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CHALLENGING STEREOTYPES: THE COSMOPOLITAN ARAB WOMAN IN FADIA FAQIR'S *WILLOW TREES DON'T WEEP*

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ABSTRACT. This study investigates Fadia Faqir's *Willow Trees Don't Weep*, with a particular focus on the processes influencing the formation of the cultural identity of the female Arab protagonist in relation to her condition as a displaced immigrant. Drawing upon cosmopolitanism as a concept relevant to marginalised groups in the diaspora, the analysis of Faqir's text shows that the novel's protagonist, Najwa, is exposed to various forms of gendered, cultural, social, ideological, religious, and political stereotyping-constructed prejudices across different locations. These prejudices push her into a rootless existence, leading to a state of alienation and unbelonging. The textual analysis also indicates that Najwa, in response, develops a fluid identity and a cosmopolitan subjectivity as a unique means of acquiring agency amidst several disempowering counter-cosmopolitan forces.

Keywords: displacement, diaspora, prejudice, identity, cosmopolitan, agency.

DESAFIANDO ESTEREOTIPOS: LA MUJER ÁRABE COSMOPOLITA EN *LOS SAUCES NO LLORAN* DE FADIA FAQIR

RESUMEN. Este estudio examina la novela de Fadia Faqir *Los sauces no lloran* poniendo el foco en los procesos que influyen en la formación de la identidad cultural de su protagonista árabe en relación con su condición de inmigrante desplazada. Utilizando el concepto del cosmopolitismo como relevante en la formación de diásporas marginadas, el análisis del texto de Faqir muestra a la protagonista, Najwa, expuesta a varios tipos de prejuicios originados en diferentes países con respecto a la construcción de estereotipos de género, culturales, sociales, religiosos, ideológicos y políticos. Estos prejuicios la empujan a llevar una existencia sin raíces que le conducen a un estado de alienación y a un sentido de no pertenencia. El análisis textual también indica que Najwa, en respuesta, desarrolla una identidad fluida y una subjetividad cosmopolita como la única forma de empoderarse ante tantas fuerzas contrarias a la idea cosmopolita que la intentan desempoderar.

Palabras clave: personas desplazadas, diáspora, prejuicio, identidad, cosmopolitismo, empoderamiento.

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1. INTRODUCTION

In recent decades, English-language literary works by women writers of Arab descent have gained increasing prominence, accompanied by a growing body of academic scholarship. However, limited critical attention has been paid to how these works portray cosmopolitan subjectivity as a form of female agency and critique anti-cosmopolitan forces in relation to diasporic individuals, particularly in Fadia Faqir's *Willow Trees Don't Weep* (2014). Positioned within the broader context of cross-cultural and diasporic literature, these narratives frequently address the tensions and intersections between home and host cultures by tracing the lived experiences of diasporic female protagonists undergoing geographical and cultural relocation. Layla Al Maleh identifies a distinctive set of characteristics in contemporary Anglophone Arab women's fiction, describing it as feminist in scope, diasporic in sensibility, and political in its modes of representation (13). Such works usually depict Arab women confronting marginalisation, either within their native societies or as migrants facing exclusion in foreign contexts. In keeping with this trend, *Willow Trees Don't Weep* centres on an Arab female protagonist who, through multiple experiences of displacement, develops a diasporic consciousness and a cosmopolitan subjectivity as strategies of resistance against multiple forms of social, cultural, and political discrimination.

Existing scholarship on Faqir's novel tends to foreground significant aspects of identity transformation, including Najwa's response to displacement through the formation of new identities and spaces (Aladylah 229), her negotiation between

religious and secular worldviews (Sarnou 160), her conceptualisation of “home” as a site of identification (Sarnou and Ouahmiche 144), and the role of dress in identity formation (Abu Joudeh and Awad 14). Nevertheless, to date, no study has offered an examination of the novel’s portrayal of cosmopolitan identity construction. Relevant to this discourse is Saleh Chaoui’s analysis of cosmopolitan subjectivity in Camilla Gibb’s *Sweetness in the Belly* (2005). In his article, Chaoui interprets “the intersections between religion, cosmopolitanism, and displacement”, arguing that “religion *can* be a constitutive component in the formation of female cosmopolitan subjectivity” (173). Building on, yet diverging from his argument, the present study takes a different trajectory. Whereas Chaoui traces the protagonist Lilly’s spiritual journey and her embrace of Islamic Sufism as a pivotal element in cosmopolitan belonging, this analysis deals with Najwa’s more ambivalent and negotiated form of cosmopolitanism. Unlike Lilly, Najwa does not fully reject either secular or religious frameworks. Instead, she reinvents a hybrid and pragmatic identity that accommodates multiple, even opposing worldviews, allowing her to challenge anti-cosmopolitan forces in both gendered and cultural terms.

Given this distinctive approach to cosmopolitan identity formation, the present study investigates how *Willow Trees Don’t Weep* represents the sociocultural constraints placed on its female protagonist, Najwa, who is subjected to reductive stereotypes that intensify her estrangement and dislocation. This study argues that Najwa’s evolving sense of self reflects a dynamic engagement with cosmopolitanism that challenges both patriarchal norms and exclusionary cultural ideologies. Central to this analysis is the recognition that her marginalisation arises not only from external perception but also from the systemic reproduction of stereotypes that seek to fix her identity within narrow boundaries. Through a close reading of the text, this study explores how the novel constructs cosmopolitan subjectivity as both a strategy of resistance and a site of empowerment, offering new insights into the ways contemporary Arab women writers reimagine female agency within diasporic contexts.

To understand how this resistance operates, it is essential to examine the mechanisms through which Najwa is marginalised. In *Willow Trees Don’t Weep*, Faqir’s protagonist encounters the destructive effects of stereotyping across multiple cultural contexts, revealing how stereotyping can be seen as forming fixed, oversimplified ideas or expectations about a group of people without really understanding them. The novel demonstrates how such stereotyping involves making unfair judgments about their traits, abilities, or behavioural patterns based on limited or inaccurate information. These stereotypes are not only based on mere preconceived assumptions but can further function as a source for the construction of prejudice and discrimination. This process of categorisation, while seemingly natural, carries profound implications for individual identity. As Rebecca Cook and Simone Cusack argue:

[s]tereotyping is part of human nature. It is the way we categorise individuals, often unconsciously, into particular groups or types, in part to simplify the world around

us. It is the process of ascribing to an individual general attributes, characteristics, or roles by reason only of his or her apparent membership in a particular group (1).

In Najwa's case, her experiences across different geographical and cultural spaces exemplify how the components of identity, on the basis of which individuals are categorised into stereotypically monolithic groups, can include—but are not limited to—gender, class, sex, race, religion, and nationality. The implications of this categorisation process extend beyond the individual level and have significant social consequences. In a social context, the adherence to stereotypes plays an integral role in making a group of people with shared characteristics (such as their language, religion, customs, traditions, and values) appear homogeneous and their identities coherent and rooted. However, through Najwa's narrative, Faqir exposes how such stereotypical homogenisation undermines the coexistence of differences and, as a consequence, cultural—let alone individual—diversity, thereby preventing or resisting openness towards cultural otherness.

Cultural stereotyping and the lack of openness to cultural diversity are particularly problematic in the contemporary globalised world, where unprecedented movements of people challenge established boundaries. People carry identity structures that existing frameworks cannot adequately accommodate. Not surprisingly, cosmopolitan enterprise focuses on negotiating existing fixed cultural identities and reconsidering their conjunctural validity. Cosmopolitanism creates a medium for viewing and re-negotiating the uniformity and rootedness of cultural identities to produce dynamic alternatives that work with cultural difference. Cosmopolitanism calls for a framework of consciousness, where people of various gendered, ethnic, political, religious, and cultural backgrounds accept each other under the ethical responsibilities of mutual concern, tolerance, and respect while sustaining a stance of openness to cultural heterogeneity, rather than the inclination of preserving homogenisation and sameness. Although these principles may seem idealistic and difficult to fully implement, they play a vital role in dismantling discriminatory discourses and prejudices, thereby fostering a more inclusive and ethically responsible global community.

These principal notions are reciprocally central to two strands of cosmopolitanism: Enlightenment cosmopolitanism and contemporary cosmopolitanism. In reading the foundational creeds of cosmopolitanism within the context of European Enlightenment, Walter Mignolo points out how Immanuel Kant's cosmopolitan ideas invite us to the readiness of hospitality and the endurance of peace and social equality at a wide universal scale (733). In line with this, Kwame Anthony Appiah, a prominent advocate of the cosmopolitan enterprise, reminds us that we are "citizens of the world" and that we ought to keep up "obligations to others, obligations that stretch beyond those to whom we are related by ties of kith or kind or even the moral formal ties of a shared citizenship" (XV). However, such idealistic conceptualisations, especially those featuring universal Enlightenment like that of Kant, aside from their tendency to prioritise elitism as well as their "racial underpinnings and Eurocentric bias" (Mignolo 732-33), lack specification in the

sense that they do not identify what precisely constitutes the cosmopolitan community and who the cosmopolitan subjects really are.

These issues have drawn the attention of several contemporary cosmopolitan intellectuals, prompting a rethinking of the aspects that the enlightened and universalist contributions have often overlooked. In inclusive terms, Daniel Hiebert posits that cosmopolitanism is concerned with describing individuals “who are well travelled and have learned to be comfortable in many cultural settings” (212). Grounding their argument in the idea that “rootlessness, movement, homelessness and nomadism have become the motifs of the analyst of cosmopolitanism” (16), Gavin Kendall et al. suggest three types of cosmopolitanism in the contemporary world: global business elites, refugees, and expatriates (13). Focusing exclusively on the non-elites, Sheldon Pollock et al., take the view that “refugees, people of the diaspora, and migrants and exiles represent the spirit of the cosmopolitan community” (582). This argument, foregrounding the non-elite subjects, is also confirmed by Steven Vertovec and Robin Cohen, who argue that cosmopolitanism can “exist among a wide variety of non-elites, especially migrants and refugees” (8). By the same token, Ulf Hannerz argues that migrants may be most readily associated with cosmopolitanism, since they possess the free will to make their ways into other cultures through their movements across nations (243). According to these perspectives, cosmopolitanism is thus bound to diasporic and migratory experiences, and it is ultimately the travel and mobility of people across a variety of locations of the globe that gives rise to the contemporary cosmopolitan subject. This framework proves particularly relevant to understanding Najwa’s transformation throughout her geographic and cultural relocations in the novel.

The marginalised and disenfranchised immigrants, however, occupy a pivotal space in the cosmopolitan sphere simply because they, quite like other groups of cosmopolitanism, have more or less the willingness to take risks by dint of encountering cultural otherness, and also because they are subject to a substantial transformation of their selves and identities that occurs as an outcome of their inevitable interactions with different cultures. In this regard, Pnina Werbner, in reviewing multiple types of the cosmopolitan community, refers to Homi Bhabha’s notion of vernacular cosmopolitanism which, as she confirms, involves non-elite, particularly non-western forms of travel in a postcolonial world, where the openness to ethnic, religious, cultural, and national otherness becomes indispensable (14). Vernacular cosmopolitanism, as defined by Bhabha, pertains to those who “occupy marginal or minority positions within cultures and societies” (139). Najwa’s position as a disenfranchised Arab woman clearly aligns with this vernacular cosmopolitan identity, occupying marginal positions across the various societies she encounters.

Drawing upon Bhabha’s notions of third space and cultural hybridity, Vinay Dharwadker associates the vernacular cosmopolitans with the marginalised migrants’ state of ambivalent in-betweenness, arguing that it is the condition of liminality that ultimately situates these migrants in a third space of hybridity in which they appropriate for themselves ways of life formulated out of the two spaces, and hence, their own hybrid identities (127). Within an emerging zone, they create micro-worlds

of their own that combine aspects of their home culture with those of their newly adopted one. Nevertheless, not all hybrid subjects may possess a cosmopolitan outlook, thereby emerging as truly cosmopolitan individuals; the ability to navigate this hybridity is conditional on these individuals' capacity for devising agency, their strategic ability to cope with influential socio-cultural factors, and also their potential for maintaining dynamic identities. Vertovec and Cohen support this point, demonstrating that cosmopolitanism "assumes complex, overlapping, changing, and often highly individualistic choices of identity and belonging" (18). Remarkably, this assertion suggests that cosmopolitanism ought not to be viewed as a rigid or universally accessible condition; rather, it is shaped by personal agency and the specific circumstances in which individuals find themselves. Drawing upon this complexity, Chan Kwok-Bun offers an insight into the nexus between hybridity and cosmopolitanism, highlighting both "the dark side of cosmopolitan encounters" (206), where individuals are subject to alienation due to their liminality, and the "many fascinating, exciting possibilities" (194), where hybridity opens up new opportunities for hybrid subjects. Kwok-Bun argues that whereas strangeness can drive to exclusion, it can, in turn, arouse curiosity, adventure, and transformation (207). Cosmopolitanism, hence, does not disregard one's local affinity; it is ingrained in one's cultural background and works out as a basis for negotiating identity in a transnational context.

It comes as no surprise that the representation of the marginalised, unprivileged, and diasporic migrants as cosmopolitan subjects permeates contemporary literary texts, particularly some of those committed to addressing matters of border-crossing, cultural identity, displacement, (un)belonging, adaptation, and hybridity. Faqir's novel *Willow Trees Don't Weep* uniquely examines the transformation of the personal identity that a disenfranchised Arab woman undergoes due to her experiences of multiple relocations. The novel's protagonist Najwa embarks on an intricate journey from her birthplace Jordan to Pakistan, then Afghanistan and all the way to England to follow her missing father's footsteps. Through this journey, Najwa constructs a fluid cosmopolitan subjectivity that serves as a unique strategy to redefine her consciousness/personhood and provides her with agency against the multiple partial stereotypes inherent in the conventional norms of the different patriarchal societies in which she moves. Before going to England, where she faces multiple forms of discrimination based on her racial and religious identity as the feminine cultural other in such a Western patriarchal context, Najwa is exposed to gender-oriented degradation that arises as a result of the patriarchal order of the Jordanian traditional society. Nevertheless, Najwa manages to forge a dynamic identity in reaction to these discourses and excels at reinventing herself so as to overcome prospective discriminatory treatment either within her original culture or within the newly adopted one.

In light of the above, the present study explores the processes that have an impact on Najwa's formation of identity with regard to her multiple displacements as delineated in Faqir's novel *Willow Trees Don't Weep*. It aims at revealing how prejudices rooted in stereotypes against the novel's female protagonist push her to

a rootless existence with a persistent sense of unbelonging. It also aims to accentuate in what ways she, in response, constructs a fluid cosmopolitan identity among several counter-cosmopolitan forces as a unique method of acquiring self-empowerment. Drawing upon various conceptual theorisations of cosmopolitanism as a notion that pertains to specific marginal groups in diaspora, I claim that the investigation of the above-outlined subjects breaks novel ground and contributes to the understanding of Faqir's novel as a cross-cultural literary text that not only challenges the ways and reasons behind the subordination of the disenfranchised Arab migrant woman in the contemporary times, but also as regards the construction of a cosmopolitan female subjectivity as a method of personal empowerment.

2. ROOTED STEREOTYPES AND ROOTLESS IDENTITY

The female protagonist, Najwa, a young Jordanian woman in Faqir's *Willow Trees Don't Weep*, sets out on a challenging and mysterious mission involving travel across various locations, as she crosses the borders of her Arab country to look for her father, Omar Rahman. She seeks to understand why he suddenly left and what happened to him during his long years of absence. At the age of three, Najwa's father abandons his family and travels with his close friend Hani to Afghanistan to join a global movement of Islamic Jihad. As a result, Najwa's mother, Raneen, adopts a reluctant stance towards Islam, showing repulsion and a strong rejection of anything related to the religion that she associates with her husband's betrayal. In response, she takes several steps towards secularism such as removing her Islamic veil and burning all the religious books in the house.

Omar's sudden desertion marks the beginning of the family's suffering. His prioritisation of religious ideology over familial responsibilities creates a void and triggers consequential reactions from his wife, Raneen. This act reveals the powerful pull of religious fundamentalism and its role in disrupting the family structure. It also raises questions about the consequences faced by Arab women, particularly when they lack a male guardian within a traditional patriarchal system. Conversely, Raneen's resentment of Islamic ideology goes beyond personal reaction; it becomes a definitive stance against the consequences of religious fundamentalism that have caused deep distress to her and her daughter. Therefore, she does not only distance herself from her husband's religion, but she also imposes secularism on Najwa, forcing her to unveil her head and forbidding her from participating in religious events at school.

This is exemplified when Raneen flies into a rage upon observing that her daughter wears a piece of jewellery, given to her by a schoolmate, which contains an Islamic symbol, declaring "no religious words, deeds, texts, symbols, jewellery or dress in this house" (9). Raneen's extreme reaction to religious markers illuminates the intensity of her trauma and her profound fear that any Islamic symbol might reintroduce the oppressive forces she seeks to undermine. The symbol becomes threatening not for its inherent meaning, but for what it signifies from her perspective: a potential gateway back to the fundamentalist influence that once

constrained her life. Her blanket prohibition of all religious expression reveals how her rejection of religious oppression has transformed into an equally totalising secular ideology that denies Najwa the right to explore her own spiritual identity. Consequently, the process of secularising Najwa by her mother extends to impact Najwa's future, as well. As soon as the young Najwa prepares to attend college, Raneen insists that her daughter studies French language because France "is the most secular country on earth" (9). However, as this subject is not on offer, she decides that Najwa must "train as a tourist guide and work in one of the hotels by the Dead Sea, the most cosmopolitan and secular of environments" (10), which can be understood as deliberate and practical measures to integrate Najwa into a secular environment, far removed from religious fundamentalist influences.

Set against the backdrop of Najwa's transition from childhood to adolescence, the narrative highlights the tension between religious extremism and liberal secularism, a conflict that influences Najwa's beliefs, choices, and identity. This tension is embodied in the contrasting ideologies and behaviours of her family members and can be interpreted through Hisham Sharabi's concept of neopatriarchy. Sharabi identifies neopatriarchal society as emerging from the intersection of European colonial modernity and traditional Arab patriarchy: "the marriage of imperialism and patriarchy" (22). Sharabi observes that this interaction produces a clash between religious fundamentalism and liberal secularism, creating a defining characteristic of the contemporary Arab socio-cultural sphere. He argues that modernised Arab society, in its core concerns, represents a cultural and social encounter between "the two fundamental standpoints of secularism and Islam". The former comes from the West with its cultural standards as "its implicit or explicit model", while the latter arises from the established religion as "its source of legitimacy and inspiration" (10). Sharabi further contends that neither standpoint succeeds in "developing a genuinely independent critical and analytical discourse" in which "the problems of identity, history and the West" do not "find effective resolution" (10). Hence, Najwa's narrative, confused amidst the opposition between her parents' ideologies, exemplifies the societal discrepancy Sharabi describes. The intersection in Najwa's personal life reflects the larger cultural and social forces at play, marked by the cultural tension between notions of Western modernity and entrenched norms of Arab traditional and conservative culture in contemporary Arab neopatriarchal society.

As the events of the narrative unfold, it becomes evident that Najwa's upbringing as a secular girl under the guidance of her mother, in the absence of her father, is fraught with difficulties. In a sense, it establishes her as a castaway stranger with a sense of difference and unbelonging among her neighbours, as she lives in a religious and conservative milieu, where she does not adhere to its customs, standards, and values. Besides transgressing the sanctioned dress code designated to women in such a traditional culture by appearing in public unveiled and dressed in a liberal style, she does not practise Islamic rituals either, which renders her a cultural and religious other in the perception of the surrounding people. This paradoxical positioning underscores the intricate relationship between physical

belonging and socio-cultural acceptance. In their analysis of Najwa's conditions within the local sphere, Ghania Ouahmiche and Sarnou make the remark that "[b]eing different from other conservative girls of Amman excludes Najwa from a space she inhabits physically but cannot adhere to its rulings emotionally" (148). This observation captures the essence of Najwa's unsettled existence: she is geographically settled but culturally uprooted, present in body but absent in spirit from the community that surrounds her. This spatial paradox becomes a defining feature of her identity construction and foreshadows her later experiences of displacement in diverse cultural landscapes. Such consciousness of divergence is reflected in Najwa's narration: "I knew I was different. I was not allowed to cover my head, wear a long school uniform or trousers, recite the Qur'an, participate in the Ramadan procession, or wear prayer clothes and go to the mosque in the evening with the other children, who carried lanterns" (9). This passage highlights her non-conformity and the isolation it creates. Her exclusion from communal religious activities further alienates her from her peers, causing both physical and emotional estrangement. This positioning as an outsider exposes how rigid social, cultural, and religious values can marginalise individuals who do not fully conform to them.

The narrative also exemplifies that Najwa is viewed and even treated as a person with less dignity and honour, for she is brought up in a family house that is only inhabited by three women: Najwa, her mother, and her grandmother. This is evidenced when Najwa says, "[n]o male guardian, no honour, no status in this neighbourhood" (5). This realisation of societal judgments reveals how prejudicial mechanisms function in practice, categorising Najwa and her family based on their household structure with rigid assumptions about their moral character imposed upon them regardless of their individual circumstances. Though these realities are not Najwa's own faults, and definitely not the outcome of her deliberate personal choices, she is subject to prejudiced misrepresentation and mistreatment that notably emerge from dual sources of bias: a religious framework that perceives women who lack religiosity as deviant, coupled with a gender-based framework that identifies women who live without male guardians as shameless. These overlapping stereotypes function as sources for exclusion, creating a double bind that frames Najwa's view of herself as perpetually other. As a consequence, the community's assumptions become internalised constraints that impact her identity formation. This forces her to navigate between fulfilling social expectations and reclaiming her individual agency—a tension that drives her towards developing alternative forms of belonging and subjectivity.

Furthermore, Faqir's novel makes it explicit that Najwa has fewer—if any—social interactions, since no guests habitually visit her house and she has no relatives or friends with whom she can socialise, which intensifies her feeling of isolation and, by extension, her dilemma of not having affinity either for her society or for its people, who at times look down upon her. For instance, the next-door neighbours prohibit their son to propose to Najwa because she grows up in a family without men, and therefore, she does not, as they believe, know how to show obedience

and respect to their son, which reveals how it is taken for granted by society that female roles are secondary and restricted to obeying males' wills in the private sphere. What is more, this attitude assumes that as long as a woman grows up in a house without men, she is not accustomed to the standardised occupations expected of women and shall be, by default, unable to perform her alleged domestic duties, pivoted on an unconditional conformity towards her prospective husband, who, in turn, acts as her legitimate guardian substituting her previous one; that is, her father.

In response to her marginalisation and isolation within the local patriarchal sphere, Najwa takes on unique methods of self-empowerment. Her capacity for devising agency is evident in her neutral position in the opening scene of the story. She mentions that her mother requests before she dies "[n]o Islamic funeral" (3), something that Najwa's grandmother Zainab does not adhere to. At the funeral, the grandmother follows religious rituals such as washing Raneen's body, performing Islamic ablutions, reciting Quranic verses, wrapping the corpse in loofah, and performing the funeral prayer in the mosque. Within the contrast between the mother's dismissal of religious beliefs and the grandmother's adherence to religious values, Najwa's position is balanced, as she does not disregard either of them. She remains an observant, who actively engages with the complexity of the situation without necessarily intervening or taking a side. Though this situation reflects her internal struggle as to which path to choose, her middle ground allows her to become connected to both despite their inherent opposition. According to Sarnou, Najwa navigates the ideological tensions in her life by appropriating an in-between position and "a way that perceives the truth from a neutral and ideology-free position" (160). More precisely, Najwa maintains traits of the secular character desired by her mother, but she does not fully reject the Islamic rituals that her grandmother believes in; that is why she accompanies her grandmother to the cemetery on the day of her mother's funeral, even though women are not allowed to go there, since this is, from the perspective of her conservative community, considered a man's space.

Similarly, in assisting her grandmother on her visit to Mecca to perform the pilgrimage, one of the five pillars of Islam, Najwa acknowledges the significance of religious spirituality, while, at the same time, she behaves and appears as a secular person, who seems to have less sense of religiousness, which shows how much openness and flexibility pave the way for her to develop a fluid identity and a neutral positionality. Her wish before her grandmother takes the bus to Mecca, "May Allah accept your pilgrimage and grant you a place in his paradise" (61), also shows Najwa's acceptance of religious teachings, even if she does not herself embrace them. This suggests that Najwa does not confine herself to a rigid identity. Her flexibility enables her to develop a more comprehensive and adaptable approach between the contrasting aspects of her life, without being either strictly secular or fully religious.

Therefore, Najwa is emancipated from inside and she is not completely fettered by the confines of these ideologies, as she can resist and evade these confines through the dynamic characteristics of her identity. From a cosmopolitan viewpoint,

this open attitude of neutrality can be interpreted in correspondence with Hannerz' ideas on the cosmopolites' competence, surrender, and mastery. This scholar asserts that the cosmopolitans are those who have a sense of mastery in espousing the different culture but do not necessarily become fully committed to it. When necessary, they always know how and where to find the secure exit, which means that they have the eagerness to override the state of being fully restricted to their standards (240). This is exactly how Najwa manages her complex cultural balance: even if at this point she cannot be claimed as the fully cosmopolitan subject, this trait exhibits the foundational skills that will facilitate her later development of cosmopolitan subjectivity when she encounters diverse cultural contexts through displacement. She has a sense of mastery in taking on what satisfies her demands from the diverse cultures, admitting certain aspects to herself and leaving behind the others, without regarding the validity or invalidity of the relinquished ones.

In spite of these micro-successes of hers in terms of adaptability, Najwa still struggles, and her experiences within the local sphere uncover crucial aspects contributing to her marginalisation. Due to her mother's secularism and her lack of male custodianship, she is forced into a state of exclusion and a feeling of estrangement because of her non-conforming identities. These experiences expose the biased societal judgments and stereotypical gender-based discrimination that foster Najwa's sense of rootlessness and lack of belonging within a patriarchal environment; they also reveal that the established norms of her society operate as driving forces for women's degradation and inferiority. However, Najwa's resistance to this marginalisation, though constrained within the local context, manifests through her ability to craft flexible and neutral identities. This ability to adapt to the rigid expectations of her environment showcases the foundational traits of a cosmopolitan individual. These traits lay the ground for her later journeys, through which her engagement with diverse cultures will not only refine but also consolidate her cosmopolitan subjectivity.

3. BEYOND BORDERS: THE FORMATION OF COSMOPOLITAN SUBJECTIVITY

Faqir's novel presents distinctive possibilities for the development of a dynamic identity in a diasporic context by employing the trope of the journey as a narrative strategy to foreground the processes involved in the reinvention of Najwa's cultural identity. As depicted in the story, Najwa's identity changes and is constantly reshaped, as she encounters different social situations in which she engages with people from diverse cultural backgrounds, who challenge or affirm her sense of self. Therefore, the formation of her identity is the product of her scattered experiences in a variety of locations and an outcome of her condition both as a marginalised individual within her indigenous culture and as a displaced nomadic migrant. In this respect, her journey can be interpreted as a process of self-exploration and self-identification.

It is also a course of socialisation in which her experiences with distinct cultures bring about an alternate experience that redefines her identity and reformulates her

life in a different mode. In an online interview with Fadi Zaghmout, Faqir reveals that she wants Najwa “to go on a journey that is so difficult and is going to change her into someone who is possibly aware of what is happening in the world” (01:28–01:40). Najwa is forced to confront this difficulty, since she has enough motives to push her ahead on an endeavour of discovery through undertaking an unavoidable action of border-crossing. In this vein, Ouahmiche and Sarnou state that Najwa “started a long journey of crossing borders to discover her father’s past which would make her reach the coherent sense of the self” (146). She has to face a predicament made up of an internal confusion and a personal crisis that stem from her lack of knowledge about her father’s true identity and whereabouts, the absence of concrete information about his past actions and motivations, her urgent need to come to terms with her real existence in life, and her quest to reestablish her sense of belonging and conformity, which would remain unresolved and unidentified unless she reaches a genuine sense of self-awareness.

Through her migratory activity, Najwa creates a private space of consciousness that provides her with latent agency which enables her to transcend all the obstacles pervading her life and to carry on her challenging mission not only of pursuing her father, who seems in some way a mere reminiscence of childhood for her, but also of searching for her disoriented self and unsettled roots. In many instances in the novel, Najwa shows an extraordinary ability in crafting a non-static but changeable identity as a personal strategy and a self-cautionary tool that empowers her to avoid falling into foreseeable tribulations. For instance, because she is aware that, in a time of witnessing huge movements of Arab Muslim jihadists towards Pakistan and Afghanistan, having a visa to these countries is difficult especially for young Muslim people, Najwa puts tourism as the main reason behind her visit to Pakistan in an attempt not to raise suspicion about her identity. At the embassy interview, she insists that she studies tourism and is eager to discover the fascinating peaks of a Pakistani mountain. Ironically, the man at the embassy asks her not to “tell [him] [she is] going to climb it”. Najwa, in turn, answers: “I have to climb it” (53), mirroring her own mission which is as arduously adventurous as climbing such high mountains.

Going through the airport check, Najwa downplays the situation when the police officer asks about the purpose of her visit to Pakistan. She claims she is on a tourism trip and expresses an interest in traditional music, believing that “someone who loved to sing, dance ... was no threat to anyone” (68). Similarly, when questioned again by a police officer upon arriving in the country, she retains her claim, demonstrating her obsession with “ethnic Pakistani music” (74). These interactions reveal how Najwa strategically uses cultural stereotypes to her benefit. By crafting an identity as a harmless tourist and pretending to be familiar with local customs, she manipulates herself within a framework of dissimulation in which she manages to deflect attention from her true plans. This tactic allows her to distance herself from potential doubts, ensuring she is not scrutinised or detained. Najwa’s approach highlights her awareness of the role cultural knowledge can effectively play in tailoring a credible persona that can mitigate authorities’ suspicions. This

corresponds with Hannerz's view of cosmopolitanism as "a perspective, a state of mind, or—to take a more processual view—a mode of managing meaning". Hannerz further explains that cosmopolitanism entails "relationships to a plurality of cultures" and requires "an orientation, a willingness to engage with the Other". He also describes this cosmopolitan competence as "a built-up skill in manoeuvring more or less expertly with a particular system of meanings and meaningful forms" (238-39). By managing the meaning of the inspection system at the airport with her cultural realisation and flexibility, Najwa embodies these cosmopolitan traits, successfully relying on them to influence perceptions and accomplish her goals not only of protecting herself, but also of continuing her mission without disruption.

During her visit to "al-Zahrani mosque" (77) in Pakistan, where Najwa seeks clues about her father's whereabouts, she performs ablution and reads verses from the holy Quran about how ease and relief often follow every difficulty through divine mercy. Initially, she engages in these religious practices for pragmatic purposes with the desire to get along with the unfamiliar atmosphere of the mosque and establish a connection with its people. However, as she ponders on these verses, their profound implications start to take hold of her. This moment becomes particularly significant when Najwa remembers her sick mother, thinking that if she "had read this verse from the Qur'an, she would have realised that each trial carried the seeds of healing within it" (79). This incident captures a moment of transformation in Najwa's internal journey in which her engagement with religious beliefs leads to a meaningful spiritual and philosophical introspection. Resonating with her experiences, the content of the verses, reflecting divine mercy and eventual relief, allows Najwa to reassess her understanding of the struggles in her own life. This shift shows Najwa's growing awareness, underscoring her continuing pursuit of meaning and solace. It turns out to operate as a catalyst for Najwa to identify the dichotomy of suffering and healing within every move, aligning with her efforts to reconcile her past and present realities with a sense of purpose and realisation.

On her first meeting with the religious man Abu Baker in the mosque, he suspects her identity as a spy. Najwa, however, manages to convince him of her true identity and her expedition of finding her father by providing specific, minimal details about him, "he has a crescent-shaped scar at the end of his eyebrow" (93). The paradoxical significance of these minimal details lies in their very specificity and ordinariness. The physical marker of a scar suggests the kind of knowledge only available through close personal connection, creating credibility because it avoids grandiose claims or suspicious elaboration. In contexts of displacement and trauma, where mistrust is prevalent, such restrained disclosure may serve as effective truth-telling through understatement rather than overstatement. Najwa further supports her narrative by mentioning to Abu Baker, "my mother was called Raneen, and my grandmother is Zainab" (93). When he presses her again about her grandmother's name, Najwa emphasises her "Palestinian grandmother" (93). This reference to her Palestinian roots demonstrates Najwa's strategic use of cultural and historical knowledge to build trust and reliability, as Palestinian identity holds particular symbolic capital in this context through its association with anti-colonial struggle, which is a shared

framework of oppression that resonates with Abu Baker's own ideological stance. Her awareness of a certain geopolitical perspective that links the struggles of the Afghan and Palestinian people enables her to connect with Abu Baker on a successful level, making her narrative more persuasive to him, whose worldview is framed by solidarity with liberation movements and resistance to Western intervention. This adaptability is crucial in her quest to find her father, showcasing her growing ability to draw on the knowledge she has to accomplish her purposes. Ultimately, Najwa gains Abu Baker's trust, marking another move in advancing her mission, as he eventually begins to share important clues about her father and how they first met in one of the training camps. Abu Baker further facilitates Najwa's trip to Afghanistan, assisting her to continue her journey of exploration.

While on the way to Afghanistan, Najwa experiences a pivotal moment of awareness when the car she is traveling in is thoroughly checked by soldiers at a checkpoint, who are searching for weapons. Later, she notices a piece of weapon hidden under the seat by the driver, likely picked up from one of the stores after the checkpoint. Najwa's remark, "you gaze at the same spot for years and fail to see the whole picture" (121), marks a turning point in her views, highlighting her growing awareness of the ambiguities of surface-level perceptions and the likely deceptive realities of the world around her. It signifies her realisation in the sense that what she had already accepted may involve concealed implications and hidden truths. The symbolism of discovering the weapon after such attentive checks creates a powerful metaphor that contrasts surface security with deeper insecurities represented by the hidden weapon, symbolising the concealed truths and suppressed realities that official narratives fail to acknowledge. Significantly, this symbolism echoes Najwa's journey of exploration, both internal and external, which is not only about her physical relocation but also about the expansion of her knowledge and her evolving understanding of the world she inhabits.

As she begins to notice that her previous perception of her surroundings and the people she encounters might be superficial, she starts to discern the underlying realities that she once ignored. This transformation can be interpreted in Appiah's and Hannerz's terms. While Appiah suggests that cosmopolitan knowledge is "imperfect, provisional, [and] subject to revision in the face of new evidence" (144), Hannerz identifies cosmopolitanism as "an intellectual and aesthetic stance of openness toward divergent cultural experiences, a search for contrasts rather than uniformity" (239). Najwa's search for hidden realities during her journey embodies this cosmopolitan stance, though it emerges not from pure ethical openness or intellectual curiosity, but rather as a survival strategy necessitated by her vulnerable position as a displaced woman navigating potentially dangerous territories. It reflects a process of engaging with unfamiliar experiences, reassessing previous assumptions and reconsidering her perception of the world. Her transformation embodies the fallibilist aspect of cosmopolitanism, as her beliefs are not fixed but remain open to change, as she continuously encounters new insights. This pragmatic necessity transforms into ethical openness, as Najwa discovers that survival requires true engagement with difference rather than superficial tolerance, making her

cosmopolitan development both strategic and transformative. This change in attitude demonstrates Najwa's flexible receptiveness to new knowledge—a characteristic of a cosmopolitan outlook that aligns with the theories of Appiah and Hannerz.

In Afghanistan, Najwa's time at one of Al Qaeda's camps leads her to new revelations specifically through her encounter with Gulnar. At first, she appears outraged to know that the Afghani woman is her father's second wife and that she has a half-sister named Amani. After her first reaction of anger due to the unexpected shock in her personal life, Najwa's attitude changes from resentment to a tolerant and accepting stance, acknowledging Gulnar and Amani's hospitality and kindness. This shift becomes evident when Najwa decides to "give [Amani] a hug" on the next day and "make a dress for her naked doll" (154). This gesture embodies Najwa's emotional resilience, agency, and adaptive identity formation, reflecting her psychological capacity to process unexpected trauma and transform it into meaningful connection. Rather than remaining fixed in her initial shock and betrayal, she exhibits an ability to adjust emotional responses and behavioural patterns when confronted with new information that challenges her existing beliefs about her family and belonging. It showcases her capacity for a dynamic sense of identity that allows her to transcend the emotional gap created by her initial anger and accept the newfound realities of her family. This psychological adaptability demonstrates not merely tolerance but active emotional reconstruction, where Najwa's affective responses become resources for building new forms of kinship that transcend conventional boundaries of legitimate versus illegitimate family structures.

In the narrative, however, there is a major disruption to this newly emerging relationship between these three women: a destructive drone attack on the camp, causing Amani's death before Najwa can fully reconnect with and express her care for her half-sister. Najwa's ultimate reaction: "just like that, I left the land of the wronged, of victims and hard-done-bys, and entered the country of the guilty" (161), signifies a turning point in her understanding of the world and her place within it. Witnessing harsh events of violence and their moral dimensions, Najwa views herself and those around her as victims, who endure the indiscriminate and dehumanising nature of the attack beyond their control. The notion that the attack takes Amani's life before Najwa can reconcile the relationship with her underlines the grim reality that innocent people are not excluded from violent acts, with their arbitrariness and cruelty blurring the lines between victims and perpetrators. Furthermore, Najwa's reaction reflects that her previous perception of what is good and evil and what is right and wrong was simplistic, and the senselessness of the attack makes her reconsider the complexities of the world around her. It is a world replete with varying forms of violence, where everyone, including herself, is likely to be subjected to loss while being burdened by some responsibility in the face of threatening circumstances.

After these harsh situations, Najwa decides to move to England to continue following in her father's footsteps. This shows that Najwa is determined not to let any cause slow down the progression of her journey or limit the attainment of her personal goals; that is why she manoeuvres within a framework of awareness in

which she is prepared, when necessary, to adapt her presentation of identity to avoid being misperceived. This framework operates through ethical pragmatism, where she adopts acceptable identities not to assimilate permanently but to navigate systems of exclusion that would otherwise block her access to mobility and opportunity. On one occasion, for instance, she uses a forged student visa and a fabricated university letter of acceptance to gain access to England. She does this because she realises that traveling from Afghanistan to the West would be problematic at a time of intense geopolitical tensions following the Soviet invasion and the subsequent rise of religious fundamentalist groups, leading to widespread travel restrictions on individuals from this region. By presenting herself as a student, she circumvents both bureaucratic barriers and potential prejudicial assumptions, enabling her to pursue her search for her father.

Not only does Najwa manoeuvre by pretension in order not raise suspicion about her identity, but also in order to be accepted as a conformist expatriate, she also changes her appearance and adopts specific behavioural codes that comply as much as possible with the given normative standards of the different cultures. In this regard, Amani Abu Joudeh and Yousef Awad demonstrate that Faqir identifies dress “as a meaningful aspect of the construction of identity and an evocative metaphor of sociological, political, cultural and psychological web of codes” (13), and as they argue, “Najwa’s choice of what to wear during her peregrinations ... is ruled by self-perception and cultural positioning” (9). Remarkably, Faqir’s novel represents the significance of personal appearance and individual dress code as constitutive elements in the recognition of cultural identity, serving as pivotal aspects that disclose how migrants are perceived and thus treated when they intend to integrate in certain social situations outside the borders of their home countries.

In the case of Najwa, these aspects intensify her sense of awareness and help her not to be situated at the risk of stereotypical segregation. As Abu Joudeh and Awad also observe, Najwa “is aware of the indicative role that dress plays in diverse countries including Jordan, Pakistan, Afghanistan, and Britain; thus, she pays a close attention to the specificity of each region where in each place she emerges differently” (7). This geographic adaptability mirrors her psychological flexibility, one that refuses the coherence of a single self in favour of multiple, contextually appropriate performances that serve both survival and self-determination. In the Pakistani and Afghani conservative communities, Najwa follows the Islamic dress code by wearing a veil with a long chador; she also pretends to be a devout Muslim in conduct, one who does not look strange men in the eyes and refrains from shaking hands with them. Indeed, with her manoeuvres and manners fitting into the Muslim code of conduct, Najwa manages to achieve her purposes in these countries: in addition to overcoming stereotypical misrepresentation, she obtains useful clues about her father’s whereabouts.

Moreover, Najwa continues to alter her appearance on grounds of convenience and reinvents her sense of self and identity on her journey to England. On her way while still on the plane, she turns back to her secular identity and habitually liberal look by taking off her veil and shirt and “exposing [her] arms and cleavage” (169).

She is attentive to hide any sign that would label her as a Muslim woman. For this reason, she also keeps in mind to abstain from using any Islamic words such as “Inshallah!” and “Allah Willing” (173) in her verbal communication with English people. While this transformation demonstrates her adaptability, it also reveals the vulnerability inherent in having to suppress core aspects of her identity to move through new cultural spaces safely. This constant reinvention of her identity aligns with David Held’s understanding of cultural cosmopolitanism. Held, in alignment with Scheffler, emphasises that cultural cosmopolitanism involves the “fluidity of individual identity” and the “remarkable capacity to forge new identities using materials from diverse cultural sources, and to flourish while so doing” (58). For Held, this approach also entails the ability to stand outside any singular cultural location and mediate between multiple traditions, navigating their core aspects with ease (58). In Najwa’s case, her journey embodies cultural cosmopolitanism, as she continuously alters her identity depending on the different cultural contexts. By seamlessly navigating multiple identities, she embraces the cosmopolitan ideal of engaging in diverse cultures, mediating their norms through reshaping her evolving sense of self in pursuit of personal growth and fulfilment.

Najwa’s action of changing her appearance in England is, in some way, unailing and safe; what is more, it is women with Islamic dresses who are occasionally violated in this location. While sitting in a café in London, Najwa watches a discriminatory incident in which a young Englishman abuses a group of veiled women. He shouts at them: “O! Scarecrows! Camel heads! Go home!” (185). Although Najwa is only an observer of this incident, she notices that the violated women are unperturbed, indicating that they are most probably used to such religion- and race-based abuses. Witnessing this scene reinforces Najwa’s decision to conceal any signs of a Muslim identity, as she recognises the precarious position of visible Muslim women in this society and the potential threats to her own sense of belonging. This incident highlights the pervasiveness of racism and Islamophobia in daily life, leading to the normalisation of these discriminatory acts. On a broader scale, it reflects a societal pattern in which xenophobia persists, contributing to the marginalisation of Muslim women, particularly those who wear the Islamic veil.

Najwa’s own experiences in English society further illustrate this marginalisation. Her relationship with Andy, the Englishman she meets on the plane, serves as a significant instance. Initially, Andy appears helpful and kind to Najwa and hosts her at his house. However, as their relationship develops and they engage in a sexual relationship, he abruptly loses interest in her. Even though Najwa is attentive to avoid “emotional attachment” (173) to strange men, she feels attracted to Andy, which ultimately leads to her giving up her virginity to him. The superficiality of his commitment becomes evident when Andy begins making excuses to get rid of her, “my mother is going to France soon. You need to find alternative accommodation” (209). This pattern of behaviour exemplifies how the intersection of race, gender, and precarious migration status subordinates minority women in the English context. Andy’s treatment of Najwa demonstrates how her multiple marginalisation—as a woman, as an Arab, and as an immigrant—renders her vulnerable to exploitation. His

transformation from apparent protector to dismissive exploiter reflects Najwa's broader struggle for acceptance in Western society, where she remains excluded from genuine integration and is viewed as an outsider. This dynamic reveals a pattern of objectification in which Najwa is reduced to an object of desire rather than perceived as a person with dignity.

Najwa describes her feeling towards Andy's betrayal in this way: "Andy cut me out of his life like a deft butcher, trimming off the fat" (215). This metaphor conveys not only the swiftness and precision of his actions, but also the painful detachment with which he discards her as if disposing of waste. In this sense, it reflects a dehumanising attitude in which Andy degrades Najwa to something devoid of value, akin to trimmed fat. It also implies the lack of hesitation in his exploitation and the sense of rejection Najwa feels, as she realises how he discards her without any regard for the emotional intimacy they once shared after he fulfils his desires with her. Whether as an observer of abuse or a victim of it, these incidents profoundly impact Najwa's perspective, reinforcing her awareness of the precarious position of Arab Muslim women in English society. This personal experience illuminates broader patterns of systemic inequality that marginalise immigrant women within Western societies. They represent politics of exclusion and othering that migrant women like her would face. Najwa comes to grasp how gender, racial, and religious identities can make women objects for abuse in a predominantly white society that is sometimes unwelcoming and intolerant of cultural differences—in addition to defining women as sexual objects of desire.

In contrast to her experiences with Andy, Najwa also engages with other English individuals who treat her with compassion and helpfulness, valuing her efforts to reunite with her father. For example, she meets Edward, a man who endured personal turmoil, including a troubled family background with an addicted mother and an absent father, as well as an unfair prison sentence for allegedly attempting to kill his girlfriend. Subsequently, Edward undergoes a substantial change by converting to Islam, a decision inspired by his exposure to the Quran through Omar's recitations in prison. Omar's role here serves as a cultural and spiritual mediator, bridging Islamic teachings with Edward's Western context and highlighting how cross-cultural exchange can facilitate personal transformation. His conversion does not lead to extremism but rather a quest for meaning, structure, and freedom in his life. As Edward explains to Najwa, the holy book provides him with the guidance his past life lacked, stating, "[n]o one told me what to do or this is right or this wrong. The self needs a framework" (224). Edward's search for structure mirrors Najwa's own quest for stability and belonging, as she traverses different cultural contexts, suggesting that the need for meaningful guidance transcends cultural boundaries. More practically, Edward plays a crucial role in supporting Najwa, arranging her visit to her father in prison and facilitating her accommodation with Elizabeth, a kind English woman in Durham.

Elizabeth also treats Najwa with kindness and vitally assists her in her quest, even going so far as to write to the authorities to help schedule Najwa's prison visits. The discrepancy between Najwa's interactions with Andy and those with Edward and

Elizabeth emphasises the diversity of human relationships within English social landscapes. While Andy represents the segment of society that rejects others and marginalises them, Edward and Elizabeth are depicted as compassionate individuals who recognise Najwa's humanity regardless of her different cultural background. They represent a social group capable of showing tolerance and acceptance towards otherness, thereby challenging xenophobia and exclusion of minorities in their country. This genuine support marks a significant shift in Najwa's experience with Englishness, disclosing that her earlier encounters with exploitation and discrimination do not necessarily encompass the entirety of English society but rather coexist with possibilities for authentic connection and mutual respect.

This diversity of human relationships corresponds with Stuart Hall's understanding of cosmopolitanism in which he notes that societies are increasingly becoming multiple in nature due to the constant movement of people. Hall argues that societies are "composed of communities with different origins, coming from different places, obliged to make a life together within the confines still of a fixed territory boundary or space, while acknowledging that they are making a common life, not living a form of apartheid or separatism" (25). Yet, as Feyzi Baban and Kim Rygiel argue, achieving this coexistence necessitates "a framework of interaction with others" that actively works to dismantle entrenched systems of "oppression, exclusion, and marginalization" when "people come together beyond their immediate circles of identity" (78). This framework parallels Najwa's own evolving sense of belonging within England's diverse social fabric. In the novel, Edward and Elizabeth's treatment of Najwa reflects Hall's cosmopolitan ideals of coexistence, mutual respect, and cross-cultural acceptance. Unlike Andy, who approaches Najwa with xenophobia and exclusionary attitudes, they engage with her through genuine connection that embodies the ideals of an inclusive and interconnected society, where individuals ought to, in Appiah's words, "develop habits of existence" and "of living together" (xix) in respect despite their different origins.

Ultimately, Najwa meets her father, but this encounter proves unsatisfactory to her, as his justification for abandoning her appears unconvincing. He attributes his extremist actions to a predetermined fate decided by God, whereas Najwa argues that individual destinies are guided by free choices. This fundamental disagreement reveals the emergence of Najwa's own ethical worldview, one that privileges personal responsibility and agency over fatalistic resignation. Right after this disappointing meeting, Najwa starts thinking about returning to her grandmother while taking a reflective walk by the river in Durham—a space that symbolises her transition towards a new understanding of herself and her place in the world. During this moment, she says, "[h]ere and now, I—the skin, gristle, bone and blood of me—seemed real" (261). This emphasis on her physical materiality signifies a crucial moment of self-recognition, where Najwa reclaims ownership of her body after experiences of objectification and displacement, asserting her concrete existence as the foundation of her identity. By focusing on her physical presence, Najwa emphasises her embodiment and the concrete reality of her existence, contrasting with the emotional and psychological suffering that previously caused her to feel

rootless and isolated. This visceral connection to her own body displays a form of healing, as she moves from being acted upon by others to reclaiming her own self-possession and autonomy. This realisation marks an evolving acceptance of her identity, transcending her condition as a deserted daughter, as she starts to view herself as a complete human being with a coherent sense of self. This reflection also encapsulates Najwa's empowerment in which she asserts her own existence, reclaims her agency, and acknowledges her adequacy and value.

Overall, the different situations that Najwa witnesses through her long journey of exploration bring her close to a conscious understanding that feeds her a sense of her own perspectives, beliefs, feelings, and desires. With a flexible identity, she adopts a pragmatic and chameleon-like approach and attitude to her own sense of identity, changing the performative aspects of her identity depending on the ideological implications of the specific cultural contexts. She turns out to be a person who is open to having her identity redefined and her roots resettled in various locations. She becomes a person willing to adapt to diverse cultures and embrace diversity without denying the coexistence and validity of otherness. This readiness to reshape herself in response to different environments suggests both adaptability and a strategic performance of identity, an ability to navigate complexity without fully relinquishing self-awareness. Hence, she evolves into a cosmopolitan individual who is inwardly ready to embrace a balanced attitude amongst differences, signalling not only openness to but also meaningful engagement with cultural plurality.

4. COSMOPOLITAN AND COUNTER-COSMOPOLITAN SUBJECTS

Faqir employs a distinctive narrative style that intertwines Najwa's retrospective first-person account with her father's narrative, presented as a fictional diary, in alternating sections. Through this nuanced juxtaposition, the novel explores the tension between cosmopolitanism and anti-cosmopolitanism. The story takes readers through four countries, offering a close presentation of how the characters' interactions with various cultural, political, and religious ideologies reshape their sense of identity. It provides critical insights into how their lives are reshaped and how their cultural identities are reconstructed under the influence of radicalism, secularism, terrorism, and extremism. The narrative lines intersect at the point when Najwa eventually meets her father in Frankland prison in Durham, England. This convergence underscores the disparity in their worldviews, a direct result of the distinct ideological and experiential paths they have followed. Whereas Najwa comes to terms with the knowledge that sets her free with a stance of openness towards cultural diversity, her father is imprisoned for his terrorist deeds and blames himself for his strictness.

The narrative accentuates that Najwa's fluidity of identity, growing self-awareness, and agency provide a framework for the emergence of cosmopolitan subjectivity amid multiple counter-cosmopolitan individuals and entities. Unlike her father, who turns from a non-strict Muslim but secular student of nursing in Jordan to a religious fundamentalist, and who serves as a medic in one of the Al Qaeda

training camps in Afghanistan, Najwa appropriates a cosmopolitan consciousness that makes her identity different from and arguably opposed to the idea of exclusive belonging or allegiance to a particular culture or ideology. In contrast to Najwa, her father's misunderstanding of many realities and his blind allegiance to religious extremism render his identity rigorous. Analysing Omar's transformation of identity, Majed Aladylah argues that Omar "lacks understanding of this implosion" (228), elaborating that "[he] is emotionally and intellectually confused; his world is shattered between reality and illusion" (228). In his diary, it is revealed that Omar and Hani, who used to go to bars and drink alcohol, and therefore, initially appear as religiously impious individuals, are misguided by the illusory thought that they can fight the injustice of society by joining the political movements of local resistance. Before they become members of the global movement of Al Qaeda Islamist organisation in the mountains of Afghanistan, their misguidance starts in Jordan when the two friends attend a confidential study circle that regularly assembles next to the Grand Mosque in Amman.

As presented in the novel, this meeting is arranged by an Islamist political brotherhood established in Jordanian-controlled Jerusalem in 1953, likely referencing Hizb ut-Tahrir (party of liberation), a pan-Islamist and fundamentalist political organisation that aims at reuniting the Muslim community (Umma) and implementing Sharia law, thereby rejecting liberal and secular paradigms exported from the West during the imperialist age. As Omar and Hani discuss, this organisation "works at all levels of society to restore the Islamic way of life under the umbrella of the Caliphate" (44), with the call for global Jihad as one of its core principles to achieve its broader objectives. This fictional representation reflects real-world dynamics that Sharabi identifies in his analysis of contemporary Arab politics. He contends that the evolution of "fundamentalist Islam into a militant political movement" in the contemporary Arab setting is intrinsically linked to "its dialectical relation to imperialism and modernization". According to Sharabi, "[t]he Islamic trend, in its reformist as well as conservative and militant forms, viewed history and the West in ideological terms and could see the past only as the embodiment or repository of the truth of Islam and its golden age, and the West as the negation of both". This ideological positioning produces "forms of consciousness, within neopatriarchal society, which reflect varying responses to the problem of distorted modernization" (71-72). Faqir's novel embodies these theoretical insights, blending references to reality with fictional representation to critique social conditions in Jordan and other Arab countries during a period marked by the disintegration of national identity due to rising radical organisations. The characters Omar and Hani exemplify Sharabi's analysis, as their transformation from non-strict Muslims into radical Islamists, which is characterised more by disillusionment and manipulation than by genuine conviction, illustrates the influence of fundamentalist ideologies in their society.

In the novel, Islamist fundamentalist groups establish themselves in the UK, with their actions influencing both natives and migrants. Najwa reads in a newspaper that

Lisa French, 32, was on the top deck of the number 30 London bus blown up in Tavistock Square by suicide terrorist Hasib Hussain, killing 13 people and himself. Lisa had a phobia. 'Until now, buses have looked like coffins on wheels to me—because that was the image I was left with' (187).

As a reaction to this news, Najwa narrates, "I looked up phobia in my pocket dictionary: A fear, aversion or hatred" (187). This moment suggests that the news provokes Najwa to speculate the nature of fear, the aversion resulting from horrifying events, and how they occasionally pervade her lived experiences. Lisa's story, in which she is exposed to terroristic violence leading to internal anxiety, prompts Najwa to associate her internal fear with her struggles to search for meaning amid the violence and discrimination shaping her existence. Najwa's attempt to look for the meaning of "phobia" underlines the impact of external events on her internal world, embodying her dilemma to find a sense of her personhood in a life characterised by both personal and collective fears.

By the same token, the narrative includes a reference to the three terrorist bombs in the underground train in London in the same year. The novel portrays Omar as a member of the radical network responsible for these attacks and a participant of these terrorist events. His occupation is "to teach the bombers how to make simple and quick explosives" (32), something that he learned in Al Qaeda training camps in Afghanistan. The novel highlights how these horrible actions cause the outburst of discrimination and Islamophobia against Arab and Muslim immigrants, who are at times misperceived by stereotypical implications as terrorists within the English community. In this way, Islamist fundamentalist groups fend off Najwa's cosmopolitanism and impact her efforts to assimilate in the English culture in particular, but they also lead to a stereotypical discrimination against Arab and Muslim migrants in diaspora in general. In this vein, one can refer to Appiah's juxtaposition of the cosmopolitan and anti-cosmopolitan in which he asserts that despite their "transnational networks and global moral aspirations", religious fundamentalist movements like Al Qaeda are counter-cosmopolitan, for they "appear to espouse singular truth and demonise the other" (qtd. in Werbner, 11). Appiah further critiques how such radical movements distort traditional religious values, weaponising Jihad as a political tool under the guise of religious doctrine (140). Within the novel, both Najwa's father and Al Qaeda embody this rejection of pluralism, insisting on their ideological exclusivity as the sole legitimate truth. The father's enactment of this exclusivity is absolute; he serves the cause not just with belief but with action, leveraging the skills he gained in Afghanistan to teach others how to build the very bombs used in the London attacks. Their recourse to violence not only reinforces fear and insecurity, but it also intensifies xenophobic anxieties, influencing both native citizens and migrants alike, even undermining, among others, Najwa's sense of self and position in society.

5. CONCLUSION

This study has analysed Faqir's *Willow Trees Don't Weep*, focusing on how the Arab protagonist Najwa's difference leads to her estrangement within her local patriarchal community, and how her dynamic identity and cosmopolitan subjectivity serve as latent agency in the diasporic context. Deploying cosmopolitanism as a theoretical apparatus, the textual analysis has revealed that Najwa faces prejudices due to her secular identity in Jordan, where she does not conform to the cultural and religious practices of her conservative community. As a diasporic subject, Najwa's journey of exploration, however, allows her to develop a flexible identity and cosmopolitan positionality, empowering her to establish a unique sense of belonging to the different cultures she traverses. By addressing the encounter between religious fundamentalism and liberal secularism through juxtaposing Najwa's narrative with that of her extremist father, the analysis has demonstrated how their opposing worldviews shape their contrasting destinies. While her father's rigid ideology leads to his imprisonment for terrorist activities, Najwa emerges as an empowered cosmopolitan whose trajectory embodies a resilient and inclusive alternative to fundamentalism through her embrace of social, cultural, and religious diversity.

