zarco@uca.es
[2]carmen.noya@uca.es
[3]maricarmen.merino@uca.es
[4]isabel.calderon@uca.es

ABSTRACT. *The linguistic profiling of L2 learning texts can be taken as a model for automatic proficiency assessment of new texts. But proficiency levels are distinguished by many different linguistic features among which the use of cohesive devices can be a criterial element for level distinctions, either in the number of conjunctions used (quantitative) and/or in the type and variety of them (qualitative). We have carried such an analysis with a subgroup of the CLEC (CEFR-levelled English Corpus) using Coh-Metrix, a tool for computing computational cohesion and coherence metrics for written and spoken texts, but our results suggest that automatic proficiency level assessment needs a deeper examination of conjunctions that should rely on the analysis of conjunction-types use and conjunction varieties, with an analysis of lexical choice. A variable based on familiarity ranks could help to predict cohesive levels proficiency-oriented.*

Keywords: Cohesion, language assessment, corpus linguistics, L2 English learning texts, linguistic profiling, Coh-Metrix.

ANÁLISIS BASADO EN CORPUS DE LAS CONJUNCIONES PERTINENTES PARA LA CLASIFICACIÓN AUTOMÁTICA DE LA COMPETENCIA

RESUMEN. *Los estudios de perfil lingüístico de textos de aprendizaje de una segunda lengua pueden ser considerados como modelo para establecer automáticamente evaluaciones de nivel de lengua de textos nuevos. Sin embargo, los niveles de competencia lingüística vienen determinados por múltiples elementos, entre los que el uso de recursos para la cohesión pueden ser considerados como elementos determinantes para establecer diferencias entre niveles, sea por el uso del número de conjunciones (análisis cuantitativo) sea por el del tipo y variedad de ellas (análisis cualitativo). Hemos realizado un análisis con un sub-grupo de textos del CLEC (CEFR-levelled English Corpus) mediante Coh-Metrix, herramienta que computa la cohesión y coherencia de textos escritos y orales, sin embargo los resultados de este análisis sugieren que la evaluación automática de los niveles de competencia necesitaría de un más profundo examen de las conjunciones que tuviera en cuenta los tipos, la variedad y la elección léxica. Así, sugerimos la necesidad de añadir una variable basada en niveles de familiaridad para predecir niveles de cohesión orientados hacia la medida de la competencia lingüística.*

Palabras clave: Cohesión, evaluación de la competencia, lingüística de corpus, textos para el aprendizaje del inglés como L2, perfil lingüístico, Coh-Metrix.

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1. INTRODUCTION

The aim of our study is to analyse which and how cohesive devices discriminate among levels of proficiency and if there are automatic tools that can predict proficiency classifications according to connectors use. For this study we have used the written sub-set of the CLEC corpus (CEFR-levelled English Corpus), a corpus developed at the University of Cádiz for natural language purposes formed by CEFR-levelled learning material texts used in our department. The CLEC is a proficiency-levelled English corpus that covers A1, A2, B1, B2 and C1 CEFR levels and that has been built up to train statistical models for automatic proficiency assessment (Dahlmeier *et al.* 2013; Montemagni 2013; Dell'Orletta *et al.* 2011a, 2011b, 2012 and 2013). We follow an approach that suggests that the identification of discriminating features would be beneficial for establishing boundaries between levels of proficiency and for learning texts proficiency verification and design (Crossley *et al.* 2011; Crossley, Greenfield and McNamara 2008; Graesser *et al.* 2004).

The work we bring up here analyses A2, B1 and B2 levels of the CLEC and it is part of a set of analysis made in order to check and verify if cohesion is appropriately considered in the books used by our learners. As Mahlberg (2006: 107) points out, textbooks have to choose right cohesive categories for learners and she mentions appropriate exemplification, the time-consuming effect of textual analysis, cohesive devices as genre-specific features or generalisation, as essential points that make cohesion a challenging problem within second language texts production. Following Mahlberg (2006) and her warnings on the difficulties to describe cohesion in textbooks, we assume a corpus linguistics approach that can help to analyse texts automatically and outline the most salient cohesive features that distinguish texts. In any case, these tools can help to analyse the actual state of the teaching materials we are using. Thus, in order to achieve our aim we have selected a set of the most representative texts of the written exercises of each level trying to choose the same number of grammatical exercises and short stories with a total number of 10000 words per level. In previous studies we have described how cohesion is achieved in oral and written texts of the CLEC with the AntConc software. Now, following Crossley and McNamara (2009, 2011) and Crosley *et al.* (2009) and their studies on L1-L2 differences regarding lexical cohesion, our goal is to examine written corpora with Coh-Metrix, a system for computing computational cohesion and coherence metrics for written and spoken texts (see section 4.3 for a description of Coh-Metrix), in order to automatically discern among levels of proficiency in terms of their cohesive devices and to identify cohesive devices that are more representative of each level. In this paper we concentrate on conjunctions, one of the four ways to create cohesion according to Halliday's functional grammar principles. We will try to identify if differences among levels of proficiency are based on quantitative or qualitative criteria and will try to establish differences and specify boundaries in terms of textual cohesion. The computational linguistic tools Coh-Metrix 3.0 (McNamara, Louwerse, Cai and Graesser 2013), and AntConc 3.4.3 (Anthony 2014) will be used to analyse our corpora. Establishing differences among levels automatically in terms of textual cohesion using CEFR-levelled learning texts is a first step towards the identification of cohesive devices proficiency oriented and a procedure to verify if and how cohesion is achieved by CEFR-levelled learning materials.