Theoretically, this study contributes to the discourse on cosmopolitanism in diaspora literature by exploring how hybrid identities can function as forms of agency in the face of patriarchal control, diasporic discrimination, and ideological extremism. Practically, the findings of this study offer insights into how flexible, adaptable, and inclusive identity formations can reinforce cross-cultural understanding and coexistence in multicultural societies. Future research could inspect how cosmopolitan subjectivity is negotiated in other Arab diasporic texts or conduct comparative studies examining how different gendered experiences frame the response to religious, cultural, and ideological boundaries in transnational contexts.

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“IT WAS IMPORTANT NOT TO ASK”: SILENCE IN COLM TÓIBÍN’S *LONG ISLAND*¹

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ABSTRACT. Drawing on various theories and approaches, from its application to fiction to its socio-cultural dimensions and presence within communication, this study considers Colm Tóibín’s use of silence as a key narrative element and aesthetic practice in *Long Island* (2024), inviting some comparisons with its prequel, *Brooklyn* (2009). As shall be explained, silence operates on different levels in *Long Island*. Thanks to Tóibín’s tightly controlled release of information, silence becomes crucial to plot development and suspense, and vividly recreates the tensions between concealment and revelation. Silence, too, works for the sake of characterisation, and serves to dramatise the protagonists’ crises and indecisions, as well as their strategies of manipulation. On some other occasions, though, silence contributes to mutual understanding, increasing closeness and intimacy between characters. All in all, this study details the ways silence informs narrative style, endows characters with psychological complexity, and enriches the subject matter of Tóibín’s *Long Island*.

Keywords; Brooklyn, Colm Tóibín, Long Island, silence.

¹ I dedicate this essay to the memory of Eibhear Walshe (1962–2024).

“ERA IMPORTANTE NO PREGUNTAR”: EL SILENCIO EN *LONG ISLAND*, DE COLM TÓIBÍN

RESUMEN. Haciendo uso de distintas teorías y enfoques, desde su aplicación en la ficción hasta sus dimensiones socioculturales y presencia en todo acto comunicativo, este artículo estudia la importancia del silencio como elemento narrativo y estético en *Long Island* (2024) de Colm Tóibín, comparándola con su precuela, *Brooklyn* (2009). El silencio, como se explicará, funciona a distintos niveles en *Long Island*. El silencio contribuye al desarrollo de la trama, recreando las tensiones entre el ocultamiento y la revelación de información crucial, aspecto sobre el que Tóibín ejerce un claro control para generar suspense en la novela. El silencio, además, también sirve para representar momentos de crisis e indecisión, así como las estrategias de manipulación de sus personajes. Otras veces, no obstante, los silencios abren la puerta a la comprensión mutua, y a una mayor cercanía e intimidad entre los protagonistas. Este artículo, por tanto, analiza cómo el silencio no es solamente parte del estilo narrativo de la novela de Tóibín, sino que dota de complejidad y profundidad a sus personajes y temática.

Palabras clave: Brooklyn, Colm Tóibín, Long Island, silencio.

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Set in 1970s New York and Enniscorthy, rural Ireland, *Long Island* (2024) is the long-awaited sequel of Colm Tóibín's highly popular and critically acclaimed *Brooklyn* (2009).² Even if the reading of the previous novel enhances the understanding of the latter one, Tóibín himself dislikes the label “sequel” for the follow-up *Long Island* (Allardice), as the story begins twenty years later, when the Irish emigrée Eilis Lacey receives the shocking, life-disrupting news that her husband, Tony, had an affair with another married woman and will shortly become the father of a baby whom she might be forced to live with, raise, or even legally adopt. Part of an extended Italian-American family (the Fiorelli) that keeps secrets from her, the aggrieved, isolated Eilis begins to perceive how her manipulative mother-in-law, Francesca, makes decisions behind her back and conspires against her with the collaboration of Tony. Finding herself powerless, Eilis decides to visit her eighty-year-old mother and spend the summer in Enniscorthy, to be joined by her two teenage children (Larry and Rosella) several weeks after her arrival. Unsure what to do about her family life in America, Eilis falls into a romantic relationship with Jim Farrell, as she had already done in *Brooklyn*. This time, however, Jim has a secret of his own: he is engaged to Nancy Sheridan, Eilis' best friend in town. Told from the perspectives of each of the three protagonists in consecutive chapters, this

² Tóibín's best-selling novel so far, *Brooklyn* was awarded the Costa Novel of the Year. In 2015, director John Crowley adapted it into a film that became a major commercial success, especially in the United States.

love triangle comes to occupy most of the novel's narrative space from Part Two onwards. The tension erupts when Nancy discovers Jim's double life with Eilis, and decides not to confront him, but to make their engagement public earlier than expected. As Tóibín relates in a podcast (Cruz and Tóibín), the plot heavily relies on silence in its portrayal of "the intrigues surrounding any form of adultery", of "things hidden, things withheld, things half told" (00:11:00-06). In *Long Island*, as in some other novels by Tóibín, silence not only becomes fundamental for plot development, but also informs the characters' sensibility as they negotiate the demands of others and their own personal needs.³

Tóibín is, in fact, well-known for his skilful use of silence,⁴ which typically highlights "the tensions between revelation and concealment, emotional release and reticence, as well as the ambiguities between knowing and unknowing, which underlie most of his characters' dilemmas", all this "in relation to the complex web of society and interpersonal relationships" (Carregal-Romero, "Varieties of Silence" 66). In certain situations, Tóibín's protagonists remain withdrawn and taciturn, and their silences usually reveal intimate, conflicted emotions that are hard to express, or even fully understand. In the specific case of *Long Island*, early reviewers have generally agreed on the prominent role of silence in the novel. For Mia Levitin, silence in Tóibín's work effectively transmits the limits of (self-)knowledge, of the ever-present human uncertainties that produce the "gaps between thought and language where meaning resides". Another reviewer has called Tóibín "a master of silence and shadows" and opines that the power of his fiction resides in "the things not said, the feelings not acted on" (Allardice). Perhaps the review that most clearly focuses on silence in *Long Island* is the one by Ellen Akins, who argues that the story's suspense is "amplified" thanks to Tóibín's careful equilibrium between "the forces of secrecy and revelation" –in such a scenario, "not saying is an act with consequences". Not saying, Akins adds, can also become a silence of self-regulation, since Tóibín's characters "constantly cauti[on] themselves not to say anything" as they attempt to maintain "that fine balance that exists in intimacy as much as in community". In my analysis of the novel, I shall expand on these early appreciations of silence, as well as identify further configurations of it, in Tóibín's *Long Island*.

³ The presence of silence in the cultural panorama of contemporary Ireland has also been assessed in Beville and McQuaid's essay, "Speaking of Silence: Comments from an Irish Studies Perspective", where they explain how, in Irish literature, "it becomes clear that silence is both the unspeakable and the unspoken and so it functions as both an obvious zone of disempowerment but also an empowering act of strategically asserting or circumventing certain discourses of authority and control" (17).

⁴ In numerous articles and interviews, the writer himself has often referred to the importance of silence in his literary creation and has acknowledged the influence of authors like James Joyce, Ernest Hemingway, and Elizabeth Bishop. For Tóibín, these authors were masters of silence because they understood that "words themselves, if rendered precisely and exactly with no flourishes, could carry even more coiled emotion than an ornate phrase or sentences filled with elaborate textures" (*On Elizabeth Bishop* 53).

As subject matter and aesthetic practice, silence serves to illuminate “the failings of language and the existence of a realm of the unsayable that all of us must acknowledge” (Sim 134), becoming a most effective medium to convey complex, ambivalent emotional states that defy easy comprehension and transparent articulation, like “indecision, divided loyalties or the undertows of grief or regret”, as is often the case in Tóibín’s fiction (Carregal-Romero, “Varieties of Silence” 66). Within narrative, silence can be felt as “a moving force”, especially at times when words “say more than at first glance they seem to say” (Kenny 87-8), imbued with pauses and hesitations, gestures and indirection, lies and omissions. Acts of silence and silencing cover up uncomfortable truths, maintain secrets and denial, show the chasm between the characters’ private and social selves, and punctuate dialogues with avoidance and reluctance, even if silence may alternatively provide a space for reflection, communion with others, and mutual understanding thanks to attentive listening. Produced by the subject and directed toward others, silence can signify oppression, deceit and (self-)censure, but it can also create new possibilities through deferred decision-making, resistance or withdrawal from social norms and conventions. As shall be explained, in Tóibín’s *Long Island* much of the energy of silence derives from dialogues where characters carefully select what information to reveal and conceal about their personal situation, feelings, and intentions. Like language, silence can work as a strategy for manipulation, self-protection, or even self-empowerment.

Silence permeates and complements the words we utter; it not only transmits certain forms of tacit knowledge, such as “sensations and intuitions or the effects of taboos and prohibitions” (Caneda-Cabrera and Carregal-Romero 3), but also has a “cultural dimension of its own” (4), embedded as it is in “in social, religious and cultural practices which have shaped individual behaviours and interpersonal relationships” (3). In *Long Island*, for instance, Tóibín barely offers detailed or precise descriptions of social mores, but the public sensibilities of the time are nonetheless vividly evoked through his characters’ silences, that is, their evasions and reticence to be open about certain matters. Because silence is context-situated and an integral part of speech, Steven L. Bindeman calls it an “indirect form of discourse” (3). In his *Silence in Philosophy, Literature, and Art*, which addresses the work of notorious artists and intellectuals like Beckett, Kafka, Wittgenstein, Heidegger, and Foucault among many others, Bindeman describes the evolving perceptions on silence in the cultural production of the Western world. Against a tradition of literary realism that usually relegated it to an “invisible and passive background role” (12), Bindeman argues, twentieth-century authors turned to silence as “something which has a presence all its own” (13), for example, in their depictions of the gaps and contradictions in human thinking and communication, or in their representations of the ineffable and unknowable. Drawing on Susan Sontag’s groundbreaking essay “The Aesthetics of Silence” (1967), Bindeman theorises silence as “dialectical” (20), only perceived when the artist creates a void or empty space around scenes and events, employing such tactics as reduction, sparseness, suggestiveness, and allusion. Where excessive speech closes off further thought, “silence teaches us how to pay attention to the world around us”

(Bindeman 21). Skilled writers, Bindeman opines, manage to dramatise silence "as a kind of perceptual and cultural therapy" (22). Precisely in this way, Tóibín's aesthetics of silence has been studied in connection with his "restrained", "unadorned" prose, which peels back language just to "ope[n] things up" and infuse "potential for nuance and uncertainty", enriching and complicating the subject matter of his novels and short stories (Delaney 17).⁵

Silence is therefore a highly productive rhetorical device in fiction. As has been suggested so far, silence—in all its varieties—is a matter of style, form and content, and can be metaphorically used to "enhance, reinforce, underline or heighten the expressive/communicative force of the particular context(s) and theme(s) in which [it] occur[s]" (Khatchadourian 81). For the sake of dramatic effect, silence can generate much tension, mystery, and ambiguity when crucial information is delayed or never disclosed, or when visibly damaged characters refuse (or remain unable) to express their emotional truths—in Tóibín's *The Blackwater Lightship* (1999), for example, Declan's inability to speak about his disease (he is dying of AIDS) tells a story of its own.⁶ In *Long Island*, too, some absences stand out as resonant silences. When Eilis, still in New York, reads her mother's letter, the absence of Jim's name (or perhaps its deliberate silencing) paradoxically revives the memory of her lost love opportunity: "It was strange to be reminded of what had happened by the absence of Jim Farrell's name on a list of people in the town, some of whom she barely remembered" (38). By means of indirection, Tóibín illustrates Eilis' hidden longings for Jim, about whom she had never spoken in her married life with Tony.⁷ Another example in *Long Island* where silence speaks through absence and indirection is Eilis' reticence to talk about Tony once she is in Enniscorthy (she does the same in *Brooklyn*, but for other reasons), which is quickly interpreted as a signal that her marriage might be in crisis. In their first meeting, Nancy responds with tactful silence: "For a moment, Nancy was going to ask Eilis about the man she had married in America, but then decided to wait and see if Eilis would bring up his name. She thought it strange that her friend did not mention him" (66). The shameful silences of taboo are also present in *Long Island*. Asked whether she is having an affair with Frank, a surprised Eilis obliquely tells Tony that his brother is homosexual—"Frank is one of those men" —, provoking her husband's reaction of violent disgust and disbelief: "I need to be sure that no one says this again" (24). Silence, as already indicated, is prevalent throughout Tóibín's novel. In what follows, this study shall explore different types of silence in *Long Island*, contrasting them

⁵ Some other critics have referred to the important role of silence, for example, in the ways Tóibín recreates his characters' interiority. In this respect, Laura Elena Savu has observed how, in many of his stories, "intimations of attachment are strongly felt but rarely spoken ... Much of the action, in fact, takes place below the surface, in the resonance of tone, gesture, and silence" (255).

⁶ See Carregal-Romero ("Varieties of Silence" 72-76) for an extended analysis of Declan's silence in Tóibín's *The Blackwater Lightship*.

⁷ Eilis had never told Tony about Jim simply because, as she notes, "her being away that summer was simply never mentioned" upon her return to America, something that "had made life easy between them" (167).

with the ones in his previous *Brooklyn* and the way the protagonist, Eilis, is constructed in both novels.

In terms of the meanings and configurations of silence, there is an interesting evolution to trace between *Brooklyn* and *Long Island*. Tory Young (131-137) argues that in *Brooklyn*, where Eilis is the only focal point, Tóibín relies on narrative distance to portray his character's muteness and powerlessness in the face of events outside her control and life-changing decisions she is not supposed to make. Young explains that, whereas the proportion of direct and free indirect speech is "relatively small" (131),⁸ *Brooklyn* abounds with "narrative report of thought acts" that foregrounds Eilis' moments of isolation and incapacity to assert herself (137). The text insistently reports the insecurities, speculations and personal wishes that "she could tell no one" (Tóibín, *Brooklyn* 87): Eilis, for instance, silently witnesses her family's decision for her emigration to America,⁹ but her unspoken anguish emerges a bit later, when she reflects that "she would have given anything to be able to say plainly that she did not want to go" (*Brooklyn* 31). In this passage and others, Tóibín uses silence to characterise Eilis not just in her voicelessness, but in her self-imposed "distance between [herself] and her emotions" (Young 137). Instead of experiencing those emotions directly, Eilis tends to rationalise them—a detachment that has been perceived as the protagonist's "defense mechanism of repressing her feelings" (Stoddard 161). No such repression (or narrative distance) occurs in *Long Island*, where Eilis, now in her forties, has "really become quite articulate", and therefore does not hesitate to make her opinions heard, even if it is to the dismay of others (Cruz and Tóibín 00:07:29-33). The silence affecting Eilis in *Long Island*, as will be explained in further detail, is not one of renunciation and self-suppression, but one that is mostly situated in relationship dynamics, in the intrigues of "not having her know" about some important matters (Cruz and Tóibín 00:12:06). Much of the dramatic power of Part One, for instance, revolves around the Fiorelli family's silent conspiracy against Eilis, and how she—and, by extension, the reader—slowly grows awareness of her husband and mother-in-law's manipulations and tactics of deception.

Social context can also become a wider arena where silence operates, where setting becomes no mere background but a cultural space that contributes to characterisation. In their appreciations of silence in *Brooklyn*, some critics have referred to the topic of migration in mid-twentieth century Ireland, and how this

⁸ The opposite is true in *Long Island*, where dialogue and free indirect speech are much more frequent. The following quote, for example, feels as if readers were inside Jim's mind as he ponders over his moral dilemma: "And how would he live knowing that he had betrayed Nancy? How could he coldly inform her that he did not want to be with her? That was on one side of the scales. On the other was a question that was starker and more pressing: how could he let this chance to be with Eilis slip by?" (217).

⁹ If, in *Brooklyn*, Eilis silently accepts the decisions others make for her, in *Long Island* she reclaims her agency from the very beginning of the novel. Right after learning about her husband's betrayal, she abandons the business of the Fiorelli family and finds another job.

was often experienced as a loss within the family and community.¹⁰ In her analysis of *Brooklyn*, Ellen McWilliams identifies a "culture of silence" surrounding migration; just as Eilis herself is "almost afraid to speak of her emigrant brothers" (176), her planned departure is similarly confronted with uneasy, grievous silence by herself, her family, and friends. This social silence thus appears to reinforce a collective denial of the trauma of migration, which could partly explain Eilis' sustained tendency "to be silently acquiescent to [her] own suffering" (Costello-Sullivan 197). In *Brooklyn*, this self-repression adds to Eilis' conscious efforts to maintain a "socially-acceptable and calm exterior" for the sake of social respectability within her patriarchal milieu (Costello-Sullivan 197). In the final chapter, Eilis—whom Tony had led into a hasty marriage before her visit to Enniscorthy—is forced to abandon Jim without explanation and immediately return to New York so as to avoid sexual scandal and punishment, a situation that "expos[es] the restrictions of the limited constructions of gender, sexuality and the family in Irish society" (Carregal-Romero, "The Irish Female Migrant" 140). The prevailing Catholic morality of mid-twentieth century Ireland is hence a key factor in the novel's course of events.

In *Long Island*, set twenty years later, moral norms are not so overtly determinant as in *Brooklyn*, yet they do have a significant influence on protagonists, who often feel compelled to self-regulate. These moral norms in *Long Island* need not be articulated for the characters, but nonetheless surface within the narrative through their acts of dissimulation and subterfuge. This silence of discretion, Tóibín suggests, features as reaction against those "people not named in the book who seem to have the enormous power of watching and making judgments and being moralistic" (Cruz and Tóibín 00:13:27-30). We are reminded in this way of Pierre Bourdieu's famous statement that "the most successful ideological effects are the ones that have no need of words, but only of *laissez-faire* and complicitous silence" (133). At the start of Part Two, for instance, readers learn about Nancy and Jim's secret relationship and furtive encounters late at night, a secrecy they have been maintaining for a year while "working out how a widow aged forty-six with three children ... might marry a bachelor of the same age" (60). The fact that they do not want to be publicly seen as a couple gives a sense that their relationship does not conform to generally approved standards. It is only at the end of the novel that Tóibín reveals the weight of Nancy's moral challenge by having another widow, Eilis' elderly mother, harshly criticise re-marriage in front of her daughter: "When I go to my reward, I will expect your father to be waiting for me in heaven. How else would I live if I didn't have that to look forward to? ... Imagine then if I went and got married to a second fellow!" (274). In *Long Island*, the mores of conservative Catholic Ireland are subtly but consistently represented not by being explicitly addressed, but by dramatising their effects on the protagonists' decisions, behaviours and relationships with others.

¹⁰ See Savu; McWilliams; Morales-Ladrón and Carregal-Romero ("The Irish Female Migrant"). Morales-Ladrón, for example, argues that the novel draws on the widespread silence that has been culturally maintained on the Irish emigrant experience, which was "particularly applicable to women" (177).

On the level of characterisation, silence can be self-regulatory as much as a strategy to allow oneself “some autonomy away from the expectations of others”; for example, in *Brooklyn* Eilis consciously omits Tony’s existence when she is back in town partly “because of her newly found illusions of remaking her life in Ireland” (Carregal-Romero, “The Irish Female Migrant” 137-138). As a returnée, the Eilis of *Brooklyn* is now offered her dream job (and a love life with Jim, too), something which would have never happened had she told her neighbours about her American marriage. Hers seems to be the silence of a character that is aware of the ambiguous potential of withholding important personal information. A similar view is held by Camelia Raghinaru, who argues that in *Brooklyn* Tóibín “distanc[es] Eilis from the values of frankness, directness and transparency by always sidestepping self-expression” (47). Some of Eilis’ silences, which keep options open and “hol[d] on the tension of the in-between” (Raghinaru 51), become a response to her difficult position, trapped as she is between her desires and obligations towards others.

In *Long Island*, it is not Eilis but Jim that is largely characterised by this tense silence of indecision, of being in-between two irreconcilable positions. *Long Island* returns to the topics of “duplicity, illicit love, misguided loyalty”, which Ágnes Zsófia Kovács considers in light of Henry James’ influence on Tóibín,¹¹ in how the American author portrayed “moral ambiguity” and “the power of secrets” through a controlled third-person limited point of view.¹² In *Long Island*, Jim has for long silently regretted his past inaction concerning Eilis’ sudden and unexpected return to America; twenty years later, their encounter rekindles his old desire to pursue a romantic relationship with her. From Jim’s perspective, readers witness how he internalises his first lie by omission (asked by Eilis why he never married, he does not speak about his engagement with Nancy) as an almost innocent act, a way to maintain “the excitement he felt in her presence”: “He wanted to keep this going, whatever it was” (179). This initial act of silence makes possible Jim’s subsequent affair with Eilis, which involves a double secrecy,¹³ as it needs to remain secret from his other secret relationship with Nancy. Since Eilis can offer him no promises of continuity upon her return to New York, Jim can hardly leap into the unknown, abandoning Nancy and their plans

¹¹ Tóibín himself is the author of the acclaimed biographical novel *The Master* (2004), which tells the life of Henry James between 1895 and 1899. Tóibín also published numerous essays on James’ literary techniques and how they nourished his own fiction. These essays were edited and collected by Susan M. Griffin in the book *All a Novelist Needs: Colm Tóibín on Henry James* (2010).

¹² In interview with Joseph Wiesenfarth, Tóibín describes his use of this narrative voice. This is a style he claims to have inherited from Henry James: “You see, if you work in detail on characters in the third person and see everything through their eyes, the readers builds up a sympathy with them no matter who they are ... It is a system that James perfected, which is that the only thing that you are told in the book is what this person notices. You as reader become the protagonist because you see the world through the character, especially if the world the author has been drawing seems emotionally truthful” (15).

¹³ Unaware of Jim’s engagement with Nancy, Eilis shares Jim’s desire for secrecy about their relationship, as she does not want to have this extra-marital affair affect her possible divorce settlement in America.

together. In this difficult scenario, silences surface in almost all interactions between the characters, and clearly contribute to the story's growing suspense.

As in *Brooklyn*, "lying, silence, and betrayal get entangled" (Kovács) here in *Long Island*, especially so in the figures of Tony (Part One) and Jim (the rest of the novel). In the final Part, Nancy's rushed public announcement of their engagement—she uses her old wedding ring and shows it around—lets Jim know that she became aware of his double life. Yet Nancy's silence about his betrayal (she is visibly hurt but does not want to end their relationship) makes it even harder for Jim to explain himself, as she seems afraid to hear his confession that, had circumstances been different, Jim would have preferred Eilis: "She could easily have confronted him directly about Eilis, but that would have opened the way for him to tell her he was leaving" (283). If Nancy's reaction barely resolves Jim's inner conflict, Eilis' is similarly confusing for him. Far from showing any type of frustration or disappointment after learning about his engagement with Nancy, Eilis retreats into a silence of enforced detachment and coldness toward Jim. Asked what she would do if he followed her to New York, Eilis replies with a long, pensive silence: "She looked around the room and then directly at him. He sensed that his question still hung in the air and then it became obvious that she wasn't going to answer" (286). Although this is not the reassuring answer Jim would have liked to obtain, this silence allows the hurt Eilis not to give a definitive answer and close the door on a hypothetical future with him. At the very end, as he faces Nancy's wilful blindness and Eilis' silence of indecision, Jim becomes gripped by paralysis. Alone in his room,

He leaned against the wall and closed his eyes. Maybe tomorrow he would have some idea what to do. But for now he would wait here, do nothing. He would listen to his own breathing and be ready to answer the door when Nancy came at midnight. This is what he would do. (287)

Those are the last lines of *Long Island*, where Tóibín has Jim silenced by his own fears and insecurities. As he typically does in other novels, Tóibín refuses closure and heightens indeterminacy instead, not allowing readers the comfort of an easy resolution for his characters' predicaments. Precisely because of its narrative restraint, Tóibín's open ending in *Long Island*—where no big declarations or crucial decisions are made—leaves readers in a state of suspense, with the anxiety of the unknown and unresolved.

There is in Tóibín's fiction much expressive force in the ambiguities of silence, in the effects it produces when characters can hardly reveal their motives and intentions, or when they sense the reticence and/or manipulations of others. For Kennan Ferguson in his sociological approach, silence derives part of its power from the fact that it "cannot be fixed into [a] singular interpretation" (62), and remains "open to processes of domination, emancipation, and resistance which can never be fully contained, represented, or comprehended" (63). Enmeshed in those processes, "[silence] disturbs precisely because the ideal of transparent speech is the presumed mode of affiliation in our cultural practices" (Ferguson 63). In Part One of *Long Island*, Eilis experiences this "disturbance" of silence several times in

conversations with her mother-in-law, Francesca. From Frank, her gay brother-in-law, Eilis learnt (but promised not to mention it) that Francesca had arranged the baby's adoption behind her back, keeping her out of any conversations about it (the baby is to live in the house-next-door, at Tony's parents'). Now that Tony's out-of-wedlock child is to appear within the family, Francesca would like to normalise the situation by displaying a seemingly kind, sympathetic attitude toward the aggrieved Eilis so as to persuade her that her own solution is the most sensible one (Eilis, as she told Tony, would rather have the baby returned to its mother, even though the woman's husband violently refuses to raise it). Riddled with tension, the final conversation between Eilis and Francesca becomes a battle for control as well as a challenge to one another's moral authority. In-between their words, Tóibín inserts numerous pauses describing Eilis' reflections on how to respond to Francesca's deliberate evasions:

Her mother-in-law left silence. When Eilis said nothing, Francesca continued. (41)

Eilis was tempted to ask Francesca to leave, but then thought...she really did need to hear everything in this meeting. (42-43)

Francesca seemed, Eilis believed, to have closed the door she had opened for her. (43)

In the silence that followed, Eilis saw that she had been trapped. (44)

Even if she were to tell her mother-in-law that she knew the plan, all Francesca had to do was deny it ... Eilis realized that the conversation had gone as far as it could. Her mother-in-law was setting out to deceive her. (45)

Eilis was going to ask her..., but then thought better of it. (45)

As they speak, what they refuse to say matters as much as (or more than) the words they utter. Eilis' desire to know, "to hear everything", is frustrated by Francesca's lies and omissions, which she uses to keep up appearances of innocence (she claims to have discovered the news of the baby much later than she actually did), concern and sincerity toward her daughter-in-law (sensing Eilis' hostility, she does not reveal the plan of legal adoption). Echoing Ferguson's words, Francesca's strategy seems to be part of "a process of domination" that clearly "disturbs the ideal of transparent speech" (63), leaving Eilis confused, silenced, and eventually defeated, unable to change the course of events.¹⁴

As is also made obvious in the example above, silence has "a presence all its own" (Bindeman 13) within communicative events. According to Kris Acheson, we often recognise silence an "embodied phenomenon", as "[it] produces emotional and physical symptoms in our phenomenal bodies, both when we encounter it and when we ourselves produce it" (547). This impact of silence is highly dependent on

¹⁴ At this point, Eilis decides to visit Enniscorthy (the first time in twenty years) for an unspecified period as an act of rebellion. This represents a clear contrast with her previous characterisation in *Brooklyn*, where Eilis hardly confronted authority figures and made almost no decisions of her own.

context, and notions of power, hierarchy, and status may well play an important role here: "[The] reactions to others' silence are not simply biological but are correlated to people's situatedness within social structures and the relationships between the producers and perceivers of silence" (Acheson 542). As a matriarch, Francesca counts on the collaboration of other family members to "produce" silence against the distressed Eilis, who perceives her silencing as a blatant attempt to block her from agency. Yet Eilis is not the only victim in Part One of *Long Island*. The oppressive silencing of another woman reverberates here: that of the unfaithful wife and future mother of the baby, Tony's lover, who does not intervene in the story. Although she is given no voice, her silencing speaks volumes of her powerlessness in this patriarchal system.

In his *Long Island*, Tóibín thus illustrates how notions of power have an influence on characters' interpersonal silences; and silence, as cited above, "produces emotional and physical symptoms" (Acheson 547). The strained, uncomfortable silences between Tony and Eilis "fe[el] like a battle between them" (132), so she wishes "she did not have to sit opposite him at the table or sleep beside him at night" (41). Protected by his mother but still emotionally attached to his wife (who has their two children on her side), Tony is in an in-between position, as he is both powerful (he participates and benefits from Francesca's plan) and weak (he hopes, after all, not to be abandoned by Eilis). He is ready to take the blame and accept Eilis' rage, but he will not consider her views on the matter of the baby. Despite his apparent contrition, Tony's sustained muteness—Eilis learned about the future baby from the woman's husband, and, even after that, "Tony still did not tell her what he and his mother planned to do" (36)—seems to be nothing but self-serving, a way to avoid responsibility for his actions. As she struggles to interpret Tony's silences, Eilis fears that his intention is to manipulate her: "She could see that Tony was working on her, looking sad and making sure he did not say a single word that could make relations between any worse. Without her support, he could do nothing" (22). Tony's quiet, low-key attitude has a notable effect: it discourages raw, loud, and bitter arguments between them, and gives Eilis some pause not to make hasty decisions. She reflects on this as she spends time in Enniscorthy with her children, Larry and Rosella, and ponders what to do about her family life upon her return to New York: "She was aware that [Tony] was creating around himself an aura of vulnerability, or innocence even, that would prevent her from saying anything hard and irrevocable, from making a threat that she could not take back" (132). Tony's "aura" of innocence dissipates when Eilis intercepts Francesca's letter to Rosella, which contains a picture of him holding the newly arrived baby, named Helen Frances (Tony remains accessory to his mother's plan). In her letter, Francesca deliberately fails to address and recognise Eilis' plight and suffering, while sugar-coating this thorny situation for the young Rosella.¹⁵ Francesca's letter is yet another

¹⁵ Referring to the picture of the baby, for example, Francesca exclaims: "I knew you would want to see her. How lucky she is, I told her, to have a sister like you! ...We are longing to see you when you are back, and that, of course, includes little Helen Frances" (247). Here,

act of silencing for the sake of family unity, one that sacrifices Eilis and makes obvious her marginal, outsider status.

Importantly, though, in *Long Island* Tóibín inserts some other configurations of silence which do not revolve around power dynamics (subjugation and/or resistance), but around care and attentiveness toward the other. Drawing on Gemma Corradi Fiumara's *The Other Side of Language* (1990), which studies the correlations between speech, silence/silencing and different forms of listening, Katariina Kaura-aho underlines how some acts of silence (pauses, observation, etc.) create the necessary conditions for constructive dialogue and mutual understanding. Due to the speaker's demands, expectations, and anxieties, "speech can be an impatient and possessively oriented practice"— "in silence", however, "one can come to know encountered objects and people slowly and tentatively, without drowning them out through one's own verbal expression" (Kaura-aho 72). In *Long Island*, Tóibín punctuates many of the dialogues between Jim and Eilis with significant moments of self-restraint and observation (some of them implicit, and others described by the narrator), which help them reconnect emotionally, strengthen their bonds of intimacy, and slowly come to terms with their painful separation in the past. This is done not through plainly spoken confessions or justifications, but through their tactful silences and tacit acknowledgment of mutual longing. In their first encounter, as they walk alone on the strand in Cush, Eilis alludes to her previous time in Enniscorthy, something which, she realises, revives Jim's saddest memories:

'This is my first time since then.'

Neither of them, he knew, would have any trouble remembering what 'then' meant ... It struck him that since this was probably the last time he would see her, he should say something. But then he thought it would be best to leave it. There was nothing to say, or nothing that was easy or simple, nothing that he could find words for now.

'You look so sad,' she said.

'I feel sad seeing you.'

'Don't be sad about that. It was the way it had to be.'

'And do you ever...?'

'Ever?'

'I don't know. Do you ever think about me?'

As soon as he had said it, he knew how wrong it sounded ... He watched her thinking; she had decided, he saw, not to respond ... He would say nothing more to embarrass her or himself. (147-148)

as in the rest of the letter, Francesca disregards the emotional conflict that the situation causes not just for Eilis, but for her two children as well.

Followed by Eilis' appreciation of his sadness, Jim's personal question is left in the air. Eilis' silence creates a space of self-protection, since a direct, honest answer would have opened the way for a conversation that she is not ready to have yet. Far from adopting an "impatient and possessively oriented" form of speech (Kauraho 72), Jim knows how to leave silence so as not to impose his communicative expectations and/or anxieties on Eilis. Something similar occurs when they meet again; even if Jim feels the urge to learn about Eilis' situation with Tony, he instinctively knows that "it was important not to ask" (178). The topic, though, is eventually raised, but Eilis would rather not give too much detail at this point: "He nodded and then examined her carefully as she hesitated... She was letting him know there was a problem at home. She had, he thought, said enough to make that plain" (179). As a good listener, Jim understands that, to avoid Eilis' discomfort, no further clarifications should be elicited. A positive dynamic of interpersonal silences can therefore be identified between these two protagonists, which fosters their growing closeness and intimacy as the story progresses towards their resumed love relationship twenty years later.

Drawing on various theories on silence, from its application to fiction to its socio-cultural dimensions and presence within speech, this analysis of Tóibín's latest novel, *Long Island*, has highlighted the writer's ongoing literary engagement with silence as a key narrative element and aesthetic practice. Silence, for example, is central to plot development, and suspense is effectively created through Tóibín's tightly controlled release of information. This tension between revelation and concealment is sustained throughout the novel thanks to Tóibín's skilful use of a third-person limited point of view where "the only thing that you are told in the book is what this person notices" (Wiesenfarth 15), which makes readers experience the same anxieties and unknowingness as the main characters (e.g., readers accompany Eilis in her gradual realisation of her in-laws' conspiracy against her). Furthermore, in the novel some acts of silence and silencing accurately transmit what is acceptable and/or permissible within society; that is certainly the case for Frank, Tony's brother, whose homosexuality is purposely ignored, even tabooed, for the sake of family unity (just like Eilis herself is silenced, devoid of authority). On the level of characterisation, as Eibhear Walshe perceptively notes, "ambiguity is Tóibín's most empowering emotional texture to explore" (123), and is often linked with his protagonists' most personal, intimate silences—for example, when they are besieged by indecision, remain self-protective or unable to resolve their moral dilemmas, as happens to Jim in the open ending of *Long Island*. Silence, too, works on interpersonal levels; in Tóibín's novel, much is conveyed through gestures and indirection, as well as pauses and moments of reflection and observation, which are interspersed within dialogues. As a strategy for control, silence—for example through evasion, lies and omissions—can be used to deceive and/or subjugate the other (e.g., Francesca's manipulations on Eilis). Alternatively, though, silences can communicate closeness, intimacy, and respect toward the other, as seen in many of the interactions between Jim and Eilis as they rekindle their love relationship from Part Two onwards. All in all, this analysis of Tóibín's *Long Island* has traced the different ways

in which silence informs narrative style, endows characters with psychological complexity, and enriches the subject matter of the story.

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EXPLORING AUTHENTICITY AND LITERARY DIALECT FROM A NEW PERSPECTIVE

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ABSTRACT. This paper presents a theoretical discussion of literary dialect and authenticity and proposes a new approach that will enhance our knowledge of these concepts. It reveals the existence of a gap in the study of literary dialect and authenticity, where most researchers have paid attention to the role of the writer/creator while leaving aside the reader/audience. Scholars interested in the authenticity of literary dialect have traditionally concentrated on assessing how closely literary dialects resemble real-world dialects. However, the idea that authenticity only depends on the linguistic accuracy that the writer/creator lends to the fictional portrayal of dialect has been abandoned. More recent studies have started to examine how readers/audiences authenticate (or deauthenticate) dialect representations. Their focus is on which readers/audiences evaluate a portrayal as authentic and why. This paper is in line with the view that authenticity depends on the readers'/audiences' evaluations and suggests that the perceived authenticity of literary dialect can be measured using methods similar to those employed in language attitudes research.

Keywords: authenticity, literary dialect, literary fiction, telecinematic fiction, performed language, audience.

LA AUTENTICIDAD Y EL DIALECTO LITERARIO DESDE UNA NUEVA PERSPECTIVA

RESUMEN. Este artículo presenta una revisión teórica del dialecto literario y la autenticidad y propone un nuevo enfoque destinado a mejorar nuestro conocimiento de estos conceptos. Dicha revisión revela la existencia de una laguna en el estudio del dialecto literario y la autenticidad, donde la mayoría de los investigadores han prestado atención al papel del escritor/creador dejando de lado al lector/público. Los investigadores interesados en la autenticidad del dialecto literario se han centrado tradicionalmente en evaluar hasta qué punto los dialectos literarios se parecen a los dialectos del mundo real. Sin embargo, la idea de que la autenticidad sólo depende de la precisión lingüística con la que el escritor/creador representa el dialecto se ha ido abandonando. Así pues, estudios más recientes han empezado a examinar cómo los lectores/audiencias autentifican (o desautentifican) las representaciones dialectales, centrándose en qué lectores/audiencias evalúan una representación como auténtica y por qué. Este artículo está en línea con la opinión de que la autenticidad depende de las evaluaciones de los lectores/audiencias y sugiere que la autenticidad percibida del dialecto literario puede medirse utilizando métodos similares a los empleados en la investigación de las actitudes lingüísticas.

Palabras clave: autenticidad, dialecto literario, ficción literaria, ficción telecinemática, representación lingüística, audiencia.

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1. INTRODUCTION

Authenticity in the sense of closeness to spontaneous spoken language has been a recurrent topic in studies on literary dialect, that is, dialect that is represented in literary fiction, but not as frequent in research on telecinematic fiction.¹ However, as will be explained in Section 2, what has been traditionally said about the authenticity of dialect in literary fiction can be applied to telecinematic fiction since they are both examples of fictional narratives and, more generally, of performed language.

The artificiality of performed language and its divergence from natural speech made linguists consider it unworthy of study. This view was shared by scholars influenced by Labov who took for granted that “self-conscious speech is of little value in obtaining a picture of the linguistic system of a given community” (Schilling-Estes 62). However, many researchers (Amador-Moreno and McCafferty 2; Androutsopoulos, “Repertoires” 143-144; Bednarek 55; Bell and Gibson 558; Cohen Minnick xvi; Gibson 603; Piazza et al. 1; Planchenault 253; Walshe 3) have started

¹ *Telecinematic fiction* refers to fictional television and cinema narratives. This term derives from *telecinematic discourse*, a label coined by Piazza et al. (1) to refer to the language used in those narratives.

to acknowledge that performed language, whether in literature, telecinematic fiction or any other kind of performance, deserves linguistic analysis. This paper concurs with this view and suggests a new approach to the study of the authenticity of literary dialect that goes beyond the mere analysis of the linguistic accuracy of fictional representations of dialect. This new approach calls for an investigation of how audiences perceive literary dialect from the point of view of authenticity.

The paper is structured as follows: I start by defining literary dialect and suggesting how it can be applied to the representation of dialect not only in literary fiction, as has been traditionally done, but also in telecinematic fiction (Section 2). Section 3 deals with the notion of authenticity in linguistic and philosophical terms, and delves into the long-standing debate of whether literary dialect should be examined from the point of view of authenticity. Next, I discuss stereotyping and (in)consistency, two criteria commonly used for measuring how authentic literary dialect is in Section 4. Finally, section 5 reviews old and new approaches to the study of the authenticity of dialect portrayals in fiction and proposes a methodological framework for exploring authenticity from the perspective of language perception.

2. BROADENING THE CONCEPT OF LITERARY DIALECT

Definitions of literary dialect abound and one such definition is that by Shorrocks (386), according to whom, literary dialect is “the representation of non-standard-speech in literature that is otherwise written in standard English ... and aimed at a general readership”. Another scholar who has defined this term is Ives (146) who states that literary dialect is “an author’s attempt to reproduce, in writing, speech forms that are restricted regionally, socially, or both”. These two definitions agree that literary dialect is dialect employed in writing. However, they differ in two main respects. While Shorrocks considers literary dialect to be a “representation”, Ives classifies it as a “reproduction”. Although these two terms have certain aspects in common, they should not be seen as synonymous. Both “representation” and “reproduction” are based on the idea that there is an original form, but representation does not have that meaning of ‘making as identical as possible a copy of something’ that reproduction had. Moreover, these two terms refer in different ways to the type of language that is represented. Shorrocks uses the more general label *non-standard speech*, whereas Ives is more precise and refers to regional and social forms, which are encompassed within nonstandard language.

Unlike the definitions discussed above which are rather technical and unbiased, Blake (59) defines literary dialect in a more subjective way saying that it is “a hodge-podge of features used to create a non-standard effect”. Blake’s definition has a negative bias since the term *hodge-podge* conveys a sense of mess. The rationale behind his use of this term probably has to do with the inconsistency which literary dialect has been very often blamed for and which will be considered further on.

As already mentioned, Ives and Shorrocks describe literary dialect as dialect employed in writing and, more particularly, in literature, hence the term. However, with the advent of audiovisual technologies, some linguists started to develop an interest in the use of language in telecinematic discourse. Hodson (15) and Walshe (8) are among those linguists and, more importantly, they have put forward the idea that the use of dialect in film should be treated as literary dialect. Hodson (15), for instance, advocates for a joint analysis of film and literature, arguing that they are both forms of “fictional narratives”. In so doing, she emphasises the similarities between cinema and literature such as their sharing “a commitment to portraying life [and language] ‘as it really is’” (Hodson 219). As for Walshe (8), he goes even further in his study of the representation of Irish English in films and argues that dialect in film can be seen as literary dialect since speech in films “is scripted in exactly the same manner as other written texts, with the screenwriter employing typical grammatical and lexical features to lend the dialogues more authenticity”.

As a result of being scripted, dialect in literary and telecinematic works will always be some distance from natural speech. Schneider reinforces this distance by measuring the proximity of written texts to spoken language. He uses three criteria which are the reality of the speech that is being represented, “the relationship between the speaker and the person who wrote the utterance down” and “the temporal distance between the speech event and the time of the recording” (Schneider 60). Taking these criteria into account, he classifies texts into five different categories that are “recorded”, “recalled”, “imagined”, “observed”, and “invented”. The first of these is the closest to speech whereas the “invented” category is the furthest away from it. Dialect in literary fiction belongs to the “invented” type of texts.

Furthermore, even if films and literary works are very realistic in their representations of dialect, their dialogues can never be treated in the same way as dialogues in real life. Kozloff (19), who concentrates on film discourse, supports this view and argues that “linguists who use film dialogue as accurate case studies of everyday conversation are operating on mistaken assumptions”. Finally, the link between film and literature is ultimately highlighted by the fact that literary works may often be made into films.

Having argued that film and literature have some common denominators and therefore the term literary dialect can be applied to both of them, it is my intention to show that *literary dialect* is a form of performed language and films and literature, types of performance. Although some scholars such as Chomsky (4) and Goffman (4) believe that language is always performed, the label *performed language* has usually been employed to refer to what Coupland (*Style* 147) calls high performance. High performance events, or staged performances as Bell and Gibson (557) refer to them, are those that are scheduled, scripted, and rehearsed such as theatre plays, films, radio, and TV shows. While some researchers have been mainly interested in language in stage plays and different types of theatrical performance (Clark 44), some others have investigated language in the mass media (Coupland, “Dialect Stylization” 345; Johnstone, “Speaking Pittsburghese” 1; Lippi-Green 101-148). One

scholar within the latter group is Queen (219) who describes “performed media language” as “some kind of fictional representation”. On the basis of this description, literary dialect is necessarily performed language since, what is literary dialect but a fictional representation of speech? Notwithstanding, the fact is that it has not usually been studied as performed language. The most likely reason for this is that literary dialect has been commonly associated with written literary language whereas performed language has dealt with spoken language used in the mass media for the most part. Despite this, it seems important to note that mass media does not only comprise broadcast, as is commonly believed, but also print. Books, for example, are also mass media. In the digital age, though, the focus is on image and sound, and this has led people to correlate mass media with the audiovisual element. A significant part of audiovisual media is scripted, which means that it begins with a written text, a script, in the same way that theatre originates from a written play. The written text is an essential component of performed language and cannot be dismissed. Along these lines, literary dialect, and literary language more generally, can be reasonably considered performed language and literature, a form of performance. Plays are usually accepted as performed language as long as they are staged. However, regardless of whether literary works are staged or not, literary dialect in literature is performed since it is a fictional representation of speech that is *staged* in the readers’ minds.

3. DE- AND RE-CONSTRUCTING AUTHENTICITY

Researchers working with fictional representations of dialect in films and, particularly, in literature, have all discussed authenticity but many of them have not usually dealt with it in depth (Amador-Moreno and Terrazas-Calero 254; Cohen-Minnick 45; Ellis 129; Hakala 389; Hodson 219; Ives 149; Leigh 1; Walshe 9). One of the purposes of this paper is to further explore the concept of authenticity by carrying out a thorough review of existing research on this concept.

Dictionary entries for *authentic* contain words like reality, accuracy, originality, truth, purity and genuineness. These words often have positive connotations so that authenticity, by being related to them, does as well. Coupland illustrates this idea when he observes that authenticity “remains a quality of experience that we actively seek out, in most domains of life, material and social” (“Sociolinguistic Authenticities” 417) and adds that not being authentic becomes a criticism. Coupland’s use of the term *quality* should not lead readers to believe that authenticity is an intrinsic quality. In fact, it has been shown to depend on evaluation. For something to be considered authentic, there must be some “consensus” (Coupland, “Sociolinguistic Authenticities” 419) and a “seal of approval” (Van Leeuwen 393), which is granted by some authority. This authorisation process is one of the five qualities that Coupland ascribes to authenticity. A further attribute, and one that is closely related to the previous one, is what he calls “value”. Value refers to the cultural significance attached to the concept of authenticity and of

which society at large is responsible for. Thus, society's point of view must be taken into account when assessing the authenticity of some object or experience.

In philosophical terms, authenticity has been associated with truth, a very broad concept whose existence has been questioned throughout history. Truth is multifaceted, and one of those facets that is relevant when discussing authentic language concerns "the moral issue of a speaker being true to him-, or herself" (Coupland, "Sociolinguistic Authenticities" 422). This means that the speaker uses unmediated, spontaneous speech that connects with "the romantic belief that what people say spontaneously is more truthful than what they say after preparation and planning" (Van Leeuwen 394). Based on this idea, language employed in literary dialect can never be true or, by extension, authentic. In spite of this, literary dialect has been commonly judged in terms of authenticity (Coupland, "Mediated Performance" 284; Hodson 219; Toolan 31; Walshe 9) and therefore the relationship between them deserves close examination.

In the context of literary dialect studies, authenticity has been understood in the sense of the closeness of performed language to natural speech. However, the aforementioned distance between scripted and spontaneous language has prompted scholars to question the validity of authenticity as "an appropriate yardstick by which to judge literary dialects" (Hodson 220). This is a debate that has been going on for a long time and, while some researchers have been concerned with assessing how accurately dialects are portrayed in literary dialect (Amador-Moreno, *Study and Analysis* 4; Dolan 47; Ellis 128; McCafferty 342; Sullivan 195), more recent studies propose that it is neither appropriate nor pertinent to examine the real world authenticity of literary dialect (Hodson 235-236; Leigh 22; Pickles 22). Authenticity is now being reconsidered and approached from different angles so much so that the term *post-authenticity* has been coined (Leigh 23). Van Leeuwen (396), who could be seen as a forerunner of the post-authenticity approach, puts forward the idea that authenticity is not an objective attribute of speech, be it natural or performed, and that it depends on "validity". He goes on to say that "[a]uthentic talk, whether broadcast or otherwise, is talk which can be accepted as a source of truth, beauty, sincerity, and so on" (Van Leeuwen 396). In a similar vein, Leigh (42) rejects the long-established view that authenticity is intrinsic to literary dialect and proposes a new approach where authenticity finds its meaning in the reader-writer relationship. Apart from that, as some researchers have observed (Blake 14-16; Hodson 219; Toolan 31), the traditional notion of authenticity does not sustain itself due to the fact that it is impossible to make an accurate representation of natural speech in writing. Moreover, as Toolan (31) remarks, even linguistic transcriptions are just representations and therefore cannot be precise.

It is also important to take into account that writers are not linguists but artists so that, even if they have a very detailed knowledge of language, their purpose is to create a piece of art, not necessarily to be scientifically accurate (Ives 147). In the field of film dialogue, Walshe (202) endorses this idea and applies it to actors concluding that "an actor's work, like the drama of which it is a part, is ... interpretive rather than scientific". Trilling (11) goes even further, claiming that "the

concept of authenticity can deny art itself, yet at the same time figures as the dark source of art". Trilling's claim seems to convey an ambivalent feeling towards authenticity which stems from the fact that, in spite of the incompatibility of the concept with aesthetics, art sometimes emerges from dark, condemnable events in everyday life which are valued for their very authenticity.

All of the above has led to a loss of interest among some scholars in real world authenticity and to a distancing from Ives's (174) statement that "a valid theory of literary dialect must be based on linguistic evidence". While it is true that linguistic accuracy is not the most important nor the only perspective from which literary dialect can be studied, it is one of the possible approaches and therefore should not be dismissed. Furthermore, Amador-Moreno ("How Can Corpora" 531) stresses the inextricable relationship that exists between literary dialect and natural speech by acknowledging that "whatever the precise characteristics of this representation of spoken language, verbal interaction in fiction can only be understood and interpreted in relation to the same rules of discourse that govern everyday interaction". It is legitimate, and sometimes even necessary, to compare literary dialect with actual speech. What cannot be maintained any longer is the thought that the closer literary dialect is to natural language, the more authentic and, therefore, the better (Hodson 236).

4. INAUTHENTIC LITERARY DIALECT: STEREOTYPED AND INCONSISTENT

When literary dialect is deemed inauthentic, it is commonly said to be guilty of stereotyping, inconsistency, or both. I will first concentrate on the former and then move on to the latter. Stereotypes are present in all aspects of life, including language. This explains why the notion of stereotype has been discussed and defined by many researchers over time. In the context of dialect rendering, Hodson (65-66) deals with stereotype in film and literature and provides a general definition of the concept:

A basic definition of stereotyping is that it occurs when a group of people are characterized as possessing a homogeneous set of characteristics on the basis of, for example, their shared race, gender, sexual, orientation, class, religion, appearance, profession or place of birth. Stereotypes take a single aspect of a person's identity and attribute a whole set of characteristics to them on the basis of it, presenting these characteristics as being 'natural' and 'innate'.

This definition hints at one of the main characteristics of stereotypes: simplification. Stereotyping involves a process of simplification of a very complex reality where there are countless variables. This need to simplify derives from a more urgent need for classification. People group other people by categories in order to know what to expect from them. Although simplification has its share of advantages, stereotypes are usually criticised on its basis. Bucholtz ("Race and the Re-embodied" 259) disapproves of the *wigger* linguistic style in Hollywood films for being "a stereotyped and highly simplified fiction that draws heavily on intertextual references to previous

representations of this speech style circulating in popular culture". While there is no denying that stereotypes are condemned as too simple, some scholars have acknowledged their value and *raison d'être*. According to Hewstone and Giles (270), some researchers "accept stereotyping as a necessary, timesaving evil" since it helps to make quick predictions that determine people's behaviour. The reason why the word *evil* is used probably has to do with the fact that stereotypes are generally perceived as negative.

The field of literary dialect has retained this negative view of stereotyping which is frequently said to correlate with misrepresentation of dialect, and with lack of authenticity. Hodson (115) describes them as "the inaccurate rendering of a particular dialect based upon a small number of linguistic features". Insofar as stereotypes entail the exaggeration of some features and the exclusion of others, their representation of reality is always inaccurate to some degree. Dialects are reduced to a handful of features that become categorical. Many of those features are usually stigmatised and even outdated, that is, no longer found in the real-world dialect. The simplification, stigmatisation, and sometimes outdated nature of stereotypes lead linguists to consider them inauthentic representations.

The creation process of the stereotype of the Stage Irishman provides insight into how character and linguistic stereotypes are developed. According to Bartley (438), the development of the Stage Irishman can be divided into three phases: "the realistic, the indifferent and the false". In the first phase the construction of the character from real features takes place. The second phase involves writers adopting the character that has been already designed without discussion or modification. The real-world character on which the fictional character is based might have changed but the latter stays the same. Writers are no longer concerned about realism. Finally, by the third phase, a "conventional framework" has been established and new features are only included if they conform to that framework. Some aspects of the framework have probably become outdated and, therefore, false.

Stereotyping may be accidental or deliberate. In trying to represent a dialect, some writers may end up choosing the most salient traits and, more particularly, those that have become the object of metapragmatic discourse, which often acquire negative connotations. Conversely, many other authors choose clichés intentionally. One reason for this has to do with the usefulness of linguistic clichés as a tool for constructing characters quickly and effectively (Hodson 235; Kozloff 82). Lippi-Green (111-126), for example, shows how this is done in Disney animated films.

The effectiveness of linguistic stereotypes can be explained through the theory of enregisterment and indexicality (Agha 231; Silverstein 193). Enregisterment has been defined by Agha (231) as "processes through which a linguistic repertoire becomes differentiable within a language as a socially recognized register of forms". Linguistic features are therefore enregistered when they become associated with particular social meanings. There are three different levels at which that association can occur and those levels correspond to Silverstein's orders of indexicality. Using Johnstone et al.'s taxonomy (82), the three levels are first-order, second-order and

third-order indexicality. First-order indexicality refers to the existence of a correlation between a linguistic form and a social and/or regional identity, a correlation which speakers are not aware of. Awareness comes into play with second-order indexicality. At this stage, speakers become conscious of the association between a linguistic variant and some social and/or regional traits and start using that variant in stylistically meaningful ways. The last level, that is, third-order indexicality, is reached when members of a speech community, and people from outside that community, link the use of certain features to a particular identity. It is at this stage when linguistic forms become stereotypes. In fact, in Labov's terminology (180), third-order indexicals are called *stereotypes* which he observes are "the overt topic of social comment". Their wide distribution and easy recognition within and outside the speech community and their ability to immediately establish or evoke a connection between features and a specific identity make linguistic stereotypes effective, especially for the construction of fictional characters.

Another possible reason why linguistic clichés are employed is because they can ensure a better understanding of the text. An attempt to represent every single distinctive feature of a dialect, besides being impossible, can easily result in incomprehensibility and this is counterproductive. A key principle of performances is to be understood by the audience, so much so that, as noted in some studies (Bell 192; Clark 162-163), changes to the language are often made during the course of a live performance in order to adapt it to the audience. Creators of performed dialect do not intend to represent each and every feature of the dialect they want to portray and that is why they need to select those that they consider most suitable for their purpose (Ives 153; Krapp 24). In line with this, Azevedo (510) points out that "literary dialect does not seek to replicate speech but rather to emulate it through a strategy of foregrounding specific features". A few features may be enough to evoke a particular dialect.

There is no denying that using sets of salient, stereotypical features help to delineate characters' identities very quickly as well as to make performances more intelligible to readers/audiences, but their use poses one main problem. Although linguistic stereotypes, and stereotypes more generally, may not be inherently negative, they end up being so by virtue of their long-standing association with characters that are portrayed as unintelligent, immoral, or low class. The origins of this association go back to the Renaissance and, more specifically, to Elizabethan theatre (Blake 93). Plays written during the Elizabethan period started to establish links between dialectal features and rural, uneducated characters for comic purposes, thus contributing to the creation of negative linguistic stereotypes. Even though the nineteenth century marked a change of direction for the representation of dialect in literature and writers started to use regional and social varieties for more serious purposes, portraying unlettered, comic characters as the users of dialect has remained the main trend. Furthermore, this trend has been replicated in telecinematic fiction. Kozloff (82) draws attention to this and points out that "the film industry has exacerbated negative stereotypes, and instead of being sensitive to the accuracy of nonstandard dialects, movies have historically exploited them to

represent characters as silly, quaint, or stupid". This serves as further proof of the similarity between literary and telecinematic fiction.

In spite of their negative nature, stereotypes are, and likely always will be, present because of, in the words of Hewstone and Giles (280), people's "insatiable need to categorization and simplification". Taking this need into account, these two scholars advocate for the substitution of negative stereotypes with positive ones instead of eliminating stereotypes completely. Whereas performed language usually contributes to the perpetuation of worn-out, stigmatised stereotypes, it is important to note that it can also challenge those stereotypes and even create new ones. This is due to the aforementioned potential of performances to establish indexical relationships between linguistic forms and social meanings (Bell and Gibson 561; Gibson 603; Johnstone, "Dialect Enregisterment" 660). Creators of performed language must know exactly the purpose of their dialect portrayals so that they can use (or not use) stereotypes accordingly.

Apart from stereotyping, literary dialect has been regularly attacked on the basis of inconsistency. The fictional representation of dialect in performance can be inconsistent in two ways. Inconsistency can be a matter of not using the same number of dialectal features throughout the performance, or it might have to do with the fact that sometimes there is variation within the speech of a character. The first type of inconsistency can be referred to as intratextual inconsistency and has to do with the fact that the greater number of features is generally employed "at the beginning of a text or chapter" (Hodson 173) or "when a character ... is introduced, since that helps to categorize him, or at moments of stress, since that draws attention to his difference which may be one of the causes of the stress" (Blake 12).

Several reasons have been given as the cause for intratextual inconsistency. One of them has to do with "reader resistance", as Toolan (34) called it, which is due to a number of factors. First of all, readers are so used to the standard orthography and, more generally speaking, to standard language, that anything that diverges from it is faced with some defiance. Reader resistance is, at the same time, influenced by "a close cultural association between Standard English and literacy" (Hodson 107) and therefore translates into a negative attitude towards characters who speak regional dialects. Another factor that has an effect on reader resistance is the enhanced effort needed to read literary dialect or to listen to it in telecinematic fiction. Audiences sometimes struggle to understand literary dialect. Nevertheless, comprehension is usually prioritised even if it means being inconsistent. Blake (13) also attributes the lack of consistency to an attempt to prevent non-standard language from "becoming a caricature". Finally, Sullivan (209-210) provides three possible reasons for inconsistency. In his article on the representation of Hiberno-English in theatre, he identifies three explanations for it, the third one being a combination of the other two. The first reason is related to the aforementioned idea that the writer is an artist whose purposes are artistic. However, the second one points to real-speech variation as the source of inconsistency (Sullivan 209). This argument may serve to *validate* inconsistency and restrain criticism against literary dialect writers as will be further discussed below.

The second type of inconsistency, which is referred to as intraspeaker inconsistency in this paper, can take many forms. It can involve the use of different spellings for the same pronunciation, or the absence of features where they would be expected due to similarity with other parts of the performance where they are represented. One example can be given for illustration: a character may be represented as saying *above* sometimes and *aboove* some other times in the same literary work or film. But should this be blamed for inconsistency? And, above all, should inconsistency be considered a bad thing? Intraspeaker variation exists in real language and rather than being criticised, if anything, it is positively valued. People do not always speak—or pronounce words—in the same way, they have the ability to adjust their speech to different situations. In this sense then, inconsistency found in literary dialect may mirror real speech and should not be seen as something negative. Walshe (205) supports this view and highlights that “criticism of writers not being consistent in their respellings when employing literary dialect are not justified, as there can be a great deal of free variation both within the speech of different characters and within a single character’s own speech”.

Thus, it seems important to stress that stereotyping and inconsistency do not usually result from authors’ carelessness or lack of linguistic knowledge. In most cases, everything is meticulously planned and there is always a reason behind everything that is done. That is precisely why care must be taken when saying that literary dialect is guilty of stereotyping or inconsistency. Rather than criticising literary dialect, scholars should reflect upon why the author has come to use specific stereotypes in the first place.

5. OLD AND NEW APPROACHES TO LITERARY DIALECT

Dialect has been and is very frequently used in literary and telecinematic fiction and its study has been the focus of different researcher profiles such as dialectologists, historical dialectologists, applied linguists, corpus stylistics linguists, and literary critics, to name a few. According to Kirk (203), there have been two traditional approaches to literary dialect:

the first is stylistic and considers the role and effectiveness of the dialect and nonstandard within the literary work as a whole. The second is dialectological and considers the significance provided by the use of the dialect and nonstandard within the literary work as evidence for the dialect, often historical.

Literary criticism falls within the stylistic approach to literary dialect since literary critics do not pay attention to the authenticity of features, but instead analyse how this resource behaves within the whole text and whether the writer’s goal in using it is achieved. However, this does not mean that literary critics have not discussed the issue of authenticity at all. Authenticity for them deserves study inasmuch as characters want to be perceived as real people. If the literary dialect employed deviates greatly from real language, readers are not able to empathise with

characters and the literary work is unsuccessful. This is especially true for literary realism whose aim is to mirror real life as closely as possible.

As regards the dialectological approach to literary dialect, it seems to have lost momentum, although literary dialect is still a valuable source of dialectal information, especially for those concerned with historical dialectology. A different linguistic perspective that has gained strength lately is that of sociolinguistics. Researchers in this discipline have been interested in the notions of *authentic speech* and *authentic speakers* (Bucholtz, "Sociolinguistic Nostalgia" 398; Coupland, "Sociolinguistic Authenticities" 417; Eckert 392), which were inherited from traditional dialectologists but which they have challenged, offering a new angle from which to look at them. They introduce the idea that authenticity is an "ideological construct" and urge that it is time to leave this "elephant" behind (Eckert 392). This does not mean that authenticity should be abandoned but, rather, as Bucholtz ("Sociolinguistic Nostalgia" 407) indicates, that sociolinguistics should "devote more time to figuring out how such individuals and groups have come to be viewed as authentic in the first place, and by whom – a process that brings together issues of social structure and individual agency that are increasingly central in sociolinguistics". She also agrees with Coupland ("Sociolinguistic Authenticities" 419) and Van Leeuwen (396) that authenticity is not an inherent feature of an object but a quality that is granted. The difference between Coupland and Van Leeuwen, on the one hand, and Bucholtz, on the other, is that whereas the former two scholars attribute the power to grant authenticity to some kind of "authority", the latter claims that this power also belongs to "language users and their audiences", as well as to sociolinguists ("Sociolinguistic Nostalgia" 408). More recently, sociolinguists, although not forgetting about authenticity, have concentrated on how dialect representation in fiction contributes to the construction of social identities and to the perpetuation and transformation of language attitudes.

Whether literary or linguistic, research on literary dialect has usually focused on writers, on how they use it and for what purpose, while the reader/audience is seldom considered. Despite this, it is important to stress that readers/audiences are an integral part of literary and telecinematic fiction since these as any other types of performance need to be understood as a dialogic act where meaning-making is only possible provided that there is a communicator and a listener. In her study of literary dialect in Victorian fiction, Pickles (184) insists that "it is the response of the reader to the literary dialect which contributes to the creation of meaning in the text". This can also be applied to audiences in the case of literary dialect in telecinematic fiction. Meaning does not only depend on the writer but also on the reader/audience. In a way, the reader/audience, through interpretation, gives meaning to the text or, at least, completes its meaning. Moreover, as stated earlier, the addressees have a say when it comes to authenticity because they play a role in the authentication process.

Although there is still much work to be done, the role of readers and their relationship with literary dialect are being increasingly investigated in the field of literary criticism (Coplan 141; Keen 207; Leigh 42; Pickles 141). On the other hand, within the area of linguistics, audience has been mainly studied in relation to how

it influences the construction and delivery of performed language following Bell's work. There is, nonetheless, some research that explores audiences' responses, but these works usually involve live performances (Clark 44). There is a dearth of studies of reader/audience responses and reactions to literary dialect employed in literary and telecinematic discourse. Future work should attempt to fill in this gap since working with real readers/audiences can prove very fruitful. A possible approach to this, and the one I propose here, is to analyse literary dialect through the lens of language attitudes. This interdisciplinary approach would allow researchers to test if readers/audiences evaluate fictional portrayals of dialect as authentic or inauthentic, as well as to find out their attitudes towards those portrayals in terms of the evaluative dimensions of status, attractiveness, and dynamism. In addition, this approach can also shed some light on the enregisterment of represented features. A comparison of the way the writer enregisters certain characteristics and how readers/audiences understand (or not) that enregisterment would also be worthy of study.

An appropriate methodology for this interdisciplinary approach would include questionnaires of the kind used in language attitudes research and sociolinguistic interviews. Nonetheless, there are other resources available that offer information about people's responses to fictional representations of dialects in films and literature such as internet fora, blogs, and even social networks. Vaughan and Moriarty (22), for instance, use comments people make on YouTube clips and also Facebook feedback, which they classify as "meta-commentary on the performances", as linguistic data in their analysis of the language employed by the Rubberbandits, a comedy duo from Limerick. Furthermore, many scholars have recently come to explore language on YouTube (Androutsopoulos, "Participatory culture" 47), Twitter (Zappavigna 788), Facebook (West and Trester 138) and the like. This type of information can be very illuminating, and one of its advantages is that it can be more easily collected than questionnaire and interview data. However, it also has its drawbacks, some of which have to do with its very varied nature, which, although beneficial in many aspects, can make it very difficult to group responses according to similarity and, as a consequence, to analyse them quantitatively. Moreover, the fact that sometimes the available information about the users who write the comments is very limited can be another disadvantage.

It must be observed that the above mentioned online resources do not only provide users' responses to performed language, in the sense of representation of dialect, but are themselves sources of performed language in so far as they are public and have an audience. These resources, referred to as new media, constitute a new and fruitful area for the study of language use, performance, enregisterment, fictional representation of dialect, and language attitudes.

6. CONCLUSION

This paper reviews the two related concepts of literary dialect and authenticity and offers new perspectives from which to look at them. With regard to the first of

these concepts, following Walshe (8) and Hodson (15), I argue that representations of dialectal varieties, whether in literary or in telecinematic fiction, are examples of literary dialect. The rationale behind this claim rests upon the similarities that exist between language in literary fiction and language in telecinematic fiction, both of which can be seen as performed language. Research on language in performance usually focuses on the role of the audience (Bell 145). Thus, when viewing literary dialect in the context of performed language, exploring audience response to literary dialect seems indispensable. The audience plays a fundamental role in validating authenticity. No matter how authentic creators of literary and telecinematic fiction think their portrayal is, it will not be successful if the audience does not validate its authenticity. Despite being an underresearched area, audience's perceptions of literary dialect, and more specifically, of the authenticity of literary dialect can help to further understand what it means to be authentic. Furthermore, audiences' perspectives on authenticity can complement the more traditional approach to authenticity which, as pointed out above, consists in measuring how close a fictional portrayal of dialect is to the real-world variety. This would allow scholars to investigate whether there is correspondence between what can be referred to as produced authenticity, that is, the linguistic accuracy with which the creator of literary dialect represents a particular variety, and perceived authenticity, that is, the authenticity audiences bestow on the portrayal.

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REACHING OUT TO THE WORLD IN SAMUEL BECKETT'S LATE SHORT STORIES¹

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ABSTRACT. Although the short story lacks the novel's capacity to construct a broad picture of society and does not offer the possibility of interconnecting different perspectives to act as a chronicle or to draw a wide canvas of the social arena, it remains an apt form for evoking the unsaid and, in doing so, encapsulating the spirit of an age in a few words. By examining Samuel Beckett's late prose pieces, this article aims to assess the potential of the experimental short story as a marker of contemporary times. In this analysis, Beckett is revealed as an unconventional writer who could, nevertheless, capture the mindset of an anxious age. Additionally, Beckett's contribution to the genre of short fiction will be explored.

Keywords: Samuel Beckett, the short story, experimental fiction, stylistic austerity, literature and society.

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LA CONEXIÓN CON EL MUNDO EN LOS RELATOS CORTOS TARDÍOS DE SAMUEL BECKETT

RESUMEN. Aunque el relato corto carece de la capacidad de la novela para construir una amplia panorámica de la sociedad ni tampoco ofrece la posibilidad de conectar diferentes perspectivas con el objetivo de realizar una crónica o de trazar las grandes líneas que conforman un escenario global, sí es por el contrario una forma literaria muy adecuada para sugerir y evocar, siendo capaz así de resumir en unas pocas palabras el espíritu de una época. Al examinar las piezas en prosa tardías de Samuel Beckett, este artículo busca examinar el potencial del relato experimental para hacer de indicador de la época contemporánea. En este análisis, se demuestra que Beckett era un escritor atípico que también fue capaz de captar el marco ideológico de una era caracterizada por la ansiedad. De forma adicional, en este trabajo se explora la contribución de Samuel Beckett al género de la ficción breve.

Palabras clave: Samuel Beckett, el relato corto, ficción experimental, austeridad estilística, literatura y sociedad.

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The versatility of the modern short story, in its capacity to adapt itself to the changing nature of society and to capture the ideological environment of a multiform reality in brief snapshots, has been considered an essential part of the genre. It is conventionally accepted that the novel may offer a panoramic composition of society, or even a sweeping view of a particular period in history, with a bigger breadth of perspective than the short story, but the latter may capture the atmospheric quality of a moment in time better than any other literary form: "Short stories imply a larger world beyond the circumscription of the words; there are depths beneath the surfaces" (Beevers 21). As Claire Larriere has noted, the flexibility of form allows the short story to be "a seismograph of our world" (197). Writing at the end of the 20th century, Larriere predicted a brilliant future for short fiction in the ensuing decades, in that the radical transformations that were already afoot in various social spheres would be a natural stimulus for practitioners of the form. Julia Bell and Jackie Gay, the editors of *England Calling* (2001), to name just an example of a contemporary anthology of short fiction, certainly considered the pieces they had collected for their book as "a way of orientating ourselves in new times" (Bell and Gay xi) thus expanding the capacities of the genre in order to understand issues like the identity of a nation.

In this context of expansion, a consideration of the short story in the literary career of Samuel Beckett can serve as a reminder of a different kind of development in the modern short story. Beckett's contribution to the genre, it is well-known, ran against conventions in storytelling:

Beckett's stories have instead often been treated as anomalous or aberrant, a species so alien to the tradition of short fiction that critics are still struggling to assess not only what they mean – if they 'mean' at all – but what they are: stories or novels, prose or poetry, rejected fragments or completed tales. (Gontarski 40)

The aim of the present study is to explore the alternative evolution that the contemporary short story underwent at the hands of the winner of the 1969 Nobel Prize for Literature and to consider whether the story's capacity to extract meaning from a complex universe remains intact in Beckett's own version of the genre. For this purpose, I will examine his late short fiction through an interpretive reading, focusing on the allusions to episodes of ignominy that pervade recent human history, grounding my analysis in the work of critics and scholars in the field of Beckett Studies. The ultimate objective of this essay is to ascertain whether the short story can be a vehicle in the understanding of our rapidly evolving societies even if it is written against the realistic but evocative style so characteristic of this particular literary art, as described by V. S. Pritchett as a kind of writing that demands "a mingling of the skills of the rapid reporter or traveller with an eye for incident and an ear for real speech, the instincts of the poet and ballad-maker, and the sonnet writer's concealed discipline of form" (xiv). The focus here will be in respect of works that Beckett wrote in his late period, from the 1960s to his death in 1989. These texts were written "at a time when Samuel Beckett was pushing the boundaries of what was possible in both prose and drama and creating radically challenging texts" (Stewart 336). A selection of representative works from this period (*Fizzles*, "All Strange Away", "Imagination Dead Imagine", "Enough", "Ping" and "Lessness") has been chosen with the intention of exploring how he transformed the short story into perhaps the most radical experiment in short fiction ever made. The dating of these stories will refer to the year of their composition, as in some cases their publication only came about several years later. All of them, except, "All Strange Away", were written first in French and subsequently translated into English by the author. The order follows Pim Verhulst's (2015) chronology of Beckett's works.

Since the very beginning, Beckett felt a certain unease with the short story. His first published narrative, "Assumption" (1929), is a brisk, edgy and uncomfortable piece of writing which owes much to the example of James Joyce and the influence of the Surrealists. "Assumption" was conceived as a sophisticated short story, "brimming with suffering and apotheosis and determinedly transcendent sexuality" (Cochram 5). Its exuberant quality reveals a fledgling writer who was keen to leave a mark, but its forced syntax also indicates a young author who did not feel that the parameters of the short story, as then established, were his metier:

He indeed was not such a man, but his voice was of such a man; and occasionally, when he chanced to be interested in a discussion whose noisy violence would have been proof against most resonant interruption of the beautifully banal kind, he would exercise his remarkable faculty of whispering the turmoil down. (Beckett, *The Complete* 3)

Indeed, a short time later Beckett channeled his energies into the writing of an experimental novel, *Dream of Fair to Middling Women* (written in 1932, published posthumously) which was rejected by various publishers due to its disjointed nature. Beckett returned to short fiction with the collection *More Pricks than Kicks* (1934), with two of the short stories therein rescued from his unpublished novel. All the stories in this collection center on the sentimental affairs of the main character, Belacqua, a peculiar young man clearly maladjusted to the demands that society places on him. The narratives are clever and sharply written, but a sense of urgency dominates, as if the author were anxious to move on from this phase in his career. When reading these pieces, the sense of witnessing a writer struggling to find a voice is a recurrent feature: “In *More Pricks than Kicks*, Belacqua is aware of the nothingness, but he has not yet found the language to express it” (Ingham 145). This aspect of Beckett’s art is worth examining in detail: early in his career he was searching for a formula, an approach to writing that would reveal literature’s inner mechanisms, determined as he was to find a means of using language that would crack open the empty ornateness of literary discourse. On at least two occasions in the 1930s he expressed his desire to achieve this goal as a writer. First, in the previously mentioned novel, *Dream...*, when the narrator longs for a kind of reading which would be activated by what lies hidden between the lines: “The experience of my reader shall be between the phrases, in the silence, communicated by the intervals, not the terms, of the statement” (Beckett, *Dream* 137). And second, in the form of a reflection in a letter to his friend Axel Kaun (in the so-called “German Letter” of 1937): “Is there any reason why that terrible materiality of the word surface should not be capable of being dissolved ... so that through whole pages we can perceive nothing but a path of sounds suspended in giddy heights, linking unfathomable abysses of silence?” (Beckett, *Disjecta* 172). The kind of writing he was advocating would exhibit the fragments of meaning in a literary text as pieces to be assembled by the reader; but, as Heather Ingham suggests, Beckett at the time lacked the skills to write a literary work in such a deconstructive way. Only thirty years later, after a long process of stripping literature to the core, would he be ready to embark on such an endeavor.

Beckett’s lack of engagement with the short story in his early period can be explained in part by his personal circumstances. For an ambitious young man, the short story might not have offered an easy path to success: “The young Beckett ... did not think the short story as a mode in which much distinction (with very honorable exceptions) could be achieved, or one in which a writer could expect, or should seek, to achieve much distinction” (Pilling, *More Pricks* 9). At the same time, perhaps Beckett felt that the form had already reached the greatest artistic heights that it could, and thus it was not worthwhile seeking to emulate the “honorable exceptions” of the 1920s who had pushed the short form to such levels of excellence. We might bear in mind that Beckett spent “his formative years as a writer witnessing the twilight years of the movement that will determine his literary career” (Sheehan 139), and that the short story was then at the center of the avant-garde: “The short story had become ... a focus for modernist experimentation, a fixture of high-culture publishing venues and the subject of a growing body of aesthetic theory” (Hunter 44).

The open-endedness of the form in its most highly-wrought emanation, its allusive quality, and its textual difficulty must surely have been appreciated by the young writer. Equally, he might have sensed that there was no point going in the same stylistic direction, in which there perhaps seemed to be no potential for innovation or further development. Many years later, when he did come to devote his energies to the writing of short fiction, it is significant that he was keen to strip away the status that the genre had previously attained, as if he wanted to distance himself clearly from even the best examples in the field. By calling his pieces texts, prose pieces or, more poignantly, “fizzles” or “residua”, he was thus indicating a rupture with the high art associated with the modernist short story. His approach allowed for tinkering with the form, removing some of its constituent parts, and hence exposing it to new light and perspectives. The pressure of tradition and the expectations associated with the genre were thus removed, and as a result the material became more malleable. By avoiding the term “short story”, Beckett could focus on creating “texts which only just manage to exist” (Eagleton 2). Yet the characteristics of the modernist short story would not be fully rejected by Beckett in his late short stories; it could be argued, rather, that he simply developed these features to their fullest potential.

Returning to Beckett's evolution as a writer, after the Second World War, when he wrote major works such as *Waiting for Godot* (1952) and the trilogy of *Molloy* (1951), *Malone Dies* (1951) and *The Unnamable* (1953), he did not abandon the short story, but in fact began to do new things with it. The *nouvelles* of 1946, *The Expelled*, *The Calmant*, *The End* and *First Love*, are all vehicles for the expression of his obsession with the impossibility of communication, the isolation of the individual consciousness, and the assuaging power of fiction. But soon after he wrote the *Texts for Nothing* (1951), a significant breakthrough in his career. What happened was that he ended up inhabiting the realm of disintegration that he had pursued in his prose. For the first time in his short fiction, these 13 pieces represent his abandoning of any attempt towards a meaningful plot, reliable characters or a coherent background for the action. Instead, the written word finds itself, so to speak, in a narrative of a highly introspective nature. What he wrote after *Texts for Nothing* will form the focus of the present study, “the agonizing brief texts of the 1960s and 1970s, scraps and fizzles of narrative, flickering on the very edge of nonexistence” (Boxall 34).

The reduction of literature to its essential elements was part of a project that was not restricted to short fiction; Beckett at this time produced formalist plays for the theatre and even TV, works characterized by the dehumanization of bodies and by the “formal patterning of all elements of the *mise en scene*: delivery of the voice, movement, gesture, spoken text, space, light and sound” (McMullan 105). The short prose that he wrote during this period had the additional feature of exhibiting a provisional quality, “texts which no sooner begun ended in abandonment, or were discarded after a long struggle to find the path to a satisfactory conclusion” (Nixon vii).

His new approach to short fiction was clearly evident in the texts known as *Fizzles* (or *Foriades* in French), published in English in 1976 but written over the previous two decades. The collection originally consisted of 6 pieces (“He is barehead”, “Horn came always”, “Afar a bird”, “I gave up before birth”, “Closed place”, “Old earth”). Two further texts (“For to end yet again” and “Still”) were added later. These pieces have little in common, apart from being devoid of plot, identifiable characters, or any sense of closure. In line with the author’s intention of dismantling the short story, the landscape is equally barren. (Characteristically, the *fizzle* known as “Afar a bird” begins with “Ruinstrewn land”). The protagonists are solitary individuals who, in some cases, maintain a relationship of sorts with another character, but who largely exist within their own consciousness. To complicate things further, there is no fixed structure in the collection, and this reinforces the idea that Beckett was acting against the convention of the short story: the pieces were published separately at various times and the editors who subsequently collected them chose a different positioning in each case: “*Fizzles/Foriades* is considered by Beckett himself as being a work with a modular structure since each story can be arranged in different, endless orders” (Zaccaria 106).

More than merely writing short stories, it seems that Beckett was toying with an idea, perhaps creating a skeletal design with very few spatio-temporal parameters in order to see where it might take him. For example, in *Fizzle 1*, “He is barehead”, an unnamed character walks endlessly and silently in a zigzag through a labyrinth-like structure. This whole journey takes place in darkness, and thus he bumps against the walls at every turn and frequently hurts himself. His progress is upwards, although there does not seem to be a final destination. The danger of falling off a cliff or precipice is disturbingly present: “The only sounds, apart from those of the body on its way, are of fall, a great drop dropping at last from a great height and bursting, a solid mass that leaves its place and crashes down, lighter particles collapsing slowly” (Beckett, *The Complete* 226). The story, like the other pieces in *Fizzles*, is conveyed through an obsessive impulse, with repetitions abounding. Although it is possible to apply an interpretation (the journey as the metaphor par excellence of the course of life), the very fabric of the text – difficult, intricate, opaque – acts against its reading as a fable.

Another remarkable feature of the prose that he wrote during this period is that these texts are not reader-friendly; there is no attempt by the author to pave the way for an easy transit. Let us consider in this sense the opening sentences of *Fizzle 5*, “Closed place”: “Closed place. All needed to be known for say is known. There is nothing but what is said. Beyond what is said there is nothing. What goes on in the arena is not said. Did it need to be known it would be. No interest. Not for imagining” (Beckett, *The Complete* 236). Even the most willful and unflinching of readers is likely to be put off by the narrator’s warning that what follows is not worth the effort of reading. The result, as in other stories in the collection, is a prose text that foregrounds its own impossibility as a story: “Beckett produces a short prose fiction in which everything is potentially meaningful, but which rebuffs the reader’s desire for interpretation, so that it also appears to be devoid of significance”

(March-Russell 219). As David Houston Jones has observed, there is a stark contradiction in the fact that the particular place referred to in the opening lines of the story is also the subject of the text itself (80).

The impossibility of ascribing a single interpretation to these texts does not mean that echoes and allusions are a foreclosed matter; in fact, Beckett's short fiction of the late period is heavy with resonances which transport the reader to episodes in history or to other literary works. Marjorie Perloff has linked the enigmatic space described in "Closed place" (a vast arena crammed with bodies and surrounded by a ditch) to the concentration camps and crematoria of the Second World War, but she also finds an evocation of Dante's *Inferno* in *The Divine Comedy* (Perloff 205). Once more we can sense a powerful ambivalence here: the search for interpretation is forcefully discouraged, but the texts are nevertheless nurtured by a complex web of allusions.

The piece known as "All Strange Away" (1964), shows Beckett solidly immersed in the framework of stylistic austerity and conceptual complexity that had been prefigured in *Fizzles*. From the very beginning here, the hackneyed gimmick of conventional storytelling is rejected: "Imagination dead imagine. A place, that again. Never another question. A place, then someone in it, that again. Crawl out of the frowsy deathbed and drag it to a place to die in. Out of the door and down the road in the old hat and coat like after the war, no, not that again" (Beckett, *The Complete* 169). The author sets himself to the task of telling a story with no recourse to the imagination and with the minimum elements required to say something meaningful. With "All Strange Away" Beckett inaugurates a series of texts that describe single individuals or couples locked in reduced spaces such as empty rooms, cubicles or rotundas, a kind of setting that will be recurrent in subsequent narratives. Following Derrida, Jonathan Boulter suggests reading the settings of Beckett's late fictions as spaces of mourning, calling these sites "post-catastrophic spaces" (97).

The plot of "All Strange Away" is reduced to a man sitting in a small, square room which is lit from all sides, although the light alternates with complete darkness. Similarly, the temperature in the room fluctuates between hot and cold. The male figure envisages a past life with a female companion, Emma, whose image appears on the walls. At the same time, as if realizing that he is breaking the rules of textual-narrative austerity expressed at the beginning (and indeed in the title itself), the narrator thwarts any attempt to recreate moments from the past: "Imagine lifetime, gems, evenings with Emma and the flights by night, no, not that again" (Beckett, *The Complete* 171). Meanwhile, the cube-like room diminishes in size and alters its form, becoming a small rotunda. The main character is now transformed into Emma herself, who is subjected to the same changes of position that the man had previously undergone, these postures expressed in crudely geometrical formulations. The rationale behind such a difficult narratorial exercise is to construct a story with pure observable facts. Memories, hopes, former knowledge and desires are reduced to the category of murmurs, and thus are easily discharged. What remains is a bleak glimpse of human existence, life as merely a matter of being in space. As Natalie Leeder has argued, "Beckett plumbs the depths of absolute

immanence and, in doing so, exposes its horror" (Leeder 133). The sobriety of the story's setting and plan is conveyed in a language that is "minimal, estranged, sparse yet suggestive" (Nixon xiii). As is frequently the case in other texts from this period, the minimal plot is eclipsed by the contradictory formulation of the central idea: "the drive towards immanence is also interrupted throughout by moments of resistance" (Leeder 140). The very exercise of imagining a story without using the imagination (accompanied by the negative reaction within the text itself, when the narrator deviates from the initial premise) becomes the true essence of the piece. Beckett's late work, in this case, becomes "a constantly reiterated strategy against content" (Renton 170).

The radical approach to storytelling initiated by Beckett in "All Strange Away" still had to be perfected; it was too unwieldy to constitute an exemplary piece of self-reduction in writing, in that it was presented in an "intransigently experimental manner" (Knowlson and Pilling 136). The piece he wrote after this arises from the same linguistic scaffolding and perfectly encapsulates the ideas about pure fiction that Beckett was envisaging at this time. "Imagination Dead Imagine" (1965) contains a series of familiar elements: a rotunda, individuals in geometrically defined positions (this time two figures lying on the floor, like two fetuses in the womb, each one in their own semicircle), glaring illumination from all sides, the alternation of light and dark, cold and heat. As in the previous case, the argument is anticipated in simple terms, and consists of imagining a story without using any inventiveness: "No trace anywhere of life, you say, pah, no difficulty there, imagination not dead yet, yes, dead, good, imagination dead imagine. Islands, waters, azure, verdure, one glimpse and vanished, endlessly, omit" (Beckett, *The Complete* 182). The two individuals are immobile on the floor, but not dead, as if the author were conceiving humanity at the final stages of extinction. Apart from the variations in light and temperature, little else is said (or can be said) in a text based on the quest for pure materiality. As in "All Strange Away", the motive for the narration lies in the very act of recreating the scene. More than in any other text by Beckett, "Imagination Dead Imagine" becomes an exploration of the foundations of storytelling: "The focus shifts gradually from the maintenance of a residual plot to an ever more intense examination of the conditions that allow for narrative to come about" (Boxall 39). Despite its brevity and concision, the text is not devoid of reflections on the human condition. The exposure of the bodies to light, their exasperating immobility, together with their precise positioning on the floor, point to a lack of privacy, the annulation of singularity, the curtailment of personal freedom, and the overpowering control of individuals by some unnamed power: "Sweat and mirror notwithstanding they might well pass for inanimate but for the left eyes which at incalculable intervals suddenly open wide and gaze in unblinking exposure long beyond what is humanly possible" (Beckett, *The Complete* 184). The basic description of the rotunda, which could equally refer to a prehistoric burial site or some space-age cubicle, also suggests that these are traits that humankind has suffered throughout history. In their own way, his texts thus offer perceptive insights into general concerns: "Beckett's opacity is also curiously transparent ... insofar as it 'fizzles' with its own exhilarated sense of dying" (March-Russell 219).

The brusque oscillation of light and darkness, and of heat and cold, brings to mind the picture of modern atrocities, sudden chemical reactions in the atmosphere produced by nuclear bombs or aerial warfare. The use of torture, silent detention, and illegal methods of interrogation of prisoners also find a resonance here. No explanation can be offered as to why these individuals are here and what the precise circumstances of their confinement are, yet it is evident that we are in the presence of human beings worn down by history, by suffering, by the ignominies of violence and extenuation. The persons described in "Imagination Dead Imagine" are deprived of their agency and appear as dormant and passive, enduring changes of light and temperature as some kind of punishment. Accordingly, their bodies, which lie helplessly on the floor, are described with no remarkable features; they are human specimens at the end of their tether, naked, eroded, worn out, exhausted, indeed almost dead: "It is clear however, from a thousand little signs too long to imagine, that they are not sleeping. Only murmur ah, no more, in this silence, and at the same instant for the eye of prey the infinitesimal shudder instantaneously suppressed" (Beckett, *The Complete* 185). Nothing is revealed, nothing is explained, and it is the reader who has to create their own interpretation; the interaction (and even struggle) with the text is an essential part of the reading experience, and in this sense Beckett's late stories demand the textual practices common to modernist literature: "Critical decoding of modernist texts brings their repressed contents to the surface, revealing the hidden 'political unconscious' of the age by giving testimony to a history of suffering increasingly inaccessible to direct representation" (Miller 31).

"Enough" (1965) is one of the rare stories from this period in Beckett's production in which the relationship between two characters is explored. Answering a question to John Fletcher a few years after the composition of the piece, Beckett himself admitted the strange quality of this text: "Assez [its title in French] is out of place in the series and I don't [know] what came over me" (Beckett, *Letters* 205). The story is told in the first person, with the protagonist remembering her past life in the company of a much older man, a silent and furtive tramp. In her recollection, they spent 10 years together, since the man took her under his charge when she was a small girl. They lived a life of nomads, wandering around in the fields without a clear destination: "His talk was seldom of geodesy. But we must have covered several times the equivalent of the terrestrial equator. At an average speed of roughly three miles per day at night. We took flight in arithmetic" (Beckett, *The Complete* 188). Their relationship was based on her dependence on him. She complied with his wishes, including sexual intimacy: "I did all he desired. I desired it too. For him. Whenever he desired something so did I. He only had to say what thing" (Beckett, *The Complete* 186). With the passing of time the old man became more and more decrepit and in the end he told his companion to leave him, something that she did without questioning the order.

The key to an interpretation of this story lies in the ambivalence of the narrator, as the reader does not really get to know her gender until the very last sentence: "Enough my old breasts feel his old hand" (Beckett, *The Complete* 186). Until that moment, the author takes pains to avoid any reference to her sexual identity.

According to Martin Esslin, the search for the other in Beckett transcends the mere accident of gender. However, the longing for companionship, warmth and fulfillment goes hand in hand with the realization of its impossibility, with the result that in all cases couples split up and the ideal union with the other is incomplete. What remains is nostalgia for the love that did not flourish:

That is the basic paradox of Beckett's universe: that the sublime moments of mystical (almost, but never quite, achieved) insight spring from the 'soul', that mysterious entity ... which by some gigantic practical joke of nature is linked to and carried by that grotesque and sordid apparatus of skins and mucous membranes, the human body. (Esslin 1990, 67)

A similar kind of ambivalence affects the telling of the story: "the tone of the work oscillates so strongly and unpredictably between the emotional and the dry, the puzzled and the confident, the informative and the arcane" (Knowlson and Pilling 154). Even the title points to the ambiguity of human relationships: the narrator either had enough of the man's love and wanted no more of it, or she had the exact amount that she needed, the precise quantity of affection required to survive.

"Ping" (1966) is another relevant example of Beckett's radical transformation of the short story. This brief text, barely 4 pages long, contains all the elements that characterize his short prose in the late period. As in similar texts by the author, "it possesses ... a strangeness and opaqueness that prevent it ... for ever being perfectly apprehensible" (Knowlson and Pilling 170). An individual is in a white room. The blue of his eyes is the only variation of color in the secluded space. His legs are joined together and his arms hang down. All is quiet except for a noise – "ping" – which interrupts the discourse. It is not clear if it is part of the description of the room or if it is an element in the fabric of the text. The reason or purpose for the man's presence in the room is not explained. In fact, there is the possibility that he is accompanied by someone in this small space: "Ping perhaps not alone one second with image same time a little less dim eye black and white half closed long lashes imploring that much memory almost never" (Beckett, *The Complete* 195). The syntax is marked notably by the repetition of words and even phrases: "Some hundred words are permuted and combined into a thousand about the still white figure that is barely visible in its still white surround" (Cohn 299). The way in which this story is written itself offers multiple interpretations. What we know for certain is that an individual, perhaps in his last moments of consciousness and locked in a white room, makes repeated and unsuccessful attempts to imagine something or to recover certain memories from the past: "Ping murmur perhaps a nature one second almost never that much memory almost never" (Beckett, *The Complete* 194). The effort of clarification is transferred to the reader, who "is tantalized by images or traces that seem to offer hope of a coherent interpretation" (Stewart 337). The presence of the word "ping", which occurs randomly throughout the text, prevents a fluent discourse or a continuous reading and causes deep discomfort in the reader. David Lodge was among the first to address this text, noting its extreme characteristics: "It is extraordinarily difficult to read through the

entire piece, short as it is, with sustained concentration. After about forty or fifty lines the words begin to slide and blur before the eyes, and to echo bewilderingly in the ear" (Lodge 86). The consequences, according to Lodge, are clearly and uncomfortably experienced: "On the level of connotation, *ping* is a feeble, pathetic, unresonant, irritating, even maddening sound, making it an appropriate enough title for this piece, which it punctuates like the striking of a triangle at intervals in the course of a complicated fugue" (Lodge 87). The repetition of "ping" is intriguing, naturally, but to ask about its meaning would be the wrong question; it is the effect that it produces that counts. It does not really matter if it is "some type of time marker or bell" (Brienza 168) which is heard by the individual inside the room as an external sound, or whether it is simply an annoying distraction introduced by the author for the discomfort of the reader. Whatever it is, the repeated sound lends the text the edginess of a technological age and it resonates with the stressful experience of modern life, pointing to the difficulty in concentrating, the invasion of noise in our private lives, and the impossibility to finding calm and quiet. It also speaks of our gradually shorter attention spans. The whole text is redolent of an urgent, hectic age which, paradoxically, has lost a motivating force to push forward: "If Beckett's works seem particularly articulate about the historical conditions of the late twentieth century, then it is perhaps because they give the most eloquent testimony to this evacuation of the categories that have driven political and cultural life through the history of modernity" (Boxall 44).

The cloistered individuals in stories such as "All Strange Away", "Imagination Dead Imagine" and "Ping" find a kind of indirect liberation in the piece "Lessness" (1969). The protagonist in the latter appears in the middle of a vast expanse of land: "All sides endlessness earth sky as one no sound no stir" (Beckett, *The Complete* 197). The four walls of a previous enclosure belong to an earlier time; the main figure now finds that these walls have been brought down, and he experiences the new situation of being in an open space with broad horizons: "Four square all light sheer white blank planes all gone from mind" (Beckett, *The Complete* 197). The human figure that presides over this narrative, however, has not changed in his terms of physical appearance from those in the other stories. The same worn out, constrained features are in evidence: "Little body grey face features crack and little holes two pale blue" (Beckett, *The Complete* 197). His imagination is still active, but the desire to console himself with sweet memories from the past is equally frustrated: "Old love new love as in the blessed days unhappiness will reign again" (Beckett, *The Complete* 198). The liberation that has been achieved by being free of the enclosure of previous narrations does not seem, on close inspection, anything resembling real freedom: "ruins" is one of the most repeated words in the text, indicating both a physical and mental landscape. If the individual in the story expected to find some sort of refuge or release, it is in fact the upturned walls of the room that he finds, and toil seems once again the only option: "One step more one alone in the sand no hold he will make it" (Beckett, *The Complete* 198). The background vaguely recreates the atmosphere of the end of civilization, a scenario in which perhaps a survivor stumbles towards an uncertain future.

As is common in the stories of this period, the need to recover happy memories of the past is constant, but at the same time is short-lived and bitter: “Never but silence such that in imagination this wild laughter these cries” (Beckett, *The Complete* 199). The pleasure of having been in contact with beauty in the past serves as a melancholic reminder of the fleeting nature of existence. Only in these moments does language seem to become brighter: “Never but imagined the blue in a wild imagining the blue celeste of poesy” (Beckett, *The Complete* 199). If we consider this story as a continuation of “Imagination Dead Imagine” and “Ping”, it can be seen as offering little in terms of thematic variation, despite changes in the external environment described.

What makes “Lessness” remarkable in the collection of these short texts is the way it is constructed. Beckett famously wrote 60 different sentences, each on a separate piece of paper. He arranged these papers in no discernible order and constructed the first part of the story in this way. He then repeated the process and added the second half using a different arrangement of the same 60 sentences. The rationale behind this process was to allow chance to be operative in the creation of a literary work; by repeating the sentences of the first part in a different order, he was able to make “an unending, unendable text” (Renton 174). For the purposes of the present analysis, what is significant is that in “Lessness” statements about the human condition are still presented in the most experimental of his short pieces. The way the story is constructed may indicate a relentless pursuit of meaning, order and coherence, even when there is nothing to substantiate this quest: “The text circles in upon itself via repeated motifs randomly generated and distributed as if words had a life of their own. This is a way of ‘going on’ whilst ‘not being there’” (Pilling, “On not being” 24-25). Ruby Cohn observes a similar point when she considers the issue of the prevailing rootlessness that conditions the narrative: “the truest refuge is the collapse of refuge” (305).

As I have tried to show through the examples described above, the short story in Beckett’s hands becomes the perfect vehicle for literary experimentation. He holds ambiguity and disconnectedness to be unavoidable features of his texts, while at the same time these short works maintain the capacity to frame the mindset of an anxious age. The radical decontextualization that characterize such late pieces reveals the plight of alienated individuals as much as any cutting-edge contemporary short story rooted in a strong sense of place. Written before the technological revolution at the turn of the twenty-first century, Beckett’s short fictions already prophesized the desolate state of what has been called the Anthropocene, showing the way that literature could approach a confusing and damaged milieu that does not lend itself to be fully comprehended.

We might add, though, that there is no intention in these or indeed any other texts by Beckett to directly chronicle the anxieties of our time or to offer any kind of guidance as to how to proceed given the threats of a hostile age. In his writing there is no denunciation, no appeal to awareness, and no revelation. If there is any sense of solace, it comes precisely from his brutal honesty. The impossibility of clear expression goes hand in hand with the need to express, and from this contradiction

a body of written matter emerges. Using the imperfect medium of words, and being aware of the limitations of literature to offer a coherent response to what surrounds us, Beckett explores the state of perplexity that, for him, is the only coherent response to the question of existence. A sharp sense of fragility is perhaps what most pointedly transpires when reading the short prose from his mature period: "These are works that are fundamentally *in progress*; as such, they are provisional and even fragmentary: not unfinished per se, but unfinishable" (Leeder 131). For those who dare to confront them, Beckett's texts have the power to impinge on the reader's consciousness in ways that no other kind of writing does.

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EFL PRIMARY SCHOOL TEACHING PLACEMENT AND EMOTIONAL MANAGEMENT

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ABSTRACT. This qualitative study intends to understand future EFL Primary Education Teaching Degree students' perception on the development of their emotional competences during their last practice period in their degree. A semi-structured interview was used to collect data, applying Maxqda 22 software for its analysis. Forty-five student teachers participated in the research. The results show that pre-service teachers had difficulties regulating their emotions during their placements. In addition, they maintained an excellent relationship with their pupils, and their form teachers at schools. However, the use of the English language as a vehicle of communication was seen to be an emotional barrier. In all cases, this teaching practice illustrated student teachers' vocation. Additionally, they learnt how to communicate effectively and deal with problems that arose. The study concludes by confirming the necessity of improving Teacher Training in relation to students' emotional competences management and development.

Keywords: EFL teaching, school placement, primary education, emotions, qualitative analysis, teacher training.

PRÁCTICUM DE INGLÉS EN ENSEÑANZA PRIMARIA Y GESTIÓN DE EMOCIONES

RESUMEN. Este estudio cualitativo pretende conocer la percepción del alumnado de la Mención de Inglés del Grado de Educación Primaria sobre el desarrollo de sus competencias emocionales durante el último Prácticum. Se utilizó la entrevista semiestructurada para recabar datos y el software Maxqda 22 para su análisis. Cuarenta y cinco estudiantes participaron en la investigación. Los resultados muestran que el futuro profesorado ha tenido dificultades para regular sus emociones durante las prácticas. Además, han mantenido una excelente relación con su alumnado y con sus tutores y tutoras en la escuela. Sin embargo, el uso del inglés como vehículo de comunicación ha resultado ser una barrera emocional. En todos los casos, el Prácticum ha servido para confirmar la vocación de los y las participantes, quienes han aprendido a comunicarse eficazmente y a solventar los problemas surgidos. El estudio concluye confirmando la necesidad de mejorar la formación del profesorado en relación con el desarrollo y gestión de las competencias emocionales.

Palabras clave: Enseñanza de la lengua inglesa como lengua extranjera, prácticum, educación primaria, emociones, análisis cualitativo, formación del profesorado.

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1. INTRODUCTION

The Practicum course is conceived as a training period integrated in Teacher Training degrees that is not implemented in university classrooms but at schools. Its main aim is to allow student teachers' learning and reflection in authentic schooling contexts (Saiz and Susinos 394). Thus, the Practicum course is considered a decisive time for pre-service teachers to take part in significant teaching experiences (González and Medina 28) in appropriate and suitable environments (Tejada and Ruíz 94). In addition, the Practicum represents a challenge for teachers in training, who will have to contend with situations that have not been taught extensively in the Teacher Training Faculties' classrooms (Benito et al. 148).

Institutions such as the World Health Organization (WHO) (29-30) view teaching careers as one of those that produce the highest occupational risks in terms of emotional health aspects. As a result of this, entities such as UNESCO (50) insist on the relevance of taking care of emotional aspects, both for the positive benefits generated on a personal level and for those entailed in professional circumstances. Some researchers such as Aguayo-Muela and Aguilar-Luzón (191) believe that educational institutions should make more of an effort in terms of time and resources to improve teachers' emotional skills in their initial instruction and during their in-service long-life training, too. The better the teachers' emotional health is, the more suitable the quality of instruction received by their future students will be (Benito et al. 147).

As Benito et al. (146) state, the emotional education received by university students during their degrees in Teacher Training Faculties is very scarce. This may be particularly noticeable during student placements at schools. In the case of the English as a Foreign Language (hereinafter EFL) pre-service teachers, their last Practicum course takes place in specific contexts, namely EFL classrooms, where the vehicle of communication is mostly English.

In this sense, the Common European Framework of Reference for Languages: Learning, Teaching and Assessment (CEFR) (Council of Europe 11) includes among the competences involved in language learning the existential competence, which is comprised of elements related to affect. Additionally, the CEFR affirms that affectivity influences language learners and users in their communicative acts and their ability to learn.

Some other previous studies have highlighted the importance of affective factors (Arnold, *La dimensión afectiva en el aprendizaje de idiomas* 19; Arnold, *Affect in L2 learning and teaching* 148) and motivation (Dörnyei, and Kubanyiova 11; Ushioda 77) in the teaching-learning process of a foreign language and, specifically, the English language (García-Sampedro 36; García-Sampedro and Agudo 164).

Emotional competences are viewed as the set of necessary knowledge, abilities, skills, and attitudes to understand, express, and appropriately regulate emotional phenomena (Pérez-Escoda et al. 369). Such competences are derived from Emotional Intelligence (hereinafter EI) and predetermine, to a considerable extent, the state of mind and the self-esteem of an individual (Lavega and Araújo 7). They also influence students' attitude towards the teaching-learning process and school performance (Pérez-Bonet et al. 135). This issue is closely related to some discoveries in the field of neuroscience, which emphasize the relevance of emotions and the unconscious in cognitive processes (Ferrés and Masanet 52).

EI has been studied from different perspectives, being especially pertinent to the one connected to the educational field (García-Domingo and Quintanal 52). Several authors have previously highlighted the deep-rooted relationship between this intelligence and the teaching-learning process (Cazalla-Luna and Molero 252; Extremera et al., 76). As a result, the concept of emotional education arises as a continuous and permanent educational process. Emotional education aims to enhance the development of emotional competences. These are regarded as an essential element of an integral development of a person and train him or her for life (Pérez-Escoda et al. 369). Other authors, such as Bisquerra and Pérez (76), see emotional intelligence as the one that enables the expansion of emotional competences.

For all these reasons, developing the emotional skills of future teachers is crucial in their training, as it will help them to avoid or minimize, in some way, the anxiety they suffer as university students (Wang et al. 104) and the stress generated by the teaching profession (Yin 791).

As stated in the objectives set out by the Organisation for Economic Co-operation and Development (OECD) (4), it is necessary for schools to focus not only on activities based on the acquisition of knowledge, but also on the development of students' emotional competences.

In this regard, studies such as Wang et al. (104) show that anxiety among university students is one of the most pressing problems in the academic context. Therefore, it has been considered especially important to know how future English teachers manage their emotions in the Practicum, considering three fundamental aspects. Firstly, this period is one of those that most affects the quality of the initial training of students (Sorensen 128). Secondly, the Practicum is a changing situation that generates an increase in stress that future teachers must learn to manage (Fernandes and Sevilla 76; Messina and Benito 387). Finally, in this period, and in the case of students of the EFL Specialization, the vehicular language of communication is English, which makes the increase of this stress a reality (Goh and Burns 26).

In accordance with the above, the main objective of this study is to analyse Primary Education Teaching Degree (hereafter PETD) EFL Specialization students' opinions and perceptions of their emotional management during the last internship period. Another complementary objective is to compare the results of the present study with those obtained in a recent study by the same authors and in relation to secondary school students.

To conclude this introduction, it should be noted that during the Practicum, students develop their teaching competence by taking an active part in the classes at the schools, where they can plan and teach some sessions guided by their form teachers. All this means that they must sometimes deal with situations that produce stress and anxiety. In addition, it should not be overlooked that the language used during this period is English, both when communicating orally with pupils and teachers at schools, and in written form when writing their placement report. Taking these factors into consideration, the results of this study can be truly relevant to transmit to future primary school teachers the necessary strategies and guidelines to improve their EI and manage their emotions (Andrés 93; Blanchard and Fernandes 4).

2. METHOD

This study aims to know the actors' (involved in the research) perception on the emotions felt during their teaching practices. Consequently, a qualitative research design was applied (Cáceres 54; Dorio et al. 274) being the semi-structured interview the technique used for data collection (Ardèvol et al. 80; Kvale 79). This instrument is considered particularly appropriate considering the sample size available (González-Riaño and Fernández-Costales 75-92). The interviews were videotaped and subsequently transcribed to obtain, in this way, categories and subcategories that would serve to analyse data and understand in depth the emotional factors and their influence on future teachers during the placement period.

2.1. Sample

Participation in this study was offered on a voluntary basis to all students taking part in the 2023 and 2024 Practicum Workshops in the Faculty of Teacher Training and Education of the University of Oviedo. These students were informed of the existence of the study, its characteristics and its purpose. In addition, they were informed about the research characteristics and objectives. Researchers also ensured anonymity, data confidentiality, and provided information regarding future use of the data. Subsequently, forty-five interested students contacted the researchers by e-mail; as such, the sample may be considered an incidental one.

With respect to origin, all participating subjects were born in Asturias, Spain. Concerning their socioeconomic background and family situation, the students themselves indicate that they come from lower-middle class backgrounds, coinciding with the usual response found in other related studies at the University of Oviedo.

Table 1 details additional characteristics of the participating student teachers. As shown, as in non-university education classrooms, most of the future teaching staff are women.

Table 1. Sociodemographic data of the participants of the Primary Education Teaching Degree.

Sex	Women				Men			
	39				6			
Age	20	21	22	23	20	21	22	23
	years	years	years	years	years	years	years	years
	1	32	5	1		4	2	

2.2. Instrument

The researchers prepared an interview script with the questions to be asked. This script was based on the Adult Emotional Development Questionnaire elaborated by Pérez-Escoda et al. (367-379) and was organised according to the following five competences: Emotional Awareness, Emotional Regulation, Emotional Autonomy, Social Competences, and Competences for Life and Well-Being (Pérez-Escoda et al. 369). These competences correspond to the definitions shown in Table 2.

The English language was used to conduct the semi-structured interviews. Five students, two schoolteachers and a qualitative methodology expert participated in the semi-structured interview script piloting. After that, the emotional competences explained above were utilized as categories of analysis, and the following subcategories emerged from them: *Felt emotions*, *Classroom climate*, *Emotional management*, *Self-motivation*, *Asking for help and resources*, *Relationship with pupils*, *Relationship with teaching staff*, *Communication*, and *Coping skills* (see Figure 1).

Table 2. Description of the emotional competences

Emotional Competence	Description
Emotional Awareness	The ability to become aware of one's own emotions, including the ability to perceive the emotional climate of a given context.
Emotional Regulation	The ability to use emotions appropriately. It involves becoming aware of the relationship between emotion, cognition, and behaviour, and having good coping strategies and abilities to self-generate positive emotions.
Emotional Autonomy	The set of characteristics related to emotional self-management, including self-esteem, cheerful outlook in life, responsibility, ability to critically analyse social norms, ability to seek help and resources, as well as personal self-efficacy.
Social Competences	The ability to maintain good relationships with other people. It involves mastering basic social skills, effective communication, respect, pro-social attitudes, and assertiveness.
Competences for Life and Well-Being	The ability to adopt appropriate and responsible behaviours for the solution of personal, family, professional and social problems, oriented towards the improvement of personal and social well-being.

Source: Elaborated by the authors based on Pérez-Escoda et al. (367-379).

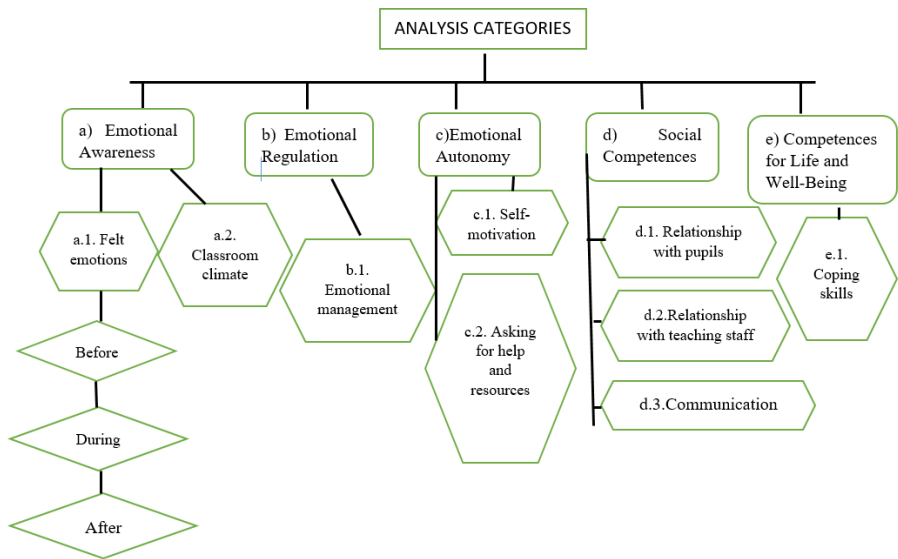


Figure 1. Categories and subcategories of analysis employed in the research. Source: García-Sampedro et al. (123).

2.3. Procedure

The research was publicised among the 4th year PETD students during the Practicum Workshops in the Faculty of Teacher Training and Education of the University of Oviedo in January 2023 and 2024. Over the course of the meetings, information on the existence of the study, its characteristics and its purpose were provided to the interested students, who then contacted the researchers by e-mail. Following this, forty-five students agreed to participate voluntarily in the research and were informed in writing of all the details of the study. It was also explained that the data collected would be used to conduct numerous studies on the Practicum and about the management of the emotional competences. Anonymity and confidentiality were also guaranteed to those who participated. The interviews were conducted, videotaped, and transcribed into an Excel document format. Finally, the data were entered into the Maxqda 22 programme.

2.4. Data Analysis

The analysis of the data was carried out on the basis of the categories of emotional competences (Emotional Awareness, Emotional Regulation, Emotional Autonomy, Social Competences, Competences for Life and Well-being) and the subcategories that emerged during the analysis itself were: *Felt emotions, Classroom climate, Emotional management, Self-motivation, Asking for help and resources, Relationship with pupils, Relationship with teaching staff, Communication, and Coping skills*. The software used for the analysis was Maxqda22, and participants were given an alphanumeric code starting with E2 and ending with E46.

3. RESULTS

The results of the developed analyses are detailed below, organised into the five categories of emotional competences: a. Emotional Awareness, b. Emotional Regulation, c. Emotional Autonomy, d. Social Competences, and e. Competences for Life and Well-being.

3.1. Emotional Awareness

Within the category a. Emotional Awareness, the subcategory a.1. *Emotions Felt* was established, and this was also subdivided into three others: *Before* (the Practicum), *During* (the Practicum) and *End* (of the Practicum).

The results of the subcategory *Before* showed that, out of forty-five students, 23 (51%) said that they felt positive or incredibly positive emotions before starting their placements. They used adjectives such as “excited”, “enthusiastic”, or “eager to learn”.

Before the Practicum, I was very keen to learn and to put into practice what I had learnt in the degree theoretical courses (E12).

With a lot of joy and enthusiasm (E44).

Thirteen students (28.8%) said that they felt “nervous”, 4 (8.8%) “overwhelmed”, and 2 (4.4%) “anxious” or “insecure” before the Practicum, for example:

I started with fear, insecurities, and many questions (E8).

Some others felt “inexperienced”, “defenceless” (E38) or “distrustful of their abilities” (E32). No differences were detected when considering the gender of the participants. Two students also referred to their fear of speaking English in public:

The fear of messing up in English was always present (E32).

I felt a bit lost and a bit afraid of having to speak in English all the time (E45).

In the subcategory *During*, not all participants specified their emotions, but among those who did, there were 25 (55.5%) who did so very positively, expressing happiness, enthusiasm, comfort, acceptance by pupils, gratitude or motivation.

During (the placement) I was very happy with the way all the staff treated me, always making sure I was comfortable (E29).

However, one student reported some contradictory feelings:

Sometimes I felt like I was an obstacle in the way and other times I felt extremely included (E20).

Another student had feelings of frustration and of not being enough prepared to the task:

On the one hand, during the placement, I felt frustrated to realise the shortcomings and mistakes I was making. Speaking in English with pupils and teachers made me feel very nervous. On the other hand, with respect to improve my methodological and teaching competences, I felt surprised at my own patience and other skills I developed during the experience (E24).

One student commented, annoyed, that:

Teachers didn't take us into account, although with time I became more comfortable at school (E45).

In the *Final* subcategory, nine students (20%) said that they felt sadness or sorrow at the end of their placements when they had to leave the school and pupils. This feeling was accompanied by satisfaction and excitement:

Sad at the end of the experience, but very happy to have lived it (E5).

At the end, a lot of sorrow for having to leave, especially, the students, and with a great desire to start working as a real teacher, soon (E29).

Another learner (E38) remarked that he felt satisfied, but with the feeling that he was not ready for the job, yet. Other negative feelings are reflected in the adjectives employed: “stressed” and “exhausted”. And positive adjectives such as “proud of myself”, “motivated” or “satisfied” are present, too.

The emotions felt by the future student teachers are shown in the word cloud below (Figure 2).



Figure 2. Emotions felt by the student teachers.

In subcategory a.2. *Classroom climate*, the analysed data indicated that the classroom climate was “good”, “exceptionally good”, “comfortable”, and “welcoming” for at least twenty-nine students (64.4%):

There was love in the atmosphere...(E29).

I found the atmosphere very welcoming...(E15).

In some cases, their perception was not so positive at the beginning of the Practicum, highlighting causes such as students' and trainee's shyness:

...a lot of bashfulness on the part of the students, but in the end a climate of trust and security was generated (E20).

At the beginning I was more embarrassed, but getting to know teachers and students made me feel more confident (E11).