2. STATE OF THE ART

Research on the linguistic profiling of texts has been very fertile over the past decades with many different targets. Many of these are related to linguistic competence and text types assessment: NLP uses for L1 and L2 text readability

measuring (Heilman *et al.* 2007; Collins-Thompson and Callan 2005); authorship identification (McCarthy *et al.* 2006); genre classification or readability levels (Montemagni 2013; Dell'Orletta *et al.* 2013); deficit cognitive analysis through syntax procedures (Roark *et al.* 2007); development of child language through complex syntax use (Sagae *et al.* 2005); text readability measuring with the ranking of documents by reading difficulty or reading abilities as a component of linguistic proficiency (Petersen and Ostendorf 2009); detection of differences between spoken or written English (Louwerse *et al.* 2004). Especially relevant for our study is the role of linguistic features in second language proficiency (Connor 1990; Engber 1995; Ferris 1994 and 2003; Grant and Ginther 2000; Jarvis 2002; McCarthy 2005; Crossley *et al.* 2007) and within this area, the role of cohesion and the use of cohesive devices. Most of the work done on cohesion has focused on the differences between L1 and L2 corpora or on the differences among L2 texts with a learner production analysis goal (Crossley and McNamara 2009; Chen 2008; Granger and Tyson 1996; Green 2012). Among all these, it sets up as a reference for our study Crossley and MacNamara's (2012) analysis on cohesion on L2 writing texts for proficiency matters. Even though their insights deal with L2 analysis and our study analyses proficiency-levelled learning materials, we assume that a similar procedure can be realized.

In fact, one of our aims is to determine the level of cohesion manifested in proficiency-levelled learning texts and compare it to L1 and L2 production statements. There are three main opinions on the relationship proficiency-textual cohesion: high cohesion corresponds to high proficiency (Ferris 1994; Liu and Braine 2005), the relationship cohesion and proficiency is not significant (Johnson 1992; Castro 2004) and high proficiency does not relate to the use of cohesive devices (Crossley and McNamara 2009, 2011, 2012; McNamara *et al.* 2010). According to Crossley and McNamara (2012), Coh-Metrix automatic variables can predict L2 proficiency writing based mainly not on the use of more cohesive devices, but on the use of more linguistically sophisticated terms.

Based on these assumptions and on previous research (Zarco-Tejada *et al.* 2015a), and considering our corpus is formed by learning materials that have a pedagogical function, that is to say, they present a double feature, on the one hand, learning materials try to emulate native English and, on the other, learning materials include proficiency-levelled morphosyntactic, semantic and lexical elements with an academic purpose, we start our research from several hypotheses:

a. Proficiency levels should differ in their cohesive accomplishment: upper proficiency levels should have more-cohesive texts (Collins 1998; De Villez 2003; Witte and Faigley 1981).

b. Proficiency could be related to the number of cohesive devices and to their type (Crossley and McNamara's linguistic sophistication).

c. Automatic tools should show differences among levels in terms of proficiency and in terms of cohesion.

3. LINGUISTIC FRAMEWORK: M.A.K. HALLIDAY

It is an undeniable fact that Halliday and Hasan's *Cohesion in English* is the most relevant and influential study on the notion of cohesion and how it works in English texts since it was published in 1976. As a result, it has been studied, up to now, from different linguistic frameworks, and applied to many other fields such as "stylistics, discourse analysis, language teaching and learning, translation studies, psycholinguistics and sociolinguistics", while still being also very useful to the analysis of texts beyond and around the sentence level as Xi (2010: 141) explains. Moreover, Halliday and Hasan continued developing and improving their theory on cohesion in successive publications.

Given the importance of their studies and conclusions, we have decided to follow their theoretical framework on cohesion in order to analyse the cohesive devices found in the English learning materials we have selected. However, we are going to focus specifically on the conjunction category. To that end, several fundamental concepts in Halliday's work should be first described, though very briefly. The first one is language, which is defined as a system for making meanings by means of wording. According to Halliday and Matthiessen (2014), we are free to make a choice, out of a set of the systems and resources the language has, of the forms that best express what we want to say, in such a way that there is interaction between writer and reader or speaker and addressee. In this sense, language provides a theory of human experience which is transformed into meaning. Halliday identifies three metafunctions or kinds of meaning: the ideational function or language as reflection; the interpersonal function, described as language as action; and the textual function or language as information. The last one is intrinsic to language and deals with the construction of texts, in other words, this is the function the language has to create written or spoken texts that cohere with themselves in the particular situation in which they are used (Halliday and Matthiessen 2014: 30-31). In sum, according to Morley (2000: 13), it organizes the informational content of the clause in a coherent and cohesive way, thus involving the thematic structure, the information structure and cohesion. Systemicists argue that the three metafunctions constitute the functional components of the semantic system that is language, making the three kinds of meanings at the same time.

Eggins points out (2004: 3) that each one expresses a kind of semantic organisation though connected and fused together to produce a single wording.

The second notion, text, described as a unified whole, is the process of making meaning in context, thus referring to any stretch of spoken or written language. Text is not a grammatical unit, but a unit of language in use, so a semantic unit (Halliday and Hasan 1976: 1). Texture, closely related to text, is defined as the property of being a text, that is, any stretch of spoken or written language that holds the clauses together as a unified whole coherently and making sense. It involves the interaction of two groups of resources: structural and cohesive. At the same time, language functions in context, and what the speakers say make sense according to it (Bloor *et al.* 1995: 9). Two types of context are distinguished, context of situation, which regards the immediate social and situational background, and context of culture that refers to an external and broader background described as the contextual potential of a community (Halliday and Matthiessen 2014: 32). Accordingly, we are able to deduce or to predict the context through the meanings and the grammatical choices that have been made. Hence it is inferred, as Thompson states (2004: 9-12), that language and context are interdependent.