In all but two cases, the future teachers perceived a constructive and effective evolution that was always for the better. Only in one case, a participant considered the classroom climate negatively, blaming the form teacher for the situation:

The form teacher only wants the students to learn contents and does not care how they feel or what problems they have. The only important thing for him is that children are quiet and do the exercises in classroom (E29).

In another case, some sort of friction was noticed among teaching staff and school management, which had negative repercussions in the classroom (E43).

3.2. *Emotional Regulation*

In subcategory b.1. *Managing emotions*, 27 (60%) students claimed to have managed their emotions appropriately:

I think I have managed my emotions well. Better than I expected (E18).

I tried not to show the students if a day was not emotionally good. I tried to transmit, and spread good spirits, as far as possible (E22).

Thirteen (28.8%) participants considered that they did not handle their emotions well enough, and that they could have done it better. Six students said that, although at the beginning of the placement they did not adequately control themselves emotionally, they steered and improved the situation, thanks to their form teachers, above all:

At the beginning of the placement, it was difficult, especially because I did not know if I was meeting the expectations. I was full of anxiety. But at the end of the period, I felt confident enough, especially after talking and sharing my fears with the form teachers (E20).

Another participant attributed his difficulties in managing emotions to his lack of experience:

I think I need more experience to manage some reactions or situations in a better way (E26).

Finally, one student explained that she felt overwhelmed by the workload, as she had to attend university classes at the same time as doing the Practicum (E42).

The following graph shows students' emotional management distribution, where 30% admit to not having managed their emotions properly.

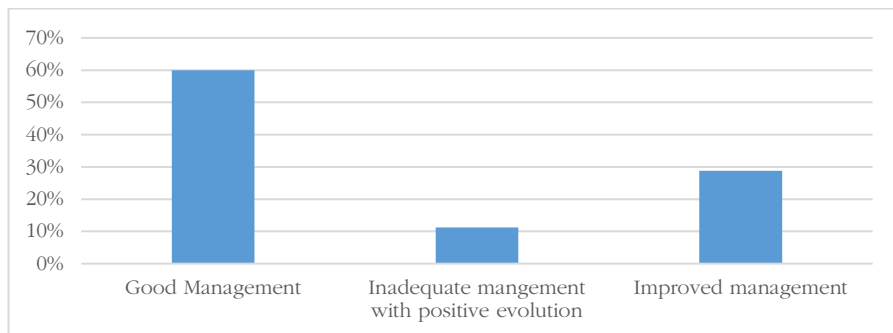


Figure 3. Students' emotional management distribution.

3.3. Emotional Autonomy

Subcategory c.1. *Self-motivation* emerges from the Emotional Autonomy category. The data obtained showed that, in all cases, placement served to confirm future teachers' teaching vocation. Student E23 explained that he was an experienced secondary teacher and therefore it was not the work placement that confirmed his vocation, but his own previous experience. On the other hand, another student indicated that his vocation was confirmed during the Practicum, but he discovered that, although he is in the PETD, his clear vocation would be as an Early Childhood teacher (hereafter ECE).

Regarding the second subcategory c.2. *Asking for help and resources*, 14 (31.1%) of the interviewed students stated that they had not asked for help, mainly because they had not needed it, or it had not been necessary.

I have not asked for help, but I have asked for advice (E27).

The rest of the students did ask for help, from their form teachers at school or from their academic tutors, or both. Two students asked family members for help when coping with bitter moments. In general, all of them considered that their form teachers had helped them, except in two cases, in which they had not received the support they had asked for:

Yes, I asked for help from my form teacher, but she answered vaguely and disinterested. (E23).

Within the group of students who asked for help, four showed a lot of gratitude towards other members of the school teaching staff who had assisted them as much as they could. Finally, two explained that they had relied on their peers for a lot of support (E23).

It was very helpful to talk to my classroom mates about our experiences to know how they were going through (...) it was like a support (...) and a reassurance(E29).

3.4. Social Competences

Within the category Social Competences, subcategory d.1. *Relationships with pupils* was established. The relationship with the pupils was described as follows by the future teachers: “good”, “particularly good”, “positive”, “cordial”, “excellent”, “perfect”, or “wonderful”. In many cases, the relationship started out more distant but evolved positively throughout the Practicum. The words “affection”, “bonding” and “trust” were also mentioned on many occasions:

My relationship with the pupils started out a bit distant at first, because of the mutual embarrassment we could feel, but after a few days we gained the necessary trust, and we developed a mutual affection, respect and desire to work together (E17).

Only one pre-service teacher used negative adjectives such as cold or uncomfortable, although the relationship with their pupils was also improving over time. One of the participants, E29, explained that the Practicum allowed her to reflect on the relationship she should have with the pupils, showing an opposite attitude to that of her form teacher at school.

(...) I can't have an interaction with pupils just to answer questions (...) I like to know things about the kids, to ask them how their Easter or their weekend was... to know how they feel, what problems they have.... So, I have been thinking a lot lately about that, about the relationship I should have with them (E29).

As for sub-category d2. *Relationship with teaching staff*, thirty-two positive responses were found (71.1%), describing the relationship as “enriching”, “exceptional”, “cordial”, and “cooperative”:

They have welcomed me as another teacher; they have solved my doubts (E12).

I owe them a lot (...) (E13).

Very good relationship with everyone. I am incredibly happy because it was something I was worried about (E29).

A student (E45) who did the last Practicum abroad commented that the relationship ‘was not as close as in Spain, but it was good (E45).

Three other participants explained that although the relationship did not start well, it evolved positively. However, five students (17.8%) admitted to having felt some discomfort at times with other members of the teaching staff. Within this group, there is one person who explained that he/she had a much better relationship with his/her classmates than with the form teacher or the rest of the teaching staff:

Due to the methodology of the school, we don't work side by side (E25).

Finally, student E23 admitted that he/she did not get on well either with his/her form or with other teachers at the school.

The following graph shows the relationship of pre-service teachers with the teaching staff at school.

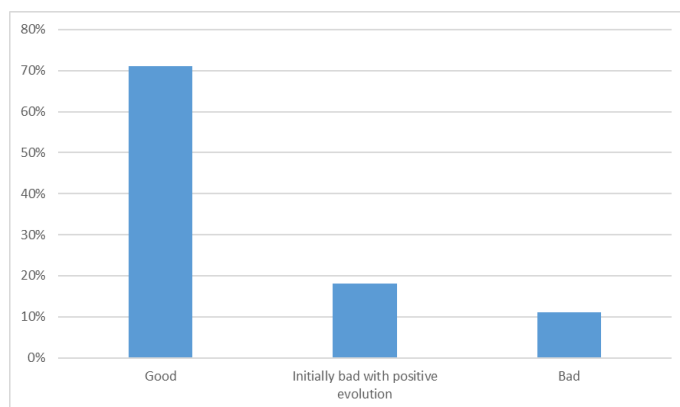


Figure 4. Distribution of students regarding the relationship with teaching staff at schools.

As can be seen, approximately 30% of students on placement did not maintain a good relationship with their form teachers at some point during the Practicum.

In subcategory d.3. *Communication*, thirty-three students (73.3%) stated that they had achieved effective communication with all the agents involved in the placement:

Yes, I felt satisfied when it came to communicating what I wanted to say (E20).

I think so, as I tried to get involved and participate as much as possible, giving my opinion and learning a lot (E31).

Five students (11.1%) revealed that they had had difficulties when communicating in English with their students and tutors, and four considered this to be an extra concern to the practicum:

Speaking in English all the time was hard. I was terribly embarrassed at the beginning (E7).

I had great difficulty in making myself understood by my students. Speaking in English made me feel very dizzy (E13).

...to develop an effective communication was rather difficult to me due to my poor social skills, especially when speaking in English (E23).

The worst thing was speaking in English non-stop (E40).

However, there were seven students who pointed out that their relationship with their academic tutors was not good and therefore there was a lack of dialogue and interaction with them. Despite this fact, they believed that their communication, in general, was good enough:

Yes, except with the tutor at university. I was very stressed, and I was afraid to ask questions because of his sharp replies (E14).

I didn't have much contact with the academic tutor (...) (E40).

Finally, one of the participants suggested that the university teachers in charge of students in placement should belong to the teacher training faculty staff and not to other faculties.

3.5. Competences for Life and Well-being

The final subcategory that was observed was e.1. *Coping skills*. In the analysis, many different coping strategies were found. Two students, referring to potential problems with teaching staff members, hinted at their lack of freedom in communicating by using expressions such as “with silent frustration” or “avoiding speaking their mind”. Seven students (15.5%) explicitly said that they had asked their form teachers for help and others used terms such as: “looking for joint solutions,” “with calm and common sense”, “with assertiveness”, “adapting to the circumstances”, “with serenity and dialogue” or “with patience”. On the other hand, three students took their form teachers’ attitude as an example to cope with problems (E41, E43 and E46). Finally, there were five who indicated that they had no problems at all.

4. CONCLUSIONS

The Practicum is a process in which interpersonal relationships play an essential role (Ramos 96). Those who are training to become teachers must take on the new challenges demanded by society itself (Hansen 5). That is why future teachers’ emotional training and affective competences development are crucial to face present-day defiance. Thus, a study on the development of student teachers’ emotional competences is necessary to generate the dynamics that contribute to the improvement of training tools and strategies during this period.

In turn, research such as that by Anadón (198), Andrés (93), and Blanchard and Fernandes (6), highlights the necessity of insisting on emotional aspects in teacher training contexts to help future educators to be more suitably prepared to cope with potentially conflictive situations.

The study presented here, whose participants are enrolled in the PETD offers a broad perspective on EFL students’ emotional management during their last Practicum. The findings show that there are no observable differences among

participants' opinions and perceptions according to their gender or age. Furthermore, the theoretical framework of reference and the methodological design applied have been extremely useful in addressing the purpose of this ethnographic study (González-Riaño and Fernández-Costales 75-92).

In relation to Emotional Awareness and Emotional Regulation, it can be affirmed that the participating students need to acquire more strategies to be able to manage their emotions when starting their teaching career, since, as indicated above, almost half of them admit to having felt nervous, overwhelmed or anxious before and during the Practicum, despite having completed three previous placement periods during their degree. There were those who related this fear, panic, or dizziness to the compulsory use of English as a vehicular language during their placements. On the other hand, many future teachers, who admit to having experienced negative emotions before starting the placement, have evolved to the point of feeling sad or sorry to leave the educational institution and, above all, the children with whom they had shared those weeks.

The vast majority consider that the classroom climate has been good or exceptionally good, however, more than a third admit to having had difficulties managing their emotions. This may be due to various factors described by Pennington and Richards (6-7) that coincide with those found in this study, which have undoubtedly had an impact on their placement experience and perception. This fact leads to a reflection on the necessity of improving emotional aspects in teacher education (De Costa et al. 92).

The Practicum served to confirm pre-service teachers' teaching vocation, who, additionally, in general, always felt supported by their form teachers and/or other members of the teaching staff. Nonetheless, a small percentage of students did not feel supported by schoolteachers. On the other hand, communication with their university tutors was not as positive as desired. In all cases, the interaction with the students was rewarding and evolved for the better, even when the beginnings had been more complicated. It is striking how, in general, the Practicum students connect this interaction with their students to emotional and affective issues. The connection with the teaching staff at schools receives positive responses, although some, the fewest, admit to having felt uncomfortable with their form teachers or other teaching staff.

Communication among all stakeholders involved was viewed as highly effective by most of the sample. However, several student teachers admitted to having serious difficulties in communicating in English (Richards 3) in the classroom. Another group experienced serious obstacles when communicating with their university tutors. Finally, when dealing with problems that may have arisen in the classroom, all the pre-service teachers, except for two (who have chosen to use silence as a tactic), have generated different emotional strategies to resolve the issues in the best possible way, by keeping calm, promoting dialogue, using empathy and assertiveness, or simply searching for solutions agreed upon by all. These results are consistent with the conclusions of other studies focusing on the importance of emotions (Dewaele and Alfawzan 22), affect (Fredrickson and Losada 678), or

motivation (Dörnyei and Kubanyiova 11; García-Sampedro 585; Ushioda 78) in the EFL teaching-learning process.

Managing these emotions and affective factors satisfactorily is essential in this process, both for teachers and learners (Goh and Burns, 27). As in the study presented here, Richards' research (225-239) is based on the conviction that teachers' emotions are the result of interactions among teachers and educational contexts. These synergies include feelings about themselves, their learners, their colleagues, their classroom activities, and the resources they use. In the specific case of EFL pre-service teachers, speaking in a language they do not master sometimes leads to an increase in negative emotions, especially anxiety, which can block the individual from expressing themselves or teaching naturally (Richards 3; Teng 118).

In relation to the objective of comparing this analysis with another similar ones developed in a secondary teacher training context (García-Sampedro et al. 117-136), the results coincide in some respects such as Emotional Awareness and Regulation. They are also similar in the type of negative emotions felt before the Practicum. As mentioned before, student teachers generally attribute these emotions to the lack of self-assurance. On the other hand, the classroom climate is perceived to be worse in Secondary than in Primary Education due to the pupils' characteristics and the type of class-group. Regarding the management of emotions, Primary School teachers have less emotional self-control than Secondary School teachers. Similarly, the Practicum serves to confirm vocations at both stages. Otherwise, both primary and secondary pre-service teachers have a satisfactory relationship with their students which, from the beginning, evolves positively. Despite this, the relationship with academic tutors has been less positive in Primary Education. The differences found in relation to emotional aspects at these stages could be due to inherent factors such as pupils' cognitive-affective development and to the teacher-student relational characteristics (Jackson 68; López-González 30; Vail 4).

Those who experience emotions can modify them, and through conscious thought, make them more constructive (Rodríguez-Olay 430). Therefore, it is essential to cultivate future teachers' emotions in the university classrooms, thus generating greater professional self-confidence and a positive classroom atmosphere.

Until only some years back, the emotional approach was considered of little use compared to everything that was linked to reason (Álvarez-Ramos et al. 295). Hence the relevance of the research described here to highlight the importance of emotional competences in a training period as relevant for future teachers as the Practicum.

The context in which this research takes place is fundamental to understanding its conclusions, having also been an essential element in the design of the research and its objectives. With respect to the development of future lines of research, new methodological approaches could be designed to include other subjects belonging to the PETD or ETD. Applying other research techniques to obtain data, such as discussion groups or non-participant observation, would provide the research with a broader perspective that would help to enrich the conclusions.

Lastly, as has been shown in this article, it is important to consider students' training in emotional competences as a future line of work that will result in the improvement of teachers' teaching competence.

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REIMAGINING PARADISE: POSTCOLONIAL ECOCRITICISM IN SELECTED HAWAIIAN LITERATURE

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ABSTRACT. The contemporary Hawaiian literary landscape provides a profound lens for deconstructing the pervasive paradise trope associated with the islands. This deconstruction reveals a postcolonial Hawaii marked by environmental shifts and tourist-driven development exploiting the paradise myth. This paper reads contemporary Hawaiian literature, Alan Brennert's *Moloka'i*, *Honolulu* and Kristiana Kahakauwila's *This is Paradise*, to contextualize the consequences of modernity and exploitation of Native Hawaiians and immigrant populations. The narratives juxtapose the idealized perception of Hawai'i as a tropical paradise with the harsh realities faced by plantation laborers, lepers, and marginalized Indigenous within the tourist industry. This analysis highlights the disparity between the idealized portrayal of Hawai'i and the challenging conditions marginalized groups face. These narratives serve as critical instruments in dismantling the paradisaal myth, delineating the historicity of Hawai'i as a postcolonial space.

Keywords: American literature, Hawaiian literature, indigeneity, postcolonial ecocriticism.

REIMAGINANDO EL PARAÍSO: ECOCRÍTICA POSTCOLONIAL EN UNA SELECCIÓN DE LITERATURA HAWAIANA

RESUMEN. El paisaje contemporáneo de la literatura hawaiana aporta una lente para la desconstrucción del generalizado tema del paraíso asociado con las islas. Esta desconstrucción revela un Hawái postcolonial marcado por los cambios medioambientales y el desarrollo turístico que explota el mito del paraíso. Este artículo considera la literatura hawaiana contemporánea, en concreto *Moloka'i* y *Honolulu*, de Alan Brennert, y *This is Paradise*, de Kristiana Kahakauwila, para contextualizar las consecuencias de la modernidad y la explotación de las poblaciones indígenas e inmigrantes de Hawái. Estas narrativas yuxtaponen la percepción idealizada de Hawái como paraíso tropical con las duras realidades de los trabajadores de plantaciones, leprosos e indígenas marginados dentro de la industria del turismo. Este análisis subraya la disparidad entre la representación idealizada de Hawái y las difíciles condiciones a las que se enfrentan los grupos marginados. Estas narrativas sirven como instrumentos críticos para dismantelar el mito paradisíaco, definiendo la historicidad de Hawái como un espacio postcolonial.

Palabras clave: literatura estadounidense, literatura hawaiana, indigeneidad, ecocrítica postcolonial.

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1. INTRODUCTION

Since the post-World War II era, contemporary American literature has served as a mirror to the evolving complexities of American life. Mainly, the literature focuses on themes of identity and diversity in line with the shifting societal landscape (Deloria xv). Contemporary American literature reflects the nation's diversity, with emerging minority writers exploring immigration, multiculturalism, and social justice (Saldívar 574). Their work signals a shift towards a post-race era in American literature, which some scholars describe as a 'post-race' era. This term suggests a literary movement that transcends traditional racial boundaries, focusing instead on the complex intersections of culture in a globalized world (Rowe 2). This literature offers an avenue to explore the often-overlooked cultures and voices.

This study examines the portrayal of Native Hawaiians in contemporary American literature, focusing on their cultural heritage, the effects of colonialism, and their ongoing struggles for cultural preservation and recognition. Literature about Hawai'i critically challenges the tourist-driven narrative that reduces the islands to a mere paradise. It disrupts these oversimplified views and encourages a deeper understanding of Hawai'i's complex realities, highlighting its historicity as a postcolonial space (Rohrer 15-20).

Historically, Hawai'i has been predominantly represented through the perspectives and biases of white tourists who visited the islands. Despite its presence

in novels like Jack London's *The House of Pride* and James Jones' *From Here to Eternity*, Hawai'i is often relegated to a mere setting. These novels typically featured protagonists from the American mainland who ventured to Hawai'i. This representation originates from Mark Twain's 1860s visit to Hawai'i, documented in *Letters from Hawai'i*. Twain framed tropical Hawai'i as the exotic Other compared to the temperate American mainland. His statement exemplifies this paradigm:

no alien land in all the world has any deep, strong charm for me but one [Hawai'i]; no other land could so longingly and so beseechingly haunt me, sleeping and waking, through half a lifetime, as that one has done. Other things leave me, but they abide; others change but remain the same. For me, its balmy airs are constantly blowing, its summer seas flashing in the sun; the pulsing of its surf beat is in my ear. (Twain 64)

This phenomenon persists in the contemporary era, where numerous romance novels use the Hawaiian Islands as the background of love stories. Lesuma identifies how "literature targeted at young adults in Hawai'i and other exotic settings constructs an idealized narrative of the islands designed for external consumption" (48). Her identification suggests that novels by white authors project a fetishized American fantasy onto Hawai'i. This approach overlooks the authentic issues faced by *Kānaka* (Hawaiian indigene) along with other ethnicities in this archipelago.

The historicity of Hawai'i as a postcolonial space reflects the enduring legacies of colonialism and the intricate interplay of power, identity, and resistance within the context of American imperialism. The 1898 annexation by the United States, after a coup orchestrated by white sugar planters overthrowing the Hawaiian monarchy, continues to marginalize Native Hawaiians. Maile (66) proposes her idea of settler colonialism as a dynamic system of power that aims to dispossess, subjugate, and marginalize Indigenous peoples and agencies. This historical context exemplifies settler colonialism as a dynamic system of power aimed at dispossessing, subjugating, and marginalizing Indigenous peoples and their agency. Scholars have framed this relationship between Hawaiian Indigenous people and American settlers within a colonizer-colonized paradigm. They argue that terms like 'Native' have been constructed by Western powers to otherize non-Western cultures, portraying them as lacking essential Western virtues (Firth 262). Trask summarizes how Native Hawaiians are marginalized through a colonizer/colonized framework:

Hawaiians became a conquered people, their land and culture subordinated to another nation. Made to feel and survive as inferiors when their sovereignty as a nation was forcibly ended by American military power, we Hawaiians were rendered politically and economically powerless by the turn of the century. Today, our people continue to suffer the effects of American colonialism even after the alleged democratization of statehood. ("Lovely Hula Lands" 28)

Within this postcolonial space, Hawaiian literature represents the reality of Indigenous marginalization. Scholars exploring Hawaiian literature struggle with defining what qualifies as 'Hawaiian'. This debate centers on whether Hawaiian

literature should be geographically based, encompassing all works from Hawai'i, or thematic, referring to literature that touches upon Hawai'i or Hawaiian culture (Ho'omanawanui 227). The impact of U.S. territorialization has further blurred the concept of 'Hawaiian,' leading to varying terms like 'Indigenous,' 'local,' and 'regional' being used within literary studies to define Hawaiian literature (Luangphinit 221). As Lui (41-43) states, limiting Hawaiian literature to Native Hawaiian authors may narrow the range of contributions to this rich literary tradition. This paper aligns with Ho'omanawanui's conception of thematic Hawaiian literature, emphasizing the importance of themes and cultural references rather than rigid authorship boundaries.

This paper explores contemporary Hawaiian literature by Alan Brennert and Kristiana Kahakauwila, highlighting their diverse perspectives on the ongoing debate about Hawaiian literature. Alan Brennert, a novelist, screenwriter, and playwright, originally hails from New Jersey but relocated to California in 1973. Despite being an outsider, he has authored several novels set in Hawaii. Notably, his novel *Moloka'i* achieved national bestseller status and was selected as a One Book, One San Diego choice for 2012. It also received the Bookies Award from the Contra Costa Library for the 2006 Book Club Book of the Year. Brennert's subsequent novel, *Honolulu*, garnered First Prize in Elle Magazine's Literary Grand Prix for Fiction and was named one of the best books of 2009 by *The Washington Post*. In an interview, Brennert professes a particular affinity for Hawai'i, stating:

Well, first and foremost, I love Hawai'i. The first time I set foot there, twenty-four years ago, I felt like I was coming home. The place and the people have drawn me back year after year, and the history of the Hawaiian people holds a particular fascination for me. ("An Interview with Alan Brennert")

Unlike the romanticized depictions by other white authors, Alan Brennert's portrayal of Hawai'i is based on research and local knowledge. His approach included extensive study, with visits to institutions like the State Archives, the Bishop Museum, the Hawai'i Historical Society, and the Honolulu Medical Library. This research provided the historical foundation for his novel *Moloka'i*, particularly in its portrayal of the leper colony in Kalaupapa. Similarly, in his work *Honolulu*, Brennert explores the dichotomy of 1930s Honolulu, where a glamorous, paradise image was exported to the American public. This paradisaal imagery was juxtaposed with the struggles of Native Hawaiians and Asian immigrants facing poverty on the plantations ("An Interview with Alan Brennert").

In contrast, Kristiana Kahakauwila is a writer of mixed Hawaiian, German, and Norwegian heritage (*bapa*), which offers a unique insider perspective on contemporary life in Hawai'i. Her literature problematizes the complexities of growing up and living in modern Hawai'i within the context of tourism, development, and globalization. Several of her works, such as "Bridge Jumping" in *Bamboo Ridge: Journal of Hawai'i Literature* (2011) and "Hands" in *Off the Path: An Anthology of 21st Century American Indian and Indigenous Writers* (2015), have been featured in anthologies that celebrate Indigenous literature from America and

the Pacific. Kahakauwila's debut book, *This is Paradise* (2013), presents stories representing Hawai'i's diverse perspectives and landscapes.

This paper highlights how the depiction of Hawai'i in the works of Alan Brennert and Kristiana Kahakauwila challenges and deconstructs the paradisaical image often associated with the islands, ultimately presenting Hawai'i as a postcolonial space. This argument aligns with Kamada's exploration of how the authors' subjectivity is closely intertwined with the place's natural and traumatic histories (3). Hawai'i as depicted in the narratives of both authors is intricately woven with the traumatic legacy of colonialism and marginalization.

This paper centers on two critical aspects of how Hawai'i is represented in selected works. First, it examines how Hawai'i's transformation into a tourist destination reflects the commercialization and exploitation of its landscapes and cultural identity. Second, it delineates the traumatic experiences faced by various characters, including exiled lepers in Moloka'i, Korean immigrants, and Native Hawaiians. The paper aims to reveal colonialism's historical and ongoing impacts on Hawai'i by applying postcolonial ecocriticism as the framework. This approach reveals how the paradise myth obscures these groups' struggles and displacements.

2. CHARTING POSTCOLONIAL ECOCRITICISM

Postcolonial ecocriticism represents an intersection of ecological criticism and postcolonial studies. This subfield emerged in the early 2000s, with key works such as *Postcolonial Ecocriticism: Literature, Animals, Environments* (2010) by Huggan and Tiffin and *Postcolonial Ecologies: Literature of the Environment* (2011) by DeLoughrey and Handley. Mapping postcolonial ecocriticism, Huggan and Tiffin (17) assert that this perspective constitutes a political critique. This ideological position is connected to the fact that both postcolonial studies and ecocriticism are critical theories with advocacy at their core. While postcolonialism examines colonialism's ethical and political impacts, ecocriticism emerged from ecological awareness in the mid-1960s, as expressed by Cilano and DeLoughrey (62). As an intersection of these two foundational theories, postcolonial ecocriticism positions itself as a politically nuanced form of literary criticism. Furthermore, Mukherjee (144) suggests that postcolonial studies should focus on environmental issues like clean water access and land dispossession, while ecocriticism should take a historical perspective on environmental concerns. It can be asserted that postcolonial ecocriticism adds a historical dimension to ecocritical readings by focusing on the impacts of colonialism.

Postcolonial ecocriticism reading on Hawaiian literature scrutinizes the physical transformation of the landscape for tourism. This criticism highlights the historical marginalization of ethnic minorities in the archipelago, revealing the complex interplay of ecological and postcolonial issues. The aspects construe how the representation of Hawai'i in these novels is positioned as a postcolonial space (DeLoughrey and Handley 7-9). Development is crucial in shaping modern tourism

in Hawai'i, replacing traditional relationships focused on sustainability and reciprocity with Western anthropocentric values. Consequently, social and cultural identities are influenced by the tourism industry's dominant values. These values align with the global Western paradigm, as Escobar highlights:

development was—and continued to be for the most part—a top-down, ethnocentric, and technocratic approach, which treated people and cultures as abstract concepts, statistical figures to be moved up and down in the charts of progress. (44)

The heavy dependence on the Western development model results in the marginalization of locals from their traditional environmental connections and leads to lasting changes in the local ecology. The narratives portray this transformation through the physical alteration of the Waikiki area, now dominated by hotels and tourist resorts.

Within the postcolonial ecocriticism framework, the marginalization of ethnic minorities legitimized the existence of a “colonizing conceptual structure” (Plumwood, “Decolonizing Relationships with Nature” 51) which defines the non-West as the Other. This framework reinforces Western colonial discourse and perpetuates hierarchical structures in the relations between the colonizers and the colonized. The process of Othering that ensues is underpinned by a dichotomy, with the dominant group positioned at the center and marginalized communities on the periphery (Plumwood, “Androcentrism and Anthropocentrism” 134). As previously explored, most Western literature about Hawai'i projects a fetishized fantasy focusing on exoticism and romance while ignoring marginalized people's issues. This framework places Western perspectives at the center and relegates Indigenous peoples to the periphery. As a result, both nature and non-Western societies are viewed as interchangeable and expendable in the colonial narrative. Critiquing these hierarchical relations and Othering in postcolonial ecocriticism requires critical reevaluation. The analysis of the representation of marginalized groups will be explored in the subsequent sections.

3. REIMAGINING HAWAII: DECONSTRUCTING PARADISE THROUGH ENVIRONMENTAL ISSUES

This analysis examines how Hawaiian literature by Native Hawaiians and outsiders deconstructs the trope of Hawai'i as paradise through the intersection of environmental and postcolonial themes. Cilano and Deloughrey (87) emphasize the concept of “aesthetics committed to politics,” how environmental issues in colonized regions are tied to the socio-historical changes caused by colonialism. Writers' literary works serve as advocacy by blending imagination and reality in colonized settings. This approach catalyzes social movements and reflects the political aspirations of marginalized communities (Indriyanto, “Beyond the Pastoral” 30). This perspective critiques apolitical white environmental literature for focusing on the human-nature relationship while ignoring racial disparities (Guha 80).

This analysis examines three distinct Hawaiian literature works from the 2000s, differentiating them by the ethnic backgrounds of the authors and their respective authorial positions. The novels *Moloka'i* (2004), *Honolulu* (2009), and *This is Paradise* (2013) deconstruct the idealized image of the archipelago and position their narratives in the historical context of marginalization. Alan Brennert's *Moloka'i* dramatizes the forced exile of lepers to the remote island, highlighting their living conditions and inadequate infrastructure. In *Honolulu*, Brennert portrays Korean immigrants who arrived in Hawai'i seeking a better life but faced racial discrimination among minority plantation workers. Lastly, *This is Paradise* portrays Hawaiian natives as being marginalized in their homeland, as Honolulu's urban development prioritizes visiting tourists' amenities over the needs of the local population. These novels critique paradisaic imagery by highlighting Hawai'i's postcolonial realities and addressing ecological and social issues.

Deloughrey emphasizes the importance of acknowledging the historical and racial violence embedded in the environment. This recognition is crucial for understanding how literature represents the geographic elements of these locales (22). Hawaiian literature represents place through the lens of colonial history, showing how nature has been transformed by Western exploitation. In both *Moloka'i* (2004) and *Honolulu* (2009), Brennert represents the transformation of nature, particularly the beaches of Honolulu into tourist destinations. Through narratives spanning decades, Brennert portrays the pristine state of Honolulu in the late 19th century, the emergence of tourism in the early 1900s, and the post-World War II tourism boom. In *Moloka'i*, Brennert represents the historical narrative of the Kalaupapa leper colony through the life of Rachel, who was diagnosed with leprosy at the age of seven and exiled to Molokai. The novel spans several decades, chronicling Rachel's isolation on the island and her eventual return to Honolulu in the 1950s. Through Rachel's eyes, Brennert contrasts the old and new Honolulu, using her reflections on the loss of Old Honolulu, once adorned with the exotic beauty of tropical trees, to capture the city's dramatic transformation:

Old Honolulu as it was then, as it would never be again. To a visitor, it must have seemed a lush garden of fanciful hybrids: a Florentine-style palace shaded by banyan and monkeypod trees; wooden storefronts flourishing on dusty streets, cuttings from America's Old West; tall New England church steeples blooming above the palm and coconut groves. (Brennert, *Moloka'i* 5)

Brennert captures Honolulu's transformation from a quaint, tree-lined town into a bustling modern city shaped by tourism. Removing trees, recreating swamps, and altering coastlines epitomize the rapid changes that alienate Rachel from her once-familiar hometown.

The green crown of Diamond Head greeted her like an old friend, but it was a friend quickly lost amid strangers. The city of Honolulu, once a sprinkling of low buildings dwarfed by groves of coconut palms, had erupted far above the treeline and expanded in every direction—even makai, seaward. It seemed to Rachel that the lush garden of her childhood had been pruned of much of its foliage, the

greenery now merely garlanding block after block of concrete and asphalt. The marshes and duck ponds of Waikiki had been drained. Hotels dotted the familiar crescent of Waikiki Beach. (Brennert, *Moloka'i* 374)

Brennert's narrative serves as a symbolic representation of the shifting natural functions and the physical transformation of the landscape, aligned with the Western anthropocentric paradigm. As the manifestation of anthropocentric thought, this form of ecological imperialism systematically exploits and reshapes the peripheries' local ecosystems for the center's economic welfare (Oppermann 181). This recurring theme continues in another of Brennert's novels, *Honolulu* (2009). Brennert represents the physical changes around Waikiki Beach, one of Hawai'i's popular tourist destinations. The area, once consisting of swamps, rice farming land, and fish ponds, is portrayed as changing, with water channels diverting water to make it suitable for tourism (Feaser and Chan 8-10). Brennert's narrative highlights how the ecological transformation is justified through Western capitalist belief in exploiting nature for the benefit of the white population:

But there was money to be made from that necklace, and in 1921, dredging began on a canal to divert the three ancient streams emptying into the floodplain. The result was a new, dry Waikiki, where homes both large and small, garden apartments, hotels, and a variety of concessions-even an amusement park-now replaced the old farms and marshes. (*Honolulu* 260)

The anthropocentric mindset driven by a capitalist outlook articulates how Waikiki has profoundly transformed over the past century, evolving from a relatively natural shoreline to a heavily urbanized beachfront area (Wiegel 3). This transformation erased the role this place performed by the *Kānaka*, ecologically and politically. Historically, *Waikiki* was important during King Kamehameha I's reign as a place to manage the increasing trade activities with the influx of ships (Haley 55-56). Today, the landscape is dominated by massive mega-resorts catering to a wide range of visitors, often overlooking its historical and ecological significance.

In *This is Paradise* (2013), Kahakauwila contextualizes unique perspectives on tourism's influence on Hawai'i residents. She depicts the marginalization of the *Kānaka* in the tourism industry, where ownership and profits primarily benefit the white individuals who control the hotels and other infrastructure (Darowski 1-13). Kahakauwila's narrative underscores the systemic exploitation of Hawai'i's natural beauty while leaving the local population largely unaffected by the increased capital. The central point of the story is told through first-person plural we narration in which the protagonists, the local working-class women of Waikiki, are collectively grouped into the women of housekeeping (Indriyanto, "Deconstructing Paradise" 37). This perspective allows for a more nuanced, localized understanding of tourism in Hawai'i:

Today we have been cleaning rooms for five hours, since six in the morning. Tucking the bottom sheets at least eight times and disinfecting the sinks and bathtubs. We pause in the hallway. We don't have time to rest, but we do anyway, just for a moment. (Kahakauwila 14)

Kahakauwila critiques the ongoing exploitation of her native heritage for tourism, epitomized by the commercialization of the “aloha spirit” or “aloha culture” (Sasaki 643). This concept reduces Native Hawaiians’ ancestral traditions to mere marketing slogans adorned with exotic Polynesian sensuality and hospitality imagery. Kahakauwila emphasizes how the word *aloha* loses its depth, becoming a superficial greeting for tourists. In Hawaiian culture, *aloha* embodies a deep sense of familial and ancestral love rooted in the connection between people and the land (Trask, *From a Native Daughter* 54). In the tourism industry, this concept is reduced to a token gesture, with Waikiki’s housekeeping staff required to use the word in every phone call.

The hotel is strict about a significant number of our activities. They have rules on how to store the carts, what time to punch in, what time to punch out, how to answer the phone (always start with “Aloha”), how to arrange the pillows on the bed, how to report suspicious activity. (Kahakauwila 13)

Kahakauwila’s portrayal offers a glimpse into the lives of the *Kānaka* within the tourism industry. Despite the industry capitalizing on the exotic appeal of their homeland, Native Hawaiians have limited opportunities for meaningful career advancement. As a result, many are relegated to roles like housekeepers, hula dancers, and beach boys, focusing on their exotic appeal. Williams and Gonzales analyze this as the commodification of Native Hawaiians, reducing them to symbolic figures serving the tourism industry (690).

In her narrative, Kahakauwila emphasizes Honolulu’s alignment with tourism and the American military presence. By portraying *Kānaka* characters working as housekeepers, she critiques the normalized connection between militarization and tourism in Hawai’i. This connection is often perceived as an inherent aspect of life in the islands, as Ireland (xvi) explains, where the American military presence is regarded as a provider of security and order. This intersection of military and tourism leads to venues in Honolulu, including clubs, discos, and bars frequented by tourists and the American military. Her narrative highlights demographic disparities in Honolulu, where residents are marginalized in a city focused on American tourists and the military presence at Pearl Harbor.

but where else can we go for a strip of bars and clubs? For our friends’ band, and the other young locals we will see? Why do we have to share it with all these tourists, military, and college kids. (Kahakauwila 20)

This section examines how selected Hawaiian literature reflects the reality of the Hawaiian archipelago, particularly regarding environmental transformation and tourist-oriented development rooted in the paradisaic myth. As a top global tourist destination, Hawai’i’s natural charm and exoticism are marketed to attract visitors. Additionally, tourism has co-opted Native Hawaiian culture, including the ethical value of *aloha* to craft a distinctive identity while marginalizing the Indigenous population (Mandelman 174).

4. CONTEMPORARY HAWAIIAN LITERATURE'S PORTRAYAL OF THE OTHERS

In this section, we delineate contemporary Hawaiian literature's portrayal of marginalized Others, specifically exploring the impact of modernity, the stigmatization of leprosy, and the experiences of Asian immigrants. It starts with Alan Brennert's *Moloka'i*, set in late-nineteenth-century Hawai'i, examining the consequences of modernity, including the spread of leprosy and its associated stigma. Continuing, the reading on Brennert's *Honolulu* contrasted the idyllic perception of Hawaii with the reality of labor on sugarcane plantations, narrated from the perspective of a Korean immigrant. Lastly, Kristiana Kahakauwila's argument in *This is Paradise* focuses on the intricate dynamics between native Hawaiians and tourists in a rapidly changing environment. These literary works contextualize the narratives of Hawai'i's marginalized populations, viewed as the Other.

Brennert's novel *Moloka'i* unfolds against the historicity of late-nineteenth-century Hawai'i, a period marked by the introduction of modernity and its profound impact on the archipelago. During this era, leprosy emerged as a notable consequence of Hawai'i's transformation. Leprosy was first identified in Hawai'i around the 1850s, coinciding with the rise of the sugar industry and the influx of Asian laborers, particularly from China (Herman 330). Chinese immigrants who came to work in sugarcane plantations were linked to the spread of leprosy, earning it the local nickname *Mai Pake* or Disease from China. The disease's physical disabilities and its perceived contagious nature, along with biblical references, intensified the stigmatization of lepers in Hawai'i. This circumstance led to the enactment of An Act to Prevent the Spread of Leprosy in the 1860s under King Kamehameha V. The act authorized the segregation of leprosy patients and the establishment of an isolation settlement (Kuykendall 73). Consequently, this policy resulted in the exile of lepers to the remote island of Moloka'i, the setting of Brennert's novel of the same name.

The issue of alienation and the societal stigma associated with leprosy is a recurring theme in contemporary Hawaiian literature. *Moloka'i* portrays the discrimination faced by Rachel's family due to leprosy—the fear of the disease as highly contagious leads to their social exclusion and forced relocation. Brennert's narrative illustrates their isolation from their community through their separation from their immediate environment:

The following Sunday in church. It was as though the family was surrounded by a bubble of air that pushed away anyone who strayed too close: friends and neighbors of long standing greeted them at a comfortable distance, smiling hello but always somehow on their way elsewhere. "That family's dirty." As though their home were a filthy breeding ground for leprosy germs. (*Moloka'i* 51-52)

In *Moloka'i*, leprosy is portrayed as a disease that physically separates families and severs the profound connection between individuals and their homeland in Hawai'i. In other words, it disrupts the fundamental concept of *'obana* (family) and *'aina* (the land) (Gugelyk and Bloombaum 43). Trask argues that in Hawaiian genealogy, *Papabanaumoku* (earth mother) and *Wakea* (sky father) created the islands. From

these islands came the taro, our progenitor, and from the taro, our chiefs and people (Trask, *From a Native Daughter* 59). Exile, in this context, is viewed as the dissolution of a leper's 'obana, breaking the vital link between them, their land, and the gods (Inglis 9). As Amundson and Ruddle-Miyamoto note, "without one's 'obana and 'aina, one was without oneself" (22). Brennert dramatizes the severance of familial ties from both 'obana and 'aina through the following quote:

Or had they died with yesterday's eve, at the time of their parting from families and friends? It seemed that that had been the actual death for them, for this morning, there were no tears. This morning, confronted with this finality, they had abandoned hope: and hopeless, they stood now, side by side at the rail, a little company of the dead, waiting for the last link with the world to be broken. (*Moloka'i* 52)

In *Honolulu*, Brennert portrays another representation of marginalized Others, the Asian immigrants, to further deconstruct Hawaii as a paradise trope. This portrayal highlights the differing experiences of Hawaii's multi-ethnic community. *Honolulu* presents a viewpoint through a Korean woman who comes to Hawaii hoping to improve her life compared to the circumstances in her Japanese-colonized homeland. Instead, she endured the harshness of plantation labor and the patriarchal Korean labor community until she escaped the plantation and established herself in Honolulu. Through her background, Brennert contextualizes many immigrants' visions of Hawai'i as a tropical paradise promising opportunity to improve their fortunes:

'What sort of a place is this Hawai'i?' I asked. "Oh, a beautiful land," Mrs. Kim said with enthusiasm. "A tropical paradise, where food grows so abundantly that if one is hungry, all one needs to do is reach up and pick something off a tree to eat! Money is scarcely needed to live so that it can be returned to one's family in Korea. (*Honolulu* 45)

In *Honolulu*, the narrative unveils the disparity between the idyllic vision of Hawaii as a paradisaal archipelago and the challenges immigrants face. Jin, an immigrant from Korea, encounters the reality of laboring on a sugarcane plantation on the O'ahu island. The laborers were subjected to unforgiving labor in Hawaii's tropical climate. Brennert's narrative emphasizes the realities of sugarcane plantation labor, depicting the conditions faced by workers who toil under the scorching sun in the tropical climate. This portrayal highlights the gap between Hawai'i's idealized image and the labor endured by many immigrants like Jin:

It was also blazingly hot in the open fields, mitigated only somewhat by the calm trade winds. Our wide-brimmed hats made of what the Hawaiians called lauhala, pandanus leaves more than adequately shaded our faces but did nothing to discourage the wasps and mosquitoes that unfailingly found our few inches of exposed flesh or the caterpillars that wriggled up our legs and into our boots. (Brennert, *Honolulu* 83)

The quote highlights that Hawai'i, which is experienced by immigrants and minorities, is far from the paradise often imagined. On the contrary, Hawai'i is an

archipelago where marginalized ethnic labor suffers under the hierarchical plantation society. Female laborers, especially of marginalized ethnic groups, frequently find themselves in subordinate positions. Gender heavily influences labor and resource allocation in plantation societies, often relegating female laborers, especially from marginalized backgrounds, to subordinate roles (Bastos 27).

Unlike many stories by white authors that romanticize Hawaii's landscape, Brennert depicts the reality of plantation labor. In this setting, most workers are immigrants or Native Hawaiians. The diverse workforce allowed colonial powers to enforce divisive policies, such as unequal pay by ethnicity, resulting in strikes and severe oppression (Okamura 23). Brennert reflects on this phenomenon in his narrative, noting that the sugar industry sought to pit one racial group against another, as they did on the plantation by paying different salaries to different nationalities (*Honolulu* 83). This portrayal exposes the exploitation and divisions faced by marginalized groups, further challenging the paradise myth of Hawai'i.

In Kristiana Kahakauwila's novel, *This is Paradise*, a distinct portrayal of marginalized individuals in Hawai'i emerges. The novel focuses on the lives of Native Hawaiians and explores their complex interactions with tourists. Kahakauwila's story reveals how Native Hawaiians struggle with the impact of tourism and the challenges of cultural assimilation. Kahakauwila highlights the clash between traditional Hawaiian culture and the homogenizing forces of globalization, as seen below:

We look into the hotel, and we can almost understand why here, in Waikīkī, the world appears perfect. The hotel lobbies are brimming with flower arrangements and sticky with the scent of ginger, and the people are beautiful. Tan and healthy, with muscles carved from koa wood and cheeks the color of strawberry guava. These people—our people—look fresh as cut fruit, ready to be caressed and admired. These are people to be trusted. (7)

The narrative shifts from an outsider's perspective to focus on locals in the tourist industry, using we narration to emphasize commonality with the Indigenous people, critiquing their subservient role. These excerpts illustrate the tendency to homogenize and stereotype Native Hawaiians as exotic Others. Kahakauwila's narration provides a satirical and critical commentary on the stereotypical perception of Hawaiian people, often reduced to their physical appearance. Through the eyes of a *Kānaka* housekeeper, the portrayal of Hawaii as an exotic paradise contrasts with the locals' symbolic roles as trusted figures in the tourism industry.

The novel's title, *This is Paradise*, is ironic. The female narrator observes how the paradise once owned by Native Hawaiians is now exploited and controlled by white capitalists for their enrichment. Meanwhile, the local population engaged in the tourist industry finds it increasingly challenging to keep up with the soaring prices. As noted by the narrator, the escalating cost of land ultimately compels Hawaiians to leave the vicinity of Waikiki and seek alternative places to live:

With two kids, they'll outgrow the tiny cottage in no time, but they'll never be able to afford their place. We also wonder about Laura's resort design, worried that

another development will push housing prices further upward, making it harder still for our people to remain on their land. "And what about water usage?" Esther demands. (Kahakauwila 14-15)

Tourism entices affluent visitors with South Seas allure while masking the Indigenous struggle behind a facade of paradise. *This is Paradise* exposes hidden racial inequality and tension beneath the paradisaic imagery. Using first-person plural narration, the story challenges and subverts the dominant tourist narrative, providing a more authentic insider perspective.

The rapid development of Hawai'i continues to drive the demand for new tourist facilities, including hotels, resorts, villas, and various amenities. In the latest 2022 survey, Hawai'i successfully attracted over 9.2 million visitors (Ide et al. 2). This pattern is linked to neocolonial discourse, exploiting Indigenous people as cheap labor in the tourist industry. They work for minimal wages while playing the role of subservient natives (Khan 4-6). Native Hawaiians and other residents often find themselves in low-paying service jobs catering to tourists. *Kānaka* culture is commodified to fulfill visitors' fantasies of an exotic paradise, even though the paradise no longer belongs to the Native Hawaiians.

5. CONCLUSION

In conclusion, contemporary Hawaiian literature deconstructs the paradise trope by examining the historicity of Hawai'i as a postcolonial space. It reveals the complexities of environmental transformation and tourist-driven development. Hawai'i's popularity as a tourist destination has led to the commercialization of its natural beauty. The tourism industry also exploits Native Hawaiian culture, especially the concept of *aloha*, to create a manufactured identity.

The analysis explores the marginalization of ethnic minorities in Hawai'i, portrayed as the Other. Alan Brennert's *Moloka'i* contextualizes the consequences of modernity and the stigmatization of leprosy. His narration highlights the isolation and disintegration of familial/environmental ties based on *'obana* and *'aina*. Furthermore, reading of Brennert's *Honolulu* and Kristiana Kahakauwila's *This is Paradise* contrasts the idealized perception of Hawaii as a tropical paradise with the circumstances faced by immigrants and Indigenous people. These works reveal the disparities between paradise myths and actual experiences grounded in the historicity of Hawai'i. In conclusion, contemporary Hawaiian literature unravels the complexities and contradictions of this postcolonial space. The narratives reimagine and redefine Hawaii while deconstructing the paradisaic trope.

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**THE INTERPLAY OF SATIRE, PARODY, AND EPISTEMIC FRAMEWORKS:
LITERATURE AND SCIENCE IN *TIME'S ARROW* AND *DO ANDROIDS DREAM OF
ELECTRIC SHEEP?***

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ABSTRACT. This paper explores the intersection of satire, parody, and scientific paradigms in *Time's Arrow* by Martin Amis and *Do Androids Dream of Electric Sheep?* by Philip K. Dick. Both novels deploy satire and parody to challenge dominant notions of rationality, ethics, and human identity. Amis manipulates temporality to reveal the ideological mechanisms that frame historical atrocities as rational progress, while Dick blurs the human/nonhuman divide, uncovering the artificial foundations of technoscientific conceptions of identity. As contemporary shifts in artificial intelligence, digital media, and geopolitical power reshape knowledge production, literature continues to play a crucial role in interrogating shifting epistemic frameworks. By analyzing these works, this article examines how satire and parody function as conduits between literature and scientific discourse, illustrating their ability to challenge and destabilize entrenched systems of thought.

Keywords: satire, parody, technoscience, epistemic frameworks, temporality, human/nonhuman divide.

**LA INTERACCIÓN ENTRE LA SÁTIRA, LA PARODIA Y MARCOS EPISTÉMICOS:
LITERATURA Y CIENCIA EN *LA FLECHA DEL TIEMPO* Y *¿SUEÑAN LOS
ANDROIDES CON OVEJAS ELÉCTRICAS?***

RESUMEN. Este artículo analiza la intersección entre sátira, parodia y paradigmas científicos en *La flecha del tiempo* de Martin Amis y *¿Sueñan los androides con ovejas eléctricas?* de Philip K. Dick. Ambas novelas emplean la sátira y la parodia para desafiar nociones dominantes de racionalidad, ética e identidad humana. Amis subvierte la temporalidad para evidenciar los mecanismos ideológicos que presentaron las atrocidades del Holocausto como parte de un progreso racional, mientras que Dick desestabiliza la división humano/no humano, exponiendo la base artificial de las concepciones tecnocientíficas de la identidad. En un contexto donde la inteligencia artificial, los medios digitales y el poder geopolítico transforman la producción del conocimiento, la literatura sigue desempeñando un papel crucial en la exploración de los marcos epistémicos cambiantes. A través del análisis de estas obras, este artículo explora cómo la sátira y la parodia funcionan como puentes entre la literatura y el discurso científico, ilustrando su capacidad para cuestionar y desestabilizar sistemas de pensamiento arraigados.

Palabras clave: sátira, parodia, tecnociencia, marcos epistémicos, temporalidad, división humano/no humano.

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1. INTRODUCTION

In the 1990s, post-structuralist, multicultural, and feminist thought began to challenge the objectivity and methods of science, casting doubt on its ability to represent reality. This critique did not reject science outright but questioned its methods of representation and their cultural and linguistic underpinnings. The identification of certain scientific concepts or procedures as social constructions and the resulting view of knowledge seemed anti-scientific from a postmodern perspective. In *Higher Superstition* (1994, aptly subtitled *The Academic Left and Its Quarrels with Science*), Paul R. Gross and Norman Levitt criticized interdisciplinary studies for opposing modern science and attacking its concepts without understanding their intellectual origins (4-5).

Gross and Levitt's rejection of postmodern thought fails to acknowledge how it complements, rather than negates, scientific inquiry. These critiques highlight the need for reflexivity regarding the cultural and linguistic dimensions of scientific practices. Postmodern thinkers like Jacques Derrida and Jean-François Lyotard argued that reality is inextricable from the language that produces it. For Derrida, this does not imply a denial of reality but critiques the assumption that language can represent it transparently. His concept of *différance* highlights the instability of meaning in language, affecting all representational systems, including science.

Similarly, Lyotard critiques grand narratives—including those in science—that claim to explain all phenomena under one logic. Instead, he advocates for recognizing a plurality of *petit récits* or localized, contingent discourses, with scientific narratives as one among multiple valid forms of knowledge. Thus, these critiques encourage rethinking science as a cultural construct, emphasizing its role as one mode of meaning-making rather than the ultimate arbiter of truth.

Acknowledging the cultural and linguistic foundations of scientific discourse, some literary works reinterpret specific epistemic structures that underpin fictional narratives, interrogating and reimagining them within specific historical and social contexts. In this reciprocal interaction, scientific discourse both influences and is influenced by cultural and linguistic practices, creating a feedback loop where literature plays a pivotal role. By selectively manipulating and recontextualizing scientific assumptions, certain literary texts expose their inherent ambiguities and limitations. This process pushes the limits of scientific reasoning or reframes it to unsettle accepted truths or critique societal issues. Satire and parody can serve as critical devices in this context, amplifying the impact of these reinterpretations and highlighting the implications of scientific paradigms. Through irony, exaggeration, and absurdity, they reveal inconsistencies within epistemic frameworks, subjecting them to scrutiny and subversion.

Using the framework of Foucauldian epistemes—broad systems of thought that define knowledge within a given historical period, shaping and constraining how societies understand the world—this analysis positions literary works not as passive reflections of scientific thought but as active participants in shaping and contesting such frameworks. Technoscience, understood as the convergence of technological and scientific systems, transforms human understanding by challenging established modes of knowledge and creating new paradigms for interpreting foundational aspects of human experience, such as identity and the rational structures that sometimes enable violence. This dynamic unfolds in the novels examined in this paper, where scientific and historical constructs are destabilized and reimagined. Literature not only highlights these disruptions but also analyzes their cultural and epistemological implications. The ridicule that satire and parody generate amplifies these effects, intensifying the disorientation and questioning provoked by these shifting frameworks while exposing their broader consequences.

The disruption of linear temporality and the dissolution of identity boundaries, as framed by scientific epistemes, reshape prevailing paradigms by subjecting both ideas and individuals to ridicule, thereby emphasizing the contradictions and limitations within these systems. Through analyses of *Time's Arrow* and *Do Androids Dream of Electric Sheep?*, this paper argues that satire and parody expose the epistemological ruptures introduced by the manipulation of scientific frameworks while also revealing the failures of the ideologies that sustain them. In *Time's Arrow*, Martin Amis wittily distorts relativist notions of chronological time to challenge liberal humanist ideas rooted in modernity. Similarly, in *Do Androids Dream of Electric Sheep?*, Philip K. Dick mocks a dystopian society and destabilizes concepts of humanity by exploring rhizomatic structures—a Deleuzian term for non-

hierarchical, interconnected networks resisting traditional linear structures—between humans and androids. Despite their distinct genres—*Electric Sheep* as science fiction and *Time's Arrow* as experimental fiction—both novels employ speculative and narrative strategies to question epistemologies. This article explores how literature employs satire, parody, and epistemic structures to interrogate shifting paradigms of identity and the ideological systems that led to the rise of Nazism.

To substantiate these arguments, this paper analyzes the strategies of ridicule employed by Amis and Dick: Amis links the transgression of linear time with modernity's vices, while Dick's satire underscores technoscience's role in dissolving the human/nonhuman binary.

2. LITERATURE, SCIENCE, AND RIDICULE: INTERROGATING EPISTEMOLOGICAL RUPTURES

Now that we have established the notion of episteme, we turn to the key elements Amis and Dick rely on to achieve their objectives: ridicule and technoscience.

Ridicule serves as a tool for critique, subversion, and engagement with epistemological contradictions. It appears in many manifestations, including satire and parody, both of which often incorporate it for critical reflection. However, two key points must be acknowledged: ridicule can appear in works that are not wholly satirical or parodic, and, conversely, satire and parody do not always rely on humor as their primary mode of expression. Humor is frequent in satire and parody, but not indispensable. As Dustin Griffin explains, some satirical works are sharp and moralizing, aimed at enforcing ethical judgments or highlighting social failings. Others lean toward inquiry, speculation, or playfulness, inviting the reader into exploratory reflection without delivering clear conclusions (221-222), a quality that makes satire resistant to closure and capable not only of critique but also of speculative thinking, or disruptive play (10-12). This variation suggests that satire operates through different registers, not all of which are humorous. Some satirical works adopt a serious tone; likewise, certain parodies focus on imitation without overt comedic intent. As the *Concise Oxford Dictionary of Literary Terms* defines them, satire “exposes the failings of individuals, institutions, or societies to ridicule and scorn”, while parody is “a mocking imitation of the style of a literary work or works, ridiculing the stylistic habits of an author or school by exaggerated mimicry” (Baldick).

Because this article examines how parody and satire function in narrative, stylistic, or epistemological terms rather than as fixed genres, they are approached here as flexible critical modes. They use ridicule—with or without humor—to challenge authoritative narratives for comedic, critical, or subversive purposes through irony, exaggeration, or structural mimicry. Parody can reconfigure familiar discourses to question established meanings or expose implicit tensions, while satire often relies on ambiguity, fragmentation, or contradiction to provoke or interrogate.

This adaptability allows both satire and parody to adjust to context and content, making them effective instruments for interrogating dominant assumptions and revealing inconsistencies within systems of knowledge.

The distinction between satire and parody is not always clear-cut as they frequently coexist in literary texts. Linda Hutcheon, in *A Theory of Parody* (1985), argues that while satire tends to engage external targets, such as social institutions, ideologies, or individuals, parody is often more self-referential, engaging primarily with literary or artistic conventions (43–44, 49). Despite this distinction, both rely on critical distancing and involve value judgments (44). This overlap explains why satire and parody often appear together, especially when a work employs parodic structures for either expository or subversive purposes.¹ Hutcheon characterizes postmodern parody as “repetition with critical distance”, meaning that it simultaneously imitates and undermines its sources (6). This dynamic is particularly evident in *Time's Arrow* and *Electric Sheep*, as these works do not merely mock their source material but engage in a layered critique, exposing societal and epistemological contradictions.

This article does not aim to provide an exhaustive differentiation between satire and parody in these two works. Instead, it explores how these strategies, whether satirical, parodic, or humorous in the broader sense, reveal contradictions within epistemological and scientific structures. In particular, we examine how these literary mechanisms interrogate the authority of scientific discourse and expose its underlying tensions.

Fredric Jameson, in *Postmodernism, or the Cultural Logic of Late Capitalism* (1991), describes how postmodernity collapses distinctions between high and low culture, incorporating elite art with mass media and reshaping modes of critique. Ridicule, in its various manifestations, humorous or not, plays a central role in this process, revealing inconsistencies within rigid power structures and challenging assumptions about cultural hierarchy. In doing so, it becomes a means of destabilizing epistemes and their claims to authority.

Technoscience, a term developed by Bruno Latour in works like *We Have Never Been Modern* (1993), provides essential context for understanding these epistemological challenges. As the fusion of technological and scientific systems, it reshapes human understanding by breaking down traditional boundaries and redefining fundamental concepts of reality, knowledge, and human experience (29–39). Donna Haraway, in *Simians, Cyborgs, and Women* (1991), extends this by examining how technoscience complicates the natural/artificial and human/machine

¹ Although satire and parody often intersect, each can operate independently or combine to varying degrees. Jonathan Swift's “A Modest Proposal” (1729) is both satirical and parodic: it delivers scathing social critique through mimicry of economic pamphlets. Margaret Atwood's *The Handmaid's Tale* (1985) parodies biblical language and patriarchal discourse to construct a dystopian critique with satirical elements. Thomas Pynchon's *The Crying of Lot 49* (1966) employs literary parody (particularly of detective fiction) without engaging in direct moral or political satire.

divides. Her concept of the cyborg challenges essentialist notions of identity, emphasizing hybridity and interconnectedness (150-151). Haraway's work highlights how technoscience actively shapes these ruptures, becoming a site of both liberation and control.

In this light, the intersections of satire and technoscience also provide an opportunity to interrogate epistemes. While satire foregrounds contradictions and instability, humor shapes and intensifies how readers perceive these ruptures. Satire's power to illuminate contradictions and absurdities forces readers to confront the instability of dominant epistemological and moral frameworks. Through irony, exaggeration, and defamiliarization, it dismantles prevailing narratives and reveals the ideological mechanisms sustaining them. Just as technoscience challenges fixed categories of human identity, satire questions assumptions about knowledge and ethical certainty, exposing their contingent nature. This capacity to challenge foundational beliefs makes both satire and technoscience powerful forces in reshaping established systems of meaning and authority.

This convergence also calls into question the Cartesian dualism that has historically defined Western thought, particularly its separation of subjects (humans) and objects (nonhumans). Verbeek highlights how this dualism underpins the rigid epistemological boundaries on which modern science relies (22). Coeckelbergh, in turn, critiques how these frameworks restrict understanding of human-nonhuman interrelations, increasingly evident in technoscientific contexts (66). Latour pushes this critique further by rejecting fixed distinctions altogether, proposing instead a networked view where humans and nonhumans form dynamic, interdependent assemblages (77). This relational ontology reveals the fragility of epistemological structures based on dichotomies, a theme explored in both *Time's Arrow* and *Electric Sheep*.

Whereas Dick uses technoscience to dissolve the human/nonhuman boundary, Amis's manipulation of time challenges the Enlightenment's linear, progressive view of history. The novel's reversed chronology reveals how atrocity and rationalized systems of violence were not exceptions to progress but rather products of its logic. This subversion reflects postmodern critiques of grand narratives that obscure the ideological foundations of scientific and bureaucratic advancements. Both authors, through distinct strategies, challenge epistemological categories and expose their limitations when confronted with structures of power, ideology, and violence.

By crossing epistemological boundaries, and highlighting that transgression through satire and humor, both authors illuminate the fragility of humanist ideals, the instability of knowledge, and the cultural implications of scientific progress. As will be shown, technoscience alone can at times blur categories and raise fundamental ethical questions, yet satire and other humorous elements play a crucial role in amplifying these concerns.

3. REVERSING TIME: SATIRICAL CHALLENGES TO MODERNITY IN *TIME'S ARROW*

Set after the Holocaust and on the brink of nuclear apocalypse, *Time's Arrow* examines, through the reversal of time within a single consciousness, modernity's destructive tendencies and its failure to deliver on its ideals of coherence and progress. Marshall Berman describes modernity as a "maelstrom of perpetual disintegration and renewal, of struggle and contradiction, of ambiguity and anguish" (15), while Fredric Jameson highlights its crises of representation and fragmentation (25), both reflecting the breakdown depicted in the novel. Amis explores how Enlightenment ideals of progress and reason, intended to advance humanity, were ultimately distorted within liberal humanism, allowing for the unprecedented violence of the Holocaust.

Rooted in the liberal humanist tradition, modernity positioned humans as autonomous creators of knowledge, whose freedom would establish systems of liberty and equality. Amis satirizes this idealism by laying bare its perversion under Nazi ideology, where Hitler's regime exploited modernity's rhetoric of progress and rationality to justify racial purification and genocide. As Adorno and Horkheimer argue in *Dialectic of Enlightenment*, the Enlightenment's focus on instrumental reason facilitated the dehumanizing logic of the Holocaust, normalizing racial purification as a rational, scientific goal (20–32). This critique highlights the tensions within modernity's structures, where progress coexists with destructive tendencies.

Since Einstein proposed his General Theory of Relativity in 1916, the relativist model replaced the Newtonian view of space and time as separate, redefining them as a continuum. This shift is reflected in early twentieth-century literature, such as Virginia Woolf's *Mrs. Dalloway* (1925) and James Joyce's *Ulysses* (1920), which challenge linear time by presenting it as fluid and fragmented.

Time's Arrow radicalizes the relationship between narrative and temporality by reversing time, creating a world where causality is inverted. The novel forces readers to confront time's irreversibility by narrating events in reverse, with Odilo as a time traveler whose journey exposes the absurdity of reversing moral and historical causality.² This inversion is often interpreted as a critique of the Enlightenment's promise of progress and reason, revealing how liberal humanism's ideals of autonomy, rationality, and emancipation failed to prevent acts of violence, such as the Holocaust.

In a reality where time and space intermingle, the changes in matter and the physical world caused by time travel highlight time's abstract and irreversible nature, as elucidated by Stephen Hawking in *A Brief History of Time* (1988). Amis deliberately transgresses this principle to critique humanity's flawed trajectory, revealing its descent into moral and existential collapse.

² For the sake of clarity, the protagonist is henceforth referred to as Odilo, despite its various names in the novel.

The irreversibility of time intersects with thermodynamics and entropy. The second law of thermodynamics states that entropy, a measure of disorder or randomness, in a closed system increases over time, marking time's one-way direction. Richard Menke describes *Time's Arrow* as presenting a "darkly thermodynamic vision of [twentieth-century] history" (961), where destruction is unavoidable. Amis's portrayal of Europe's modern history fits this description, as the reversed narrative disrupts the balance between order and disorder, emphasizing the ease of destruction over creation.

Odilo's soul symbolically conveys the irrationality of his host's atrocities through vivid descriptions of his warped environment: "I know I live on a fierce and magical planet ... which with a single shrug of its tectonic plates can erect a city in half an hour. Creation ... is easy, is quick" (M. Amis 13). Through time reversal, Amis crafts a satirical setting that critiques the Nazis's distorted manipulation of logic and reason. Alvin B. Kernan explains that satirical plots sometimes unfold without a clear linear or causal sequence, presenting instead the actions of what he terms "self-deceived figures", individuals who misunderstand the world not from ignorance but from a willful belief that they can transcend ordinary human limits, often leading to moral and logical perversion (100, 102). This does not mean that all satire must rely on temporal inversion as extreme as that in *Time's Arrow*; rather, satire often distorts narrative logic to expose the absurdity of systems of logic or belief. For example, Kernan cites Swift's *A Tale of a Tub* as a satire where the narrator's confused, disjointed argumentation reveals his flawed reasoning (103). Amis goes beyond by reversing not only causality but the very structure of Odilo's world, making the novel a strikingly literal instance of satire's tendency to disrupt conventional causality.

The Nazis in *Time's Arrow* exemplify what Kernan (drawing from the Augustan satire of Pope and Swift) calls "dullness", a degrading force that corrupts language, thought, and perception, often stemming from vanity, inflexibility, or misguided intellectual ambition. In this context, dullness refers not simply to a lack of excitement, but to a kind of mental and moral inertia, a dulling of reason and ethical judgment. Those dominated by it, the "self-deceived", are not passive sufferers but active carriers of its distortions, shaping a reality marked by moral disorientation and conceptual confusion. Kernan writes that such figures disregard "what is possible for man" and, in their attempt to force progress, inevitably produce its opposite: moral collapse, absurdity, and destruction (102). From this reading, *Time's Arrow* portrays the Nazis as agents of delusion, whose self-deception enables collective deceit. Odilo, whose soul is paradoxically both perpetrator and passive observer, witnesses this dullness from within. As the consciousness of a Nazi physician, he moves backward through atrocities he helped commit, alienated from their rationale yet unable to escape them. The twisted satirical setting of the novel, in which time, ethics, and causality disintegrate, shows how distorted logics reflect the ideological blindness behind systems that justified mass destruction. Creation is depicted as "quick" and "easy", while destruction seems laborious, subverting the readers' expectations and exposing the grotesque inversion of Nazi ideology. This satirical

inversion of logic, where death becomes life and destruction becomes creation, mirrors the grotesque absurdity of rationalizing genocide as progress.

The Enlightenment, as a foundational intellectual movement, underpins Amis's critique. Its ideals of reason, empirical science, and progress shaped modernity, fostering narratives of technological advancement and administrative effectiveness as signs of human improvement. Amis highlights how these ideals were not only corrupted but actively weaponized in the twentieth century. The Nazis's genocide, executed with bureaucratic precision and scientific rigor, exposes the dangers of rationality stripped of moral responsibility. By inverting time, Amis critiques the intellectual and ideological frameworks that legitimized systematic extermination, revealing their role in justifying destruction as rational order, an external critique that reflects satire's critique of political and social structures. This reversal also echoes postmodern literature's parody of grand narratives like reason and progress, challenging modernity's unquestioned faith in autonomous systems of efficiency as inherently liberating.

The moral void of Nazi logic, conflating destruction with the creation of a racially pure society, reflects the Enlightenment's focus on categorization and control, embodied in racial pseudoscience and mechanized extermination, laying bare the perverse legacy of these ideals. The reversed narrative becomes fully clear only as the plot unfolds backward, gradually revealing Odilo's identity as Dr. Unverdorben, a Nazi physician. This structural choice mirrors the warped reasoning of Nazi ideology, where destruction was rationalized as creation.

The novel's inverted temporality reframes the Holocaust, characterized by irreversibility and moral chaos, as a grotesque act of creation aimed at engineering societal purity, showing the perverse reasoning behind such atrocities. As Greg Harris notes, "Nazi 'rationality' ... blurred the lines between creation and destruction, as destruction was often rationalized as a means to create" (489).

Odilo functions as a subverted iteration of the traditional time traveler, making *Time's Arrow* a parodic critique with an internal target: the narrative conventions of time-travel fiction. Classic works in the genre, from H. G. Wells's *The Time Machine* (1895) to Vonnegut's *Slaughterhouse-Five* (1969), typically grant protagonists some level of agency over time, allowing them to alter or reconsider history. Amis undermines this premise: Odilo moves backward through events, yet remains powerless to change them, his trajectory fixed. This inversion mirrors Nazi ideology's rigid determinism, which framed its actions as unavoidable and justified, revealing the fatalism underlying its reasoning.

This parody follows Hutcheon's notion of postmodernism's "complicitous critique" (4). As she argues in *The Politics of Postmodernism* (2002), postmodern parody simultaneously engages with and destabilizes the structures it draws upon. This dual movement defines *Time's Arrow*: Amis reverses time to mimic the Nazis's twisted logic, equating creation with destruction, while exposing its moral and epistemological flaws.

Amis amplifies the paradox inherent in Nazi ideology by reflecting it through the reversed narrative structure. This inversion critiques modernity's ideological failure: its ideals of progress and rationality were co-opted to serve the Holocaust, turning reason into a tool for inhuman ends. The reversed timeline satirizes the absurdity of rationalizing systematic slaughter as progress, while irony arises from the tension between the narrative's structure and the reader's historical knowledge.

This critique challenges Hegel's well-known claim in *The Philosophy of Right* that "[w]hat is real is rational, and what is rational is real" (20). The Holocaust is undeniably real, yet its events, while rationally justified by the perpetrators, remain fundamentally irrational. The systematic actions leading to the deaths of six million people expose modernity's contradictory nature: shaped by ideals of progress, yet capable of barbarism. Amis underscores this duality by juxtaposing the bureaucratic precision of genocide with its inherent irrationality, presenting civilization and barbarism as entangled rather than opposed (Finney 102–05).

An example of Amis's irony, tinged with melancholic monologue, emerges in the second chapter during Odilo's move to America. The soul's narrative voice expresses delight in America's "human variety" and "pretty pluralism" (M. Amis 25), contrasting with Tod's conflicted feelings. His "two minds" (25) about his new home serve as a metaphor for his criminal past and inner turmoil, mirrored in his strange behavior in the garden:

The garden was heaven when we started out, but over the years, well, don't blame me is all I'm saying. ... Tod's tears were tears of remorse, or propitiation. For what he'd done. Look at it. A nightmare of wilt and mildew, of fungus and black spot. All the tulips and roses he patiently drained and crushed, then sealed their exhumed corpses and took them in the paper bag to the store for money. All the weeds and nettles he screwed into the soil—and the earth took this ugliness, snatched at it with a sudden grip. Such, then, are the fruits of Tod's meticulous vandalism. Destruction—is difficult. Destruction is slow. (M. Amis 26)

Amis uses the garden as a symbolic representation of Nazi ideology. Once a symbol of life and renewal, it becomes a site of destruction disguised as creation. This inversion reflects Hutcheon's concept of complicitous critique, wherein parody engages with ideological structures while exposing their contradictions. Tod, as a time traveler, perceives this reversal firsthand, witnessing a world where decay appears as restoration. As a satirical device, the garden embodies Nazi ideology's tension between creation and destruction. By having Tod "care" for the garden through acts of destruction, Amis ironically critiques the Nazis's use of death to build a so-called pure society, exposing the absurdity of rationalizing mass murder and the hollowness of their ideological justifications.

Amis extends this critique through Tod's soul, an external observer whose cynical tone contrasts with the horrors it narrates. This voice juxtaposes trivial observations with the profound moral implications of the events, collapsing boundaries between high and low culture, as Jameson might argue. Amis employs both parody and satire: parody operates internally, targeting time-travel conventions by making Tod a

powerless traveler trapped in reverse causality, while satire functions externally, exposing the Nazis's deceit and the grand narrative of historical progress that legitimized their actions. The novel unsettles entrenched narratives of ideological authority, revealing modernity's fragile claims to rationalism and improvement. Tod's symbolic tears of "remorse" and the garden's transformation into a site of "meticulous vandalism" further satirize the rationalization of cruelty, unveiling its inhumanity and the banal justifications for atrocities cloaked in the rhetoric of advancement.

Both satire and parody share a formal mechanism: the self-contradictory style of inverted narration and its imagery, where death seemingly creates life. The tone remains bitterly ironic, presenting one thing while implying its opposite, as neither time is reversible nor the depicted world possible. Tod's description of his garden reflects this contradiction: "Destruction — is difficult. Destruction is slow" (M. Amis 26). Yet, destruction in the Holocaust was neither slow nor difficult. According to the second law of thermodynamics, disorder and destruction are natural tendencies in a closed system over time. In the closed system of Amis's novel, however, this law is deliberately reversed, mirroring the Nazis's acceleration of chaos under the pretense of rational order. The novel's inversion of causality thus exposes the ethical void that emerges when rationality is severed from ethics.

The chapter title of the quotation above, "You Have to Be Cruel to Be Kind", ironically underscores the deceitful paradox of Nazi ideology and the text's ironic tone. Greg Harris observes that "by progressing backwards, the narrative style in and of itself comments on the Nazis's paradoxical version of 'progress'" (489), revealing how their appropriation of archaic myths and militarism was framed as modern progress. Jameson's notion of satire as a bridge between cultural forms is evident here: Amis manipulates the principles of modern physics related to chronological time and entropy to craft a satirical contrast between a seemingly lighthearted narrative style and a critical examination of humanity's complicity in historical horrors.

The grotesque contradictions Amis addresses in *Time's Arrow* extend beyond historical abstraction, reflecting his own personal tensions within the author. This interplay between history and self emerges in Amis's reflections on trauma and subtle remnants of his experiences within his works.

Odilo mirrors the paradox Amis perceives in himself. In the preface to Kingsley Amis's *Memoirs* (1991), Martin Amis recalls the traumatic TV coverage of the Cuban crisis and his childhood belief that nuclear drills at school could protect him from global annihilation (330–37). As an adult, he admits struggling with this trauma and acknowledges a subtle reflection of himself in works like *Time's Arrow*, noting that while "these novels are firmly unautobiographical", they inevitably reveal "something about the kind of person I am" (337).

Just as Amis is divided between resisting the memory of nuclear threat and remaining haunted by it, Odilo is similarly fragmented, moving in opposing temporal directions. His soul, as an intradiegetic narrator, inhabits an ameliorative version of

modernity, while his body, in the reversed narrative, experiences in a degenerative one.

In Amis's mind, modernity reaches its peak with the Holocaust, which, alongside the nuclear bombings of Hiroshima and Nagasaki, epitomizes the West's self-destructive drive, satirized by the novel through its subversion of time (de la Concha et al. 94-95). This critique reflects Fredric Jameson's notion of postmodernism as a challenge to grand narratives, as Amis destabilizes Enlightenment rationality through cultural subversion, weaponizing both satire and parody to ridicule how modernity's ideals of advancement culminate in senseless destruction, reducing civilization's narrative to a hollow act of self-annihilation.

Amis criticizes modernity's blindness to its own destruction, a theme he encapsulates in his phrase "the toiletization of the planet", used in a 1989 interview on *The South Bank Show*, a British television program. In this vision, the world collapses under its own evil, vanishing like a futile flush in the bathroom. This metaphor belongs to a long tradition of employing scatology to expose societal decay and moral absurdity, seen in authors from Jonathan Swift to Ian McEwan.

Jonathan Swift, for instance, uses bodily functions in *Gulliver's Travels* (1726) to mock human vanity and delusions of grandeur. In Lilliput, Gulliver urinates on a fire in the royal palace, saving lives but being charged with treason. In Brobdingnag, he defecates in private behind leaves, despite being no bigger than an insect, demonstrating a ridiculous sense of propriety and inflated self-importance (Clark 117). These grotesque episodes suggest that even the most basic bodily acts, often seen as private or shameful, can expose the contradictions and absurdities in social and political order. Ian McEwan, too, uses bodily decay and excretion in *The Comfort of Strangers* (1981) to critique conventional ideals of intimacy and gender (Delogu 4-5). These examples help us understand how Amis draws on this tradition in *Time's Arrow*. As the novel unfolds in reverse, so do the bodily processes: excrement re-enters the body, corpses rise from graves. These reversals dramatize the illusion of historical progress, echoing Amis's bleak remark about civilization undoing itself, like a toilet flushing. The grotesque in *Time's Arrow* is not mere shock but a means to confront uncomfortable truths and prepare readers for Amis's most unsettling inversion.

In *Time's Arrow*, this tradition appears through the grotesque inversion of modernity's foundations, where scatology highlights humanity's self-inflicted decline. The novel's reversal of causality reaches its most chilling form in Odilo's rhetoric, which reconfigures genocide as warped alchemy, a transformation of annihilation into genesis: "Our preternatural purpose? To dream a race. To make a people from the weather. From thunder and from lightning. With gas, with electricity, with shit, with fire" (M. Amis 128).

This passage encapsulates the Holocaust's deranged logic in reverse: the Nazi regime appears to create rather than exterminate. The juxtaposition of grandiose ambition with base materials, gas, fire, and even excrement, heightens the absurdity, making the horror grotesquely ridiculous. This form of Juvenalian satire is defined

by moral indignation and a stark contrast between ideals and corruption. As Ronald Paulson explains, Juvenal exposes evil not through ridicule but through fierce denunciation, revealing how hypocrisy hides vice behind virtue (23-24). Kernan similarly describes Juvenal's method as one that "literally batter[s] down all pretense" to reveal brutal truth beneath civility (86-87). In *Time's Arrow*, the vision of genocide as genesis, expressed in elevated language yet rooted in waste and fire, follows this model, denouncing the moral inversion at the heart of Nazi ideology.

Despite the seemingly light tone that scatology imparts, the text's violation of scientific paradigms governing chronological time and entropy renders Amis's style profoundly complex. The inverted narrative disrupts the foundational assumptions of cause and effect central to modern science, creating an aura of inescapable finality for the characters, who embody modernity's exhaustion, while simultaneously emphasizing the paradoxical nature of life, as seeing how death deceptively masks life makes existence feel more meaningful.

Amis's portrayal of the narrator's apocalypse challenges scientific principles to interrogate modernity's paradoxes. By reversing time, the novel forces both narrator and reader to experience the Holocaust as destruction disguised as creation. This structural manipulation blends humor and horror, unsettling the audience by exposing the disturbing logic behind historical atrocities. As the narrator passively accepts these events, the reader must confront their true meaning. The novel's detached presentation of reversed extermination reinforces Amis's critique of modernity: scientific and technological progress, rather than leading to enlightenment, descends into destruction and absurdity.

This narrative approach finds deeper theoretical grounding in Brian Finney's analysis of *Time's Arrow*, which explores Lyotard's concept of the sublime. Lyotard's framework, as Finney explains, comprises two components: the melancholic (pain) and the jubilatory (pleasure) (104-115). Pleasure arises when reason surpasses representation, while pain emerges when imagination falters before the incomprehensible.

The reversal of time exemplifies the postmodern sublime, where the imagination fails to grasp the vastness of human atrocity, eliciting a paradoxical mix of pain and pleasure. Here, scatology in the novel does not merely add grotesqueness but intensifies the disjunction between rationalized violence and its consequences. Amis employs satirical language through the sterile tone of medical or scientific discourse to describe extermination as if it were healing, using euphemistic and oddly serene language to reflect the absurdity of bureaucratic violence. This tonal distortion makes language a vehicle of critique, revealing how modernity's tools of reason can justify atrocity. The narrator's calm and the inverted causality together expose modernity's failure, where grand narratives yield not progress but chaos.

At the novel's start, Odilo is old and fatigued, his routines amusingly baffle the narrator. As aging reverses, Odilo feels rejuvenated, but this is a narrative trick: just as the unreliable narrator innocently misreads events, Amis critiques modernity's epistemic dissonance. The chaotic narration satirizes how rationality, deemed

progressive, masks horrors and normalizes atrocities, as Tod chillingly observes: “‘You don’t want to know,’ Tod whispers. ‘She doesn’t want to know. I don’t want to know. No one wants to know.’” (M. Amis 66). The novel’s fragmented structure aligns with modernity’s grand narrative, which, in pursuing universal standards, fostered hostility to deviation, enabling barbarism like the Holocaust. Amis critiques this paradox, positioning *Time’s Arrow* within Lyotard’s definition of postmodernism, which rejects the metanarratives of rational progress embedded in its historical context.

In *Time’s Arrow*, Amis employs these dual aspects of the sublime to reflect modernity’s double-faceted nature: its capacity for both progress and destruction. The inversion of time and the grotesque humor underscore this tension, creating a persistent crisis in representation that mirrors the collapse of modern epistemic certainties. As Lyotard suggests, postmodern art invents new rules to confront what can be conceived but not fully represented, and Amis’s dark humor challenges these boundaries by letting a pessimistic vision dominate the narrative.

Time’s Arrow explores modernity’s unresolved tensions by contrasting the two constituents of the sublime (Finney 112-116): Odilo’s forward-moving life evokes regret, while its reversed narration elicits both happiness and pleasure. This duality reflects modernity’s paradox—rational progress simultaneously enabling destruction, as seen in the Holocaust. Amis replaces conventional notions of motivation and plot with destiny and obsession, where events unfold as inevitable outcomes dictated by a fixed end rather than causes with effects. Through the interplay of Odilo’s naïve narrative voice and his criminal past, Amis crafts a satire that misleads readers into thinking they are heading toward an imminent future where disaster awaits, while the apocalypse is actually set in the past—a past they have already forgotten.

The disruption of chronological time unveils a familiar, yet uncanny world as sinister clues emerge. This technique heightens the postmodern sublime by framing past horrors as repressed memories, forcing a confrontation between knowledge and oblivion. A pattern of disturbing medical imagery, including surgeons, bloodstained rubber bibs, and recurring “bomb babies”, gradually reveals what has been hidden, alluding to the horrifying practices of figures like Dr. Mengele and his collaborators. Rape is also starkly depicted:

The women at the crisis centres ... are all hiding from their redeemers. ... The welts, the abrasions and the black eyes get starker ... until it is time for the women to return in an ecstasy of distress, to the men who will suddenly heal them. Some require more specialized treatment. ... men come along and rape them, and then they are okay, again. (M. Amis 39)

The inverted narration distorts women’s suffering, making it appear as though they are healed by rapists at crisis centers. This mocking reversal suggests the horrors of the concentration camps by presenting violence as its opposite. In response, Amis refrains from passing moral judgment, portraying remorselessness as part of the postmodern sublime, where the grotesque unfolds without resolution or moral

clarity. As with other paradoxes in the novel, he leaves it unresolved, allowing pain and danger to accumulate, defying narrative closure and demanding engagement with the unresolved and unrepresentable. The unresolved lies in violence's cyclical return, where suffering offers no catharsis or redemption. The unrepresentable emerges in the contrast between everyday normality and repressed atrocities of history, highlighting our inability to fully grasp the scale of these horrors.

Blending horror and absurdity, Amis employs sublimity as a provocative tool to expose the flaws within modernity's moral framework. He does so first by combining time's inversion and the narrator's naïve perspective, which destabilizes epistemic certainties and mirrors modernity's dual nature. By ridiculing the mechanisms that render atrocity comprehensible, be it through bureaucratic language, scientific rationalization, or narrative coherence, Amis unveils the moral and intellectual voids beneath them. The juxtaposition of unrepresentable horrors with temporal reversal heightens the novel's shock and dark humor. Through this interplay of parody, satire, and sublimity, Amis critiques modern thought's inherent contradictions, drawing on the narrative potential of scientific paradigms that sustain linear conceptions of time.

4. BLURRING BOUNDARIES: SATIRICAL DECONSTRUCTION OF HUMANITY IN *DO ANDROIDS DREAM OF ELECTRIC SHEEP?*

Historically, epistemic shifts have defined "human" through traits like reason, emotions, and, more recently, fluidity or multiplicity. However, technoscience disrupts these notions, enabling concepts like "the posthuman"—which Lucian Gomoll describes as "a hybrid figure characterized primarily by the overlay and interactions of human and machine" (3)—to challenge essentialist, naturalized identity constructs that have shaped human self-understanding.

Deleuze and Guattari argue that traditional arborescent thought ties humanity to origins, genealogy, and linear progression (16). Over time, Darwinian evolution reinforced this framework by embedding humanity within a progressive developmental trajectory. Such paradigms have also been contested: the English Enlightenment, for instance, defined humans as *animal rationale* (rational animals), while Jonathan Swift, in *A Tale of a Tub*, satirically redefined them as *animal rationis capax*, animals merely capable of reasoning (174). Continuing this critical tradition, this section examines how *Do Androids Dream of Electric Sheep?* interrogates these constructs primarily through technoscience and satire. The novel's liminal creatures, emerging from a technobiological framework, blur human boundaries and render them absurd. This rhizomatic model of decentered identity highlights shared traits between androids and humans, their power dynamics, and their resistance to fixed categorization. These strategies are central to Dick's dystopia, where the ideal of human empathy is subverted by a society far removed from humanity yet obsessively clinging to its values.

Dick's use of science fiction is integral to his critique. The genre uniquely challenges identity and humanity by imagining futures where human boundaries dissolve. In *Electric Sheep*, Dick employs these conventions not just to depict a future world but to critique the present. Its speculative nature explores tensions between human and nonhuman, organic and artificial, prompting readers to reconsider the epistemic frameworks that define humanity. By situating his critique within a dystopian framework, Dick engages with postmodern interrogations of identity and the epistemological structures underpinning human definitions, while distinguishing himself through his incisive use of science fiction to expose contradictions in these systems.

The novel's thematic engagement with absurdity shares much with postmodern works often associated with the absurdist aesthetic, which uses distinct strategies to interrogate human existence. For example, Thomas Pynchon's *Gravity's Rainbow* (1973) layers irony and fragmented narratives to expose contradictions in rationality and historical progress, while John Barth's *The Sot-Weed Factor* (1960) employs parody and metafiction to unravel grand narratives and the supposed coherence of historical accounts. Similarly, Richard Brautigan's *The Hawkline Monster* (1974) blends gothic and Western tropes with absurdist humor, challenging genre boundaries and cultural paradigms.

Dick sets himself apart from these authors by using science fiction to highlight the fragility of human identity. Rather than metafictional play or genre hybridization, he constructs a dystopian world where empathy and human/nonhuman boundaries are commodified. His speculative framework critiques human exceptionalism, rooted in Enlightenment rationalism and liberal humanism, which relies on binaries like mind/body, human/machine, and subject/object, while satire exaggerates and exposes their constructed nature, reflecting the destabilizing impact of mid-twentieth-century technoscience on established paradigms.

In a world where identity, empathy, and authenticity are commercialized, the novel reflects on humanity's attempts to define itself through traits that are ultimately undermined by the systems that sustain them. Embedding these contradictions within a speculative framework, the work points to the instability of human identity and the absurdity of defining humanity through external validation. This critique focuses on the very mechanisms that sustain this paradox: consumerism, scientific efforts to enforce human exceptionalism, and social hierarchies, which form the central target of Dick's novel. The relationship between humans and animals in the novel exemplifies this contradiction: real and electric animals symbolize empathy, ostensibly humanity's defining trait, yet empathy itself is commodified, valued less as an intrinsic moral quality than as demonstration of moral worth and social success. This concept is reinforced by media-driven consumerism that shapes desires and ensures conformity. This commodification, while appearing to uphold human virtues, ultimately hollows them out, reducing empathy to mere currency and compassion to a transaction.

The satirical use of animals to reflect human flaws underscores the superficiality of consumerist society. As scholars have noted, animals in literature frequently project human concerns and weaknesses, reinforcing satire's critical edge. Ellen Douglass Leyburn, in her study on satiric allegory, discusses how animal narratives reveal cultural anxieties, illustrating satire's role in questioning dominant ideals (50-70). Dick employs this strategy to satirize his novel's materialistic society, where the status-driven absurdity of valuing animals exposes the way in which consumerism transforms empathy and undermines moral ideals. The satirical effect emerges through inverting expectations: empathy, assumed to be a human trait, is reduced by consumerism to a shallow marker of prestige, highlighting its fragility and artificiality.

Electric animals extend this critique, collapsing the boundary between the authentic and the simulated into a network of interdependencies that reshapes human identity. In a world where humans interact with non-biological creatures, Dick uses electric animals to reflect humanity's fragmented self-conception. Owners of these artificial creatures extend their identity into a rhizome-like network, an intricate web of connections that resists hierarchical or stable definitions, toward beings that lack life yet hold social significance. This interconnectedness lays bare the contradictions within the novel's society, where technoscience simultaneously fragments and redefines humanity. Ultimately, humans, in their desperate bid for uniqueness, only reinforce their own absurdity.

Following from humanity's entwined relationship with animals and their artificial counterparts, Dick shifts his focus to androids and other technologies, challenging efforts to maintain boundaries between humans and artificial beings. As N. Katherine Hayles and Rosi Braidotti explain, the posthuman challenges essentialist identity by breaking down distinctions between the organic and the artificial, emphasizing hybridity, interconnectivity, and technology's role in shaping identity (Hayles 2-3; Braidotti 26-29).³ Devices like the mood organ and the empathy box mechanize compassion, turning it into a technologically mediated experience. Meanwhile, society's fear of androids becoming indistinguishable from humans overlooks a deeper paradox: humans, through consumerism and media-driven conformity, come closer to functioning like robots. The absurdity arises from a layered irony: humanity's essence, celebrated as empathy, is reduced to a mechanized, hollowed-out state achievable through a box.

Dick moves beyond critiquing consumerism to examine its deeper foundations, shaped by technoscience and cultural constructs. His satire operates from a destabilizing perspective, where the absurdity of mechanized emotions and blurred human/android boundaries reveals the fragility of long-held notions of human identity. At its core, the novel challenges faith in essentialist identity, showing how

³ The concept of the posthuman is approached from divergent theoretical perspectives. Gomoll emphasizes the extension of subjectivity through digital technologies and the integration of the self with technological systems (192). Braidotti, for her part, foregrounds species equality, challenging "the violence and the hierarchical thinking that result from human arrogance and the assumption of transcendental human exceptionalism" (86).

technoscience erodes the human/nonhuman binary. At the same time, it ridicules human distinction as a mere performance, exposing it as yet another artificial construct.

This dissolution extends to human identity, which is increasingly shaped by technological and social frameworks. Compared to *Time's Arrow*, technoscience in *Electric Sheep* functions more autonomously from satire. In Amis's novel, time's reversal underscores the grotesque nature of historical atrocities, while in *Electric Sheep*, technoscience is embedded in the world itself, shaping its logic. Rather than acting as an external tool to reveal contradictions within a real-world framework, it constitutes the very blurring of the boundaries that define humans. The novel thus satirically undermines scientific assumptions about human essence while ridiculing humanity's inflated sense of self-importance.

Richard Deckard, a bounty hunter tasked with retiring rogue androids, embodies these contradictions. His society paradoxically develops tests to distinguish humans from androids while exalting empathy as a uniquely human trait through animal ownership. This paradox underscores technoscience as the central force that reshapes human categories. Humanity appears most authentic when it involuntarily extends its condition to other species, yet this very process depends on artificial systems. By promoting an interconnected network of beings, technoscience dismantles the linear and autonomous concept of humanity, reshaping its definition through its entanglement with animals and robotic technology and making the pursuit of human exceptionalism seem laughable.

The reliance on a machine to measure empathy exemplifies the novel's satire on scientific assumptions about humanity. By reducing human identity to quantifiable metrics, the novel satirizes the absurdity of defining humanity through empirical data. Androids are so indistinguishable from humans that society depends on the Voigt-Kampff test—a mechanized system measuring empathetic responses—to classify humanity. While humans display empathy in hypothetical scenarios, androids respond with calculated detachment, interpreted as psychopathy. This test paradoxically reinforces and undermines human uniqueness, revealing the absurdity of the entire system in a single stroke.

Commenting on *Electric Sheep* and its movie adaptation, *Blade Runner* (1982), Javier de Lucas Martín notes that empathy, unlike intelligence, becomes the defining criterion for humanity because robotics allegedly cannot replicate it (35). Since empathy is not a rational thought, it is presumed to be unique to humans. Yet Dick challenges this by depicting androids like Pris Stratton mourning their android companions, while humans like Philip Resch display cruelty. Furthermore, empathy is shown not as an intrinsic human quality but as a construct shaped by external systems. The Voigt-Kampff test, itself a technoscientific product, makes humanity dependent on its own measuring tools. As Jill Galvan observes, "what passes for 'empathy' among humans derives far more from a cultural construction than from any categorical essence" (145), underscoring how the human/android divide is mediated by artificial frameworks.

Dick reinforces the satire by embedding this paradox within a dystopian, technoscientific setting, exposing the absurdity of a society that quantifies empathy. The speculative setting, with its sense of detachment, encourages critical reflection on the contradictions inherent in humanity as defined by this construct. The reliance on machines to determine artificiality becomes an ironic exercise: humans, convinced of their superiority through science, fail to see the flaws in their own premises. Through this satirical turn, Dick critiques unquestioned faith in technoscience as a means of asserting dominance and defining identity, exposing the hubris underlying this assumption.

The human/android binary is further complicated by characters who occupy rhizomatic liminal spaces, interstitial zones where traditional oppositions blur. Iran, Rick Deckard's wife, exemplifies this tension: her dependence on the mood organ, a device that artificially manipulates emotions, renders her reliant on technology to experience empathy or happiness, turning her into a satirical representation of the very qualities dreaded in androids: an inability to feel authentically. This irony deepens in Rick's contrasting attitudes toward Iran and Rachael Rosen, her synthetic counterpart. Though a Nexus-6 replicant, Rachael's allure and willingness to assist Rick associate her with empathy and other positive traits, positioning her above his human wife.

The satire lies in this reversal: humans, who claim emotional authenticity, exhibit android-like qualities as they rely on technology to simulate traits they consider innate. The very boundaries meant to separate humans from androids collapse, revealing a world where humans, in their dependence on technology, "become androids incapable of feeling for or with others" (Vinci 2).

This blurring between humanity and technological constructs is reflected in Rick's shifting perceptions and relationships. Dissatisfied with Iran, Rick idealizes Rachael, whose apparent empathy and agency contrast with his wife's detachment. When Rick muses that his wife "doesn't care whether [they] own an ostrich or not", his thoughts immediately turn to Rachael (Dick 55), illustrating how his identity and emotional world are shaped by artificial constructs: his attachment to a replicant, his fixation on electric animals, and his reliance on the Voigt-Kampff test to define humanity. Both Iran's dependence on the mood organ and Rick's attachment to an empathy-symbolizing fake animal highlight the novel's critique of humanity's circular entanglement with its technological creations.

The ostrich, a fabricated creature imbued with symbolic value, satirizes these dependencies. Its symbolism emerges from its characteristics and cultural associations. Known for their speed and the myth of burying their heads in the sand, ostriches serve as a metaphor for humanity's tendency to evade uncomfortable truths, such as the artificiality of their relationships and the loss of authentic emotions. Their rarity and exotic nature also mirror the consumerist obsession with status symbols in Dick's world. This recalls other literary uses of animals, such as the dodo in *Alice's Adventures in Wonderland* (1865). The dodo, a flightless bird like the ostrich, may evoke absurdity and the breakdown of logic. Similarly, Dick's

ostrich highlights the irony of assigning value to artificial constructs while neglecting genuine human connections.

This critique extends beyond animals to the technologies that shape identity and emotion. A critical perspective emerges through the character of Irmgard Batty, a mercenary android. She suggests that the empathy box, rather than fostering genuine connections, diminishes identity, erasing individuality under the guise of shared experience. This tension highlights empathy's instability as a defining trait, exposing its failure to establish clear boundaries between humans and androids.

The ambiguity intensifies when Rachael's actions appear altruistic, challenging the notion that empathy is exclusive to humans. However, this apparent empathy is later revealed as strategic self-preservation, driven by a desire to protect her fellow androids. This twist mirrors the cruelty and emotional distance of human characters like Philip Resch, whose actions contradict the idea of empathy as a uniquely human trait. The conclusion becomes unavoidable: no stable hierarchy exists between dehumanized humans, ostensibly "authentic" humans, and androids who appear humanized through their actions. Technology, as the force mediating these interactions, dissolves the boundaries between human and artificial, destabilizing the very categories used to define humanity.

This focus on empathy's instability naturally raises broader questions about how humanity perceives itself and others. If empathy, long seen as uniquely human, can be simulated, what other supposedly stable aspects of identity might also be illusions? As Adam Gopnik observes in *The New Yorker*, *Electric Sheep* blurs the line between reality and constructed perception, imagining a future where humanity's ability to recognize others as human deteriorates. Dick achieves this by imparting androids with intelligence and emotion-like traits, further humanizing them while simultaneously dehumanizing the human characters in his narrative.

From the novel's outset, the technobiological rhizome that Dick nurtures gives rise to a system where humans, robots, and their abilities intertwine, portraying the advanced Nexus-6 androids as surpassing humans in certain capacities:

... androids equipped with the new Nexus-6 brain unit had from a sort of rough, pragmatic, no-nonsense standpoint evolved beyond a major – but inferior – segment of mankind. For better or worse. The servant had in some cases become more adroit than its master. (Dick 19)

The binaries of creator/human or human/machine are rooted in the arborescent thought described by Deleuze and Guattari. In Judeo-Christian traditions a superior being is believed to grant life to an inferior one, or humans are defined by a soul or unique attributes, like empathy in Dick's novel. Nonetheless, the fluid networks brought by technoscience enable transformation not only along a linear trajectory but also in lateral and even regressive directions. The Nexus-6 model's name reflects its link to a "major-but inferior-segment of mankind", while radioactive dust from World War Terminus splits humanity into intelligent beings and those failing cognitive tests. The latter group, exemplified by the character John Isidore,

demonstrates how machines not only rival but surpass humans in intelligence, dismantling intellect-based distinctions.

On a deeper level, Dick suggests that the division between creator and created central to the novel may be less significant than it seems, thereby satirizing the arborescent, hierarchical view that asserts human originality. The runaway androids justify their actions, harbor illusions, and hope for a future. After asking if androids dream of electric sheep, Dick implies they do more than dream, they actively resist and assert autonomy. Facing extermination, they reject their fate, seeking self-definition not just through survival but through collective agency. By framing their struggle as one for self-determination rather than mere survival, Dick subverts humanity's self-perception as superior and emphasizes its shared traits with nonhumans.

Thus, Dick brings his critique to a culmination, questioning not just human identity but the very foundations of its continuity. Some Nexus-6 androids begin to doubt whether they are truly androids because they possess (possibly) implanted memories of childhood or adolescence. Humans, too, understand themselves and their world through past images stored in memory, yet many of these images come from cultural narratives that inscribe them into our collective consciousness. Once again, Dick disrupts the concept of human identity, as much of what defines it relies on external memories. Like those of androids, these memories are shaped by external influences, drawn from diverse sources, authors, ideologies, and global narratives, then reshaped and passed along in a web of influence rather than a fixed structure. By revealing memory as fluid and constructed, Dick delivers a final blow to the notion of human exceptionalism. This destabilization sharpens his satire, challenging the assumption that cultural and intellectual achievements uniquely define humanity. If identity's markers are as artificial and malleable as those of androids, then what—if anything—truly sets humans apart?

4. CONCLUSION

Time's Arrow and *Do Androids Dream of Electric Sheep?* illustrate how literature and scientific paradigms intersect through satire and parody as instruments of epistemological disruption. Amis distorts temporality to expose the moral contradictions within rationalist thought, while Dick collapses the boundary between human and nonhuman to reveal the artificial foundations of ethical certainty. Both novels reveal how epistemic frameworks are not neutral but shaped by ideology, while satire and parody urge audiences to confront contradictions within dominant narratives of progress, be it through Amis's inversion of causality or Dick's destabilization of human exceptionalism.

The interplay between scientific discourse and literary critique positions satire and parody as more than acts of ridicule; they actively question and reshape knowledge systems. Amis and Dick exemplify this through distinct strategies: one exposing the absurdity of historical rationalization through biting satire and parody,

the other challenging the ontological premises of technological innovation through ironic, satirical defamiliarization. Both underscore the fragility of epistemological categories and their susceptibility to ideological manipulation. Far from mere mockery, satire and parody critically engage with scientific paradigms, exposing their cultural and ethical blind spots.

In the twenty-first century, emerging scientific paradigms continue to reshape identity, agency, and morality. Artificial intelligence, for instance, challenges traditional notions of consciousness while raising concerns about accountability, bias, and the delegation of decision-making to nonhuman entities. Writers like Ian McEwan (*Machines Like Me*, 2019) and Kazuo Ishiguro (*Klara and the Sun*, 2021) explore these dilemmas, using literature to interrogate AI's ethical implications. Meanwhile, social media's influence on identity formation, algorithmic control, and digital surveillance further blurs the line between perception and manipulation, an area literature will likely continue to explore. Likewise, the rise of geopolitical power dynamics and the strategic use of financial systems signal global transformations that demand literary critique. Following Amis and Dick, future literary works may scrutinize contradictions within these evolving paradigms and challenge the narratives that sustain them.

Looking ahead, satire, parody, and humor will remain vital links between scientific and literary discourses, questioning emerging systems of knowledge as they have in the past. Whether through literary subversion or speculative critique, literature continues to scrutinize the cultural logic of scientific progress. As new technologies blur distinctions between human and machine, natural and artificial, or reality and simulation, literature's destabilizing force will remain essential. The dialogue between science and literature is ongoing, an evolving interplay where satire and parody continue to illuminate the most pressing ethical and epistemological questions of our time.

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IDENTITY RECONSTRUCTION: THE PHD EXPERIENCE OF TURKISH EFL TEACHERS

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ABSTRACT. This autoethnographic qualitative case study examines the impact of PhD programs on the identity of Turkish EFL teachers. Involving six EFL instructors, including the researcher, the study analyses diaries and interviews to explore how doctoral studies influence their professional and personal identities. The findings reveal that the PhD journey enhances their roles as collaborative teachers, critical thinkers, and pedagogical experts in English Language Teaching. Doctoral studies foster self-reflective teaching skills and a deep sense of accomplishment. As teacher-researchers juggling dual roles, they enhance their problem-solving abilities and develop greater empathy towards students. This research has implications for EFL instructors considering PhDs, PhD programs, and the broader research community.

Keywords: Classroom practice, doctoral education, researcher identity, teacher agency, teacher identity.

RECONSTRUCCIÓN DE LA IDENTIDAD: LA EXPERIENCIA DOCTORAL DE DOCENTES TURCOS DE INGLÉS COMO LENGUA EXTRANJERA

RESUMEN. Este estudio de caso cualitativo autoetnográfico examina el impacto de los programas de doctorado en la identidad de docentes de inglés como lengua extranjera (ILE) en Turquía. Con la participación de seis docentes de ILE, incluida la investigadora, el estudio analiza diarios y entrevistas para explorar cómo los estudios doctorales influyen en sus identidades profesionales y personales. Los resultados revelan que la experiencia del doctorado fortalece su papel como docentes colaborativos, pensadores críticos y expertos pedagógicos en la enseñanza del inglés. Los estudios doctorales fomentan habilidades de enseñanza autorreflexiva y un profundo sentido de realización. Como docentes-investigadores que asumen roles duales, mejoran su capacidad de resolución de problemas y desarrollan una mayor empatía hacia el alumnado. Esta investigación tiene implicaciones relevantes para docentes de EFL que estén considerando cursar un doctorado, para los programas doctorales y para la comunidad investigadora en general.

Palabras clave: práctica docente, formación doctoral, identidad investigadora, agencia docente, identidad docente.

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1. INTRODUCTION

Many academics have grown interest in the idea of language teacher identity, and in recent years the discipline has seen an increase in the number of studies on teachers' professional identities (Weng et al. 567). From a sociocultural perspective, teacher identity is negotiated via experience rather than being fixed or enforced, despite the fact that it can be defined and understood in a variety of ways (Flores and Day; Maclean and White; Sachs) in which an individual makes interpretations about himself or herself in a particular setting (Gee and Clinton). As teachers' identity can be shaped in a professional context, it is considered an inseparable part of teacher education (Beauchamp and Thomas), one of the most important pathways of the teacher identity is shaped by doctoral education. Although a bulk of research has been conducted on teachers' professional identity development through teacher education, it is still unclear what role professional and personal experiences play in influencing the identity of Turkish EFL teachers and their classroom practices throughout their doctoral journey.

Given the significance of teacher identity, several studies have been conducted about the role of social and institutional settings on teachers' identity formation (Akkerman and Meijer; Beijjaard et al.; Lim; Mantai; Varghese et al.). One strand of the research on teacher identity has highlighted the importance of the role of doctoral education on teacher identity (Choi et al. 90; Colbeck 9; Hall and Burns 49;

O'Leary 32). For instance, Choi et al. investigated PhD students' identity development and explored that students experience some challenges in managing "multiple identities (e.g., student, professional) and due to the perceived mismatch between students' idealized notion of a scholar and what is attainable for them" (90). Therefore, to improve language instruction, it is crucial to investigate the identities of language teachers (Beauchamp and Thomas 175). In other words, investigating this issue is important for understanding teacher identity's dynamic and evolving nature. However, in the Turkish context, very little research explores the role of PhD education on language teacher identity. Thus, this issue needs further investigation. By filling the gap in previous studies, this autoethnographic qualitative case study aims to comprehensively explore and understand the intricate relationship between Turkish EFL teachers' professional and personal experiences as well as how these factors collectively shape their teacher identity and impact EFL education in Turkey.

The outcomes of this study will provide new insights into the improvement of teaching methodologies and educational philosophies by exploring how EFL teachers attain teacher-researcher roles during their PhD journey. It is important to understand what professional and personal experiences shape EFL teachers' identities throughout this academic journey. Besides, in this study, the data obtained from Turkish EFL teachers through weekly diaries and semi-structured interviews will offer an in-depth analysis of the issue and contribute to the existing body of research on teacher identity.

It is hoped that the current study will provide beneficial implications for EFL teachers and teacher education programs. Investigating the experiences of EFL instructors during their PhD journey provides valuable insights into the challenges faced in the classroom and it offers practical solutions to overcome these problems for EFL instructors currently undertaking or planning to embark on a PhD. In addition, the results of this study will also encourage teacher education programs to highlight the value of pursuing a PhD degree among pre-service teachers for their lifelong learning. Given these considerations, this study addresses the following research questions:

- (1) What are the roles of professional and personal experiences on Turkish EFL teachers' identity during their Ph.D. journey?
- (2) How do research practices of Turkish EFL teachers during their Ph.D. journey affect their understanding and reflection of their teacher identity?
- (3) How does the teacher-researcher role in PhD programs shape Turkish EFL teachers' teaching philosophy and classroom practices?

2. LITERATURE REVIEW

2.1. *Teacher identity*

From the social cognitive perspective, which is another facet of this study as well, Berzonsky emphasized that “identity is understood as a cognitive structure or self-theory, serving as a personal framework for interpreting self-relevant information, addressing challenges, and making decisions” (55). He further proposed that, according to this perspective, the construction of identity involves a process in which individuals employ social-cognitive strategies to establish a sense of personal identity by reflecting on “the perspectives, aspirations, criteria, values, etc., that constitute the inner self” (64). When individuals articulate their identity, they draw on the social context in which they belong, and this surrounding context undergoes continual reproduction or transformation in alignment with prevailing social patterns (Van Dijk 160-161). In the educational context, the teacher identity that is shaped during the internship undergoes continuous evolution throughout their career path and persists beyond the initial steps in exercising the profession (Long et al.). Previous studies have shown that collaborative experience in social interaction enhances and shapes teachers’ identities as researchers while also advancing their general personal growth (Meihami; Dimitrieska 783).

2.2. *PhD journey*

The idea of identity emerges as a complex, abstract, and somewhat mysterious phenomenon within the challenges of the doctoral experience (Cotterall 362). The doctorate is “as much about identity formation as it is about knowledge production” (Green and Powell 153). Similarly, Holley asserted that doctoral students construct an identity in harmony with their understanding of the community, facilitating both their cognitive and social activities (645). In the literature, doctoral candidates have been regarded as novice researchers (Girard et al.), and their aim has been mentioned as the development of research skills and gaining a researcher identity (Austin; Delamont and Atkinson). In the dynamic landscape of doctoral education, constructing a researcher identity requires engaging in various activities such as designing a proposal, learning new research skills, and publishing (Aitchison; Aitchison and Guerin; Aitchison et al.; Guerin; Kamler; Kamler and Thomson; Lee and Kamler; Mewburn and Thomson). Completing the requirements of dual roles improves their sense of efficacy and enables a positive professional identity (Bandura; Beauchamp and Thomas 175; Day; Day et al.). Doctoral candidates understand what it means to be a researcher in academia, on campus, or elsewhere from the academics they engage with, as previously indicated in the literature (e.g., Çakmak and Çelik; Aladegbaiye; Alves et al.). Such interaction and learning take place in formal and informal areas, including peer learning (Boud and Cohen; Boud and Lee 512).

2.3. *Teachers as researchers*

According to Zhang, Litson and Feldon, in their early stages as researchers, PhD students contribute hard work and patience to enhance their proficiency in research. The challenging dual roles of being a doctoral candidate and teacher, as highlighted in the literature (Grant et al.; Smith, et al. 601), often leads to difficulties in managing obligations. The teacher role can be frequently neglected (Byers et al.; Greer et al. 714) or teachers may show stronger affiliation with their researcher identity rather than teacher identity (Hillbrink and Jucks 117; Green and Powell 19). Throughout their PhD journey, teachers can acquire new skills and enhance their identity as critical thinkers (Pantić et al. 147). In addition, it enhances their knowledge in the field and improves their ability to think about their feelings, actions, and experiences and reflect on them (Zhang et al. 1254).

3. METHODOLOGY

3.1. *Research design*

This autoethnographic qualitative case study discusses the role of professional and personal experiences of Turkish EFL teacher PhD candidates in their identity development and classroom practices. As highlighted by Cresswell, the qualitative research process involves the development of evolving questions and procedures, inductively analysing data, and progressing from specific to general themes (15). In line with Cresswell's emphasis on the qualitative research process, autoethnography represents a specific approach within qualitative research (118). It involves the researcher examining the group or culture to which they belong, employing methods such as evolving questions, inductive data analysis, and the progression from specific to general themes. The aim of this type of research is to move beyond the personal and to locate the individual experience within a wider context.

3.2. *Participants and setting*

Six Turkish EFL instructors with at least 3 years of teaching experience and pursuing a PhD in English Language Teaching participated in the study. The participants of the present study were PhD students who were also full-time EFL instructors in another higher education setting. To uphold ethical standards, participants were anonymized and referred to as T1, T2, T3, T4, T5 while the researcher is denoted as R. Table 1 highlights that some participants share similar workplaces and academic experiences. For example, T1 and T2 work at University A and are also pursuing their PhDs at RED University, which suggests shared institutional and PhD requirements. Similarly, T3 and R both work at University B, while T3 and T5 are pursuing their PhDs at BLACK University, indicating overlaps in their academic journeys. All participants were informed about the interviews, and the final segment of the study, which could be conducted in either English or Turkish based on their

preference. A purposeful sampling technique that enables the selection of information-rich cases (Guest and Mitchell 41) was employed to address the research questions.

Table 1. Demographic information about participants.

Participants	Gender	Institution They are Currently Working at	Experience in Teaching	The University They are Pursuing their PhD
T1	Male	University A	3	RED University
T2	Female	University A	9+	RED University
T3	Female	University B	3	BLACK University
T4	Female	University B	5	GREEN University
T5	Female	University C	7	BLACK University
R	Female	University B	4	RED University

3.3. Data collection

The participants were asked to maintain weekly diaries for five weeks, corresponding to each week of their PhD program. The utilization of diaries by teachers is considered a potent resource for exploring emotions related to their teacher identities (Schutz et al.; Li, Jing and Cherly). The researcher provided them with guiding questions to focus on before writing, such as (1) What were the main accomplishments or progress you made in your PhD studies this week? (2) Reflect on the balance between your roles as a student and a teacher/researcher. How did you manage your time and energy this week? (3) Describe any meaningful interactions or collaborations with colleagues or fellow students that influenced your academic or teaching experiences. Furthermore, qualitative semi-structured interviews were conducted with the same participants in the final phase of the study to gather in-depth information. The interview format chosen for this study was intentionally designed to allow flexibility in questioning, making it suitable for formal settings as well (Xerri 141).

3.4. Data analysis

The data were meticulously examined using thematic analysis, following the model suggested by Braun and Clarke (297), and facilitated through the utilization of MAXQDA. Participants shared their diaries with the researcher through Google Documents. The transcripts were carefully read multiple times to enhance familiarity with the data and obtain an overview of the most prominent themes. In this study, the units of analysis based on themes could encompass a phrase, a sentence, or several sentences. The outcomes were conveyed by highlighting emerging themes, and illustrative responses from the participants were used to offer additional insight into these themes. This study presents the recurring themes identified in all the diaries. The data were subjected to a re-examination by an independent researcher with expertise in data coding to guarantee inter-rater reliability in this phase of the

study. Using examples from the literature, a third of the data was demonstrated to the independent researcher during an online conference on how sample sentences reflect the underlying educational thinking categories. In addition, for ethical considerations, consent forms were obtained from the participants.

4. FINDINGS

Through the exploration of weekly diaries and interviews guided by specific questions, a total of eight themes emerged, collectively addressing the three distinct research questions as seen in Figure 1.



Figure 1. Themes that emerge as a result of qualitative data analysis.