We previously indicated that cohesion and coherence constitute crucial notions in our work. Cohesion is described as the interpretation the speaker makes on something else that has previously been mentioned, or is going to be said by reference to another. Consequently, Halliday and Hasan (1976: 4-5) explain that it is a semantic concept and part of the system of a language considering it is realized through the lexicogrammatical system. Therefore, the English language has linguistic resources whose function is to link "an element of language with what has gone before or what follows in a text" (Bae 2001: 55). All grammatical units of any size, sentences, clauses, groups and words can be linked, and so all of them may have cohesive function. Coherence is thus a mental phenomenon that refers to the way they relate to the context. These extra-linguistic elements shaping coherence are divided into three types, namely, field (focusing on the kind and aims of the interaction), mode (referring to the channel of communication) and tenor (focusing on interlocutors and the relationship between them).

There are two types of cohesion: grammatical (reference, conjunction, substitution and ellipsis) and lexical (repetition, synonym, hyponym, collocation, etc.). In this way, five categories of cohesive resources or ties (1976: 3) have traditionally been identified in the English language. However, Halliday and Matthiessen (2014: 52, 612) distinguish within the system of cohesion only four, considering both substitution and ellipsis as just one resource.

As far as conjunction is concerned, it is described in terms of word class as a class within the adverbials, with the function of linking or joining sentences to each other. At the same time it is usually described, as Eggins points out, to be mainly grammatical, though with a lexical component in it (2004: 5). According to Bloor (1995: 98), it is "the term used to describe the cohesive ties between sections of text in such a way as to demonstrate a meaningful relationship between them".

As stated above, we decided to follow Halliday's classification of the system of cohesion (2014: 612-614), based upon the logico-semantic relationships between clauses. We are going to focus specifically on the expansion relationship and the subtypes within it, explained by Downing and Locke (2006: 277) in the following way: "one clause expands another by clarifying or exemplifying (elaboration); by adding or contrasting some feature (extension), or by providing circumstantial information such as time, cause and condition (enhancement)". They allow us to create meaningful structure links between clauses from a semantic point of view.

The first subtype, the semantic relationship of elaboration, is characterised by introducing background information. It is subdivided into apposition and clarification. As a result, the elaborating clause refers to clarifying, specifying, exemplifying, restating, etc. While apposition is composed of appositive, expository and exemplifying conjunctions (*I mean, for example, in other words, for instance, thus,* etc.), clarification comprises clarifying conjunctions, which may be corrective, distractive, dismissive, particularizing, presumptive, summative, or verificative (*at least, by the way, anyway, in particular, actually, in fact, in any case, as a matter of fact, to be more precise, incidentally, in short, briefly, to sum up, etc.).*

The second subtype, extension, refers to extending or contrasting something new, thus providing an exception, or offering an alternative. This is made up of additive conjunctions that can be positive or negative (*and, also, in addition, furthermore, moreover, nor*, etc.); adversative (*but, yet, however, on the other hand, etc.*); and variation with the meaning of replacive, subtractive and alternative (*instead, or, or else, on the contrary, from that, except for that, alternatively*).

Finally, the third subtype, enhancement, in which the enhancing clause presents four circumstancial features: manner, matter, spatio-temporal, and causal-conditional. Manner can be either of comparison or means (*similarly, likewise, in a different way, by such means, etc.*). The second one, matter, can be either positive or negative (*here, there, as to that, in that respect, in other respects, elsewhere*). The third one, called spatio-temporal, refers to time or place (*finally, then, in the end, at once, at that time, apart from that, before that, next time, previously, up to now, lastly, etc.*). Causal-conditional, the last circumstantial type, is broadly subclassified as general (*therefore, so, then, hence, because of that, for*),

and specific (*result, reason, purpose, conditional, positive, negative, concessive*; *as a result, still, though, for that reason, even so, for that purpose, otherwise, in consequence, on account of this, under the circumstances, etc.*).

4. OUR RESEARCH

4.1. MAIN GOALS

Our study is divided in two main analyses. The first one deals with the automatic exploration of our corpus with two main objectives, the distinction of texts according to levels of proficiency based on syntactic, semantic and lexical criteria, and the analysis of cohesion proficiency-determined. The second one deals with identifying qualitative cohesive criteria for proficiency level distinctions.

4.2. DESCRIPTION OF THE CORPUS

We have used the written sub-set of the CLEC corpus (CEFR-levelled English Corpus) (for a description of the corpus see Zarco-Tejada *et al.* 2015b), a corpus developed at the University of Cádiz for natural language purposes formed by CEFR-levelled English learning texts used in our department. The work we bring up here analyses A2, B1 and B2 levels of the CLEC (see Appendix for the list of learning materials used as source) and it is part of a set of analysis made in order to check and verify if cohesion is appropriately considered in the books used by our learners. In order to achieve our aim, we have selected a set of the most representative texts of the written exercises of each level trying to choose the same number of grammatical exercises and short stories with a total number of 10000 words per level.

4.3. COMPUTATIONAL TOOLS

For our first analysis we have used Coh-Metrix 3.0 software (McNamara, Louwerse, Cai, and Graesser 2013), whereas we have used AntConc 3.4.3 (Anthony 2014) for the qualitative study.