4.1. *The roles of professional and personal experiences on Turkish EFL teachers' identity during the PhD journey*

The analysis of participants' weekly diaries and interviews revealed three distinct themes highlighting the role of professional and personal experiences on teachers' identities throughout their PhD journey. All participants emphasized the positive role of their PhD experiences on their teacher identities. They mentioned that PhD experience has significantly enriched their evolving teacher identities. Under the first research question, three themes emerged: collaborative teacher, critical thinker, and pedagogical expert.

a. Collaborative teacher

All participants emphasized that, through their PhD journey and interactions with classmates and research experts, they developed a willingness to collaborate on both classroom and research practices. This collaborative mindset, developed during their interactions, continued to shape their journey, allowing them to embrace fresh perspectives throughout the process. This theme is explicitly displayed in the statements of T1 and T3 below:

Excerpt 1

"The conversations we had between classes were very useful for me this week. My PhD classmates are from different universities and have different backgrounds. The fact that each of them has done different types of research gives us the feeling

that we can get an expert opinion on every subject in environments where we talk collectively or drink coffee. We suggest new classroom activities and tools to each other. Also, sometimes we recommend some research topics.” (T1)

Excerpt 2

“I consulted more experienced teachers on how to conduct academic writing classes. One of them recommended using Google Docs for in-class writing, allowing all students to view each other’s work. This not only facilitated digital feedback but also eliminated the need for physical papers. It turned out to be a brilliant idea! Additionally, during our Educational Linguistics class, my classmates and I shared our personal experiences. I realized that they struggle with it as much as I do, which was a relief.” (T3)

b. Critical thinker

The diaries written by the participants and the researcher herself demonstrate how their doctoral journeys’ combination of personal and professional events assisted their growth as critical thinkers. They stated that having conversations with colleagues and teachers is essential to the development of their critical thinking abilities. Participants stated that they look at things critically as stated by R and T2:

Excerpt 3

“I found out that I enjoy looking at things critically. When we analyze a research paper with my classmates, I see that everyone has their style, whether it is supporting or questioning how the research was done. It is like getting into a discussion where you must really explain your ideas, and there is a strong talk about what you are saying and how you are saying it.” (R)

Excerpt 4

“My curiosity has increased because of the PhD. Making significant life decisions for myself as well as for my career and studies seemed to benefit from critical thought and questioning. I pondered whether life is ultimate purpose was to be able to ask questions and have the will to seek out better solutions. During the PhD, I had many thought-provoking and inspirational conversations because of my new, more curious mind, and I felt like this was just the beginning.” (T2)

c. Pedagogical expert

The results showed that the PhD students’ courses helped them to acquire new ideas and trends in the field of ELT. Besides, they indicated that their field knowledge grew because of the lessons in the first semester of their PhD programs. According to the participants, the ability to identify theories behind observed phenomena in class served as a valuable resource for enhancing their teaching roles. They believed that

they mastered the field more theoretically, and it made them more aware of what they do in class. This was clearly stated in the diaries of T1 and R:

Excerpt 5

“Initially, I believed that there was little innovation happening in our department during my bachelor’s and master’s years. English language teaching seemed to be in a repetitive cycle. However, over time, I realized the value of revisiting and exploring the basics in greater depth. Gradually, I began to see myself developing expertise in the field.”

Excerpt 6

“Reflecting on my journey, I found that revisiting foundational topics in second language acquisition during the first semester was beneficial. Drawing from my years of teaching experience, I applied theoretical knowledge more effectively in practice. Additionally, analyzing recent research journals allowed me to identify emerging trends in second language research. This process has significantly enriched my experience and understanding of the ELT field.” (R)

4.2. The role of research practices on teacher identity

a. Self-reflective

Findings demonstrated that research practices encourage teachers to reflect on their existing practices and consider how new insights can enhance their teaching. Research practices, especially articles which students’ deal with change their perspectives. Some examples from R and T5 are given below.

Excerpt 7

“Every week in my Second Language Acquisition class, I learn new things about how other teachers run their classrooms. We talk about why we choose to teach some things directly and others more indirectly. We read some articles about the implicit and explicit teaching. I used to think that teaching indirectly was always better, but now I see that there is nothing wrong with teaching things directly, especially for adults. My opinion about teaching grammar has changed a little bit.” (R)

Excerpt 8

“I want to study written corrective feedback, and I read a lot of articles about this topic. Slowly I noticed that while I was giving feedback to my students I tended to focus on lower-order concerns but after reading one article about teacher feedback, I prefer to give more feedback on higher-order concerns because after giving more feedback in terms of higher-order concerns I realized that students’ writing abilities and their essays improved in many ways.” (T5)

b. Sense of accomplishment

Participants mentioned that their research practices helped them to feel more confident about themselves. Teachers mentioned that they integrate the insights gained during their doctoral studies into their classrooms and that they experience a profound sense of fulfilment.

Excerpt 9

“My students appreciate my education and often compliment me on it. I incorporate newly acquired strategies from my PhD coursework into my classroom, mentioning to my students that I learned these methods during my doctoral studies. Hearing some compliments from my students and the people around in this academic journey, I feel myself proud.” (T4)

Excerpt 10

“I feel myself under pressure generally but at the end of all tasks, it was a big relief to say I finished! I am doing my tasks and I feel that this time I am applying the theories into practice. I feel more confident, and I trust myself more.” (R)

4.3. *Teacher-researcher role on classroom practices*

a. Dual roles

According to participants' views, it is difficult to effectively manage two responsibilities and achieve the demanding requirements of a PhD. Participants stated that sometimes they neglect their homework as a PhD student or their in-class responsibilities. Among the participants, five instructors explicitly identified the teacher role as the most neglected in the data. Example statements from T1, T5 and R are given below.

Excerpt 11

“I neglected some of my not-so-urgent responsibilities, such as grading my students' essays. The balance of the week was on urgent tasks. Also, we had some relatives in our home, and it occurred to me that being a Turkish married woman is a hindrance to PhD because we are expected to make cake and serve people.” (T1)

Excerpt 12

“This week needed a lot of written feedback on students' academic writing tasks. Also, I fell behind the academic pacing, so I needed to prepare more intense lesson content, which took a lot of time and energy. Also, it was the post-exam week, so students were a bit relaxed and distracted. This made the lessons more challenging. As a result, I didn't have time to find a research topic, which I should have found about 2 weeks ago.” (T5)

Excerpt 13

"...balancing work life and student life is becoming more challenging each week compared to previous weeks. The tasks in the classes, which are accumulating and becoming more demanding as well as the daily tasks at my own school, can make the process more difficult. I can't find a time to plan my lessons before entering the classroom." (R)

b. Problem solving

Participants mentioned that their acquired researcher perspective and practices helped them to reconsider their classroom practices and pedagogical beliefs from a researcher perspective. Furthermore, the newly learned concepts in PhD helped them to improve their classroom practices as well. T2 and R mentioned their improved problem-solving skills with the sentences below. They mentioned that utilizing the knowledge and skills they acquired in one role to perform better in the other role.

Excerpt 14

"I am gathering my data through COCA nowadays, and the research area is highly related to the grammar points I teach. I detected some points where I had difficulty explaining to my students and I solved it. However, I can do it more easily from now on. Also, I had to conduct action research as a requirement for my PhD, and I implemented it in my classroom." (T2)

Excerpt 15

"We learned how to integrate AI tools in the lesson and also, I noticed that I could use these tools as a guide while assessing students writing skills, which is a good problem solver when having trouble with time management." (R)

c. Empathy

T5 and R noted that the combination of their institution's workload and responsibilities associated with their PhD studies sometimes posed challenges. As a result, they found themselves having a strong sense of empathy toward their students. When assigning new tasks, they approached it cautiously, opting for extended deadlines due to the dual considerations of task demands and their roles as teachers.

Excerpt 16

"I don't have time to read my students' writings this week due to the tasks I need to finish in my PhD class. This also happened last week. In such cases, I extend the deadlines, which is advantageous for my students and me. This way, I can allocate more time to go through the papers at my own pace, and I don't want my students to feel burdened like I do." (T5)

Excerpt 17

“At the end of the semester, I found myself struggling with three term papers, and I considered that my students had some problems with their in-class presentations and were very inexperienced about it. My final tasks helped me remember my university years—the trouble with the deadlines. Therefore, I understand that my students need more time to handle their presentations, and I am flexible with the deadlines, just as I expect my teachers in PhD to be.” (R)

5. DISCUSSION

This study was designed to investigate the intricate relationships between the professional and personal experiences of PhD candidates, with an emphasis on understanding how these experiences collectively shape their teacher identities and pedagogical approaches in the classroom. The study revealed that doing a PhD is a social and collaborative journey toward creating a teacher's identity, and candidates' prior experiences and aspirations for future greatly influence how they negotiate this path and understand their teacher identities as well.

5.1. What are the roles of professional and personal experiences of Turkish EFL teachers' identity during the PhD journey?

With respect to the first research question which focused on the roles of professional and personal experiences on Turkish EFL teachers' identity during their PhD journey, it was evident that participants have developed roles such as collaborative teacher, critical thinker and pedagogical expert. As stated in the participants' diaries and interviews, the support from peers and the opportunity to learn from each other increased their sense of belonging in the PhD environment. With the help of intellectual support, PhD candidates were able to enhance their methodological, analytical, and communication skills, contributing to overall professional development. As demonstrated by T1 and T3, there is a tendency for them to share in-class activities and engage in research discussions during coffee breaks, fostering the exchange of ideas. Through this collaborative strategy, colleagues had the opportunity to learn new perspectives from each other's teaching techniques and research methods. It can be asserted that this cooperative sharing not only influences and strengthens their researcher identities but also contributes to their overall personal development (Meihami; Dimitrieska 783). As stated in the studies cited above, doctoral candidates learn what it means to be a researcher in academia, on campus, or elsewhere from the academics they interact with. Such interaction and learning occur in formal and informal settings and various physical contexts (Çakmak and Çelik; Aladegbaiye et al.) especially with peer learning (Boud and Cohen; Boud and Lee 512). This finding contributes to our understanding of the teacher identity construction process by making it clear that out-of-class experiences can also influence teachers' professional development.

In the first semester of their doctoral studies, the participants mentioned significant improvement in their critical thinking abilities. This change showed that throughout the PhD journey there is a progression toward thinking and behaving like researchers as their identities evolve throughout the PhD journey. This transformative journey, resonating with the insights of Keefer signifies that “A novice researcher recognizes (s)he is no longer the same person who entered their program, a threshold is crossed and one’s identity has shifted” (18). Engaging in professional environments empowers teachers to assume the roles of critical thinkers and change agents, thereby enhancing their professional teacher identity. Improved critical thinking skills enable them to adapt their actions to change and address any dissonance that may arise, either by accommodating or taking actions against change (Pantić et al. 147).

Based on the findings from the statements of T1 and R, students were able to learn about new concepts and developments in the field of English language teaching. The lessons they took during their first semester of PhD programs had increased their field knowledge which is a requirement for professional identity development and for building researcher identity as stated by Inouye and McAlpine (16). It can be said that PhD education helped participants to develop professionally and offered teachers the resources, skills and experiences to keep up with recent methods and techniques in their own field, which is also the key for quality in education, for organizational change and educational reforms. As called for by the literature (e.g., De Costa et al.; Leow et al.), participants were able to connect theory to practice in their teaching and research practices.

5.2. How do research practices of Turkish EFL teachers during their PhD journey affect their understanding and reflection on their teacher identity?

The second research question aimed to find out the role of PhD candidates’ research practices in relation to their teacher identity. Results showed that EFL teachers became more self-reflective in their classroom practices and completing or dealing with research practices that enable them to feel self-accomplishment in their teacher identity. From the statements of T5 and R, research practices in their PhD programs offered doctoral students the opportunity to reflect on their preferred classroom methodologies and gain new insights. This transformation in their identities can be attributed to an improved ability to think like researchers and increased self-confidence. This transformation is in line with the theory put forward by Wisker and Robinson, according to which candidates move from a sensation of “being stuck” to a place of ownership, confidence and autonomy in their research endeavours (302). This finding is also significant because reading articles helped participants to reflect on their teaching in terms of their beliefs about grammar teaching (e.g., statements of R) and feedback provision (e.g., statements of T5). Reflection is not only about looking back at past thoughts and practices but also about anticipating or looking ahead to future practices or ways of thinking. This forward-looking aspect of reflection has the potential to inform teacher

development. Reflection is a valuable tool for teachers to thoroughly understand and explore their teaching identities and research practices. Having a PhD helped the participants to reflect on their beliefs about teaching and classroom practices. Apart from this, it can be concluded that research practices during doctoral studies are more about imprinting a researcher-self than they are about just acquiring the necessary research instruments and methodologies. This is because a PhD provides teachers with the opportunity to not only acquire research skills but also to internalize a researcher identity, shaping their approach to educational research. Research practices enable them to construct educational knowledge that extends beyond their classrooms (Okolie et al. 1244).

Another transformation in the PhD candidate's identity is clearly stated in their diaries, referring to the sense of accomplishment they felt after engaging in research practices. It can be said that early attempts at research and tasks undertaken by the teachers helped them experience a sense of fulfilment, as is evident in the statements of T4 and R. This study provides evidence that external validation and approval (e.g., approval of students to her doctoral education in the example statements of T4 influences internal validation which is critical in the candidate's experience and for a positive researcher experience, as stated by Yang and Yuan (97). In contrast to findings in previous literature that underscored the necessity of publishing to gain a teacher-researcher identity (Aitchison; Aitchison and Guerin; Aitchison et al.; Guerin; Kamler; Kamler and Thomson; Lee and Kamler; Mewburn and Thomson), the result of this study shows that researcher identity might take root in the early stages of a doctoral program, shaping their teacher identity as well.

5.3. How does the teacher-researcher role in PhD programs shape Turkish EFL teachers' teaching philosophy and classroom practices?

The third question was about teacher-researcher role on Turkish EFL teachers' classroom practices. While not directly connected to PhD research, teaching is a practice that many PhD candidates take on. It is an intricate endeavour dealing with the two roles of doctoral candidate and teacher. It requires managing the obligations and expectations of both roles efficiently. Therefore, as is stated by the participants, one role can be neglected during the process. In the data, contrary to the research results of Hillbrink and Jucks, the most prominent challenge identified in the data was the difficulty in managing dual roles (117), with the teacher role being the most neglected, consistent with prior research (Byers et al.; Greer et al. 714).

Pursuing a PhD is already a difficult path one to take and balancing a multiple role-driven life is harder as suggested by Smith, et al. (601). The academic requirements of a PhD posed challenges in keeping pace, allocating time for providing feedback as teachers, and managing stress levels. Therefore, it can be said that the imposition of research practices for teachers creates more of a burden for teachers as the teaching profession itself is challenging enough (Billot et al. 441; Bao, Fang and Hu). Strong personal agency is essential for PhD students to succeed in taking on numerous tasks, but it is also critical for them to finish their degrees

while preserving good physical and mental health. As noted by Bandura, people must integrate all agentic qualities and forms of agency to function well and achieve the intended results in the academic environments (133). The present study diverged from Choi et al.'s findings, as it revealed that participants' professional identity also experienced positive impacts through the management of multiple roles (90). Nonetheless, participants in the study pointed out the adverse effects of PhD requirements on their teacher identity.

The workload and the requirements of the PhD program boosted participants' empathy towards their students regarding deadlines and the assignments of homework. This might be regarded as a negative role of PhD journey on teachers' actual classroom practices (Dann et al. 1180). Although instructors' empathy for their pupils is generally seen as constructive and advantageous for creating relationships that are supportive, there may be situations in which having too much empathy could have unfavourable effects such as problems with the classroom management, bias in evaluation and boundary issues (Aldrup et al. 1180-1185).

A problem-posing perspective and solution-oriented awareness were influential in participants' teaching practices, requiring reflection on the class experience. Participants mentioned that they improved their problem-solving skills. With the help of the teacher-researcher role, they noted that they can detect problems, determine underlying reasons (as stated by T2 and R), and implement effective solutions when equipped with problem-solving skills. The ability to solve problems is crucial for teacher-researchers who use research and newly acquired information to enhance the quality of their teaching. This includes addressing student learning gaps, refining instructional tactics, and adapting to new educational technologies. This finding is also related to the sense of accomplishment and self-efficacy of teachers (Symeonidis and Schratz). The persistence and effort that teachers invest when facing difficulties improve their sense of efficacy and enable a positive professional identity (Bandura 136).

6. CONCLUSION

The study delves into the transforming path of Turkish EFL teachers who are pursuing a doctorate. It illuminates the ways in which their identities are shaped by their professional and personal experiences, research methods, and the integration of the teacher- researcher role. The PhD participants' increased critical thinking skills, expanded field knowledge and shared experiences all contributed to their development as collaborative educators, critical thinkers, and pedagogical experts. Research practices were crucial in encouraging introspection and a feeling of achievement. In the classroom, participants developed a greater capacity for self-reflection, and the research advances our knowledge of the attitudes and methods of instruction. Additionally, the early research endeavours fostered a sense of accomplishment, which contradicted earlier studies that stressed the importance of publication for the development of a teacher-researcher identity. However, combining the duties of researcher and instructor presented difficulties, especially when handling

two roles at once. The study found that teachers had trouble juggling their roles as doctoral candidates and educators, affecting their teaching. The demands and stress of the PhD program led to increased empathy towards their students.

This study creates opportunities for more investigation into the complexities of juggling several responsibilities and the long-term effects of PhD journey on teacher identity. However, this study has limitations, despite the insightful information that was obtained, the results may not be as applicable in other educational contexts due to the study's concentration on Turkish EFL teachers in a particular environment. Additionally, some participants are connected to identical PhD programs and institutions. This similarity may restrict the explanation of the range of experiences and difficulties they face while pursuing their PhDs. The results were derived from the first semester experiences of PhD candidates, suggesting the potential for future research that comprehensively covers the entire journey.

7. IMPLICATIONS

Institutions should think about offering support systems to assist instructors for juggling the demands of their PhD programs with their teaching duties better. Incorporating reflective practices and opening gates for research practices into teacher preparation programs can also help teachers become more self-aware and flexible. It is crucial to create opportunities and provide support for teachers who are PhD candidates to engage in their research within their institutions, facilitating the integration of theory into practice. The outcomes of this study aim to provide valuable insights and practical solutions for EFL instructors engaged in or considering a PhD journey.

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INTEGRATING SPEECH ACTS THEORY INTO TRANSLATOR EDUCATION: DEVELOPING PRAGMATIC COMPETENCE

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ABSTRACT. This study aims to evaluate the benefits of integrating the Speech Act Theory (SAT) in an English L2 course training within Translation and Interpretation studies, to investigate how it allows and scaffolds the development of pragmatic competence while also fostering professional skills and intercultural awareness. The research uses a mixed-methods approach, with 35 translation students enrolled in an English L2 course. Students translated a selection of public service announcements (PSAs) covering health, safety, and social awareness campaigns which were chosen to include a variety of speech acts. The results highlight improvements in students' ability to identify speech acts, preserve perlocutionary effects, and adapt translations to cultural contexts, with 85% of students showing enhanced practical skills and pragmatic refinement. However, challenges remain, particularly in distinguishing illocutionary and perlocutionary effects and adapting translations to culturally distinct audiences, suggesting a need for further development in curriculum and feedback strategies.

Keywords: pragmatics, pragmatic competence, speech acts, translation, PBL.

INTEGRACIÓN DE LA TEORÍA DE LOS ACTOS DE HABLA EN LA FORMACIÓN DE TRADUCTORES: DESARROLLO DE LA COMPETENCIA PRAGMÁTICA

RESUMEN. El objetivo es evaluar los beneficios de integrar la Teoría de los Actos de Habla en la formación de estudiantes de inglés L2 dentro de los programas de Traducción e Interpretación. Se busca analizar cómo esta integración facilita y apoya el desarrollo de la competencia pragmática, al mismo tiempo que fortalece y fomenta las habilidades profesionales y la conciencia intercultural. Utilizando un enfoque de métodos mixtos, en el que participaron 35 estudiantes que tradujeron anuncios de servicio público sobre salud, seguridad y conciencia social, seleccionados por su variedad de actos de habla. Los resultados muestran mejoras en la capacidad de los estudiantes para identificar actos de habla y adaptar las traducciones a los contextos culturales; un 85% presentó habilidades prácticas mejoradas. Sin embargo, persisten desafíos, especialmente en la distinción entre efectos ilocucionarios y perlocucionarios, así como en la adaptación de las traducciones a audiencias culturalmente diversas, lo que indica áreas que requieren un mayor desarrollo en el currículo y en las estrategias de retroalimentación.

Palabras clave: ABP, competencia pragmática, pragmática, teoría de los actos del habla, traducción.

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1. INTRODUCTION

Translation is far more than a mechanical act of substituting words from one language into another. It is a complex cognitive and communicative process that involves negotiating meaning, interpreting cultural nuances, and conveying intended functions within varying sociolinguistic contexts. Translators, therefore, operate not merely as linguistic intermediaries but as cultural and pragmatic negotiators who ensure that communicative intent is both preserved and appropriately situated within the target language community (Zhang and Liu 138; Gumul 200).

Despite this inherent complexity, conventional translation pedagogy continues to emphasize linguistic equivalence at the expense of pragmatic and functional fidelity. This reductionist approach often neglects the deeper dimensions of discourse, particularly the performative functions of language—what utterances do rather than merely what they say (House). Consequently, students may graduate with robust linguistic proficiency but insufficient competence in managing the pragmatic challenges posed by real-world translation tasks, particularly in culturally sensitive or high-stakes contexts (Sun 16).

This study proposes the integration of Speech Acts Theory (SAT)—originally developed by Austin in his 1962 game changer essay and further refined by Searle in 1969—into translator training as a means to cultivate pragmatic competence. SAT offers a structured framework for understanding how utterances function across

three dimensions: locutionary (literal meaning), illocutionary (speaker intent), and perlocutionary (effect on the listener). In translation, misinterpreting or failing to accurately render these speech acts can result in pragmatic failures, potentially undermining the communicative impact of the translated message (Baker *In other words*; Wu and Sabiri).

To address this gap, the current research explores how Translation Projects (TPs), a learner-centered pedagogical model that emphasizes experiential, collaborative, and context-driven education, can be used to operationalize SAT within translator training. Previous studies have shown that these projects can foster deeper learning by engaging students in authentic problem-solving and iterative feedback cycles (Crespí et al. 261). When applied to translation pedagogy, it provides a platform for students to critically engage with real-world communicative tasks, develop a nuanced understanding of speech acts, and refine their translations to maintain both functional and cultural fidelity (Jucker 22).

This paper presents findings regarding pragmatic competence development and refinement from a mixed-methods case study examining the implementation of SAT in a translator training program. Using public service announcements (PSAs) as the primary source material, students were tasked with identifying speech acts, analyzing their pragmatic functions, and adapting their translations to align with the sociocultural norms of the target audience. The learning process was guided by Kolb's experiential learning cycle, incorporating concrete experience, reflective observation, abstract conceptualization, and active experimentation (Kolb 37). Preliminary results indicate that integrating SAT into Translators Formation significantly enhances students' ability to identify illocutionary forces and maintain perlocutionary effects in their translations. Moreover, students demonstrated increased sensitivity to cultural variables such as politeness strategies, levels of directness, and audience expectations. These outcomes support recent calls for a shift toward more pragmatically oriented translation pedagogy (Martín de León 60; Ren 13-15).

2. LITERATURE REVIEW

2.1. *Speech Acts Theory in Translation Studies*

SAT has long been foundational to the field of pragmatics, offering a conceptual framework for analyzing how language functions not merely as a vehicle for conveying information, but as a tool for performing social actions. Initially proposed by Austin in 1962 and later expanded by Searle in his definitive 1969 essay, SAT distinguishes between three interrelated dimensions of speech: locutionary acts (the act of producing a linguistic expression), illocutionary acts (the speaker's intended function, such as requesting or apologizing), and perlocutionary acts (the effect of the utterance on the listener). This triadic model has become integral to understanding communicative intent and interpersonal meaning-making in both monolingual and multilingual contexts.

In translation studies, the relevance of SAT lies in its emphasis on the performative and interactive functions of language, which often present challenges when rendered across linguistic and cultural boundaries. Translators are not merely tasked with lexical substitution, but with the nuanced reproduction of speech acts in a way that retains their illocutionary force and perlocutionary effects in the target language. When these are inadequately conveyed, pragmatic failures can occur, potentially leading to significant miscommunication (Baker, *In other words*; Wang and Li 90).

Recent research has reaffirmed the centrality of SAT to translation pedagogy and practice, particularly in domains such as legal, diplomatic, and public service communication, where functional equivalence is paramount (Gumul 189). For example, directive language acts such as “Could you pass the salt?” in English may be interpreted as overly indirect or even evasive in cultures that favor directness, thereby altering both the intended tone and communicative effect. This underscores the need for contextually aware translations that go beyond literal interpretation (Chen et al.).

Contemporary research further emphasizes that translator training must integrate pragmatic theories like SAT to enhance students’ ability to navigate intercultural communication effectively. As recently as 2020, Martín de León argued that pragmatic competence is often underdeveloped in translation curricula, despite being essential for producing functionally appropriate translations. Building on this, Romero and Blanco in 2022 advocated for pedagogical models that combine theoretical instruction with practical application to help learners identify and accurately render speech acts in context.

Additionally, emerging work highlights the role of speech act analysis in improving the accuracy and appropriateness of machine-assisted and human translation workflows. Lin and Huang in their 2023 work demonstrate that the integration of speech act recognition algorithms into translation tools significantly improves the handling of nuanced communicative functions, particularly in AI-driven environments. Similarly, in 2022, Ren explored how awareness of cultural norms and illocutionary variation across languages enhances the translator’s capacity to maintain both fidelity and naturalness in the target text.

2.2. Pragmatics and Translation Training

While linguistic accuracy has traditionally been the cornerstone of translator training, there is increasing recognition that pragmatic competence—the ability to interpret and convey language in context—is equally vital for producing functionally effective translations. Pragmatics, as defined within linguistic theory, is concerned with how meaning is constructed by speakers and interpreted by listeners within specific social, cultural, and communicative contexts. Yet, despite its relevance, pragmatics often remains underrepresented in translation pedagogy, which continues to prioritize formal equivalence over contextual meaning (House; Martín de León).

Understanding pragmatics in translation entails more than decoding grammar or vocabulary; it involves grappling with cultural norms, social dynamics, and communicative intent-elements that shape how language is used and understood. As Baker-building on Gumul's work-argues: translators who lack pragmatic awareness risk producing texts that are grammatically correct yet functionally misleading or culturally inappropriate (*Translation* 33).

Several core components of pragmatic analysis are particularly relevant to translation:

- Managing speech acts, ensuring that the function of utterances (e.g., requests, apologies, commands) is accurately conveyed across languages (Wang et al.).
- Preserving implicature, whereby implied meanings are maintained or adapted based on target language conventions and audience expectations (Chen et al).
- Adapting politeness strategies, which vary significantly between cultures and can influence the perceived tone and appropriateness of a translation (Sun).
- Resolving ambiguity and context dependence, which requires an understanding of both source and target communicative goals (Ren).

These pragmatic dimensions are especially critical in genres such as legal discourse, PSAs, healthcare communication, and intercultural mediation-contexts in which miscommunication can have serious consequences (Romero and Blanco 170; Lange et al. 21).

Recent scientific literature advocates for the integration of pragmatic theory into translator education, not only to enhance students' contextual sensitivity but also to prepare them for the complex, real-world demands of intercultural communication. For example, Martín de León emphasizes the importance of moving beyond purely linguistic exercises to include pragmatic analysis tasks that expose learners to functional meaning-making. Similarly, Crespí et al. in their 2022 work suggested that experiential and collaborative models, such as including project-based translating, do offer effective pedagogical frameworks for developing pragmatic awareness.

2.3. Translator Formation

Translator education has undergone significant transformation in recent decades in response to a rapidly globalizing world, technological advancements, and the increasing need for intercultural communication. As a result, modern translation programs aim to equip students not only with linguistic competence but also with cultural sensitivity, pragmatic skills, and professional competencies necessary to navigate diverse translation contexts effectively. This literature review explores key aspects of translator education, focusing on the integration of linguistic, cultural, and

pragmatic components, and emphasizes how these elements interact in training future translators.

Historically, translator education was centered on developing students' linguistic competence, which involves mastering grammar, syntax, and vocabulary in both the source and target languages. Early translation pedagogy largely prioritized linguistic accuracy and proficiency to ensure that students could produce accurate translations. However, as translation has become an increasingly complex activity influenced by social and cultural factors, scholars have argued for a more holistic approach to translator education, one that goes beyond mere linguistic accuracy to include a deep understanding of pragmatics and intercultural communication (House). Pragmatic competence is seen as crucial for ensuring that translations not only convey meaning but also reflect the social and contextual nuances embedded in the source text (Baker, *Translation* 33).

Pragmatics is the study of how language is used in practice, considering not just the meaning of words but also the context in which they are used. The importance of pragmatic competence in translator education is underscored by scholars such as Baker—who is in total accordance with Hatim and Mason – who suggest that translation involves much more than a word-for-word transfer of meaning (*In other words*, 45). Instead, translators must be able to interpret and convey social functions such as politeness, power dynamics, and emotional tone, all of which are determined by the culture and context of both the source and target languages. In this respect, cultural adaptation plays a crucial role in ensuring that a translation resonates with the target audience while respecting the social norms and expectations of the target culture (Pym).

The integration of SAT into translator education has gained considerable attention in recent years, as it provides a framework for analyzing how speech acts such as requests, promises, and apologies function within a given context. Both Austin and Searle contributed to delineating the key concepts of locutionary, illocutionary, and perlocutionary acts, which have become foundational in understanding how translations should not only preserve the linguistic form of the original but also the illocutionary force—the intended communicative action—and perlocutionary effects—the intended impact on the audience. Ren argues that pragmatics and translation are inseparable, emphasizing that translators must understand both the illocutionary force and the perlocutionary impact of speech acts to ensure that the translation performs the same function in the target language.

A significant challenge in translator education is helping students develop the ability to adapt speech acts appropriately to different cultural norms. Some speech acts, such as requests, refusals, or compliments, may vary greatly between cultures, both in terms of their form and function. For instance, directness in communication is valued differently across cultures: whereas in some languages, direct speech is acceptable and even preferred, in others, indirectness and the use of politeness strategies are essential (Jääskeläinen 223). As Baker pointed out: “understanding these differences and being able to apply the correct level of formality, indirectness,

or politeness in a translation is a skill that must be explicitly taught in translation programs" (*In other words* 33).

The concept of feedback and self-reflection is crucial in translator education, as it encourages students to evaluate their own work and adjust their strategies to produce better translations. Kolb, on the one hand, and Lantolf and Thorne, on the other, emphasize the role of experiential learning, which allows students to learn through experience, reflection, and feedback. Reflective practice helps students refine their decision-making skills by considering how their translations impact the audience and adjusting their work based on client or peer feedback. In this sense, students become not only better translators but also more critical thinkers who are able to analyze and adapt their approaches to translation challenges.

While traditional translation education focused primarily on textual accuracy, there is now an increasing focus on professional competence and the ability to handle the expectations of translation clients. This includes understanding the dynamics of client relationships, managing deadlines, and dealing with ambiguous or complex texts. In this context, ethical issues in translation, such as maintaining the integrity of the original text while adapting it to the target culture, have become more central to translation training (Venuti 16). Professional translator training must prepare students to navigate these issues, ensuring that they can produce translations that are both linguistically accurate and culturally sensitive.

The integration of technology in translator education is another area of growing importance. With the rise of machine translation and computer-assisted translation (CAT) tools, students must learn how to use these tools effectively while also maintaining their own critical thinking and cultural competence. As Zhang and Liu explain, pragmatic recognition within machine translation can improve the accuracy of automated systems, yet human translators are still essential for ensuring that translations meet the cultural and pragmatic requirements of the target audience. Therefore, translator education should strike a balance between technology and human expertise, teaching students how to use tools like CAT effectively while also emphasizing the importance of cultural and pragmatic knowledge in producing high-quality translations.

Thus, translator education has evolved from focusing purely on linguistic accuracy to a more comprehensive approach that includes pragmatic, cultural, and professional competencies. As this literature demonstrates, pragmatic theories such as SAT, along with experiential learning and feedback-based training, are essential components of modern translation programs. Furthermore, project-based learning provides students with the opportunity to apply their skills in real-world contexts, thus enhancing their intercultural competence and preparing them for the diverse challenges they will face in their professional careers. Ultimately, the integration of linguistic, pragmatic, and intercultural components into translator education ensures that students can produce translations that are not only accurate but also culturally and contextually appropriate.

In recent years, Project-Based Learning (PBL) has emerged as a transformative pedagogical model within translation studies, offering an experiential alternative to traditional, lecture-based approaches. PBL has emerged as a powerful pedagogical tool in this regard, as it provides students with practical, real-world tasks that require them to engage with cultural and pragmatic issues directly (Romero and Blanco 162).

In their study, Romero and Blanco demonstrate how PBL can be used to enhance intercultural competence in translation students. By working on projects for real clients, such as non-profit organizations or government agencies, students are exposed to various translation challenges, including the need to navigate complex cultural differences and adjust translations to suit specific audiences. This hands-on approach is complemented by feedback from clients, which helps students reflect on their work and improve their cultural and pragmatic awareness. PBL encourages students to engage in authentic, collaborative, and context-driven tasks that mirror real-world translation challenges. This approach has been shown to foster not only linguistic competence but also critical thinking, problem-solving, and reflective learning (Crespí et al. 275).

Unlike conventional methods that often prioritize rote learning and decontextualized language practice, PBL situates learning in purposeful and socially meaningful activities, thereby aligning more closely with the actual demands of professional translation. When applied effectively, PBL supports students in developing the transferable competencies required for working with diverse text genres, client expectations, and intercultural communicative situations (Chik 99; Martín de León 60).

A growing body of research supports the integration of pragmatic theories—particularly SAT—into the PBL framework to deepen students' understanding of functional meaning in translation. SAT provides a useful lens through which learners can analyze language beyond its syntactic and lexical features, focusing instead on its illocutionary force (speaker intention) and perlocutionary effect (listener response). When incorporated into PBL, this theoretical grounding enables students to engage with discourse-level phenomena, such as speech acts, implicature, and politeness strategies, thereby enhancing their pragmatic competence (Wu and Sabiri 121).

Pedagogical studies have demonstrated the effectiveness of SAT-informed PBL in helping learners navigate the complexities of communicative intent, especially in high-context translation scenarios such as PSAs, legal texts, and intercultural mediation (Gumul 200; Sun 13). Through iterative translation projects, peer collaboration, and guided feedback, students can experiment with strategies that preserve the pragmatic integrity of source texts, while adapting appropriately to the sociocultural norms of the target audience.

Moreover, the experiential nature of PBL aligns with Kolb's experiential learning theory, which emphasizes active involvement, reflection, conceptualization, and application. Applied within translation education, this model supports students in developing metacognitive awareness and the ability to evaluate and refine their own

translations over time-a key skill in professional practice (Romero and Blanco 171; Chen et al.).

3. OBJECTIVES AND RESEARCH QUESTIONS

This study aims to evaluate the effectiveness of a translator training program grounded on SAT, focusing specifically on the development of pragmatic competence among translation students. The pedagogical approach integrates SAT principles into the curriculum via PBL to enhance learners' ability to recognize and adapt communicative intentions across linguistic and cultural boundaries in TPs.

3.1. Objectives

1. To assess students' ability to identify and interpret speech acts-including locutionary, illocutionary, and perlocutionary components-in source texts.
2. To evaluate the degree to which students maintain perlocutionary effects in their target-language translations, particularly the intended emotional or behavioral responses.
3. To examine students' use of cultural adaptation strategies to render speech acts appropriately within the socio-pragmatic norms of the target language and culture.
4. To provide pedagogical insights into how SAT-based instruction impacts the development of pragmatic competence in translator training.

3.2. Research Questions

1. How effectively can students identify the locutionary, illocutionary, and perlocutionary aspects of speech acts in source texts after SAT-based instruction?
2. To what extent do students preserve the original perlocutionary intent when translating speech acts into the target language?
3. What strategies do students employ to adapt speech acts to the socio-cultural norms of the target language, and how effective are these strategies?

4. METHODOLOGY

4.1. Design

The study employed a task-based, action-research design aimed at fostering pragmatic competence in translation through real-world tasks. Specifically, students were engaged in translating multilingual PSAs, which demand nuanced

understanding and adaptation of speech acts. The design incorporated the following components:

- Selection of Source Texts: A curated corpus of PSAs was selected from health (COVID-19 prevention messages), safety (emergency evacuation alerts), and social awareness (anti-discrimination campaigns in social media) domains. Texts were chosen for their rich use of pragmatic elements, such as warnings, directives, and persuasive appeals.
- Speech Act Identification Tasks: Prior to translation, students completed guided worksheets to identify locutionary, illocutionary, and perlocutionary acts in the source texts. This exercise aimed to promote their meta-pragmatic awareness.
- Cultural Adaptation Strategy Development: Students were required to propose culturally appropriate equivalents for speech acts, considering politeness norms, register, and target-language conventions. For example, a culturally-loaded direct imperative in English (“Carry on get vaccinated today!”) might be adapted into a more mitigated construction in Spanish or Chinese to align with cultural expectations.

4.2. Population

The participants were 50 undergraduate students enrolled in a second-year English for Translation course within the bachelor's degree in Translation and Interpretation Studies at a public university in Madrid during the first semester of the 2024-25 academic year. The students were aged between 18 to 25 years old and represented diverse linguistic backgrounds, including Spanish, Chinese, Arabic, and Eastern European nationalities. All participants had attained at least a B2 level in English, as defined by the Common European Framework of Reference for Languages (CEFR). This level is a mandatory institutional requirement for admission into the Translation Studies degree program. Upon entry to the program, students had to demonstrate this proficiency through an official placement exam administered by the university. In addition, a general diagnostic task was administered at the beginning of the course to assess students' baseline pragmatic competence. While students demonstrated strong grammatical and lexical skills, their ability to handle pragmatic nuances in translation was identified as an area for development-making them an appropriate target group for this instructional intervention.

4.3. Implementation

The translation projects were implemented over a six-week period, following a collaborative, iterative approach grounded in Kolb's (1984) experiential learning cycle. Each week focused on one complete cycle using a new PSA, allowing students to apply and refine their pragmatic translation skills progressively:

1. Concrete Experience (*Weeks 1–6*): Each week, students translated a new PSA independently, focusing on identifying and rendering speech acts appropriately.
2. Reflective Observation (*Weeks 1–6*): Students engaged in structured peer review sessions and submitted self-reflection journals analyzing the effectiveness of their speech act adaptations.
3. Abstract Conceptualization (*Weeks 1–6*): Weekly seminars introduced relevant theoretical concepts from Speech Act Theory (SAT), which students used to revise their translations and inform their strategic choices.
4. Active Experimentation (*Weeks 2–6*): Students applied feedback from peers and instructors' reviews to improve subsequent translations.

The implementation process involved:

- Group Collaboration: Students worked in teams, simulating professional translation environments where negotiation of meaning is essential.
- Multiple Drafts: Students submitted three iterations of their translations, receiving feedback from peers and instructors at each stage.
- Instructor and Expert Feedback: Language professionals provided insights on pragmatic effectiveness and functional accuracy.

4.4. Data Collection

A mixed-methods approach was employed to evaluate the development of students' pragmatic competence throughout the six-week intervention. Both qualitative and quantitative data were collected and analyzed systematically.

Qualitative Data Collection and Analysis:

- Student Reflections: Each week, students submitted written reflections (250–300 words) discussing their translation decisions, particularly regarding speech act adaptation and cultural considerations. These texts were analyzed using thematic coding in *Nvivo*. Recurrent patterns—such as mitigation strategies, register shifts, and awareness of perlocutionary effects—were identified and categorized.
- Peer Reviews: Students reviewed each other's translations using structured forms containing both open-ended comments and Likert-scale ratings. The open comments were thematically analyzed to identify how peers engaged with pragmatic issues and suggested improvements.
- Translation Draft Comparisons: Initial and final drafts were examined for qualitative changes in speech act rendering. Adaptations were coded by type (e.g., directive softened, politeness strategy added) and categorized according to pragmatic function.

- Quantitative Data Collection and Analysis:
- Instructor Evaluations: Final translations were assessed using a rubric with three criteria: (1) accuracy in identifying and rendering speech acts, (2) maintenance of intended perlocutionary effects, and (3) appropriateness of cultural adaptation. Each criterion was rated on a 0–10 scale, and average scores were calculated for each student.
- Pre- and Post-Intervention Surveys: Students completed a 10-item self-assessment survey before and after the project, using a 5-point Likert scale (1 = strongly disagree to 5 = strongly agree) to rate their confidence and perceived ability in pragmatic translation. Paired t-tests were conducted to determine statistically significant changes.
- Quantified Improvement Across Drafts: Specific pragmatic adjustments in translations were counted and expressed as percentages (comparing their final drafts to initial versions).

4.5. Organization of Results

The results of this study are organized into three main thematic categories, each corresponding to a core component of pragmatic competence in translation and corresponding to the objectives and research questions posed previously:

1. Speech Act Identification
2. Maintenance of Perlocutionary Effects
3. Cultural Adaptation Strategies

This structure was chosen to reflect the pedagogical priorities emphasized in the SAT-integrated translator training program. Each category corresponds to a specific learning outcome and competency area, allowing for a clear, pedagogically relevant interpretation of student progress. Firstly, identifying Speech Acts corresponds to the foundational ability to decode and analyze locutionary, illocutionary, and perlocutionary dimensions in source texts. Secondly, maintaining perlocutionary effects assesses how well students preserved the intended emotional or behavioral impact of the original utterances in their target language versions. Thirdly, cultural adaptation strategies measures students' ability to adjust language and formality levels in accordance with socio-pragmatic norms of the target culture.

In terms of result presentation, we do believe that the study supports educational best practices by emphasizing scaffolded skill development and outcome-based evaluation in translator training, which helps inform the effective integration of SAT into curriculum design through clear pedagogical implications.

5. RESULTS

This section presents the key findings from the case study on the integration of SAT within translator training for pragmatic competence development. The findings are discussed under three core areas: the students' ability to identify speech acts, their effectiveness in maintaining perlocutionary effects, and their improvement in cultural adaptation strategies aligned with the objectives and research questions outlined in previous sections of this study. The core findings are presented to validate the integration of SAT within the pedagogical framework for translator education. Results are organized around three key areas of student development: (1) the ability to identify and analyze speech acts, (2) the capacity to preserve perlocutionary effects in translation, and (3) the effectiveness of cultural adaptation strategies. The discussion also highlights pedagogical implications and areas for improvement in translator training.

5.1 Identifying Speech Acts in Translation

A major outcome of the study was the observed improvement in students' ability to identify speech acts within source texts. 85% of students showed marked progress in recognizing the different components of speech acts, including locutionary, illocutionary, and perlocutionary acts. This improvement was particularly evident in the students' ability to distinguish between direct and indirect requests, which are often challenging in translation due to their complex social and cultural implications. Peer-reviewed feedback and collaborative discussions played a pivotal role in refining students' analytical skills. A collection of supporting evidence can be seen in Table 1.

Table 1. Examples of Student Improvement in Identifying Speech Acts.

Sample	Initial Translation	Revised Translation	Implication for Translator Training	Implication for Translator Education
"Lávate las manos con frecuencia." (<i>Health directive</i>)	Wash your hands frequently.	Make handwashing a regular habit to protect yourself and others.	Demonstrates an understanding of perlocutionary intent- persuading action through softening and inclusion of rationale.	Trains students to consider audience impact, tone, and public engagement in directive speech acts.
"Evita el contacto con personas enfermas." (<i>Health precaution</i>)	Avoid contact with sick people.	Try to limit close contact with those who are unwell.	Reflects awareness of mitigation strategies in English to preserve politeness.	Encourages the use of culturally appropriate indirectness in sensitive contexts.

Sample	Initial Translation	Revised Translation	Implication for Translator Training	Implication for Translator Education
“No te olvides de reciclar.” (<i>Environmental request</i>)	Don't forget to recycle.	Please remember to recycle-it makes a difference.	Enhances the perlocutionary effect by adding encouragement and a motivational appeal.	Highlights the value of pragmatically effective and positively framed messaging in public campaigns.
“Usa mascarilla en espacios cerrados.” (<i>COVID-19 protocol</i>)	Wear a mask in enclosed spaces.	For everyone's safety, please wear a mask in indoor areas.	Shows an ability to include illocutionary force with added justification, reinforcing compliance.	Teaches students to adapt speech acts to social expectations and communal responsibility norms.
“Denuncia cualquier tipo de violencia.” (<i>Social awareness</i>)	Report any kind of violence.	If you witness violence, don't stay silent-report it.	Adds emotional appeal and urgency, increasing the speech act's persuasive force.	Develops skills in balancing clarity with rhetorical and emotional weight in social messaging.
“Tu salud es lo primero.” (<i>Health reassurance</i>)	Your health is first.	Your health comes first-take care of yourself and your loved ones.	Transforms a literal locution into a caring and socially resonant message.	Promotes contextual and emotional sensitivity in message framing.
“Juntos podemos hacer la diferencia.” (<i>Community call-to-action</i>)	Together we can make the difference.	Together, we can make a real difference-every action counts.	Enriches the perlocutionary force by reinforcing collective identity and shared responsibility.	Encourages attention to motivational framing and cultural resonance in calls to action.

Key Observations:

- Stronger Differentiation Between Speech Acts: Students demonstrated an enhanced ability to differentiate between locutionary (the literal utterance), illocutionary (the intended function), and perlocutionary (the effect on the listener) acts. This distinction is fundamental in achieving an accurate translation that maintains the source text's communicative intent (Searle).
- Recognition of Culturally Embedded Speech Acts: Students became more proficient in recognizing culturally embedded speech acts, such as honorifics or indirect politeness strategies. This finding aligns with Olohan's

notion of cultural translation, where understanding the pragmatic nuances of speech acts is crucial for cross-cultural communication.

- Justifying Translation Choices: The students improved in their ability to justify translation choices based on the communicative context. This shift from a focus on linguistic accuracy to pragmatic and contextual relevance indicates a deeper understanding of translation beyond word-for-word equivalence (Nida).

The implications of these results for Translator Education are that identifying speech acts is a fundamental skill in translator training, as it significantly affects the accuracy and contextual appropriateness of translations. By learning to distinguish between various types of speech acts, students can produce translations that better preserve the original communicative intent. Therefore, incorporating activities that involve analyzing speech acts within context should be a core element of translation curricula.

5.2. Maintaining Perlocutionary Effects

Maintaining the perlocutionary effect—in other words, ensuring that the intended response or effect of the source text is achieved in the target language—was one of the most challenging aspects of the translation process. 80% of the final translations successfully preserved the original intent compared to just 50% in the initial drafts. This improvement was attributed to iterative revisions and feedback from both peers and experts, which guided students in adjusting tone, politeness levels, and structural shifts. Examples of these findings can be found in Table 2.

Key Observations:

- Adaptation of Requests and Warnings: Students successfully adapted directives such as requests and warnings, ensuring that these speech acts were culturally appropriate for the target audience. This aligns with the work of Hatim and Mason, who emphasize the importance of adapting speech acts to maintain their effect in the target culture.
- Recognition of Unintended Shifts: Peer reviews helped students recognize where meaning was inadvertently altered, such as in the tone or implied directive force. The collaborative nature of the project allowed students to engage in meaningful discussions that led to more accurate translations.
- Expert Feedback for Pragmatic Refinement: Expert feedback was instrumental in guiding students to refine their pragmatic choices, ensuring that the translations did not only preserve the linguistic meaning but also retained the intended perlocutionary effect. This iterative process highlights the importance of continuous expert involvement in translation education (Pym).

- Handling Ambiguity: Students improved in dealing with ambiguous or indirect speech acts, such as implicit requests or warnings. This skill is particularly important in translation, where ambiguity can affect the overall impact and clarity of the message.

The implications of these results for Translator Education are that ensuring students can maintain the perlocutionary effect is essential for producing effective translations. Translator training must go beyond linguistic equivalence to emphasize the functional impact of translated texts. To support this, task-based learning combined with peer and expert feedback should be integrated into curricula, offering students opportunities to navigate pragmatic challenges in realistic communicative contexts.

Table 2. Examples of Student Improvement in Maintaining Perlocutionary Effects.

Key Observation	Example	Implication for Translator Training
Adaptation of Requests and Warnings	Source: <i>"Please evacuate the building immediately."</i> Initial translation: A soft, overly polite version that reduced urgency. Revised: A culturally appropriate directive reflecting urgency in the target language tone and structure.	Highlights the need to adapt tone and force to preserve urgency or caution in directives, especially in public contexts.
Recognition of Unintended Shifts	A student translated a formal complaint email with a tone that sounded informal and friendly. Through peer feedback, the student revised the tone to reflect professional dissatisfaction, maintaining the intended critical perlocutionary effect.	Emphasizes peer collaboration in identifying tone shifts that may undermine the original intent or formality.
Expert Feedback for Pragmatic Refinement	Source: <i>"We appreciate your patience."</i> Initial translation was literal but came across as sarcastic in the target language. Revised after expert feedback: Reformulated to a more neutral expression of gratitude, avoiding misinterpretation.	Demonstrates the role of expert guidance in ensuring subtle emotional or tonal intentions are maintained across languages.
Handling Ambiguity	Source: <i>"It might be better to reconsider."</i> Initial translation conveyed it as a strong command. Final version conveyed it as a suggestive, polite nudge-preserving the ambiguity and indirectness of the original statement.	Reinforces training on interpreting indirect speech acts to maintain intended flexibility and tone in translation.

5.3. Cultural Adaptation Strategies

Cultural adaptation was another area where students demonstrated improvement. 70% of students showed greater awareness of cultural nuances in translation. Initially, many students overlooked variations in politeness levels, indirect speech, and culturally appropriate phrasing. However, through iterative feedback and guided discussions, students refined their ability to adapt speech acts to the cultural context of the target language.

Key Observations:

- Politeness Strategies: Students paid closer attention to politeness strategies, such as the use of indirectness in languages like Japanese compared to the directness typical of English. This finding echoes the work of Venuti, who discusses the translator's role in navigating cultural differences in politeness and formality.
- Handling Culturally Sensitive Topics: The ability to navigate culturally sensitive topics, such as health warnings and social norms, was enhanced. Students demonstrated more care in adapting speech acts to address issues of public health, safety, and social awareness in ways that were culturally appropriate.
- Justifying Translation Choices: Students became better at justifying their translation choices based on cultural and pragmatic reasoning. This skill is essential in professional translation, where translators must justify their decisions to clients, peers, and audiences (Baker, *Translation*).
- Flexibility in Modifying Speech Acts: There was an increase in flexibility when adapting speech acts to different socio-pragmatic expectations. Students were better able to modify their translations to meet the expectations of different target audiences, demonstrating the dynamic nature of translation as a cultural act.

Implications for Translator Education derived from the analysis presented above show that cultural adaptation is critical in ensuring that translations are not only accurate but also appropriate for the target audience. Training students to understand and navigate cultural differences in politeness, formality, and pragmatics can help them produce translations that resonate with the target culture. Including tasks that emphasize cultural context and adaptation, such as translating PSAs, can foster this competency. A collection of supporting data can be found in Table 3.

Table 3. Examples of Student Improvement in Cultural Adaptation Strategies.

Example	Initial Translation	Source of Initial Translation	Revised Translation	Implication for Translator Training	Implication for Translator Education
“Could you please send the report when you have a moment?” (<i>Polite request</i>)	Send the report ea.	Literal translation / L1 interference	Indirect version: Would you mind sending the report when convenient?	Trains students to evaluate politeness levels and adjust tone according to the cultural norms of the target audience.	Stresses the importance of sociopragmatic awareness in professional intercultural communication.
“This product is harmful to your health.” (<i>Health warning</i>)	This product is bad for your health.	Over-reliance on machine translation	Softened version: May pose health risks if not used as directed.	Promotes careful phrasing in public communication and cultural sensitivity in tone.	Builds ethical awareness and teaches students to consider audience reactions to sensitive topics.
“Thank you for your patience.” (<i>Gratitude expression</i>)	Thanks for waiting.	Informal phrasing influenced by everyday English usage	Culturally nuanced: We truly appreciate your kind understanding.	Encourages justification of choices through awareness of politeness strategies in the target culture.	Cultivates deeper metapragmatic reasoning and encourages attention to social norms in formal contexts.
“We regret to inform you...” (<i>Negative news</i>)	We are sorry to tell you...	Literal translation / machine-assisted draft	Softer version: Unfortunately, we must let you know...	Reinforces adaptability and the need to moderate tone in delivering negative messages.	Prepares students to balance formality, empathy, and clarity in high-stakes communication.

5.4. Summary of Key Findings

The findings presented above reflect an improvement in the pragmatic competence of translation students through the integration of SAT within a translator educational and pedagogical framework. The data reveals notable advancements in key areas of translation competence-specifically in the identification of speech acts, maintaining perlocutionary effects, and cultural adaptation. These findings are pivotal because they demonstrate how pragmatic competence, which includes the ability to understand and navigate complex cultural and social nuances, directly impacts the quality of translations. Below is a detailed exploration of the importance of these findings:

Table 4. Summary of key findings

Competency	Initial Accuracy	Final Accuracy
Speech Act Identification	50%	85%
Perlocutionary Effect	50%	80%
Cultural Adaptation	40%	70%

The observed improvements in speech act identification accuracy (from 50% to 85%), maintaining perlocutionary effects (a 30% increase, from 50% to 85% success), and cultural adaptation (from 40% to 70%) underscore the importance of recognizing various speech acts and understanding their impact on translation. Mastering locutionary, illocutionary, and perlocutionary components helps translators preserve meaning and intent, avoiding distortions and ensuring precise translations. Additionally, maintaining perlocutionary effects emphasizes the social and emotional impact of a message, ensuring the desired response from the target audience. The rise in cultural adaptation highlights the growing awareness of how cultural norms, politeness strategies, and societal values influence translation, making cultural appropriateness critical in diverse contexts. These improvements demonstrate that integrating SAT equips students to produce translations that are both accurate and contextually appropriate. This pragmatic approach enhances students' ability to handle real-world translation challenges, emphasizing meaning over literal equivalence.

On the one hand, the substantial increase in Speech Act Identification accuracy from 50% to 85% underscores the fundamental role that understanding the various layers of speech acts plays in ensuring a translation is not only linguistically accurate but also pragmatically appropriate. Translators must be able to identify locutionary, illocutionary, and perlocutionary components to discern the intent, tone, and communicative goal of the original message. Mastery of this skill allows students to decode not just the words but the intended action behind them. This is essential for achieving translations that preserve the original intent—such as politeness, requests, or commands—without distortion. As students enhance their ability to detect these distinctions, they improve their overall translation quality, ensuring it is faithful to both the linguistic and communicative purposes of the source text.

Subsequently, the increase in the accuracy of maintaining perlocutionary effects—a 30% increase from 50% to 80%—is particularly telling, as it reflects a greater understanding of the social and emotional impact that a message may carry. In translation, it is not just about transmitting words; it is about understanding the response the message is intended to provoke from the audience. Perlocutionary effects refer to how the message will be perceived and what action or reaction it is meant to elicit. A translation that takes these effects into account ensures that the audience in the target culture receives the message in a way that aligns with the intended emotional or social outcome (e.g., compliance, sympathy, anger). The increase in accuracy in maintaining these effects highlights the students' growing ability to capture the pragmatic subtleties of the source text and convey them effectively within the new cultural and social context.

Additionally, the rise in Cultural Adaptation accuracy—from 40% to 70%—demonstrates a growing recognition of the cultural norms, values, and societal expectations that influence how a message should be translated. Understanding how to adapt a translation based on politeness strategies and cultural appropriateness is crucial in ensuring that translations resonate with the target audience in culturally sensitive and contextually relevant ways. In contexts like PSAs, where cultural norms regarding topics such as health, safety, and social behavior can differ significantly,

it is essential for translators to adapt the message without altering its core meaning. This shift toward cultural adaptation emphasizes the importance of cultural awareness in translation and highlights the necessity of understanding the audience's social norms to avoid misunderstandings or offense, thus integrating SAT in Translators Education.

In addition to the qualitative thematic analysis, the quantitative data collected from student translations were analyzed to provide a clearer picture of performance trends.

- **Speech Act Identification:** Students' accuracy in identifying speech acts improved from 50% ($M = 0.50$, $SD = 0.12$) in initial tasks to 85% ($M = 0.85$, $SD = 0.10$) in later tasks. A paired sample t -test confirmed this improvement was statistically significant ($p < 0.05$).
- **Maintenance of Perlocutionary Effects:** The proportion of students preserving perlocutionary effects increased from 50% ($M = 0.50$, $SD = 0.15$) in initial drafts to 80% ($M = 0.80$, $SD = 0.12$) in final versions. This improvement was statistically significant ($p < 0.01$), highlighting the positive impact of iterative revisions and feedback.
- **Cultural Adaptation Strategies:** Students' cultural adaptation skills showed notable gains, rising from 40% ($M = 0.40$, $SD = 0.14$) accuracy initially to 70% ($M = 0.70$, $SD = 0.11$) by the final assessment. This improvement was statistically significant ($p < 0.05$), demonstrating meaningful progress in adapting translations to target cultural norms.

The perceived progress in all three areas-speech act identification, perlocutionary effect maintenance, and cultural adaptation-demonstrates the value of integrating SAT in Translation Studies curricula. SAT provides a theoretical framework for understanding how meaning is constructed and conveyed in communication.

5. DISCUSSION

The integration of SAT within translator training proved to be a highly effective approach for enhancing students' pragmatic competence. The findings from this study align with previous research on the application of SAT in translation studies and the value of experiential learning in improving translator skills (Hatim and Mason; Kolb). The results suggest that SAT fosters deeper understanding and more sophisticated application of translation strategies, particularly in terms of cultural adaptation and maintaining perlocutionary effects.