4.3.1. Coh-Metrix

This is a system for computing computational cohesion and coherence metrics for written and spoken texts. The variables used in our research have been divided according to the double objectives mentioned above. For a description of many of the features reported by Coh-Metrix see Graesser *et al.* (2004):

- Variables that analyse linguistic complexity:
  - Syntactic simplicity: it reflects the degree to which the sentences in the text contain fewer words and use simpler syntactic structures.
  - Type-Token ratio: TTR (Templin 1957) is the number of unique words (types) divided by the number of tokens of these words. When the value approaches to 1, each word occurs only once. As the Type/Token ratio decreases, words are repeated many times which increases the ease of text processing.
  - Familiarity: it rates how familiar a word is for an adult. Sentences with more familiar words are processed more quickly.
  - Hypernymy: a lower value reflects the use of less specific words, while a higher value reflects the use of more specific words.
  - Readability: it assesses texts on difficulty.
  - Occurrence of words before the main verb: it rates the mean number of words before the main verb of the main clause.
  - Occurrence of modifiers per NP: it rates the mean number of modifiers per NP.
  - Syntactic similarity of adjacent sentences: it rates the proportion of intersection tree nodes between all adjacent sentences and across paragraphs.
- Variables that analyse cohesion:
  - Deep cohesion: this variable measures the number of causal and intentional connectives. The more number of connectives the better coherence and understanding of causal events and processes in the text.
  - Connectivity: it reflects the degree to which the text contains explicit adversative and comparative connectives to express relations in the text. It reflects the number of logical relations.
  - All connectives: this variable measures the incidence of all connectives. Connectives are a way to create cohesive links within the text (Cain and Nash 2011; Crismore, Makkanen and Steffensen 1993; Longo 1994; Sanders and Noordman 2000; van de Kopple 1985).
  - Causal connectives: this variable measures the incidence of causal connectives such as *so that, because, since*, etc.
  - Adversative/contrastive connectives: this variable measures the incidence of adversative/contrastive connectives such as *but, however, yet, still*, etc.
  - Temporal connectives: this variable measures the incidence of temporal connectives such as *in the end, next, then, now*, etc.
  - Additive connectives: this variable measures the incidence of additive connectives such as *and, moreover, furthermore, therefore*, etc.

4.3.2. AntConc

This software has been used to analyse qualitatively most of the conjunctions that contribute to create cohesion. We have analysed them individually regarding frequency and concordances for each level. With this approach we check our hypothesis that sets out that cohesion proficiency-oriented could be related to lexical choice.

5. QUANTITATIVE ANALYSIS

We have grouped the output in several tables as variables applied relate to linguistic complexity or to cohesion specifically. As regards linguistic complexity, nine variables have been selected: syntactic simplicity, lexical diversity, familiarity of content words, hypernymy of nouns and verbs, reading ease, words before main verbs, modifiers per noun, sentence syntax similarity between adjacent sentences and sentence syntax similarity across paragraphs. With this first analysis we wanted to have a first Coh-Metrix analysis of our sub-corpus of CLEC and check if levels of proficiency are reflected in linguistic feature choices that could be detected by Coh-Metrix variables.

Table 1. Linguistic complexity variable measuring: A2, B1 and B2 written sub-corpus of CLEC with Coh-Metrix.

CEFR levels	**A2**	**B1**	**B2**
Linguistic complexity			
Syntactic simplicity	0.80	0.664	0.063
Lexical diversity (Type/Token ratio)	0.74	0.815	0.867
Lexical diversity (MTLD all words)	51.78	74.62	71.72
Familiarity of content words	574.158	583.74	585.811
Hypernymy of nouns and verbs	1.602	1.494	1.395
Reading ease	75.260	78.936	80.321
Words before main verbs	1.590	2.068	1.973
Modifiers per noun	0.561	0.580	0.618
Sentence syntax similarity between adjacent sentences	0.199	0.150	0.124
Sentence syntax similarity across paragraphs	0.199	0.146	0.119

Results are according to predictions. The table above shows how B2 texts are syntactically more complex as variables show an upward tendency from A2 to B2, or a downward tendency in the case of the syntactic simplicity variable. As the

Type/Token ratio indicates, lexical diversity is higher in upper levels. As the value approaches to 1, each word is used only once and thus lexical diversity is higher, which implies a lower cohesion of the text. This value is related to linguistic proficiency even though it has a reading on the cohesion perspective: the higher the Type/Token value the lower cohesion is achieved. Such result is supported by values obtained for "content word overlap in adjacent sentences" (A2: 0.128; B1: 0.121; B2: 0.113) and for "content word overlap in all sentences" (A2: 0.117; B1: 0.105; B2: 0.096) with a decreasing tendency from A2 to B2. According to these values, texts from lower levels repeat words more often than upper proficiency level texts, a fact that can be related to less lexical diversity in low levels but achievement of cohesive texts through repetition of tokens of the same type. Diversity of words is analysed by the Measure of Textual and Lexical Diversity (MTLD) variable too. In this case, the difference is evident between A2 and B1 levels but the output for B2 is lower (A2: 51.78; B1: 74.62; B2: 71.72). As far as we are concerned, lexical diversity is a variable that can be interpreted in two ways as regards textual cohesion. On the one hand, the use of different terms implies less cohesive texts, a feature of low proficiency levels, but, on the other, lexical diversity is produced by the use of a wider vocabulary which is a feature of higher proficiency texts, in the same line as Crossley and McNamara's (2011) linguistic sophistication concept.