One of the primary outcomes of this study was the improvement in students' ability to identify and analyze speech acts across various translation tasks. As highlighted by Searle in 1969, understanding speech acts is central to the effective communication of meaning across different linguistic and cultural contexts. The students in this study demonstrated a marked improvement in identifying locutionary, illocutionary, and perlocutionary acts, which allowed them to engage

with the pragmatic challenges of translation in a more nuanced manner. This finding echoes the work of Jääskeläinen, who argues that translation students must develop a heightened sensitivity to the illocutionary forces embedded in the source text to produce accurate and culturally appropriate translations. Furthermore, the iterative nature of the adopted approach allowed students to refine their understanding and application of these acts through multiple drafts and peer interactions, leading to a more comprehensive grasp of their pragmatic functions.

The importance of cultural adaptation in translation has long been a central theme in translation studies (Baker, *Translation* 120). The findings from this study underscore the significance of cultural sensitivity in translation, particularly when dealing with PSAs that address health, safety, and social issues. Students were tasked with adapting speech acts for cultural contexts, a process that required not only linguistic expertise but also an understanding of how different cultures interpret and respond to various communicative functions. The students' reflections indicated that they gained an increased awareness of the need to balance fidelity to the source text with the cultural norms of the target language. This finding is consistent with the notion of "cultural translation" (31) as proposed by Olohan in a 2011 essay, who emphasizes the translator's role in navigating the space between source and target cultures while ensuring the intended message remains intact.

Maintaining perlocutionary effects—in other words, the effect that the speaker's utterance has on the listener—emerged as a critical component of translation competence in this study. The iterative process of revising translations based on feedback from peers and experts helped students refine their translations to elicit the intended responses from the target audience. This aligns with Nida's concept of "dynamic equivalence" (23) which stresses the importance of ensuring that translations provoke the same reactions in the target audience as the original text does in the source audience. The findings suggest that students became increasingly adept at maintaining pragmatic equivalence, particularly in their final drafts, where feedback from language professionals played a key role. This process mirrors the insights from Pym, who emphasizes the value of feedback in improving translation quality and aligning the target text more closely with its intended communicative purpose.

The collaborative and iterative nature of the methodological approach proved beneficial in fostering critical thinking and self-reflection among students. Peer reviews were a central component of the feedback process, and students were able to offer constructive critiques of each other's translations, focusing particularly on the pragmatic adaptation of speech acts. This process aligns with the findings of Lantolf and Thorne, who argue that collaborative learning environments promote deeper cognitive engagement and allow for the development of higher-order skills such as critical thinking and problem-solving. Peer feedback also helped students develop a greater awareness of alternative translation strategies and broadened their understanding of how different translators might approach the same problem. Moreover, the use of self-reflection allowed students to assess their own translations and refine their understanding of the translation process, which is consistent with

Kolb's theory of experiential learning, where reflective observation plays a crucial role in the learning cycle.

While the results of this study are promising, several limitations must be considered. First, the sample size was relatively small, which may limit the generalizability of the findings. Future studies could involve larger cohorts to confirm the results and explore how different types of translation tasks might influence students' development of pragmatic competence. Additionally, this study focused on the translation of PSAs, which may not fully capture the range of challenges faced by translators in other domains. Future research could explore the application of SAT in translating other genres, such as literary texts or legal documents, to further investigate the applicability of this approach across different contexts.

6. CONCLUSION

This study explored the use of SAT in translation-based projects to improve pragmatic competence in translator training. Findings showed that SAT effectively enhanced students' skills in identifying speech acts (locutionary, illocutionary, perlocutionary), preserving perlocutionary effects, and culturally adapting translations. Through iterative, collaborative tasks and feedback from peers and professionals, students significantly improved their ability to recognize communicative intentions and audience effects, with perlocutionary success rising from 50% to 80% by final drafts. Cultural adaptation also improved, with 70% of students demonstrating greater awareness of socio-pragmatic norms like politeness and indirectness, especially in sensitive texts such as public service announcements. Despite these positive results, challenges remained: many students struggled to distinguish illocutionary acts from perlocutionary effects in complex texts, about 15% had difficulty with cultural adaptation-especially with indirect language acts-and engagement with feedback was inconsistent. Translating complex speech acts like humor and sarcasm was particularly difficult, highlighting the need for clearer instruction, more targeted practice, structured feedback, and deeper cultural training. The study concludes that while SAT effectively supports key pragmatic skills through reflective, feedback-driven projects, translator education would benefit from greater emphasis on complex speech acts, consistent feedback integration, and enhanced cultural sensitivity. Future research should investigate SAT's application across diverse genres to broaden its pedagogical impact. Overall, the results obtained show the strong potential of the inclusion SAT and PBL for improving pragmatic competence in translator training, emphasizing the importance of embedding these skills into curricula for producing contextually appropriate translations.

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ANALYZING ENGLISH FOREIGN LANGUAGE LEARNERS' LEXICAL INPUT AND OUTPUT THROUGH WORD PROTOTYPICALITY

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ABSTRACT. Research on the relationship between input and output among English learners has been extensive, as both are crucial for language acquisition. However, our understanding of this relationship in an English as a Foreign Language (EFL) setting remains limited. To address this gap, this study employs semantic prototypes to examine the prototypical word associations retrieved by two groups of EFL learners who differ in age (children and adolescents) and course level (6th year of Primary Education and 2nd year of Baccalaureate) and analyzes the prototypical words found in the learners' EFL textbooks. Specifically, we investigate whether the prototypicality of words in the learners' lexical output reflects that found in the vocabulary input of their EFL textbooks, focusing on the 50 most frequent words. We utilized a semantic fluency task and lexical computational programs to measure participants' lexical availability across five semantic categories and to analyze the frequency of words in the textbooks. The findings revealed evidence of word prototypicality in the EFL participants' vocabulary production and their EFL materials, as well as discrepancies between the prototypical words found in their lexical output and the input of their textbooks. This study offers new insights into comparing output and input in EFL contexts, with implications for curriculum design and language teaching, particularly regarding the role of word prototypicality in vocabulary learning.

Keywords: Semantic prototypes, Lexical availability output, Vocabulary input, EFL textbooks, EFL learners.

ANÁLISIS DEL INPUT Y EL OUTPUT LÉXICO DE LOS ESTUDIANTES DE INGLÉS COMO LENGUA EXTRANJERA A TRAVÉS DE LA PROTOTIPICIDAD LÉXICA

RESUMEN. La investigación sobre la relación entre input y output en los estudiantes de inglés ha sido extensa, ya que ambos aspectos son cruciales para la adquisición de esta lengua. Sin embargo, nuestra comprensión de esta relación en contextos de inglés como lengua extranjera (ILE) sigue siendo limitada. Para abordar esta laguna, este estudio emplea prototipos semánticos para examinar las asociaciones de palabras prototípicas evocadas por dos grupos de estudiantes de ILE que difieren en edad (niños y adolescentes) y nivel de curso (sexto de primaria y segundo de bachillerato) y así mismo, analizar las palabras prototípicas encontradas en los libros de texto de ILE de estos informantes. En concreto, centrándonos en las cincuenta palabras más frecuentes, investigamos si el carácter prototípico de las palabras en la producción léxica de los alumnos refleja el que se encuentra en el input de vocabulario de sus libros de texto de ILE. Para ello, se empleó una prueba de fluidez semántica y programas de cálculo léxico para medir la disponibilidad léxica de los participantes en cinco categorías semánticas y para analizar la frecuencia de las palabras en los manuales escolares. Los resultados revelaron evidencias de prototipicidad léxica en la producción de vocabulario de los participantes y en sus materiales de ILE. Además, los resultados sugieren que los prototipos semánticos representados en la producción de los estudiantes difieren de los encontrados en el vocabulario de los materiales escolares. Este estudio ofrece nuevas perspectivas sobre la comparación del output y el input en contextos de ILE, con implicaciones para el diseño curricular y la enseñanza de lenguas extranjeras, en particular en lo que se refiere al papel de la prototipicidad léxica en el aprendizaje de vocabulario en inglés.

Palabras clave: prototipos semánticos, producción léxica disponible, input del vocabulario, libros de texto de inglés como lengua extranjera, alumnos de inglés como lengua extranjera.

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1. INTRODUCTION

Research on the relationship between input-output vocabulary learning and semantic prototypes in EFL learners is crucial for enhancing our understanding of how language acquisition occurs (Mora 132). The relationship between input (the words learners are exposed to) and output (the lexicon learners produce and use in communication) is fundamental in the process of acquiring vocabulary. This dynamic interaction affects learners' language comprehension and production, influencing their overall language proficiency. In this sense, semantic prototypes play a key role in EFL learners' vocabulary learning, as they are central members of a category that allows us to explore how words based on shared meanings and features are organized in the mind. Although research on semantic prototypes in L2 English exists, there has been limited exploration of word prototypicality through a lexical availability task (LAT) comparing learners of different ages and course levels.

This study seeks to gain insights into how the lexicon available to EFL learners reflects the vocabulary input contained in their EFL textbooks through the representation of prototypical patterns. To achieve this objective, we utilized a LAT to examine the learners' lexical availability output in response to five semantic categories: 'Hobbies', 'House', 'Professions', 'Clothes', and 'School'. We employed computer tools such as Dispogen II (Echeverría et al. 81-91) and WordSmith Tools (version 7.0) (Scott) to analyze the learners' word production, the most available words, and the EFL textbook corpora. The study comprises four sections. The first section reviews previous studies on lexical availability output, the input in EFL textbooks, and semantic prototypes in EFL contexts. The second section describes the sample and method. The third section presents the results, followed by a discussion of our findings. Finally, we present some conclusions and implications for future research on the EFL vocabulary input-output relationship, utilizing prototypes in formal settings.

2. LITERATURE REVIEW

2.1. *Lexical Availability Output in EFL Contexts*

The concept of lexical availability (LA) originated from the French project *L'élaboration du Français Fondamental* by Gougenheim et al. (45) and proposes that a word becomes available when it is ready to be used and can be recalled immediately. Dimitrijevic introduced the idea of the "degree of availability", suggesting that a word has 100% availability if it is retrieved by all informants, with availability decreasing as fewer informants evoke the word (56). The ease of recalling a word correlates with its degree of availability. López Morales emphasized that, as proposed by Michéa (338), the available lexicon consists of "thematic" words, which are the most readily available and come to mind first in response to a stimulus (102). He distinguished between available words (thematic) and frequent words (non-thematic), with the former linked to a specific category and the latter appearing in a text regardless of context (Michéa 338; Fernández, Sánchez-Saus and Escoriza 36). A mathematical formula was developed by Lorán and López Morales to measure the degree of availability, calculating the index of frequency and position of words in the lists (67). This formula calculates relative frequencies by dividing the absolute frequency by the number of subjects and multiplying by 100. Later improvements by López Chávez and Strassburger Frías refined the formula to enhance its accuracy for group and individual analyses (78). Lexical Availability has been used to study the lexicon of Spanish speakers in various regions, as demonstrated in López Morales' Pan-Hispanic Project (103). While initially applied in L1 research, LA has also been utilized in second language acquisition (SLA), particularly for L2 English and Spanish. In EFL contexts, specifically, LA research has shown notable qualitative and quantitative differences. For instance, data from LA output studies have significantly focused on quantitative differences concerning the production of tokens (total words), types (distinct words), *M* (mean values), and *SD* (standard deviation) between younger and older EFL learners, showing that the latter

participants outperform the former to a greater extent (Jiménez Catalán et al. 42; Agustín Llach and Jiménez Catalán 40; Mora 267). LA research has also examined the effect of gender, finding that gender differences in the number of responses are consistent across grades, and that male and female learners coincide in the semantic fields for which they produce most and least cued responses (Jiménez Catalán and Ojeda Alba 66; Agustín Llach and Fernández-Fontecha 74). Regarding word familiarity, results have shown that the learners' availability of words in L2 depends on their similarity to L1 words (Hernández Muñoz 56). In terms of the structure of the mental lexicon, LA findings have indicated whether meaning connections are produced equally and unequally in L1 and L2 languages (Ferreira and Echevarría 132). Referring to language exposure, LA outcomes have boosted word production, with greater exposure resulting in more words produced (Jiménez Catalán and Agustín Llach 76; Akbarian et al. 25). As for lexical frequency, LA findings have revealed that when receiving more hours of instruction and exposure to a language, the frequency profile mainly increases in the K1 band and the Off-list (infrequent words) band (Jiménez Catalán and Fitzpatrick 89). When analyzing semantic networks, LA results suggest that the words connected and stored in the mind provide evidence of the learners' mental lexicon organization (Agustín Llach 207, Mora 84), and finally LA outcomes on semantic prototypes suggest that the most available lexical units represent the most prototypical words across languages and cultures, as stated in the principle of universality (Šifrar 125, 162; Mora 80, Mora and Jiménez Catalán 74). Nevertheless, to our knowledge, LA research has scarcely explored the relationship between EFL learners' output and input. Accordingly, this study aims to investigate this research gap and expand the scope of EFL learners' LA output and vocabulary input in their textbooks.

2.2. ELT Textbooks as Containers of Input

Textbooks are essential in language education, offering lesson ideas, structured input, and classroom activities (Richards 15). They support learning through readings, explanations, and practice while serving as a reference for grammar, vocabulary, and pronunciation (Cunningsworth 24; Tomlinson 143).

In the area of L2 vocabulary learning, learners must be exposed to a substantial amount of input (Webb and Nation 67). Therefore, in EFL contexts, textbooks are often the primary source for vocabulary learning (Alsaif and Milton 21; Jordan and Gray 438) and serve as repositories of lexical items and sources of words (Thornbury 56). Thus, since textbooks are invaluable resources for language learning and teaching, analyzing them could enhance EFL education (Jiménez and Mancebo 147).

In studies addressing Primary and Secondary Education EFL textbooks, the scopes of investigation have focused on word frequency (Alcaraz Mármol 9; Norberg and Nordlund 463; Guerra Álvarez and Jiménez Catalán 264), word repetition (Jiménez Catalán and Mancebo 147; Nordlund 47), cultural vocabulary (Canga and Cifone 90; Cifone 65), and vocabulary input-output (Donzelli 133; Alsaif and Milton 21; Syairofi et al. 12), with the latter being our primary focus. In his study with Italian

learners, Donzelli found that teachers introduce significantly more vocabulary than coursebooks, although this may depend on the teacher's proficiency (134). In the case of Saudi Arabian learners from 6th to 12th grade, Alsaif and Milton emphasized the need for textbooks to include the most frequent 2,000–5,000 words for better comprehension, noting that Saudi textbooks lack sufficient vocabulary (22). In their investigation of vocabulary output from input in an EFL textbook used with Indonesian learners, Syairofi et al. stressed the importance of classroom interaction in reinforcing textbook input, advocating for the use of a framework to enhance SLA (1). Given that studies on the input-output relationship in EFL contexts have been relatively scarce, this study aims to delve deeper into this field by utilizing semantic prototypes for that purpose.

2.3. Semantic Prototypes in EFL Contexts

A semantic prototype is recognized as the most representative and central member of a category (Rosch, 192). Specifically, *apple* is considered the most prototypical example within the category 'fruit', as it is the most quickly categorized element and a key point of reference. In contrast, items like *olives* are less prototypical due to varying degrees of similarity and centrality. In other words, category members are arranged in order of goodness, where items similar to the prototype are classified as very typical or good members, while dissimilar items are regarded as less typical or less good members (Murphy 207). Prototypes have also been described as individual variations (Nunberg 44; Dubois 468), shared knowledge (Langacker 230), membership gradience (Lakoff 12), and family resemblance (Wittgenstein 143; Murphy 42-43). In the lexical field, a prototype is viewed as the central case upon which the lexical meaning of a word is based (Kleiber 47). According to Rosch et al. (382-439) and Kleiber (80-84), the centrality of a word depends on a hierarchical lexical organization structured around three levels of classification: superordinate, basic, and subordinate. Kleiber (80) indicates that superordinates refer to abstract elements that cannot be represented by a mental image (e.g., furniture, food). Basic objects are associated with perception (the quickest identification of a category through a mental image), function (they align with the general motor program of the categories), and communication (these are often the first, shortest, and most common words learned by children and the first to enter the lexicon). For example, *chair* is the basic word in the category 'Furniture'. Thus, the subordinate derived from *chair* would be *folding chair*, as this level provides further and more specific information about the basic object. Since they have not been explored extensively, this study aims to integrate prototypes with vocabulary learning concerning EFL learners' lexical output and EFL textbooks' input in formal English settings. Some studies on prototypes in EFL contexts have examined LA output, indicating the universality of prototypes across the most available words retrieved (Šifrar 134; Mora and Jiménez Catalán 78; Mora 145). In addition, research on vocabulary input in textbooks suggests that most prototypes referred to target language words while overlooking those connected to the learners'

cultural identity, and that prototypical content word lists might be helpful to analyze the textbooks' corpora (Mora and Cifone 203; Cifone and Mora 73; Mora 367).

According to the literature, no studies have been conducted concerning the vocabulary input-output relationship in learners' lexical production and EFL textbooks through semantic prototypes; therefore, this study aims to be the first to address this research gap. The research questions are as follows:

RQ1: Is there evidence of prototypical association patterns in the 50 most frequent words retrieved by children and adolescents in response to a LAT?

RQ2: Is there evidence of prototypical words within the 50 most frequent words in the learners' EFL textbooks?

RQ3: To what extent do the prototypical word associations observed in children and adolescent EFL learners' English LA output mirror the prototypical words in their EFL textbooks?

3. RESEARCH DESIGN AND METHODOLOGY

This study employs cross-sectional quantitative analyses to compare LA among students of various ages and course levels. By examining semantic prototypical patterns, it evaluates whether the learners' productive vocabulary aligns with the vocabulary presented in their EFL textbooks.

3.1. Sample

3.1.1. EFL Informants

The participant sample comprised two age groups distributed among 136 Spanish students from two public schools in Logroño (La Rioja), a city in the north of Spain. The first group consisted of 70 children (12–13 years old) in sixth grade, the final year of Spanish primary education, with an A2 proficiency level according to the *Common European Framework of Reference* (CEFR) (Council of Europe 23). This group included multicultural learners from Romania, Pakistan, Colombia, El Salvador, Ukraine, and Spain, with Spanish students representing the majority. The second group included 66 adolescents (17–18 years old) in 12th grade (2nd Baccalaureate), the final year of non-compulsory Spanish secondary education before university entrance, with a B2 proficiency level. Most of these learners were from Spanish-speaking countries, such as Ecuador, Venezuela, and Argentina, with a small number from Serbia and Pakistan.

3.1.2. EFL Textbooks

The sample of textbooks included one for primary education (*New Tiger 6*) and one for secondary education (*Key to Bachillerato 2*, first edition). Table 1 provides a detailed description of the selected EFL materials.

Table 1. Description of the EFL textbooks.

Course Level	Textbook	Authors	Publishing House	Year of Publication	Number of Units	CEFR Level
6th grade	<i>New Tiger 6</i>	Carol Read Mark Ormerod	MacMillan	2018	7	A1-A2
12th grade	<i>Key to Bachillerato 2</i>	Ben Wetz	Oxford	2014	6	B2

These two EFL textbooks were chosen as they were used by participants during data collection and are widely studied in research projects in La Rioja, Spain. Approved by educational authorities, these UK-published books are used internationally, making their analysis valuable for teachers and researchers.

3.2. Data Collection Instruments

A background questionnaire was used to gather personal information about the learners, including their age, gender, nationality, and language experience. It also collected data on their mother tongue (L1), L2 exposure, potential L3, language program involvement, proficiency levels, and participation in extracurricular language activities.

A LAT was employed to evaluate learners' existing lexicon, specifically the words that come to their minds easily and quickly in response to a semantic category (Jiménez Catalán 5). Five semantic categories ('Hobbies', 'House', 'Professions', 'Clothes', and 'School') were selected from 16 traditional categories examined in prior LA studies. The choice of these categories is due to the fact that categories such as 'House', 'Professions', and 'Clothes' are classified as natural and inclusive, often reflecting prototypical levels of categorization and exhibiting cohesion indices (CI) above the standard average, which refer to the degree of coincidence in the words retrieved by informants for each semantic category. Conversely, categories like 'Hobbies' (radial-inclusive) and 'School' (radial-relational) exhibit below-average (CI) values, aligning with the concept of family resemblance, which posits that category membership does not require all members to share necessary and sufficient features. Each category was presented on a paper-and-pencil questionnaire and on a separate page with numbered lines. Participants were given two minutes to respond to each prompt and could only proceed to the next category after the two-minute period had expired. The LAT has been helpful in measuring LA, word production, and semantic prototypes in the lexicons of foreign language learners (Šifrar 125-126; Jiménez Catalán and Fernández-Fontecha 77-78; Mora and Jiménez Catalán 74-75; Mora 269-270).

The lemmatized words were selected based on criteria from the University of La Rioja's Applied Linguistics Group (GLAUR) and previous L2 English studies (Jiménez Catalán et al. 41; Mora 179-180). Criteria included excluding Spanish words, proper nouns, film titles, brand names, prepositions, pronouns, repeated words, possessive

adjectives, and articles. Spelling errors were corrected, and plural forms were changed to singular unless the plural form was listed in dictionaries.

For the textbook analysis, we examined the two EFL textbooks used by the learners during data collection, as described in the sample section.

3.3. Data Analysis and Procedures

The LA output data for both participant groups were analyzed using the DispoGen II tool (Echeverría et al. 81-91), which calculated LA values, the total number of words (tokens), the number of different words (types), and the mean word production for each semantic category. It also provided the CI, indicating word overlap across informants. The availability of each word was determined using a formula (López Chávez and Strassburger Frías 227-51) to calculate its position and frequency in the responses. IBM SPSS Statistics (Version 26.0) was then used to analyze statistically significant values and compare the results between groups.

To compile the EFL materials corpora thoroughly, the content, along with the instructions from the textbook activities, was included. The textbooks were converted into .txt files and analyzed using WordSmith Tools (version 7.0) (Scott). This facilitated word counting, vocabulary size calculation, and the generation of alphabetical and frequency-based word lists. Both individual words and lexical units (including phrasal verbs and idioms) were examined, following definitions by Carter (4) and Sinclair (160), who considered lexical items as units of meaning rather than isolated words.

For lemmatization, the base and inflected forms of words were grouped together according to the procedures outlined by GLAUR, which included spelling corrections, symbol removal, the exclusion of proper nouns, and converting verbs to their base infinitive forms. The prototypical analysis of EFL textbooks was based on previous work by Mora 372, which adhered to the classifications established by Dixon (79-206) and Viberg (123-162), categorizing content words such as nouns, adjectives, and verbs. Nouns were classified into concrete categories (real physical objects, things, or places), abstract categories (ideas, qualities, or states), and speech act categories (communicative functions), while verbs were categorized by motion (action), stative (non-action), perceptual (experiences related to one of the physical senses), and speaking (reported speech). Adjectives were analyzed by value (quality attributed to a noun) and similarity (comparisons between entities, states, or events).

4. RESULTS

Before presenting the results of the three research questions set out in this study, Table 2 presents the overall findings on the learners' LA across the five semantic categories selected.

Table 2. EFL learners' overall results on lexical availability output.

SC	Children					Adolescents				
	Tokens	Types	<i>M</i>	<i>CI</i>	<i>p</i>	Tokens	Types	<i>M</i>	<i>CI</i>	<i>p</i>
'Hobbies'	663	255	9.47	0.37	.068	950	288	14.42	0.49	.004
'House'	881	224	12.57	0.56	.023	1133	192	17.13	0.89	.200
'Professions'	544	169	7.77	0.45	.006	826	199	12.59	0.62	.029
'Clothes'	849	137	12.14	0.88	.023	902	111	13.65	1.23	.200
'School'	942	249	13.45	0.54	.021	1248	275	18.89	0.68	<.001

Note. SC: Semantic Category; CI: Cohesion Index; *p*: p-value (*p* > 0.05: normally distributed, *p* < 0.05: non-normally distributed).

Overall results indicated that adolescent learners retrieved a statistically significantly higher number of tokens than children across all selected semantic categories. However, the findings revealed that children's retrieval of word types in the categories 'House' and 'Clothes' surpassed that of adolescents. The mean tokens showed that, in both groups of learners, the highest number was represented in the category 'School', while the lowest was found in 'Professions'. Regarding the CI, 'Clothes' achieved the highest count across the five categories. The Kolmogorov-Smirnov normality tests indicated that the data distributions differed between the two groups. As seen in Table 2, the children's data were not normally distributed in all cases, except for the semantic category of 'Hobbies' (*p* = .068). In comparison, adolescents' data indicated that the distribution was normal for two cue words, 'House' (*p* = .200) and 'Clothes' (*p* = .200), whereas 'Hobbies' (*p* = .004), 'Professions' (*p* = .029), and 'School' (*p* < .001) were not normally distributed.

Turning to the learners' vocabulary production results, RQ1 aimed to identify evidence of prototypes among the 50 most frequent words in their lexical output. Table 3 illustrates the prototypical patterns in word production for both groups of informants by considering the number of informants who evoked the same word.

The results indicated that prototypes were present among the 50 most frequent words. As shown in Table 3, the most prototypical word for children and adolescent EFL learners was *teacher*, which ranked within the top ten lexical items. The word *teacher* was retrieved by 113 younger learners and 128 older students, ranking first on both lists. This outcome was also attributed to the fact that children and adolescent learners categorized the word *teacher* into two of the selected semantic categories: 'Professions' and 'School'. Additionally, this word was triggered for younger learners in response to the cue word 'Hobbies'. Therefore, the words retrieved across all the semantic categories surpassed the number of participants in our sample. Following *teacher*, other words like *t-shirt*, *table*, *shoe*, *chair*, *pencil*, and *TV* displayed shared prototypical associations between the two groups of EFL learners in the top ten words of the list. Within this top ten, the words *book*, *shorts*, *football*, *bathroom*, *kitchen*, and *desk* were not prototypical when comparing the

lists of children and adolescents. Although there were other prototypical words beyond the top ten lexical items in the learners' lists, they were less prototypical than the leading words. For instance, the word *friend* ranked 18th in the children's list but fell to 36th in the adolescents' list. Results also indicated that the least prototypical words were *eat* in the children's list and *pencil case* in the adolescents' list, meaning these two lexical items were the least available among both groups within the most frequent 50-word list.

Table 3. Children's and adolescents' prototypical word associations (LA output).

Children			Adolescents		
W	F	%	W	F	%
1. Teacher	113	2.92	1. Teacher	128	2.53
2. T-shirt.	65	1.68	2. Chair	79	1.56
3. Table	62	1.60	3. T-shirt	60	1.19
4. Shoe	55	1.42	4. Bathroom	58	1.15
5. TV	51	1.32	5. Kitchen	58	1.15
6. Book	50	1.29	6. Pencil	55	1.09
7. Chair	48	1.24	7. Shoe	54	1.07
8. Pencil	42	1.09	8. Table	54	1.07
9. Shorts	40	1.03	9. TV	54	1.07
10. Football	36	0.93	10. Desk	53	1.05
11. Police	36	0.93	11. Jeans	52	1.03
12. Bathroom	35	0.90	12. Bed	51	1.01
13. Bed	35	0.90	13. Sofa	50	0.99
14. Doctor	34	0.88	14. Bedroom	49	0.97
15. Door	34	0.88	15. Sock	49	0.97
16. Jeans	34	0.88	16. Livingroom	48	0.95
17. Computer	33	0.85	17. Book	47	0.93
18. Friend	32	0.83	18. Hat	43	0.85
19. Kitchen	32	0.83	19. Exam	42	0.83
20. Sofa	32	0.83	20. Computer	40	0.79
21. Maths	31	0.80	21. Door	40	0.79
22. Window	31	0.80	22. Doctor	39	0.77
23. Jacket	30	0.78	23. Shirt	39	0.77
24. Bedroom	29	0.75	24. Trousers	38	0.75
25. Draw	29	0.75	25. Engineer	37	0.73
26. English	29	0.75	26. Trainers	36	0.71
27. Glove	29	0.75	27. Basketball	34	0.67
28. Livingroom	29	0.75	28. Football	34	0.67
29. Pen	29	0.75	29. Pen	34	0.67
30. Play	29	0.75	30. Jacket	33	0.65
31. Sleep	28	0.72	31. Maths	33	0.65

32. <i>Tablet</i>	27	0.70	32. <i>Window</i>	32	0.63
33. <i>Trousers</i>	27	0.70	33. <i>Study</i>	30	0.59
34. <i>Basketball</i>	26	0.67	34. <i>Dress</i>	29	0.57
35. <i>Blue</i>	26	0.67	35. <i>Nurse</i>	29	0.57
36. <i>Sock</i>	25	0.65	36. <i>Friend</i>	28	0.55
37. <i>Dress</i>	24	0.62	37. <i>Student</i>	28	0.55
38. <i>Glasses</i>	24	0.62	38. <i>Coat</i>	27	0.53
39. <i>Scarf</i>	24	0.62	39. <i>Read</i>	27	0.53
40. <i>Trainers</i>	24	0.62	40. <i>Sing</i>	26	0.51
41. <i>Food</i>	23	0.59	41. <i>English</i>	25	0.49
42. <i>Yellow</i>	23	0.59	42. <i>Room</i>	25	0.49
43. <i>Cook</i>	22	0.57	43. <i>Dance</i>	24	0.47
44. <i>Family</i>	22	0.57	44. <i>Policeman</i>	24	0.47
45. <i>Mask</i>	22	0.57	45. <i>Scarf</i>	24	0.47
46. <i>Shirt</i>	22	0.57	46. <i>Skirt</i>	24	0.47
47. <i>Boot</i>	21	0.54	47. <i>Write</i>	24	0.47
48. <i>Cap</i>	21	0.54	48. <i>Cook</i>	23	0.45
49. <i>Hat</i>	21	0.54	49. <i>Glove</i>	23	0.45
50. <i>Eat</i>	20	0.52	50. <i>Pencil case</i>	22	0.43

Note. W: word – F: Frequency (number of informants who produced the same word).

Before moving to RQ2 regarding the representation of word prototypicality in the EFL textbooks for 6th and 12th graders, Table 4 illustrates the characterization of the textbooks selected for this study.

Table 4. Distribution of corpus and content words per textbook.

	Corpus (content + function words)	Tokens (content words) *Lemmatized	Types (content words) *Lemmatized
<i>New Tiger 6</i>	120, 449	8,477	1,452
<i>Key to Bachillerato 2</i>	394, 506	27,315	3,486

The results indicated that when comparing the lexical differences between the two textbooks, the adolescent EFL learners' textbook (*Key to Bachillerato 2*) contained the highest number of words, encompassing both content and function words, while the EFL children's material (*New Tiger 6*) exhibited the lowest count. Regarding lexical variation, the type-token ratio (TTR) was 37.74 for *New Tiger 6* and 45.50 for *Key to Bachillerato 2*. The frequency of content word occurrences varied, with a minimum of nine repetitions, representing 16.25% in *New Tiger 6* and 18.15% in *Key to Bachillerato 2*.

Findings for RQ2 regarding evidence of word prototypicality in the learners' EFL textbooks indicated that certain prototypical content words were present in each course book, based on their frequency (i.e., repetition or number of occurrences throughout the text). Analysing how prototypes were represented in each textbook involved classifying the content words identified in the learners' textbooks, as shown in Tables 5 and 6.

Table 5. Vocabulary input in the children's textbook (the 50 most frequent content words).

<i>New Tiger 6</i>							
W	F	WC	TC	W	F	WC	TC
1. Listen	133	V	Perception	26. Make	41	V	Motion
2. Read	126	V	Motion	27. Place	40	N	Abstract
3. Like	103	V	Stative	28. Project	39	N	Abstract
4. People	103	N	Concrete	29. Answer	38	N/V	Speech Act
5. Go	102	V	Motion	30. Club	37	N	Concrete
6. Think	87	V	Stative	31. Favourite	37	ADJ	Value
7. Find	77	V	Motion	32. Take	36	V	Motion
8. Say	77	V	Speaking	33. Talk	36	V	Speaking
9. Day	63	N	Abstract	34. Friend	35	N	Concrete
10. See	59	V	Perception	35. Learn	35	V	Motion
11. Help	56	V	Motion	36. Year	34	N	Abstract
12. Story	56	N	Abstract	37. Name	33	N	Abstract
13. Play	55	V	Motion	38. Put	33	V	Motion
14. Good	53	ADJ	Value	39. Sport	32	N	Concrete
15. Country	51	N	Concrete	40. Volcano	32	N	Concrete
16. Time	51	N	Abstract	41. Call	31	V	Speech Act
17. World	51	N	Concrete	42. Past	31	N	Abstract
18. Write	50	V	Motion	43. Ask	30	V	Speaking
19. Live	49	V	Stative	44. Different	30	ADJ	Similarity
20. Use	48	V	Motion	45. Home	30	N	Concrete
21. Tree	46	N	Concrete	46. Look	30	V	Perception
22. Know	43	V	Stative	47. Question	29	N	Speech Act
23. Want	43	V	Stative	48. Visit	29	V	Motion
24. Park	42	N	Concrete	49. Activity	28	N	Abstract
25. School	42	N	Concrete	50. Culture	28	N	Abstract

Note. W: Word, F: Frequency, TC: Type of Category, WC: Word class, N: Noun, V: Verb, ADJ: Adjective.
Source: Mora (371).

Table 6. Vocabulary input in the adolescents' textbook (the 50 most frequent content words).

<i>Key to Bachillerato 2</i>							
W	F	WC	TC	W	F	WC	TC
1. Notebook	355	N	Concrete	26. Look	111	V	Perception
2. Use	342	V	Motion	27. Ask	110	N	Speaking
3. Word	336	N	Abstract	28. Job	109	N	Concrete
4. People	313	N	Concrete	29. Choose	106	V	Motion
5. Sentence	263	N	Abstract	30. Listen	104	V	Perception
6. Question	260	N	Speech Act	31. Year	104	N	Abstract
7. Say	246	V	Speaking	32. See	96	V	Perception
8. Complete	238	V	Motion	33. Key	95	N	Concrete
9. Think	215	V	Stative	34. Exam	94	N	Abstract
10. Write	214	V	Motion	35. School	93	N	Concrete
11. Text	206	N	Abstract	36. Speak	93	V	Speaking
12. Answer	204	N/V	Speech Act	37. Thing	92	N	Concrete
13. Verb	204	N	Abstract	38. Want	91	V	Stative
14. Go	180	V	Motion	39. Take	89	V	Motion
15. Make	169	V	Motion	40. Find	88	V	Motion
16. Good	164	ADJ	Value	41. Paragraph	88	N	Abstract
17. Read	153	V	Motion	42. Walk	88	V	Motion
18. Like	140	V	Stative	43. Example	87	N	Abstract
19. Form	134	N	Abstract	44. Activity	86	N	Abstract
20. Correct	128	ADJ/V	Value	45. Unit	86	N	Abstract
21. Work	121	V	Motion	46. Know	85	V	Stative
22. Give	115	V	Motion	47. Language	80	N	Abstract
23. Past	113	N	Abstract	48. Need	80	V	Stative
24. Phrase	113	N	Abstract	49. Start	80	V	Motion
25. Time	112	N	Abstract	50. Change	79	V	Stative

Note. W: Word; F: Frequency; WC: Word class; TC: Type of Category; N: Noun; V: Verb; ADJ: Adjective. Source: Mora (373).

Overall results showed evidence of prototypes among the 50 most frequent content words. The most prototypical categories were concrete nouns at 24% (e.g., *people, park, school*) and motion verbs at 24% (e.g., *go, play, learn*). Following these, abstract nouns ranked as the second-most frequent group, also highly represented at 20% (e.g., *day, story, time*). Classifications of additional content words included speech act nouns at 4% (e.g., *question, answer*), stative verbs at 10% (e.g., *live, know, want*), speaking verbs at 8% (e.g., *talk, ask, call*), and perceptive verbs at 6% (e.g., *listen, see, look*). Adjectives were represented to a lesser extent, comprising value adjectives at 4% (e.g., *good, favourite*) and similarity adjectives at 2% (e.g., *different*).

Turning to prototypical content words, the ten most frequent lexical items were highlighted, as shown in Table 5. The findings indicated that prototypes in *New Tiger 6* were closely associated with verbs (*listen*, *read*, *like*, *go*, *think*, *find*, *say*, and *see*), along with a concrete noun (*people*) and an abstract noun (*day*). The most prototypical word was the perceptual verb *listen*, which appeared 133 times (1.57%) in the children's textbook. In contrast, the least prototypical words in the 6th graders' material were *activity* and *culture*, each occurring 28 times (0.33%).

The adolescents' course book also evinced word prototypicality among the 50 most frequent content words, as in the children's textbook. The prototypes mainly referred to abstract nouns at 30% (e.g., *exam*, *language*, *paragraph*), while motion verbs constituted 26% (e.g., *walk*, *make*, *work*). Concrete prototypical nouns accounted for 12% (e.g., *notebook*, *people*, *job*), and stative verbs comprised 10% (e.g., *need*, *know*, *like*). Other classifications included speech acts at 4% (e.g., *answer*, *question*), perceptual verbs at 6% (e.g., *listen*, *see*, *look*), speaking verbs at 6% (e.g., *ask*, *say*, *speak*), and value adjectives at 4% (e.g., *good*, *correct*). The prototypical content words among the ten most frequent in *Key to Bachillerato 2* were evenly distributed between verbs (*use*, *say*, *complete*, *think*, and *write*) and nouns (*notebook*, *word*, *people*, *sentence*, and *question*). However, the most prototypical content word in the adolescents' textbook was the concrete noun *notebook*, which appeared 355 times (1.15%) throughout the text. In contrast, the least prototypical content word was *change*, with 79 occurrences (0.28%). Results from the content word analyses conducted in both EFL textbooks revealed the representation of prototypes; however, the most prototypical word in each varied by course level. Additionally, the ten most prototypical content words in each textbook list indicated that three lexical items are repeated (*people*, *think*, and *say*). In the case of *people*, although it exhibited different frequencies of occurrence, it is equally ranked fourth in both lists of the two textbooks (Tables 5 and 6).

Finally, RQ3 aimed to analyze the extent to which the prototypical word associations observed in the English LA output of children and adolescent EFL learners reflect the prototypical content words in their EFL textbooks. To this end, Tables 7 and 8 compare the 50 most frequent word lists generated by each age group in response to a LAT and the 50 most frequent content words found in the materials.

Results in Table 7 indicated that prototypical words were relatively scarce in the young learners' LA output and their EFL textbook word lists, at least among the 50 most frequent words. Two prototypes were found in both lists: *play* and *friend*. In the children's lexical output, *play*, as a motion verb, was ranked 30th ($F = 29$), while in the EFL textbook *New Tiger 6*, it was positioned 13th ($F = 55$). In the case of *friend*, this lexical item was placed 18th ($F = 32$) in the ranking list of the children's word availability, whereas in the children's material, *friend* was in 34th place ($F = 35$). Despite the differences in the ranking positions of the word lists, the frequency values were broadly similar, suggesting that *friend* represented a prototypical word association in the 6th graders' lexicon and their textbook. Therefore, given that the frequency values in the lists were moderately high and that these two lexical items

were highly retrieved across three of the five selected semantic categories ('Hobbies', 'House', and 'School'), *play* and *friend* emerged as the most prototypical words in the vocabulary of this group of learners.

Table 7. The output-input word prototypicality relationship in EFL children learners.

Children's Lexical Output				Children's EFL Textbook			
W	F	W	F	W	F	W	F
1. Teacher	113	26. English	29	1. Listen	133	26. Make	41
2. T-shirt	65	27. Glove	29	2. Read	126	27. Place	40
3. Table	62	28. Living room	29	3. Like	103	28. Project	39
4. Shoe	55	29. Pen	29	4. People	103	29. Answer	38
5. TV	51	30. Play	29	5. Go	102	30. Club	37
6. Book	50	31. Sleep	28	6. Think	87	31. Favourite	37
7. Chair	48	32. Tablet	27	7. Find	77	32. Take	36
8. Pencil	42	33. Trousers	27	8. Say	77	33. Talk	36
9. Shorts	40	34. Basketball	26	9. Day	63	34. Friend	35
10. Football	36	35. Blue	26	10. See	59	35. Learn	35
11. Police	36	36. Sock	25	11. Help	56	36. Year	34
12. Bathroom	35	37. Dress	24	12. Story	56	37. Name	33
13. Bed	35	38. Glasses	24	13. Play	55	38. Put	33
14. Doctor	34	39. Scarf	24	14. Good	53	39. Sport	32
15. Door	34	40. Trainers	24	15. Country	51	40. Volcano	32
16. Jeans	34	41. Food	23	16. Time	51	41. Call	31
17. Computer	33	42. Yellow	23	17. World	51	42. Past	31
18. Friend	32	43. Cook	22	18. Write	50	43. Ask	30
19. Kitchen	32	44. Family	22	19. Live	49	44. Different	30
20. Sofa	32	45. Mask	22	20. Use	48	45. Home	30
21. Maths	31	46. Shirt	22	21. Tree	46	46. Look	30
22. Window	31	47. Boot	21	22. Know	43	47. Question	29
23. Jacket	30	48. Cap	21	23. Want	43	48. Visit	29
24. Bedroom	29	49. Hat	21	24. Park	42	49. Activity	28
25. Draw	29	50. Eat	20	25. School	42	50. Culture	28

Note. F: Frequency (the number of times the occurrences appeared in the text). Bold-type words pointed to the coinciding prototypical words found in the children's lexical output and textbook word lists.

Table 8. The output-input word prototypicality relationship in EFL adolescent learners.

Adolescents' Lexical Output				Adolescents' EFL Textbook			
W	F	W	F	W	F	W	F
1. Teacher	128	26. Trainers	36	1. Notebook	355	26. Look	111
2. Chair	79	27. Basketball	34	2. Use	342	27. Ask	110
3. T-shirt	60	28. Football	34	3. Word	336	28. Job	109
4. Bathroom	58	29. Pen	34	4. People	313	29. Choose	106
5. Kitchen	58	30. Jacket	33	5. Sentence	263	30. Listen	104
6. Pencil	55	31. Maths	33	6. Question	260	31. Year	104
7. Shoe	54	32. Window	32	7. Say	246	32. See	96
8. Table	54	33. Study	30	8. Complete	238	33. Key	95
9. TV	54	34. Dress	29	9. Think	215	34. Exam	94
10. Desk	53	35. Nurse	29	10. Write	214	35. School	93
11. Jeans	52	36. Friend	28	11. Text	206	36. Speak	93
12. Bed	51	37. Student	28	12. Answer	204	37. Thing	92
13. Sofa	50	38. Coat	27	13. Verb	204	38. Want	91
14. Bedroom	49	39. Read	27	14. Go	180	39. Take	89
15. Sock	49	40. Sing	26	15. Make	169	40. Find	88
16. Living room	48	41. English	25	16. Good	164	41. Paragraph	88
17. Book	47	42. Room	25	17. Read	153	42. Walk	88
18. Hat	43	43. Dance	24	18. Like	140	43. Example	87
19. Exam	42	44. Policeman	24	19. Form	134	44. Activity	86
20. Computer	40	45. Scarf	24	20. Correct	128	45. Unit	86
21. Door	40	46. Skirt	24	21. Work	121	46. Know	85
22. Doctor	39	47. Write	24	22. Give	115	47. Language	80
23. Shirt	39	48. Cook	23	23. Past	113	48. Need	80
24. Trousers	38	49. Glove	23	24. Phrase	113	49. Start	80
25. Engineer	37	50. Pencil case	22	25. Time	112	50. Change	79

Note. F: Frequency (the number of times the occurrences appeared in the text). Bold-type words pointed to the coinciding prototypical words found in the adolescents' lexical output and textbook word lists.

In the adolescents' lexical output and EFL textbook, as with the children's results, few prototypical words were observed (Table 8). Three semantic prototypes stood out among both word lists: *exam*, *read*, and *write*. The prototype *exam* ranked 19th (F = 42) in the older learners' lexical output, whereas in the ELT textbook *Key to Bachillerato 2* it held the 34th position (F = 94). The second prototypical lexical item,

read, was ranked 39th ($F = 27$) in the 12th graders' vocabulary production word list, while in their textbook it appeared in 17th place ($F = 153$). Lastly, *write* was positioned 47th ($F = 24$) in the adolescents' word production, while in the EFL textbook it ranked 10th ($F = 214$). Thus, *exam*, *read*, and *write* emerged as the most prototypical words in the 12th graders' lexical availability output and their EFL textbook. The significance of this result is underscored by the fact that *read* and *write* were also found in the categories 'School' and 'Hobbies'. Nonetheless, frequency results from each word list indicated that in the adolescents' lexical output, *exam* was the most prototypical word association, while *write* achieved the highest level of prototypicality in their textbook.

The differences between the two-word lists (Tables 7 and 8) suggest evidence of prototypical word associations among the 50 most frequent words in the learners' LA and their corresponding ELT textbooks, albeit to a lesser extent. Furthermore, word prototypicality in both groups also varied concerning words and frequency values, as each group of students belonged to different course levels, and there was a noticeable age difference.

5. DISCUSSION

This study aimed to analyze the lexical input-output relationship of EFL learners through semantic prototypes. RQ1 investigated word prototypicality in learners' word retrieval across five semantic categories. The results showed that children and adolescents retrieved the word *teacher* as their first response among the 50 most frequent word types. These findings align with those by Šifrar (147), which suggested that words fulfill similar functions due to standard human biology, psychology, and communication needs. The word *teacher* also owes its prototypicality to being represented in the categories 'Professions' and 'School'. However, this result should be interpreted cautiously, as no prior research has compared 6th and 12th graders within these two semantic categories, making it challenging to compare our findings directly. The coincidence of the prototype triggered by both learner groups was measured by the frequency of word retrieval for each semantic category in the LAT. These results concurred with the study by Jiménez Catalán et al. (42-46), as word responses were also analyzed in terms of frequency, which, in LA, refers to the number of informants who retrieved the same word. Thus, words were ranked from most to least frequently produced for each semantic category in the LAT. The study found that both groups of EFL learners primarily retrieved short words, which are easier and faster to recall (Kleiber 56-57). These short words, viewed as central (prototypes) to categories (Rosch et al. 382), are also the easiest to acquire when learning a language (Murphy 38). The results indicated that basic-level words were predominantly nouns, aligning with earlier findings by Šifrar (131). Moreover, this study's frequent retrieval of basic words is consistent with previous research, such as that by Šifrar (161) and Mora (219-221), where foreign language (FL) learners of Spanish and English also favored basic-level terms in vocabulary tasks. The study highlighted the importance of typicality in LA

among EFL learners. In keeping with Rosch (1999), typicality refers to the *good examples* people provide when categorizing items, and these typical items often serve as cognitive reference points. The findings support that typicality is significant in determining which words are most readily available and possess high prototypicality in a LAT (Hernández Muñoz et al. 950). Highly available prototypical words generated by both groups of learners, such as *football*, *kitchen*, *t-shirt*, *TV*, and *teacher*, appeared first on the response lists, while atypical words were ranked lower. This suggests that less available words were less likely to reflect collective knowledge, leading to more individual rather than group responses, as suggested by Šifrar (131).

The results of RQ2 showed that prototypicality was present among the 50 most frequent content words in the ELT textbooks, as selected by employing the semantic approaches proposed by Dixon (79-206) and Viberg's (123-162) classification of words. The study found that in the children's textbook (*New Tiger 6*), the most prototypical content words were concrete nouns and motion verbs, in line with previous research by Guerra and Jiménez Catalán (281) and Nordlund (64). However, the results should be interpreted with caution because only one textbook sample was analyzed. Abstract nouns, speech act nouns, and certain verbs (stative, speaking, and perceptual) appeared less frequently. The most prototypical word was *listen*, a perceptual verb, likely because perception is more accessible to young children than abstract mental states (Davis and Landau 1-3). Among the top ten most frequent words, verbs dominated, particularly motion verbs, followed by perceptual, stative, and speaking verbs. This trend suggests that verbs, one of the largest classes of content words (Börjars and Burridge 47), are essential for vocabulary acquisition and play a central role in children's textbooks.

The analysis of the adolescents' textbook (*Key to Bachillerato 2*) revealed a distinct pattern compared to the children's textbook (*New Tiger 6*). In the 12th graders' textbook, prototypical words were more strongly associated with abstract nouns, followed by motion verbs. Unlike the 6th-grade textbook, abstract nouns outnumbered concrete nouns, likely due to the cognitive shift in adolescence toward more abstract and complex thinking (Lang et al. 339). The prototype in *Key to Bachillerato 2* was *notebook*, a concrete noun commonly used in school contexts. Motion verbs represented the most significant subcategory among the top ten most frequent words; however, unlike the children's textbook, no perceptual verbs were present. This suggests that, while perceptual verbs related to physical senses existed, they were less frequent and less prototypical than those found in the children's textbook. Overall, the findings highlight a shift in the types of words deemed prototypical as learners transition from primary to secondary education. The results also indicate that the children's and adolescents' textbooks contained essential prototypical content words, despite age and course level differences. It can be argued that some of these fundamental words are included in EFL textbooks to facilitate a general comprehension of the language (Alsaif and Milton 31). However, caution is warranted, as the sample of textbooks in this study is limited to only two texts.

RQ3 aimed to unveil whether the prototypical words retrieved by EFL children and adolescent learners reflect the word prototypicality found in their EFL textbooks. The study discovered that prototypical words were underrepresented among the 50 most frequent content words in the two selected English textbooks. In the children's textbook *New Tiger 6*, only *play* and *friend* are matched as words commonly used by young learners. The word *friend* is essential in children's literature due to the importance of friendship in childhood (Sherman 452), while *play* is frequently used because of children's active nature (Broughton et al. 169-170). The presence of these words in both children's vocabulary and textbooks suggests that environmental linguistic input, such as daily life and school contexts, contributes to language acquisition, as Galeote (208) indicated. In the adolescents' textbook, *Key to Bachillerato 2*, and the 12th graders' lexical output, prototypical words were limited and differed from those of younger learners. The most frequent words—*read*, *write*, and *exam*—were closely tied to the school environment. This aligns with Galeote (211-212), reinforcing that learners acquire vocabulary relevant to their educational context. From these results, we concluded that textbook designers consider the needs of learners at each stage of their lives (childhood, adolescence). For children, the prototypes showed they were more involved in physical activities and the people they did them with. In contrast, adolescents' responses were more related to school activities linked to their preparation before taking the university entrance exam.

6. CONCLUSIONS

The present study examined the input-output relationship through word prototypicality in the available lexicon of EFL learners and their EFL textbooks. The findings led us to conclude that within the 50 most frequent words, EFL children and adolescent learners most frequently retrieved the word *teacher*, confirming that certain words are universally prototypical due to their relevance in daily life and education. Moreover, short, basic-level nouns were the most accessible, supporting previous research on ease of recall and acquisition. This study also emphasized that learners retrieve words closely linked to their environments. Younger learners tend to favor concrete nouns and motion verbs, while adolescents shift toward abstract nouns, reflecting their cognitive development and school-related priorities. Regarding the prototypicality differences in each textbook, the children's textbook (*New Tiger 6*) prioritized concrete nouns and motion verbs, whereas the adolescent textbook (*Key to Bachillerato 2*) included more abstract nouns. This indicates a progression in lexical complexity with age and educational level. Notably, while some prototypical words in the textbooks matched the most frequent words among learners (e.g., *play* and *friend* for children, *read*, *write*, and *exam* for adolescents), many high-frequency learner responses were absent from textbooks. This suggests that textbooks may not fully align with the natural lexical retrieval patterns of EFL learners. The educational implications of this study emphasize that, given the importance of linguistic input in vocabulary acquisition, textbook design should better integrate the prototypical words that learners naturally retrieve. Furthermore, a more balanced representation of concrete and abstract vocabulary could enhance

lexical availability and overall language comprehension. In addition, identifying prototypes in vocabulary learning determines how the EFL learners' mental lexicon is organized when categorizing information in response to a LAT. This has clearly shown that the differences and similarities in this respect could possibly bring insights into how prototypical words affect vocabulary learning and how they are represented in the EFL learners' available lexicon and ELT textbooks. This study acknowledges that only two textbooks were analyzed, which limits the generalizability of the findings. Future research should consider a broader sample of textbooks and learners to gain deeper insights into the relationship between lexical prototypicality and language acquisition. In addition, as a prospective avenue for research, it would be valuable to examine the frequency bands of the most prototypical words found in textbooks and to triangulate these findings with participants' vocabulary size.

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BEYOND THE LIMITS OF THE LITERARY WORK: WHEN READERS BECOME CENSORS

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ABSTRACT. This paper explores the evolving nature of censorship, focusing on its current manifestations in the literary world and its impact on children's literature. It investigates the rise of sensitivity editing, including the revision of classic books, as a modern form of censorship. Through a critical analysis, the study examines the role of sensitivity readers. Findings suggest a shift in censorship practices, increasingly centred on protecting cultural sensibilities. In this context, modern readers may act simultaneously as censors and as victims of censorship. The paper also addresses the posthumous changes of classic literature, driven by the publishing industry's desire to meet modern expectations, avoid controversies and maximise profits. Ultimately, the study argues against altering literary works to conform to contemporary sensibilities, emphasizing the importance of preserving literature in its original form.

Keywords: cultural studies, censorship, sensitivity readers, classic books, publishing industry, children's literature.

TRANSGREDIENDO LOS LÍMITES DE LA OBRA LITERARIA: CUANDO EL LECTOR SE CONVIERTE EN CENSOR

RESUMEN. Este artículo explora la evolución de la censura, centrándose en sus manifestaciones actuales en el ámbito literario y su impacto en la literatura infantil. Se investiga el auge de la edición por sensibilidad, incluida la revisión de libros clásicos, como una forma moderna de censura. A través de un análisis crítico, el estudio examina el papel de los lectores de sensibilidad. Los hallazgos sugieren un cambio en las prácticas de censura, cada vez más centradas en la protección de las sensibilidades culturales. En este contexto, los lectores pueden actuar simultáneamente como censores y como víctimas de la censura. El artículo también aborda los cambios póstumos en la literatura clásica, motivados por el deseo de la industria editorial de satisfacer las expectativas actuales, evitar controversias y maximizar ganancias. Finalmente, el estudio rechaza la alteración de obras para adecuarlas a las sensibilidades contemporáneas, enfatizando la importancia de preservar la literatura en su forma original.

Palabras clave: estudios culturales, censura, lectores sensibles, libros clásicos, industria editorial, literatura infantil.

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1. INTRODUCTION

The destruction of the Library of Alexandria ordered by Caliph Umar ibn al-Khaṭṭab in the seventh century, the *Index Librorum Prohibitorum* established by the Roman Catholic Church in 1559 and the Tudor-Stuart licensing system in England serve as early historical examples of censorship. Traditionally defined as state-sponsored repression and the suppression of individual liberties (Shuger 89), early models focused on authoritarian impositions. However, the prior examples merely represent a subset of practices that restrict expression. Janelle Reinelt's definition, as "suppression of expression or information by anybody" (4), recognises that such control can be exercised by any group with power, extending beyond governmental prohibition. This form of regulation occurs not only through external after-the-fact pressures but also through internal, before-the-fact censorious decisions made during the creation process, which will be further examined in this article.

Some instances of repressive censorship, such as *die Bücherverbrennung*, i.e., the public burnings of "un-German" books in 1933; the 1989 *fatwa* calling for Salman Rushdie's death after the publication of *Satanic Verses* (1988); and the Soviet Union's ban on George Orwell's novel *Nineteen Eighty-Four* (1949) until 1988 – now a bestseller in Russia, illustrate that the exercise of power to restrict access to knowledge is not confined to a single historical moment or institution. These examples emphasize that access to information is central to any definition of censorship, as it fundamentally relies on those in power controlling what others can know.

Understanding the nature of these censorious practices is critical for assessing their prevalent importance in today's world. While this subject gained considerable attention in the postmodernist academic literature, there is, however, still little research on literature as a representative space of before-the-fact suppression. Censorship succeeds precisely when its operations are not perceived and, thus, new perspectives are needed to address its impact, particularly when imposed for sensitivity reasons. Therefore, the objective of this article is to examine the role of sensitivity readers as censors from the perspective of Cultural Studies. This approach aims at uncovering pre-censorship's repercussions on literary works, with a focus on its impact on children's literature.

2. A DEFINITION OF CENSORSHIP

Censorship has played a crucial role in shaping societies and their access to information throughout history. This section constructs a comprehensive theoretical framework to define censorship by examining its multifaceted nature, and its underpinnings. By engaging with perspectives from Foucault, and New Censorship theorists, the discussion highlights how restriction is not merely repressive but also productive.

When attempting to offer a definition of censorship, it is advisable to notice the importance of including both socio-historical specificity and the multiplicity of experiences (Freshwater 225). The practice of censorship can vary across time, place and individuals. Censorship, therefore, is considered an ongoing process rather than a static object, as it is socio-historically specific as well as diverse. "Censorship is [...] produced within an array of constantly shifting discourses, practices and apparatuses" and it embodies "complex and often contradictory relations of power" (Kuhn 127).

According to Foucault's theory of power/knowledge, discourse is a mechanism of control and governing medium of any institution (Foucault 1980). Foucault also considers that the disempowered have internalised power dynamics and, therefore, there does not need to be a constant external regulation. Those subjected to censorship might be complicitly contributing to the censorious system and its discourse as well (Freshwater 238).