The output of variables such as hypernymy, reading ease, words before main verbs or modifiers per noun and sentence syntax similarity, show how complexity is a proficiency feature with higher values in upper levels. In the case of the hypernymy variable, the scores (A2: 1.602; B1: 1.494; B2: 1.395) indicate the use of less specific words in upper levels and thus, more difficult to be processed. The number of words before the main verb or within the NP shows the use of complex phrase structures in upper levels. Finally, another feature of linguistic complexity is determined by sentence syntax similarity (A2: 0.199; B1: 0.150; B2: 0.124), that analyses syntactic uniformity. Upper levels show lower uniformity of syntactic constructions and thus more complex syntax.

In order to account for the linguistic cohesion of texts, we have selected seven Coh-Metrix variables. Deep cohesion analyses the degree to which the text contains causal and intentional connectives and the variable connectivity measures the explicit adversative, additive and comparative connectives in the text. Besides, we have analysed the more specific connectives e.g. causal, adversative, temporal and additive, individually. Results are listed in table 2 below.

Table 2. Linguistic cohesion measuring: A2, B1 and B2 written sub-corpus of CLEC with Coh-Metrix.

CEFR levels	A2	B1	B2
Linguistic cohesion			
Deep cohesion	-0.33	0.129	0.343
Connectivity	-1.45	-1.419	-0.90
Connectives			
All connectives	63.213	67.50	84.18
Casual connectives	20.318	19.169	29.074
Adversative and contrastive connectives	11.442	15.458	12.434
Temporal connectives	12.993	13.469	18.434
Additive connectives	31.009	35.034	27.462

The first two variable outputs, which are general, indicate that upper proficiency levels show a gradual higher level of cohesion in terms of explicit connectives use, figures that are supported by the general variable "all connectives" (A2: 63.213; B1: 67.50; B2: 84.18). Regarding connective categories, the upward tendency of connective use of higher proficiency levels is reflected by casual and temporal connectives whereas adversative and additive connectives results do not show a unified tendency.

The main question now is how these results can be related to cohesive procedures of upper proficiency texts. In other words, can we support proficiency on quantitative analysis of cohesive devices only? Scores on additive connectives show higher results in lower levels of proficiency (A2 and B1 than B2), whereas the output of adversative connectives is higher for B1 than for B2 (B1: 15.458; B2: 12.434).

Our hypothesis b, that follows Crossley and MacNamara's linguistic sophistication concept, leads our research towards a more specific analysis of cohesive devices, a qualitative one, in order to be able to establish cohesive differences among levels. From an intuitive approach, we can imagine texts that show less scores in terms of the total number of connectives used but that belong to upper levels because of the use of a wider and more varied set of terms. It is for this reason that we start a qualitative analysis in the following section including in the table connectives with scores ≥ 1 and, thus, leaving aside all those that, having been searched for, do not show any result.

6. QUALITATIVE ANALYSIS

We include below three tables according to Halliday's (2004) taxonomy, with the three main types of conjunctions: elaborating, extending and enhancing conjunctions. Within them, appositive, clarifying, additive, adversative, varying, matter, manner, spatio-temporal and causal-conditional categories have been considered. The tables display the number of hits found in the sub-set of texts under analysis with the AntConc system. The concordance layer gave us the number of hits found and we used the context to eliminate ambiguous examples manually (i.e. "so" as connector or intensifier "it's so good to see you"). The tables will be commented separately for a better explanation of facts and a more general consideration will be made at the end.

6.1. ELABORATING CONJUNCTIONS

Table 3. Number of hits of the conjunctions analysed in A2, B1 and B2 levels of written English of CLEC: elaborating conjunctions.

CEFR levels	A2	B1	B2
Appositive conjunctions			
I mean	0	0	1
Thus	0	0	1
For example	0	1	1
Clarifying conjunctions			
at least	0	0	2
anyway	0	2	3
actually	1	2	0
In fact	1	0	1

According to data, the learning texts under analysis use a very low number of conjunctions of the same category as well as the number of individual conjunctions is very small. Considering the eight appositive conjunctions studied ("in other words", "that is", "I mean", "to put it another way", "thus", "for example", "for instance", "to illustrate"), A2 texts show 0%, B1: 0.125% and B2: 0.375% of individual conjunctions use. Similar results can be found regarding clarifying conjunctions. With regard to the 21 conjunctions under analysis ("or rather", "at least", "to be more precise", "by the way", "incidentally", "in any case", "anyway", "leaving that aside", "in particular", "more especially", "to resume", "as I was saying", "to get back to the point", "in conclusion", "in short", "briefly", "to sum up", "actually", "verificative", "as

a matter of fact", "in fact"), A2 shows an average rate of 0.095%, B1: 0.095% and B2: 0.142% of individual conjunctions realizations. Even though the number of hits found is very small and the variety use too, there is an upward tendency from low proficiency levels to upper levels. In fact, B2 shows more number of hits and more conjunction variety use than B1 and B1 than A2.

6.2. EXTENDING CONJUNCTIONS

Table 4. Number of hits of the conjunctions analysed in A2, B1 and B2 levels of written English of CLEC: extending conjunctions.

CEFR levels	A2	B1	B2
Additive conjunctions			
And	245	273	265
Also	8	4	5
Nor	0	0	3
Adversative conjunctions			
But	55	87	71
Yet	4	8	3
However	1	3	3
Varying conjunctions			
Instead	0	2	1
Apart from that	0	0	1
Or	21	18	8

Results obtained for extending conjunctions are different from the previous one. There are three conjunctions that are very much used in the three levels of proficiency, "and", "but" and "or". Having a look at each category specifically, A2 has an average score of 0.333%, B1: 0.333% and B2: 0.5% regarding additive conjunctions, having considered 6 conjunctions ("in addition", "and", "also", "moreover", "furthermore", and "nor"). Within the adversative category, the average 0.75% is the same for the three levels since three conjunctions out of four analysed ("but", "yet", "however", and "on the other hand") have been found. Finally, the output in varying conjunctions is lower than in the previous two. The average rate is A2: 0.125%, B1: 0.25% and B2: 0.375%, having analysed 8 conjunctions ("on the contrary", "instead", "on the other hand", "apart from that", "except for that", "or", "or else", and "alternatively").

According to results, learning books show a higher number of extending conjunctions than elaborating conjunctions in texts, and, especially, three

conjunctions mentioned above are very much used. Besides this, results show that there is an upward tendency from low levels to upper levels of proficiency in terms of the overall conjunctions use as well as on the conjunction use variety. Upper levels show a wider range of conjunction examples.

6.3. ENHANCING CONJUNCTIONS

Table 5. Number of hits of the conjunctions analysed in A2, B1 and B2 levels of written English of CLEC: enhancing conjunctions.

CEFR levels	A2	B1	B2
Matter conjunctions			
Here	34	8	29
There	38	11	21
Elsewhere	0	0	1
Manner conjunctions			
Spatio-temporal conjunctions			
Afterwards	0	0	1
Then	1	17	19
Next	1	21	7
First	3	8	14
Just	3	17	32
Now	5	13	23
Finally	0	2	9
In the end	1	2	0
So	16	22	27
Next time	2	0	0
At that time	0	1	0

CEFR levels	A2	B1	B2
Causal-conditional conjunctions			
So			
Then	17	19	26
As a result	0	0	1
Then			
Otherwise	0	0	1
If not	0	0	1
Yet	0	8	3
Still	0	5	11
Though	0	3	4
However	1	3	3

Enhancing conjunctions are analysed according to 4 categories: matter, manner, spatio-temporal and causal-conditional. Results differ from one category to another. On the one hand, the most salient result is the one regarding manner conjunctions with no hits at all. Conjunctions such as "likewise", "similarly", "in a different way", "by such means", "in the same manner" or "thereby" are not found in A2, B1 or B2 learning materials under study. On the other, the rest of conjunctions are found in texts with different outputs. The average use of the matter class reaches the average 50% of the 6 conjunctions analysed ("here", "there", "as to that", "in that respect", "in other respect" and "elsewhere"), with 0.333 % for A2 and B1 and 0.5 % for B2. Spatio-temporal conjunctions are very much used not only in terms of the overall number of hits, but in terms of variety. Thus, having analysed 29 conjunctions ("afterwards", "then", "next", "first", "at the same time", "just", "now", "previously", "up to now", "before that", "finally", "lastly", "in the end", "straightaway", "at once", "thereupon", "so", "after a while", "on another occasion", "next time", "an hour later", "next day", "that morning", "all that time", "meanwhile", "at that time", "until then", "up to that point", and "at this moment"), the three levels of proficiency show the same average rate: 0.310% (9 types out of 29) with small differences regarding the total number of hits per level in each type and the variety use. Finally, the causal-conditional group shows an upward tendency in the total number of hits and in the variety of conjunctions. A2 shows an average rate of 0.173%, B1: 0.304% and B2: 0.434%, considering 23 conjunctions ("because of that", "so", "then", "therefore", "hence", "in consequence", as a result", "in account of this", "for that reason", "for that purpose", "under the circumstances", "then", "in that case", "otherwise", "if not", "yet", "still", "though", "nevertheless", "despite this", "however", "even so", and "all the same").

7. ON THE COHESION-PROFICIENCY RELATION

After having analysed our corpus and having produced quantitative and qualitative data, several conclusions can be drawn:

1. Automatic analyses in terms of general scores, as the Coh-Metrix system produces, give very interesting insights on the cohesive status of a text. Deep cohesion, lexical diversity, connectivity and all connectives, in general and individually, are variables that can score texts according to cohesive devices use. The point for us, though, is not the question of which text is more cohesive, but which text belongs to which proficiency level regarding cohesion. We cannot forget we are dealing with texts used for English learning activities and thus texts are presumed to be cohesive.

2. Conjunctions are cohesive devices that help to determine the rank of cohesion achieved in a text. According to our analysis, the upward tendency of connective use of higher proficiency levels is reflected by casual and temporal connectives, whereas adversative and additive connectives results do not show a unified tendency. The question now could be, is a text more or less cohesive because it has more or less explicit connectives, or because it has more or less connectives of different types, or because it has more or less connectives of different categories?
3. A text can be cohesive but the grade of cohesion does not necessarily have to be related to the grade of proficiency. If we have a look at the results displayed by the qualitative analysis, the main differences among levels have to be with the conjunctions types use (lower levels show less conjunctions in terms of varieties), with the conjunctions categories (no examples for manner conjunctions and very low examples for clarifying or varying conjunctions), and with the use of more particular conjunctions (linguistic sophistication). Elaborating conjunctions are used to re-present or make more precise some elements in the discourse. This linguistic ability is found more in upper levels than in lower ones. Extending conjunctions are highly represented by the conjunctions "and", "but" and "or" with high rates, though variety use is very low. Finally, differences among levels regarding enhancing conjunctions are sustained by the low score of manner and matter conjunctions and by the upward tendency in conjunction variety use of spatio-temporal and causal-conditional conjunctions for upper levels of proficiency.
4. Our analysis shows how proficiency level differences in terms of conjunction use are related to two main variables: conjunction variety and conjunctions examples. Results indicate that general quantitative outcomes do not explain proficiency classifications sufficiently. A familiarity variable, as the one used by Coh-Metrix for the whole vocabulary of each text, that could analyse conjunctions only, seems to be a desirable variable to account for cohesion with proficiency classification purposes. A variable that could analyse conjunctions and measure how 'sophisticated' they are, based on familiarity ranks, could help to predict cohesive levels proficiency-oriented.

8. CONCLUSIONS

In this paper we have shown how proficiency levels are distinguished in their use of cohesive devices and how this analysis can be done automatically by Coh-Metrix. The study posed here describes a quantitative and qualitative analysis of

a CEFR-levelled written sub-corpus of the CLEC, with variables that apply to linguistic complexity and to cohesion. Results show that automatic proficiency level distinctions based on the automatic analysis of cohesion would need a deeper examination of conjunctions that could rely on the analysis of conjunction-types use and conjunction varieties, with an analysis of lexical choice. Our analysis has shown that variety and type play an important role in proficiency level distinctions and that such vocabulary differences are related to high linguistic competence. In this sense, cohesive devices cannot be evaluated in quantitative terms only but qualitative criteria can be criterial for level classifications. In line with Crossley and McNamara's linguistic sophistication concept, we suggest that a new variable on the familiarity rank of conjunctions could help to establish proficiency differences determined by cohesive devices use.

Our future research within the analysis of second language texts will focus on the relationship between discourse, cohesion and communication skills under the CEFR specifications for the learner's competence development.

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APPENDIX

List of learning materials used in the present analysis:

A2: A2 New Headway Elementary Student's Book
A2 ACTIVATE Workbook with key
Total number of words: 10052

B1: B1 New Headway Intermediate Student's Book
B1-B2 Grammar in Use
B1 New Headway Pre-Intermediate Student's Book
Total number of words: 10036

B2: TELC Mock ExaminationB2
B2+ Grammar Practice for Upper Intermediate Students
B2 New English File Upper Intermediate Student's Book
Total number of words: 10228

JOURNAL OF ENGLISH STUDIES (JES)

Editorial Policy, Guidelines for Contributions and Stylesheet

1. EDITORIAL POLICY

1.1. Journal description. *JES* is the journal of the English Studies Division at the University of La Rioja. It accepts for publication, after favourable reports from two anonymous referees, original scholarly contributions in all research areas within the domain of English studies (linguistics, literature, literary theory, cultural studies, film studies, etc.). Proposals for publication may fall under one of the following three categories:

A. Research papers involving empirical investigations and methodological or theoretical studies within the field of English Studies (min. 6,000 and max. 10,000 words in double-spaced pages, including bibliographical references, notes, appendixes, figures and tables).

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Evaluation reports will be carried out anonymously within three months from their reception. Once the evaluation process is completed, authors will receive a statement of the editorial decision together with an anonymous copy of the reports on which the decision is based. The editorial decision will be considered final.

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3.1. What to send. Authors should send their proposals via e-mail, indicating the title of the proposal that is being submitted in order to be evaluated for publication in *JES*.

Attached to the message, authors should send two Word or RTF documents. In the first document, authors should include the title of the proposal (in **bold face**), the name/s of the author/s (in Small Capitals), their institutional affiliation (in *italics*) and any other relevant information, such as e-mail and postal address and telephone and fax number.

In the case of multiple authorship, please state clearly which of the contributors will be in charge of the ensuing correspondence with *JES*.

Authors should also include here a brief biographical note of about 100 words.

The second document should include the full proposal to be sent off for evaluation. Authors should be extremely careful to avoid any kind of information which might reveal their identity.

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4. Manuscript preparation

4.1. Formatting. Minimum formatting should be used. Indentation, underlining and tabulation should be avoided unless absolutely necessary.

4.2. Document. All margins in the document should be of 2.54 cms. Paragraphs should be fully justified. The main text of the proposal should be written in 12-point Garamond. Quotations will be in 11-point Garamond when they appear in an independent paragraph. Abstracts, keywords, footnotes, superscript numbers, tables and figures will appear in 10-point Garamond.

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A Spanish translation of the title of the proposal should also be included. For those contributors who do not handle Spanish, a translation will be provided by the Editor.

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Abstracts will be followed by a list of six keywords, written in normal characters in the corresponding language, English or Spanish, so that contributions can be accurately classified by international reference indexes. The word *Keywords*/*Palabras clave* (in italics), followed by a semi-colon and a single space, will precede the keywords.

4.5. Paragraphs. Paragraphs in the main text should not be separated by a blank line. The first line of each paragraph will be indented 1 cm. from the left-hand margin. Words will not be divided at the end of a line either. There should be only one space between words and only one space after any punctuation.

4.6. Italics. Words in a language other than English should be italicized; italics should also be used in order to emphasize some *key words*. If the word that has to be emphasized is located in a paragraph which is already in italics, the key word will appear in normal characters.

4.7. Figures, illustrations, and tables. They should be numbered consecutively with Arabic numerals and referred to by their numbers within the text (e.g. as we see in example/figure/table 1). They should be accompanied by an explanatory foot (in 10-point Garamond italics, single-spaced).

4.8. Headings. Headings of sections should be typed in Small Capitals, and separated with two blank spaces from the previous text and with one blank space from the following text. They must be preceded by Arabic numerals separated by a full stop and a blank space (e.g. 1. Introduction).

Headings of subsections should be typed in *italics*, and separated with one space from both the previous and the following text. They must be numbered as in the example (e.g. 1.1., 1.2., etc.).

Headings of inferior levels of subsections should be avoided as much as possible. If they are included, they should also be numbered with Arabic numerals (e.g. 1.1.1., 1.1.2., etc.) and they will be typed in normal characters.

4.9. Asides. For asides other than parenthetical asides, dashes (and not hyphens) should be used, preceded and followed by a blank space. For compounds use hyphens. Notice the following example:

> "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. Punctuation. Authors are requested to make their usage of punctuation as consistent as possible. Commas, full stops, colons and semi-colons will be placed after inverted commas (";).

Capital letters will keep their natural punctuation such as accents, etc. (e.g. PUNTUACIÓN, LINGÜÍSTICA, etc.).

Apostrophes ('), not accents (´), should be used for abbreviations and the saxon genitive.

4.11. Footnotes. Footnotes should only be explanatory (references should be provided only in the main text). Footnotes will appear at the end of the page. Superscript numbers will be separated from the main text of the footnote by a blank space.

References to footnotes should be marked in the text with consecutive superscript Arabic numerals, which should be placed after all punctuation (including parenthesis and quotation marks).

4.12. Quotations. Quotations should normally appear in the body of the text, enclosed in double quotation marks. Single quotation marks will be used to locate a quotation within another quotation (e.g. "toward a unified policy that 'natural' English was altogether preferable").

Quotations of four lines or longer should be set in a separate paragraph, without quotation marks, typed in 11-point Garamond and indented 1,5 cms. from the left-hand margin. They should be separated from both the previous and the following text with one blank line.

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)

4.14. Bibliographical references. All (and only those) books and articles quoted or referred to in the text (those quoted in the footnotes included) should appear in a final bibliographical list of references, which completes the information provided by the in-text citations provided in the text.

The heading for this list should be REFERENCES.

Hanging or reverse indentation (i.e. indentation of all lines of a paragraph except the first one, which is a full line) of 1 cm. from the left-hand margin should be used.

This list should be arranged in alphabetical order and chronologically, when two or more works by the same author are cited. The author's full name should be repeated in all cases. Example:

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:

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.

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.

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.

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).

JOURNAL OF ENGLISH STUDIES (JES)
Política Editorial, Presentación de Originales y Hoja de Estilo

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A. Artículos sobre cualquiera de las áreas temáticas que se engloban dentro de los Estudios Ingleses (mínimo 6.000 y máximo 10.000 palabras en páginas a doble espacio, incluyendo referencias bibliográficas, notas, apéndices, figuras y tablas).

B. Reseñas y recensiones de libros recientes publicados en el campo de los Estudios Ingleses (máximo 3.000 palabras en páginas a doble espacio).

C. Notas o reflexiones críticas breves (*squibs*) (máximo 1.500 palabras en páginas a doble espacio).

Excepcionalmente, y siempre acompañados de un informe positivo del *Consejo Científico*, se admitirán trabajos que superen la extensión indicada, cuando la relevancia de los mismos lo justifique.

1.2. Idioma. JES sólo admite propuestas de publicación escritas en inglés.

1.3. Evaluación. Los trabajos serán remitidos a dos evaluadores anónimos propuestos por los miembros del *Consejo de Redacción* y/o *Consejo Científico* de *JES*.

Es requisito imprescindible para la publicación de los trabajos la obtención de dos evaluaciones positivas. La evaluación se efectuará en relación a los siguientes criterios:

– Originalidad e interés en cuanto a tema, método, datos, resultados, etc.

– Pertinencia en relación con las investigaciones actuales en el área.

– Revisión de trabajos de otros autores sobre el mismo asunto.

– Rigor en la argumentación y en el análisis.

– Precisión en el uso de conceptos y métodos.

– Discusión de implicaciones y aspectos teóricos del tema estudiado.

– Utilización de bibliografía actualizada.

– Corrección lingüística, organización y presentación formal del texto.

– Claridad, elegancia y concisión expositivas.

– Adecuación a la temática propia de *JES*.

La evaluación se realizará respetando el anonimato, tanto de los autores como de los evaluadores; posteriormente, en el plazo de tres meses desde la recepción del artículo, los autores recibirán los correspondientes informes sobre sus trabajos, junto con la decisión editorial sobre la pertinencia de su publicación, sin que exista la posibilidad de correspondencia posterior sobre los resultados de la evaluación.

1.4. Revisión y pruebas de imprenta. Si fuera necesaria la revisión de alguno de los aspectos formales o de contenido de la propuesta de publicación, ésta será responsabilidad exclusiva del autor, quien deberá entregar el documento informático de la nueva versión corregida en el plazo establecido por la dirección de la revista. De no hacerlo así, el trabajo no será publicado aunque hubiera sido evaluado positivamente.

Asimismo, los autores son responsables de la corrección de las pruebas de imprenta, debiendo remitir los textos corregidos en el plazo indicado por la dirección de la revista.

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1.6. Política de intercambio. *JES* está interesado en realizar intercambios con otras publicaciones similares dentro del campo de los estudios ingleses o de otras áreas de conocimiento relacionadas.

2. Envío de propuestas

Los trabajos se remitirán online 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 Soci-*

ety. 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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- LATINDEX (Directory and Selected Catalogue)
- MIAR (Information Matrix for the Analysis of Journals)
- MLA International Bibliography
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CONTENTS

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