Gramsci's theory of hegemony and Raymond Williams's insights further expand this discussion by framing culture as a dynamic network of shared and contested meanings shaped by power relations. Literature, for example, serves as a medium in which meanings are constantly changing and being challenged. Particular interpretations produced in a certain context gain authority and legitimacy, constructing a reality, whilst other meanings become marginal and even invalid. However, meaning-making remains "a potential site of struggle", as any sign can denote multiple meanings. Given the inherent instability of meaning-making, censorship becomes a "dysfunctional and self-subversive operation" (Freshwater 234), as both writers and readers have the power to create and contest various

interpretations. Namely, it could be argued that experimental writing with figurative literary forms such as irony, symbolism or allusion have been developed due to the existence of censorious processes (Bunn 42). These devices were used to create subtle forms of expression with hidden and double meanings within the literary texts, effectively avoiding censor's restrictions or prohibitions. Using Aesopian language, for instance, writers creatively try to evade and subvert the censorious forces. The very presence of censorious practices can foster creative subversion.

Building on these ideas, New Censorship theorists have extended the discussion arguing that exclusion itself generates new forms of speech and identity. Potential readers have the ability to read between the lines of a text that might contain a deliberate double structure of meaning. Nonetheless, the writing might become eventually too obscure (O'Leary 21-2). Notwithstanding that, the proliferation of interpretations ultimately undermines censorious forces. Resignification and resistance are integral components of the subversive process inherent in power itself. Foucault encapsulates this notion in *The History of Sexuality* by stating, "Where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (95). The said resistance to power can strengthen the very existence of power as well. Therefore, a type of resistance to discourse is silence, the avoidance of a compulsory discursivity against dominant discourse. Wendy Brown proposes that silence also acts as a form of resistance to censorship since silence should not be perceived as merely the direct opposite to freedom (Post 8).

In view of the multifaceted nature of censorship and its relation to power and meaning-making to produce discourse, it is difficult to determine what precisely constitutes censorship. The postmodernist branch known as New Censorship Theory redefines censorship as productive and formative instead of being a mere repressive process. New Censorship theorists, such as Pierre Bourdieu and Judith Butler, shift the notion of censorship from "a negative, repressive force, concerned only with prohibiting, silencing, and erasing, to a productive force that creates new forms of discourse, new forms of communication, and new genres of speech" (Bunn 36).

Butler enhances our understanding of censorship in relation to discursive agency stating that censorship is "a way of producing speech, constraining in advance what will and will not become acceptable speech" (128). The Butlerian notion of *foreclosure* shows how censorship or any kind of excluded material act as prerequisites for the appearance of alternative subjects and forms of expression. "Censorship produces discursive regimes through the production of a domain of the unspeakable" (Butler 255). The formation of the subject is an outcome of the constraints on speech that define the domain of speakability and conditions of intelligibility.

Censorship has a productive nature since *foreclosure* refers to the act of naming and producing the unsayable or impermissible in order to exclude it. The censorious force has no absolute control over the censored text. The re-production of the censored material is a side-effect since the practice of censorship includes the

banned material. This leads to the performative contradiction in which the censored object increases the awareness of the excluded material. The ban on *Candide* (1759) by Voltaire and *Lady Chatterley's Lover* (1928) by D. H. Lawrence contributed to their popularity, sparking public interest and discussions about the reasons for their prohibition (e.g., Schatz-Jakobsen 2020). As Michael Holquist argues, this awareness is a hopeful sign that any restriction has gaps (15).

New Censorship theorists' attempt to redefine the concept of censorship risks turning it meaningless as it is theorized as an omnipresent force that is "the norm rather than the exception" (Post 2). Censorship is seen as a ubiquitous phenomenon. Holquist states that "to be for or against censorship as such is to assume a freedom no one has. Censorship is" (Holquist 16). The lack of specificity and the expanded meaning of censorship becomes problematic for analytical purposes. This postmodernist theory deems that even structural conditions function as censors, censorship being a part of communication. Bourdieu suggested that censorship is an unavoidable and inherent structural necessity present in every utterance. The structure controls the accessibility and form of expression; thus, censorship is present in every utterance since language is constituted by a process of selection and exclusion of words and discourse is the language used following certain norms (Bourdieu 137-8). This process lays the foundation of a historical product mirroring a particular power hierarchy (Bunn 37). In a similar way to Bourdieu, Stanley Fish contends that there is no true freedom in free speech as this process of selection and regulation is part of language (Freshwater 230).

Moreover, the debate over freedom of expression and speech remains central to discussions of censorship. The limits of freedom, or the lack thereof, are a contentious legal and philosophical issue that is further complicated by the absence of a comprehensive definition of these terms. Some scholars, like Janelle Reinelt, believe in the balance of freedom of expression and other rights such as respect or privacy (6). Others contend that the fundamental right of freedom of expression prevails over any other competing or opposing right. In most societies, however, there are certain limitations to the right of free speech. Article 10 of the European Convention of Human Rights highlights the primordial importance of this right including the "freedom to hold opinions and to receive and impart information and ideas without interference by public authority and regardless of frontiers" (12). Paragraph 2 of this Article clarifies the consequences of exercising this right which "may be subject to such formalities, conditions, restrictions or penalties as are prescribed by law and are necessary in a democratic society" (ECHR 2021). This clarification showcases the challenge in balancing rights to, for example, protect threatened minorities and the common good.

Given its intricate entanglement with power and discourse, censorship resists a singular definition. Theorists debate, but what remains clear is its integral role in shaping cultural and literary landscapes. This dual nature—both limiting and enabling—underscores the need for continued examination of how content regulation operates across different historical and social contexts, particularly in relation to literature and children's access to it.

3. TYPES OF CENSORSHIP

Censorship can be classified following different criteria. For instance, considering the scope of the censorious action, it can be total, partial or classificatory by censoring a particular group of individuals –some cultural products are censored for young age groups (Stephanous 42, qtd. in Grecco 131). For the purpose of this article, I will classify censorship distinguishing between censorious acts before or after the publication of the literary material.

Catherine O'Leary clearly discerns between the repression and suppression of an existing published work, and the prevention of the publication of a book. O'Leary enunciates that censorious acts can be rewritings, erasures and even incorporations of new material (8). Notwithstanding this, the majority of recorded instances of censorship have been prohibitions of literary works such as the US ban on James Joyce's *Ulysses* (1922) (see *US v. One Book Called "Ulysses"* 1933) or the Australian prohibition to import Gore Vidal's *The City and the Pillar* (1948) from 1950 to 1966 (Moore, *The Censor's Library* 152). Additionally, some repressive bodies have imprisoned and even executed writers to prevent their ideas from spreading. This can be illustrated briefly by the imprisonment of Daniel Defoe due to his political writings in 1702, the murder of Federico García Lorca in 1936 and the killing of the columnist Jamal Khashoggi in 2018 (Amnesty International). According to 2023 Freedom to Write Index, 339 writers remained imprisoned in 2023, predominantly in Iran and China (PEN/Barbey Freedom to Write Center).

With respect to after-the-fact censorship, and using a liberal conception of the term censorship (that is, censorship is seen as an external coercive and repressive force), Janelle Reinelt classified censorious acts in five categories: corporate, religious, moral, political and military censorship.

Corporate censorship uses economic influence to secure and safeguard its interests. In fact, this type of censorship is becoming gradually predominant (Reinelt 6). Namely, in May 2023, Elon Musk, a seemingly free speech absolutist and owner of X Corporation, censored some social media accounts of Recep Tayyip Erdoğan's political opponents ahead of the US presidential election. In 2021, Dr. Seuss Enterprises made a corporate decision to cease publication of six children's books, including *And to Think That I Saw It on Mulberry Street* and *If I Ran the Zoo* by Dr. Seuss, due to concerns over racist imagery. This decision reflects how businesses shape the availability of literature based on perceived risks to their economic standing.

From the perspective of religious censorship, it should be said that it imposes a belief system restricting other worshipping practices. In Iran, non-Shia Muslim religious literature, like Yarsani or Christian books, are confiscated and banned. Even Sunni religious books are banned in Iran's Sunni areas (IRF Office 2022). Alleging real witchcraft, the *Harry Potter* series was banned in some American Catholic schools and libraries (Meadors).

Another type of post-publication repression is moral censorship, which establishes what is decent and adequate. However, reaching a consensus on what is morally and ethically correct is challenging since views vary significantly across individuals. In 8 C.E., the first documented example of moral censorship occurred when Augustus ordered a *relegatio* to exile Ovid because of “two charges, *carmen et error*, a poem and an error” (Ovid 2.207). The lengthy poem *Ars Amatoria* was censored due to its depictions of immoral practices, Ovid being “a teacher of obscene adultery, by means of a vile poem” (Ovid 2.211-12). Besides that, Augustus also enacted political censorship by suppressing criticism directed towards his political authority by reducing the *acta senatus*. Regarding children’s literature, *Speak* (1999) by Laurie Halse Anderson was banned in some school districts, such as Penncrest School District, Pennsylvania, due to its explicit depiction of sexual assault, use of profanity and exploration of trauma (Linder 14; PEN/Barbey Freedom to Write Center). On another note, the Texas State Board of Education mistakenly banned children’s book *Brown Bear, Brown Bear, What Do You See?* by Bill Martin Jr., confusing its author with a Marxist philosopher who wrote *Ethical Marxism* (Adams).

Finally, the last type of after-the-fact censorship is military censorship which addresses acts of sedition and regulates public information that could favour the enemy. For instance, the 1917 Espionage Act enabled the US president to censor material that could potentially aid the enemy. Considering its anti-war stance, Howard Zinn’s *A People’s History of the United States* was banned at the Guantanamo Bay detainee library in 2009, reflecting efforts to restrict access to literature that critiques U.S. military actions and foreign policy. To complement Reinelt’s classification, we could include social censorship in which a particular community has no access to some books due to economic or academic issues (Moore, *Censorship*).

Nonetheless, state censorship is still today the predominant type of censorship that arises in the collective imaginary. This type can be prior to or after the production of the literary work and it usually functions through the implementation and enforcement of laws. Institutions avoid the label of “censor” and refer to themselves as licencing authorities or classificatory bodies. This tendency hinders any attempt to successfully define and classify their censorious actions. As previously stated, censorship succeeds when it is imperceptible; hence, it fails when it is visible (Freshwater 238). Fairclough considers that the objective of an ideology is to become naturalised and legitimatised so that it is not noticed as such (91). This process is particularly effective when ideological control is embedded within institutions, where dominant narratives are presented as neutral universal truths. The less explicit it appears, the more smoothly it functions, shaping individuals without resistance. Children’s literature, for example, serves as a medium for ideological transmission, presenting societal values, norms, and power structures in a natural way and, therefore, an unquestionable one. In this sense, censorship actively constructs reality by determining what is thinkable and sayable. By filtering what is deemed appropriate for readers, authorities seek to shape conforming citizens. It is my

contention that most censorious acts are driven by an ideological agenda and literature is one of the fundamentally first targets of any repressive force. In history, there are many illustrative examples such as the shelling and three-day burning of the National Library of Bosnia-Herzegovina in 1992, which caused the destruction of two million books—including Ottoman manuscripts and 500-hundred-year-old cultural heritage. This deliberate cultural destruction commanded by Serbian nationalists revealed their goal of “ethnic cleansing”, erasing any ethnic or religious collective memory. This example demonstrates the importance of literature as a producer of discourse.

Prior or before-the-fact censorship refers to restrictive actions done before the publishing. Before-the-fact censorship functions as a preventive tool to impede the publication of a text or a part of it. To hinder the publication of certain materials, some writers, editors, publishers and translators make adjustments to literary works. The motivations for censoring could be subsidies and rewards or potential fines and threats. Mainly, editors play the role of censors as they try to introduce textual material into the market by adjusting it to consumer demand. Book cover designs coupled with certain compelling topics and characters are selected to appeal to a specific target audience, i.e. for marketing purposes. These potential before-the-fact censorious decisions showcase the internalisation of power dynamics and structural discursive practices, as publishers conform to societal expectations rather than risk controversy or commercial failure. By prioritizing economic viability over ideological plurality, the publishing industry exercises a subtle form of censorship—one that is less visible yet influential in determining which narratives are amplified and which are sidelined. Besides, writers’ selection of words can be seen as self-censorship, since there is a process of inclusion and exclusion. Aware of their audience, the publishing industry’s preferences, or potential backlash, writers may consciously or unconsciously omit certain words, themes, or ideas to avoid controversy, rejection, or even legal repercussions. As Freshwater notes, the subconscious itself is deemed to be an internal mechanism that censors and whose process cannot be easily identified (232). This internal regulation means that self-censorship is often an inherent part of the creative process, shaping consciously or subconsciously the literary text. Creativity becomes both a site of resistance and compliance, allowing for expression while reinforcing boundaries.

Nowadays, there is a tendency to exercise self-censorship as a way to show respect for minorities and avoid confrontations (O’Leary 7). While this practice is often framed as an ethical responsibility to promote diversity and inclusion, it simultaneously raises questions about the boundaries between sensitivity and prohibitions. As a matter of fact, the rhetoric of diversity has become an emerging hegemony. Since it operates through a process of exclusion, it is regarded as oppressive, akin to traditional forms of dominant censorship (Burt xv). The paradox lies in the fact that, while diversity initiatives aim to amplify underrepresented voices, they may also lead to the suppression of some perspectives, narrowing the range of acceptable discourse.

This new dominant discourse of diversity has also led to the proliferation of sensitivity reasons to exert after-production censorship on new material as well as on classic literary works. Publishers, educators, and literary institutions engage in revisions, modifying language, character representations, and thematic elements to align with modern sensibilities. This practice, while well-intentioned, raises concerns about historical erasure and the loss of original authorial intent. Additionally, it poses the risk of homogenizing narratives, potentially depriving young readers of the opportunity to engage critically with complex themes and diverse historical contexts. The challenge, therefore, lies in striking a balance between fostering inclusivity and preserving the integrity of literary works, ensuring that censorship does not become a tool for restricting intellectual engagement rather than expanding it.

Despite numerous academic publications concerning censorship, we still lack a systematic understanding of how this deliberate sensitivity editing contributes to censoring certain themes in classic books. Existing research in Cultural Studies only recognises the critical role played by prohibitory censorship. Regarding editing as censorship of already existing works, I could only find a brief reference to punitive censorship exercised due to sensitivity reasons in *The Routledge Companion to Freedom of Expression and Censorship* (2024) and an article about the legal issues of copyrightable derivative books arising from revised versions of classic books (Smith). The remaining literature analyses prohibitions and book bans, as well as censorship in the process of translation (see Erlanson et al.; Moore, *Censorship*; Müller; Ní Chuilleanáin et al.; Post). Subsequently, this article shall now examine modern censors in more detail, using a Cultural Studies perspective.

4. MODERN CENSORS

Nowadays, there is still censorship similar to the publication control in the German Democratic Republic or the Hicklin test in the US. However, these forms of censorship have been largely replaced by the emergence of a new kind of modern censor, the reader. Anyone can become a censor today since anybody can submit complaints in public libraries, challenge books on reading lists or express their opinion on social media platforms. The role of readers is crucial, particularly in the hyperreactive social media landscape, which facilitates the organisation of communities with shared values. Professional critics and censorious institutions still wield significant influence, but they are not gatekeepers anymore. As it will be discussed in this article, the diversity discourse can influence the edition and publication of literary material. On the one hand, it promotes diverse books; on the other, it may censor certain narratives and voices.

In addition, there has been a recent disintegration of traditional political alignments in which liberals advocated for state regulation, while conservatives prioritized freedom of expression (Post 1). Modern censorship departs from the liberal versus conservative dichotomy, having been proved that the majority of citizens demand some type of censorious intervention. However, the prevalence of the polarised rhetoric of the “either/or” binarism identified by Holquist is present in

the collective imaginary. It is commonly assumed that conservatives favour censorship in order to safeguard children, protect religious values and censor obscene content, whereas liberals usually demand suppressing hate speech, violence and political incorrectness. Despite the apparent disintegration of traditional positions, the said tendencies are evident in the different censorious attitudes towards children's literature. From now on, the article will discuss the figure of the modern censor with a focus on children's literature and the emergence of sensitivity readers.

4.1. Modern Censors in Children's Literature

This section explores the role of adults and libraries as modern censors of children's literature, highlighting the challenges both children and censors face in today's digital age. Additionally, it will also examine the reasons behind the banning of children's books in the United States and the United Kingdom.

Modern censors have made children's literature their main target (Knox). A common reason for censoring texts including certain topics is the belief that they are developmentally inappropriate for young learners (Conradi-Smith). Story makers were already the target of censorship as early as the fourth century B.C.E. Stories have always been used to teach moral lessons and to entertain. In the *Republic*, Plato acknowledges the potential power of stories to shape the souls of children. They distort truth and endanger social stability. Precisely, this is the main reason why he removes poets from his ideal state and rejects the majority of their stories (Plato II, 376e-378e).

Today, the availability of certain forms of literature is restricted for children as well. Their access to books is deeply conditioned and mediated by adults. In addition to the fact that books are exclusively produced and distributed by adults, children's financial dependence and restricted mobility also limit their access to literature (Savolainen 209). Following Children's Literature criticism, Perry Nodelman argues in "The Other, Orientalism, Colonialism, Children's Literature" (1992) that children's literature follows the colonisation pattern, children being treated as "the others" by adults who dictate what is proper behaviour (30-34). The Jane Addams Children's Book Award exemplifies how some adult gatekeepers attempt to shape children's literature by selecting works that promote values such as social justice, peace and equality. However, its limited impact underscores the challenge these gatekeepers face, as educators and readers often avoid books with controversial or ethically complex themes (Caponegro). This highlights the tension between the adult-driven literary selection and the reception of such texts.

This control over children's literature is particularly evident in educational settings, where schools carefully select literature for reading materials for instruction (Conradi-Smith et al.). Recent topic-restrictive legislation in the United States has further impacted teachers' choices of literature, perpetuating the predominance of narratives featuring white heteronormative characters (Crisp et al.; Lammert). These

laws impose thematic limitations on classroom content, often promoting self-censorship, as teachers navigate personal concerns, beliefs, curricular objectives, and institutional pressures (Buchanan et al.). As Catherine Lammert argues, this situation “is imbued with deficit discourses around children’s ability to engage with complex topics” (1). To counter these constraints, it is essential for teachers to adopt and model a critical literacy stance within instructional practices, fostering inclusive classrooms (Vasquez). This hierarchical structure and othering can be exemplified in the physical space of libraries. Libraries, particularly school libraries, were ideally conceived as an emancipating force for children where they could have the chance to independently read any book at their disposal. To illustrate this, the Public Libraries and Museums Act 1964 established, in the UK, provides the basis of libraries as being safe and inclusive public spaces. This ideal, however, seems to be contradicted by reality. Public libraries designate separated children’s rooms, and they enforce governance rules, regulating reading by labelling age limits, implementing lending restrictions and dictating special opening hours for particular ages (Savolainen 212). In many cases, public libraries tend to avoid buying books that might be subject to controversy to prevent conflicts (Moore, *The Censor’s Library*). Additionally, the code of silence in children’s departments largely creates an unwelcoming and distressing atmosphere, although solemn silence might be appealing for some children (Savolainen). So far, the discussion has presented children’s obstacles to access literature; nonetheless, modern censors also encounter a challenge, the Internet.

In this digital age, minors have nearly unlimited access to information through the Internet. Thereby, it is futile to seek to successfully restrict their access to written texts. Eliza Dresang’s work *Radical Change, Books for Youth in a Digital Age* (1999) describes this new paradigm evinced by the fundamental transformation of children’s reading experience. This shift is primarily a result of three principles, namely, digital access, connectivity and interactivity. In light of this paradigm shift, the impact of digital networks on the reading experience of children, and the difficulty of imposing restrictions should be borne in mind. Besides that, social media have also mobilized book challengers and supporters.

Sometimes not only are the texts subjected to censorship, but also the illustrations in them. In 2017, because of public criticism on Twitter, Little, Brown and Company, part of Hachette Book Group, decided to reprint the children’s book *The Bad Mood and the Stick* (2017) by the American writer Lemony Snicket, changing its illustrations. In the book cover, Bad Mood, represented as a black cloud, was modified into a rainbow cloud to avoid racist implications. This example illustrates not only an instance of censorship but also a case of social media users’ power influencing the decisions of a publishing house. Interestingly, many social media critiques often assess books they have not read and interpret passages taken out of context (Saksida).

Although the influence of social media has introduced new dynamics, the underlying motivations for banning children’s books have remained notably consistent over time. The books’ didactic purpose and their suitability are among

the most common concerns. Book challengers fear indoctrination and the subsequent moral decline of society. Most importantly, they want to make a symbolic statement of their power. For book challengers, the presence of a book in a public facility implicitly confers legitimacy upon the ideas present in them (Knox 176-77). Hence, parents, for instance, tend to seek institutional support to censor texts, arguing that certain books are not age appropriate or do not contain moral truths. They believe in the powerful short and long-term consequences of reading in children's behaviour; ergo, some parents demand a sanitized kind of literature, silencing particular voices and themes (Knox). In January 2025, the U.S. Department of Education's Office for Civil Rights (OCR) dismissed book ban complaints, stating that such decisions fall under parental and community judgment. Acting Assistant Secretary Craig Trainor emphasised that the department is "restoring the fundamental rights of parents to direct their children's education" ("Ends Biden's Book Ban Hoax"). Indisputably, diverse books are one of the main targets, sexuality, religion, gender and race being the most challenged topics. Conversely, some adults demand more inclusive books, particularly in school and public libraries. The number of book challengers and bans has increased, while at the same time there has been a growth in books featuring diverse characters and topics. According to the Cooperative Children's Book Centre, 51 % of the documented books had significant Black, Indigenous and People of Colour (BIPOC) content in 2024. This marks an increase from 49% in 2023 and 46% in 2022. As a response to this upsurge, social media groups and organisations determined to withdraw these books, such as Moms for Liberty or MassResistance, have proliferated in the United States in recent times. Nevertheless, in the United States, banning books in public schools because of their ideas is a violation of the First Amendment following a Supreme Court decision, namely, the Board of Education, Island Trees Union Free School District No. 26 v. Pico. Despite this, a report by PEN America declared that 481 titles were banned in classrooms, and 253 book titles were banned in libraries in the 2021-22 school year (Friedman).

With regards to other countries such the United Kingdom, there is insufficient information about book bans in the twenty-first century. In comparison to book banning in the United States, censorship in the United Kingdom is fairly low. Nonetheless, the CEO of the Chartered Institute of Library and Information Professionals, Nick Poole, told *The Guardian* that libraries have recently received numerous requests to remove books dealing with British colonial past, race and LGBTQ+ themes from libraries. Poole also affirmed that some librarians have faced personal threats for fulfilling their professional duties (Shaffi).

Book bans and the culture war in the USA could be prescient for the UK, since there has already been a rise in book challengers there. In 2008, the Museums and Libraries and Archives Council (MLA) published *Guidance on the Management of Controversial Materials in Public Libraries* (2008), commissioned by the British government in 2007. There has been a pressing need to revise and update this guide. Thus, in 2023, it was replaced by *Managing Safe and Inclusive Public Library Services, A practical guide* (2023), produced by the Chartered Institute of Library and

Information Professionals (CILIP). This guide provides assistance to librarians to protect the rights and freedoms of all readers. Nonetheless, the UK restricts some of the freedoms of the Human Rights Act 1998. To illustrate this, the Obscene Publications Act 1959 limits materials likely to constitute obscenity, while the Racial and Religious Hatred Act 2006 and the Equality Act 2010 restrict texts which might cause racial or religious hatred in order to protect people from discrimination. The latter act is one of the most relevant pieces of legislation for librarians, since it forces them to provide equitable access to information and implement anti-discrimination measures. Regrettably, insufficient data regarding contemporary censorship of children's literature in the UK was found.

4.2. *Sensitivity Readers as Censors*

So far, we have determined the role of adults, libraries and digital media in shaping and restricting children's consumption of literature in the United States and the United Kingdom. As has been noted with the example of Snicket's book *The Bad Mood and the Stick* (2017), another layer of explicit restrictions occurs when editors and publishers intervene, making textual cuts and alteration in response to societal pressures (O'Leary 9). Subsequently, a new type of editor has recently emerged in the publishing industry, the so-called sensitivity readers. Given the newness of this figure, little research has been published analysing their role. E. Lawrence argues that sensitivity readers are not censors. This article, however, will consider sensitivity reading censorious since authors feel forced to oblige sensitivity readers. Furthermore, it will illustrate how sensitivity editing classic works is censorship, a new aspect which has not been covered by Lawrence.

According to Lawrence, the term sensitivity reader refers to specialized editors with an aesthetically privileged perspective owing to their social, gender, ethnic identity and sexual orientation as well as their first-hand experiences (36). The role of sensitivity readers is to review manuscripts focusing on stereotypes, cultural misrepresentations and prejudices that could feasibly result from writing cross-culturally. However, being part of a marginalized group does not necessarily entail being aware of the struggles of every individual within it. Thus, it seems problematic to rely on individuals to dictate what is accurate and appropriate, particularly since there are no detailed requirements to work as a sensitivity reader apart from belonging to a certain group. Sensitivity readers are hired based on their personal experience, cultural insight and expertise and can be found in professional network platforms, writing community referrals and databases such as Writing Diversely, Editors of Color and Inclusive Minds.

Needless to say, vetting manuscripts is nothing new. Publishing houses have typically employed at least one editor to examine textual material prior to the publication of a book. Nowadays, sensitivity readers are hired by publishers to revise children's and young adult books. This sensitivity editing tries to protect readers from the exposure to contentious language, misrepresentations of marginalized cultures and potentially harmful themes. This, however, could be identified as a

violation of the autonomy of readers (Lawrence 38). Sensitivity editing to sugarcoat the reading experience could reinforce the negative portrayal of the so-called “snowflake” generation. To make matters worse, there has been a boost in sensitivity editing in adult fiction as well. In 2022 *The Times* revealed that ten universities in the UK have removed books from reading lists and applied trigger warnings to others in order to protect students (Morgan-Bentley and Beal). Apparently, adults also need to be protected from sensitive topics that might appear in their readings. Nodelman states that ignorance causes more harm than knowledge (86). This suggests that shielding readers from challenging content may contribute to the very ignorance and intolerance it seeks to prevent, ultimately restricting opportunities for critical engagement.

Proceeding further, it is important to state that sensitivity readers participate in a consensual and collaborative project in which they construct new texts based on manuscripts. They are hired by writers and publishers to provide editorial input aimed at addressing issues such as stereotypes and cultural misrepresentations to ensure sensitivity and accuracy. Usually, sensitivity readers are consulted before line edits and proofreading and after a developmental editor. They revise word choice, character arcs and plot points in books featuring subject matters with which the writer is not intimately familiar. As censorship, sensitivity reading attempts to allow for a single interpretation, usually aligning the semantic form with the rhetorical implications (Holquist 22). This alignment can lead to a homogenisation of narratives. Nevertheless, sensitivity readers are consultants who merely suggest changes that the employer can either accept or decline (Lawrence 37). It is ultimately the publisher or author who decides whether to incorporate these suggestions, retaining control over the final product.

Despite this seemingly non-compulsory editing, many authors of children’s literature may be forced to enlist sensitivity readers, driven by concerns about potential social media uproar and outrage. Hence, it can become a form of self-censorship to avoid conflicts, as O’Leary notes (7). For instance, writer Kate Milford hired sensitivity readers who shared a similar upbringing as the main character in her children’s fantasy novel *Ghosts of Greenglass House* (2017). She is quoted as saying, “I find it scary writing outside my own experience” (Alter). Feeling scared, she had the need to resort to sensitivity readers to dodge public indignation. Certainly, today’s scrutiny may culminate in a sanitised and homogenised literature since these attitudes may deter authors from writing about certain themes or perspectives. This circumstance resembles aforesaid early examples of censorship. Another contemporary example subject to controversy and panning occurred in 2020, when *American Dirt*, a new novel about Mexican migrants, was accused of cultural appropriation and stereotyped characters as it was written by a non-Mexican writer, Jeanine Cummins (Wheeler). Personally, I wonder whether writing beyond one’s personal experiences isn’t, in fact, an inherent part of writing fiction. Who is allowed to tell whose stories? All things considered, it seems that writers are persecuted for writing diverse books or for not writing them. Books will inevitably have detractors, as their ideas may be perceived as challenging or unsettling.

Instead of relying on sensitivity readers, there are other possibilities to publish diverse and inclusive books. It is my contention that minority writers should be encouraged to create works with marginalized narratives. The 2024 CCBC Diversity Statistics shows that 70 percent of the 3,619 documented books for children and teens included at least one white author. Even if the Own Voices movement has apparently gained momentum, authors from underrepresented communities remain sidelined. By the same token, more than 75 percent of publishing staff and literary agents are white, and more than 80 percent identified as heterosexual according to the Diversity Baseline Survey 2019 (BDS 2.0) conducted by Lee & Low Books. Employing sensitivity readers instead of amplifying diverse voices in the publishing industry upholds the status quo. Indeed, sensitivity readers are usually freelancers with a low salary, which underpins power imbalance. They have no financial stake in book sales, and they typically work on a project-by-project basis. Furthermore, their work can be emotionally taxing, particularly when reviewing content that directly relates to their personal experiences or identities. This exposure to sensitive material can contribute to significant mental and emotional strain in an industry that increasingly relies on outsourced workers.

This section has presented the figure of sensitivity readers in contemporary children's literature considering their powerful but also vulnerable position within the publishing industry. In the following section, a different facet will be examined, that is, the role of sensitivity readers in censoring written material of classic novels.

4.2.1 Classic Books and Sensitivity Readers

In light of the above, sensitivity readers simply reflect a societal response to the need for more diverse books to represent today's modern society. Nonetheless, following the literature examined in section one, the re-edition and cleansing of classic books could be deemed a form of censorship. While altering a published work without permission is illegal, copyright holders have the legal right to release revised editions, which may result in new copyrightable derivative works (Smith). That said, the difficulty in distinguishing the original work from the newly copyrightable material serves as a clear sign of censorious forces, indicating an attempt to suppress certain ideas or themes within the original text.

Contrary to expectations, this article confirms that editing already published books happens to be a common modern practice. Namely, in the USA Richard Scarry released a modernised edition of his children's book *Best Word Book Ever* (1963) in 1991 in which he deleted gender and racial stereotypes. In other instances, the author's heirs and copyright holders need to decide whether to make changes to the original work or not (Smith). By way of illustration, an expurgated edition of Mark Twain's *Adventures of Huckleberry Finn* (1884) was published by New South Publishing in 2011. This new version replaced 228 references to the "n" word with "slave", also expunging words such as "half-breed" and "Injun". Another illustrative example could be the 1988 updated edition of *The Story of Doctor Dolittle* and *The*

Voyages of Doctor Dolittle in which Hugh Lofting's son accepted the removal of racial stereotypes (Lanes).

This editing of classic books can trigger detrimental consequences. It is important to highlight that classic novels reflect the time and cultural context in which they were written. Smith notes that classic books are part of society's shared heritage. Censoring parts of books can blur their original intent, fracturing the artistic integrity, and hindering a contextual understanding of the culture of the period (Lanes 8). In reality, artistic integrity and freedom of expression intersect with sensitivity editing, which becomes particularly pronounced when the authors are unable to provide input.

In the twenty-first century, prominent deceased authors have been the target of sensitivity readers. This sensitivity editing has not been publicly announced by the publishing houses. Instead, in most cases, they have included a note in the copyright page of the edited book. This note fails to guarantee that every reader is informed that they are reading a modified version of the book. In fact, this has been a motivation for public outrage and disbelief. It was not until *The Times of London* and *The Telegraph* reported in 2023 that it was uncovered that the new editions of Agatha Christie's detective novels published by HarperCollins included changes to accommodate the texts to modern audiences (Simpson). As an example, in Poirot and Miss Marple mysteries the "n" word had been deleted along with descriptions to ethnicity and physiques.

Ian Fleming has been the target of sensitivity editing and wokeness as well. In the 70th anniversary of James Bond, HarperCollins reissued 14 books. Originally, these books had been published between 1953 and 1966; therefore, it should not come as a surprise that some content may not have aged well. Even though Fleming's books are intended for adult readers, racial slurs and misogynistic language was removed from the new edition. The disclaimer in the books said that a "number of updates have been made in this edition, while keeping as close as possible to the original text and the period in which it is set" (Hall).

Penguin Random House has also engaged in censorship by amending and reissuing classic works, including P.G. Wodehouse's *Thank You, Jeeves* (1934) and several of Roald Dahl's children's books. The sensitivity editing of Dahl's books, recommended by Inclusive Minds, was intended to align these texts with modern audiences by excising language deemed sensitive in relation to mental health, gender, race, violence, and weight. However, the modifications have ignited controversy on social media, with critics arguing that the alterations constitute an assault on free speech and artistic integrity. Detractors contend that the changes deviate from Dahl's distinctive writing style, characterized by his use of grotesque, mischievous characters, exaggerated imagery, and a penchant of his protagonists for questioning authority. Moreover, the lack of transparency regarding the criteria for these modifications and the absence of any indication in the books that they have been altered further fuelled public outrage. It was not until *The Telegraph* published a report in 2023 that readers discovered the new editions had been censored (Cumming et al.).

Besides, the publisher Scholastic re-released a new sanitized digital edition of the *Goosebumps* book series by American writer R.L. Stine in 2018. After *The Times* report announcing the sensitivity editing (Ellery 2023), R.L. Stine publicly expressed on Twitter that he was not aware of the removal of mental health, ethnicity and weight references in his horror books first published in the 1990s. The seeming lack of communication between the editors and the author, and the latter's lack of awareness of the changes made to his work, add a new dimension to this topic. To develop a better picture of modern censorship, additional studies will be needed to examine cases such as Scholastic's editing of *Goosebumps* books.

Not only were new printed editions affected by this measure but digital editions in eBooks, such as Amazon Kindle e-readers, were also altered or deleted without notifying their owners nor offering them the possibility to decide whether to keep or change the editions. In 2009, George Orwell's *1984* and *Animal Farm* re-editions were deleted from Amazon Kindle platform because the digital publisher did not comply with the rights to sell them (Stone). On a similar note, last year, the British digital editions of Roald Dahl's children's books were automatically updated without notifying the e-book owners. There is a legal loophole whereby readers do not own the content but just license it from the content provider (Ugwu). In a manner similar to streaming platforms or app stores, companies such as Amazon hold the right to retroactively edit content, remove it and even unpublish it entirely, often without the reader's knowledge (Ugwu). This includes the modification of purchased book editions, which raises concerns about the limits of digital ownership. The ability to silently change or withdraw content poses significant ethical and legal questions for digital literature, particularly regarding authorship, intellectual property, and readership in the digital age.

Previous examples of censorship of classic or already published books based on sensitivity reasons have revealed the alarming pattern that has spread in the English-language literary market. Consistent with the literature, this article corroborates that repressive bodies, such as publishing houses, strive to succeed when their censorious measures remain unnoticeable (Freshwater 238). In the given examples, newspaper reports disclosed the editorial changes—in some cases, years after the publication of the censored version. Additionally, there is still not a considerable amount of literature concerning sensitivity editing on classic novels, particularly in children's literature. This gap highlights the need for more research into the long-term impact of such practices, as they affect young readers' access to original texts and the potential consequences for shaping their understanding of culture, history and social norms.

5. CONCLUSIONS

While censorship is multifaceted and difficult to define due to its very nature, it has been proved that it has undergone a recent shift, from marginalising minority groups to protecting cultural sensitivities. Censorship remains ubiquitous, and readers have become modern censors. Paradoxically, both contemporary readers

and children are also the victims of censorious actions. Readers can and, at the same time, cannot control what is being published or which aspects are altered in a book. Similarly, as it has been argued, professional sensitivity readers are in both a powerful position and in a vulnerable one within the publishing industry.

Based on the defining features of censorship, this article has shown how sensitivity editing is a form of censorship, and it has also confirmed that the sensitivity reading of already published books has become a common modern practice. The aim of sensitivity readers is to protect readers from exposure to misrepresentations, harmful topics and contentious language by providing suggestions. While some authors and publishers feel forced to oblige sensitivity readers to avoid public indignation, others are unconsenting parties, that is, they are unable to provide any input. Despite this, numerous posthumous changes have been made to such author's works. These alterations not only undermine artistic integrity and freedom of expression, but also transform the reflection of the writer's cultural context. The findings suggest that rather than creating new narrative worlds, the tendency is to revise and sanitise existing literature to maximise profit.

To conclude, books will inevitably have opponents, as their ideas may be perceived as challenging or unsuitable. If books are discordant with modern life, they should not be censored, expurgated or re-edited by sensitivity readers. It is the author's contention that books provide an insight into the past. If they are altered, censorship is re-editing the past and hindering a contextual understanding of the period. Our past history and literature must definitely not be airbrushed.

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SARTREAN FREEDOM AND ANGUISH IN *OTHELLO*

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ABSTRACT. This article presents an existentialist reading of Shakespeare's *Othello* through the lens of Jean-Paul Sartre's philosophy, concentrating on the notions of freedom (ontological and practical), bad faith, and existential anguish. While *Othello* has been widely investigated through historical, social, and psychological frameworks, its connection with Sartrean perspective remains underexplored. By analyzing how key characters –Othello, Desdemona, and Iago– grapple with the heavy burden of freedom and the anxiety of choice, this research exhibits how existential dynamics affect the play's moral and emotional conflicts. Drawing on Sartre's distinction between ontological and practical freedom, the study evaluates fundamental scenes and soliloquies to show how each character copes with the issues of agency, responsibility, freedom, and self-deception. In doing so, it not only displays the philosophical depth of Shakespeare's tragedy but also offers a more cohesive model of reading that creates a balance between theory and textual analysis.

Keywords: Sartre, ontological freedom, practical freedom, anguish, Othello, bad faith, decisive choice.

LIBERTAD Y ANGUSTIA SARTRIANAS EN *OTELLO*

RESUMEN. Este artículo presenta una lectura existencialista del *Otelo* de Shakespeare a través de la perspectiva de la filosofía de Jean-Paul Sartre, concentrándose en las nociones de libertad (ontológica y práctica), mala fe y angustia existencial. Aunque *Otelo* ha sido ampliamente investigado a través de marcos históricos, sociales y psicológicos, su conexión con la perspectiva sartriana permanece poco explorada. Al analizar cómo los personajes clave —Otelo, Desdémona y Yago— lidian con la pesada carga de la libertad y la ansiedad de la elección, esta investigación muestra cómo las dinámicas existenciales afectan los conflictos morales y emocionales de la obra. Basándose en la distinción de Sartre entre libertad ontológica y práctica, el estudio evalúa escenas fundamentales y soliloquios para mostrar cómo cada personaje afronta los temas de la agencia, la responsabilidad, la libertad y el autoengaño. Al hacerlo, no solo exhibe la profundidad filosófica de la tragedia de Shakespeare, sino que también ofrece un modelo más cohesivo de lectura que crea un equilibrio entre la teoría y el análisis textual.

Palabras clave: Sartre, libertad ontológica, libertad práctica, angustia, Otelo, mala fe, elección decisiva.

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1. INTRODUCTION

In the long history of examination of Shakespeare's tragedies through myriad critical perspectives, Walter Kaufmann's book *From Shakespeare to Existentialism* (1980) is a significant contribution in existential philosophy. In this work, Kaufmann argues that long before the advent of existentialism, Shakespeare's tragedies portrayed characters who are deeply modern in their confrontation with freedom, personal responsibility, and the weight of choice. These are exactly the concerns of later existentialists such as Kierkegaard, Nietzsche, or Sartre. Kaufmann's analysis of Shakespeare as a precursor to existentialism opens a new means of interpreting the psychological and moral struggles faced by his tragic characters.

Nowhere are these existential concerns and notions more manifest than in *Othello*, a play that depicts the unraveling of a man confronted with the heavy demands of freedom, trust, and identity. His tragedy lies not only in his extreme manipulation by Iago, but also in his incapacity to embrace the ambiguity of the world and the burden of self-definition. Torn between his social status as a respected general and his hidden insecurities as a black outsider, he wavers between self-assertion and self-doubt without being able to compromise the two. His downfall is a sort of existential crisis: he is devastated by the anguish of freedom and the responsibility it involves. In this sense, *Othello* dramatizes and embodies Sartre's notions of freedom, bad faith, and anguish long before their actual introduction by Sartre.

Sartre's own dramatic engagement with Shakespeare in his play *Kean* can be seen as another fundamental example for the possibility of application of existential notions for a dramatic work. In this play, Sartre reimagines the popular Shakespearean actor Edmund Kean, and portrays him as a character torn between his roles on the stage and the elusive nature of his authentic self exactly like Othello. He is caught in the existential dilemma of shaping his identity in a world which lacks any fixed meaning. Sartre's play becomes a mirror to Shakespeare's tragic heroes such as Othello who are similarly faced with tormenting freedom to define themselves and its accompanying and perhaps unbearable anguish.

Building on Kaufmann's philosophical thoughts and Sartre's own dramatic rendering of existential philosophy in *Kean*, this article intends to explore how *Othello* can be viewed through the lens of Sartrean existentialism. By concentrating on the interplay of ontological and practical freedom, anguish, and bad faith within the characters of Othello, Iago, and Desdemona, this analysis aims to deepen our understanding of the play's lasting philosophical and psychological resonance, situating it within the more comprehensive intellectual discourse that links Shakespeare with existential thought.

Sartrean philosophy presents a more suitable ground for examining Othello's tragic anguish than either Kantian or Augustinian notions of freedom, because of its fundamental existential concentration on the individual's experience of responsibility and freedom. Kantian freedom is basically anchored in rational agency (the capability of the will to act based on the universal moral law), and presumes a stable, rational subject guided by duty and reason. Othello's crisis is not a rational moral choice at all but a deep existential confrontation with identity, social roles, and emotional tumult. Sartre's idea of freedom as a condition of being "condemned to be free" (*Being and Nothingness*, 567) encapsulates this struggle more precisely, stressing the anguish and despair that emerge when one faces the need for self-definition in an unpredictable and often hostile world. Unlike Kantian autonomy, which glorifies moral law and reason, Sartrean freedom incorporates the paradoxical and socially constrained aspects of Othello's experience, and thus makes it a more nuanced and appropriate perspective for the play's tragic dynamics.

Furthermore, Augustinian freedom, which is theological and defined as liberation through divine grace and agreement with God's will, is quite at odds with Sartrean freedom and its focus on ontological and existential dimensions. Augustinian thought places freedom in a spiritual framework of salvation and sin, while Othello's struggle takes place in a social and secular context dominated by alienation, racial assumptions, and interpersonal betrayal instead of divine redemption. Sartre's distinction between ontological and practical freedom better clarifies Othello's collapse. While he is ontologically free to choose his lot, he is practically confined by race, military code of honor, and Venetian social expectations, a tension that creates his deep anguish. Neither Kantian nor Augustinian grounds deal with this complicated interaction of freedom and limitation with the same rigor.

Before starting the main discussion on Sartre's existential notions in *Othello*, it is vital to take a brief look at the definitions of the key concepts that are going to be utilized in this study. Jean-Paul Sartre (1905-1980), a principal figure in twentieth-century existential thought, offered a nuanced theory of human freedom that has deeply affected contemporary thinking. Sartre famously notes that "man is condemned to be free, and cannot choose not to be free", stressing that freedom is not a choice or a privilege but the very being of human consciousness, a thing that it cannot escape from (*Being and Nothingness*, 567). "Ontological freedom" is not solely the capacity to act but a kind of ontological condition that defines what it means to be human. Sartre also declares that "existence precedes essence", which means that humans first exist in the world and then define their essence through choosing different options (*Existentialism Is a Humanism*, 22). Ontological freedom involves the capacity of the consciousness to transcend one's facticity (the given conditions like biological, social or historical circumstances) and to project oneself into a future that one actively builds by one's choices and actions. This freedom is radical and absolute; it applies to all humans regardless of social, historical, or physical limitations. Thus, this kind of freedom exists independently of external constraints, and is a sort of agency.

Sartre also introduces another kind of freedom called "practical freedom". It refers to the concrete lived experience of freedom as it unfolds within social, historical, and psychological limitations. These constraints such as racial identity, societal roles, or gender norms restrict the range of our possible choices and thus complicate the exercise of freedom. For instance, Othello's practical freedom is influenced by his identity as a black Moor in Venetian society, by military and social hierarchies, by his rigid code of honor, and by others' manipulations. While due to his ontological freedom he remains free to define himself in any ways he would desire, in reality, his practical freedom determines which choices he can actually make in the play's context. Therefore, ontological freedom remains at the level of consciousness, while practical freedom is at the level of outside reality and what actually happens in our choices and actions.

The ontological freedom results in an experience of "anguish". Sartre defines anguish as the "feeling of the absolute freedom that we find ourselves invested with" (*Existentialism is a Humanism*, 29). It is a vague feeling of discomfort that is created due to our knowledge that there is no external authority or pre-determined essence that can guide, justify, or excuse our choices. Anguish is different from fear which has a definite object. It is a pervasive mood which is related to the "vertigo of possibility": the awareness that the only person responsible for our choices is ourself and not anyone else. The open-ended nature of future, the weight of choice, and our lack of knowledge of the possible consequences of our choices are the causes of anguish.

Since this anguish is not something desirable, we tend to flee from its experience through what Sartre calls "bad faith". It is a kind of self-deception or denial of freedom when we lie to ourselves about our freedom to evade the unease of absolute responsibility. It occurs when we pretend that we are restricted by our

emotions, external forces, or social functions, and so we evade the freedom that constitutes the core of our being. Anguish and bad faith are not the same; bad faith is the direct consequence of anguish. Anguish is an authentic engagement with our freedom, while bad faith is a refusal to accept it.

Othello dramatizes these Sartrean notions through the protagonist's moral and psychological conflicts. Othello perfectly illustrates the tension between ontological and practical freedom: while all through the play he has ontological freedom to choose and define himself, his practical freedom is severely constrained by his own insecurities, social dogmatic ideas, and Iago's deceit. He exhibits profound anguish in moments of emotional agitation (such as jealousy, doubt, or despair) which shows his awareness of the responsibility for his choices. However, Othello is also afflicted with bad faith by trying to evade this responsibility and by accusing either Iago or the rigid notions of honor as responsible for his wrong choices. He refuses to confront his own freedom honestly. This interaction between the realization of freedom and flight from it corroborates the existential core of this tragedy. Through the interpretation of *Othello* by Sartre's philosophy, we can expose the existential strains that lead to the character's downfall and also Shakespeare's consideration of human responsibility. This procedure elucidates the way the play dramatizes the sophisticated challenges of accepting freedom amidst social limitations and personal fears.

2. SARTREAN FREEDOM, ANGUISH, AND BAD FAITH IN *OTHELLO* AND *IAGO*

The tragedy of *Othello* has been investigated through perspectives of race, jealousy, and power, but it also presents very fertile ground for existential survey. The application of Sartre's notions like ontological or practical freedom, anguish, and bad faith to Othello's tragic arc can provide us with a deep background for reflecting on human freedom and the heavy burden of choice. Sartre asserts that "we are condemned to be free" (*Being and Nothingness*, 567), meaning that while we are not free from our situated conditions, we are always free to assume any response toward them. Viewed from this angle, Othello is not just a victim of Iago's manipulation, but a man who misuses his freedom and refuses to own it. His tragic outcome emerges not from outside pressures alone, but from his internal failure to own his choices and to endure the anguish of uncertainty of the consequences. Read via this framework, *Othello* becomes a tragedy of freedom; a narrative in which the issues of autonomy, responsibility, and insecurity converge.

Othello's journey throughout the play is an interesting illustration of Sartre's existential motifs of freedom, anguish, and bad faith. From the start, Othello displays himself as a man who chooses to define himself beyond social and especially racial limitations, manifesting ontological freedom. He behaves like a strong man who possesses his own freedom and resists against the external limiting pressures. Despite the systematic social pressures imposed by his status as a black Moor, Othello consciously enacts his ontological freedom by demonstrating his valor in battle, thereby obtaining the trust of Venetian officials who appoint him as the commander of their army. Sartre argues that "existence precedes essence"

(*Existentialism Is a Humanism*, 22), and here, Othello vigorously shapes his essence through this achievement which can be viewed as an act of defiance against the rigid racial attitudes of his society. He defines himself according to his own standards, not the dictations of his society.

Othello's marriage with Desdemona further complicates this web of freedom and constraint. His choice to marry a white woman of higher social rank questions the deep-rooted racial hierarchies of Venetian society. Although the Duke and Senate ultimately consent to their union, it is not without resistance, especially from Desdemona's father, Brabantio, who accuses Othello of enchanting his daughter:

She is abused, stol'n from me, and corrupted
By spells and medicines bought of mountebanks;
For nature so prepost'rously to err –
Being not deficient, blind, or lame of sense –
Sans witchcraft could not. (1. 3. 73-77)

This accusation emphasizes the racial skepticism surrounding Othello's freedom to love and wed Desdemona. His power to choose freely is thus constantly undercut by the prejudices of the people around him, stressing the tension that exists between ontological freedom and the social forces that try to dictate one's identity.

Othello's own declaration of his honor and freedom before the Senate reflects his autonomous self-assertion in resisting against these constraints and defying them. Rather than apologizing for his marriage, which crosses racial and cultural boundaries, he confidently explains, "My services which I have done the signiory / Shall out-tongue his [Brabantio's] complaints" (1. 2. 18-19). He defends his choice by recounting the way he won the love of Desdemona: "She loved me for the dangers I had passed, / And I loved her that she did pity them. / This only is the witchcraft I have used" (1. 3. 193-195). He confidently claims ownership of his love and choices by delivering Desdemona to Iago's care with trust and serenity:

My life upon her faith!
Honest Iago,
My Desdemona must I leave to thee:
I prithee, let thy wife attend on her;
And bring them after in the best advantage. (1. 3. 335-339)

These moments confirm Othello's autonomy and self-assertion since he chooses to assess himself by his own criteria rather than by racial or social perceptions. However, as the play progresses, this sense of freedom starts to crumble under the weight of doubt and manipulation, exposing the fragility of self-assertion when not deeply owned.

The way Iago asserts his ontological freedom is peculiar to himself. The play opens with Iago, who declares his free choice to manipulate and ruin Othello and Cassio, motivated by envy, ambition, and suspicion. He dislikes Othello's command and Cassio's position as his lieutenant and fosters a dark suspicion concerning

Othello's relationship with his wife Emilia. He displays his calculated spitefulness in his soliloquies, asides, or his dialogues with Roderigo, the only person in the play who is aware of his hidden thoughts. He admits:

I hate the Moor
And it is thought abroad, that 'twixt my sheets
He has done my office. I know not if't be true;
But I, for mere suspicion in that kind, will do as if for surety. (1. 3. 384-387)

This confession underlines his "motiveless malignity" (Bloom 109), a sheer self-driven evil without any obvious reason. Since Iago is not a reliable character, critics debate over the nature of his wickedness: some regard him as an agent of anarchy driven by spite, others as a genius who exploits others' vulnerabilities in a perfectly corrupt way. Despite their many differences, Iago and Othello share a profound similarity. As Honigsmann states:

The play's two principal characters, who repeat each other in their stated motives, as jealous husbands bent on revenge, also resemble each other in their secret motives. Iago's resentment of class privilege makes him as much the outsider in society as Othello's Moorishness; both men want to be accepted, and both react with a quite irrational 'malignity' when they think themselves rejected. (96)

This duplicity underscores the sophisticated interplay of social and individual factors that define their freedom and tragic choices.

Iago is a perfect embodiment of Sartre's idea of bad faith, as he has selected it consciously as a mode of being. Reversing the biblical statement "I am that I am" (1 Corinthians 15: 10), Iago discloses his chilling commitment to deception, not just of others but of himself. He declares:

Were I the Moor I would not be Iago.
In following him, I follow but myself.
Heaven is my judge, not I for love and duty,
But seeming so for my peculiar end.
For when my outward action doth demonstrate
The native act and figure of my heart
In complement extern, 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at. I am not what I am. (1. 1. 63-71)

He devises and maintains a false identity (that of an honest benevolent man) manipulating Othello and others while denying an authentic self. While he may uniquely embody Sartrean freedom in his radical autonomy, he is devoid of one essential aspect: Sartre's concept of authentic freedom also involves recognition of others' freedom and a moral dimension which Iago clearly disregards by objectifying and dominating those around him. Hence, his freedom is actually a meaningless and distorted type of freedom, characterized by monstrous agency. He adeptly exploits the inauthenticity of others, especially Othello, whose susceptibility to doubt and

racial shame Iago realizes and takes advantage of. In fact, Othello, Desdemona, and Emilia are better embodiments of Sartre's central existential tension between anguished freedom and the temptation to evade it through bad faith, or between authentic selfhood and the ease of accepting fixed social roles. Iago feels no anguish and refuses to take any responsibility for the absolute chaos he has created at the end of the play: "Demand me nothing. What you know, you know. / From this time forth I never will speak word" (5. 2. 355-356).

Despite his powerful assertion of ontological freedom beyond the social boundaries at the start of the play, Othello fails to sustain it at the later stages. In the conflict between his existential agency (how one interprets the world to make choices) and the external limiting factors, his practical freedom begins to crumble under the heavy weight of those very racial perceptions he once firmly resisted. His freedom, as Rappoport declares, "is destroyed by Iago's destructive freedom" (11). Hidden behind a mask of honesty, assuming the "guise of a sober Horatio-like friend" (Ferne 155), and using innuendo rather than outright statements, Iago takes ample advantage of Othello's internalized racial vulnerability to incite his jealousy and to make him suspect Desdemona's fidelity. Othello is so confident of Iago's honesty that he asserts: "Why did I marry? This honest creature doubtless / Sees and knows more, much more, than he unfolds" (3. 3. 283-284). Therefore, Othello trusts in Iago and begins to surrender his freedom to the false narrative he has devised. The man who once said "my life upon her faith" (1. 3. 335), now denies his earlier convictions and yields to the racial prejudices of his society, uttering his feeling of inferiority and unnaturalness of his marriage:

Haply, for I am black
And have not those soft parts of conversation
That chamberers have, or for I am declined
Into the vale of years – yet that's not much –
She's gone, I am abused, and my relief
Must be to loathe her. (3. 3. 304-309)

The last two lines are significant since they demonstrate his early retreat into a simplified emotional *certainty* of her betrayal instead of confronting the uncertainty of trust and appreciating the ambiguous nature of reality.

In Act 3, Scene 3, Othello begins to find himself inside a context of decisive choice and heavy anguish of freedom: he must choose between the "polar opposites of Iago and Desdemona" or between "the steadfast loyalty of the former" and "his ardor and passion for the latter" (Ansari 142). He vacillates between doubt and love, and experiences a severe internal conflict reflected in his capricious statements:

I had rather be a toad
and live upon the vapor of a dungeon
than keep a corner in the thing I love
for others' uses. [denoting doubt]
...

If she be false, heaven <mocks> itself!
I'll not believe it. [denoting love] (3. 3. 311-14, 319-320)

This uncertainty or self-doubt experienced by Othello precisely signifies the kind of existential anguish Sartre describes. He communicates it to Iago as "thou hast set me on the rack" (3. 3. 385) and particularly in the famous farewell quotation where he notes his forcible divorce with his former comfort and honor, because now he deems himself a dishonored betrayed man:

Farewell the tranquil mind! Farewell content!
Farewell the plumed troops and the big wars
That makes ambition virtue! O, farewell!
...
Farewell! Othello's occupation's gone! (3. 3. 400-409)

The above lines denote Othello's severe concern for his military code of honor which has been damaged by Desdemona's supposed betrayal, and later in the play, he articulates similar worry when he says to Desdemona that he cannot "keep [his love] as a cistern for foul toads / to knot and gender in" (4. 2. 71-72). This honor code, like other social prejudices, further limits and erodes his practical freedom and his capability for making the right choice. He still retains terrible anguish when he addresses these doubtful statements to Iago:

I think my wife be honest and think she is not.
I think that thou art just and think thou art not.
I'll have some proof! Her name, that was as fresh
As Dian's visage, is now begrimed and black
As mine own face. (3. 3. 439-443)

Again, the last three lines display Othello's total surrendering of his freedom to dogmatic racial outlooks as if they are part of his own mindset; he regards the denigration of her name as foul as the blackness of his skin.

Although Othello initially boasts of his immunity to jealousy and of acting wisely, "No, Iago. I'll see before I doubt. When I doubt, prove" (3. 3. 190-191), his desperate demand for "ocular proof" reflects an increasing anxiety about acting without certainty. But the problem is that adultery cannot be proved:

It is impossible you should see this,
Were they as prime as goats, as hot as monkeys,
... but yet I say,
If imputation and strong circumstances
Which lead directly to the door of truth
Will give you satisfaction, you might have 't. (3. 3. 459-465)

As the last three lines suggest, Iago knows he cannot provide any firm evidence for Desdemona's guiltiness, but he exploits this tension in Othello by staging situations and using the handkerchief as supposed evidence, knowing that Othello

will internalize the implications instead of investigating the source. For example, consider his first proof and its extreme triviality (Cassio's dream in which he declares his love to Desdemona) but Othello's reaction, revealing his approximate certitude: "Iago: Nay, this was but his dream. / Othello: But this denoted a *foregone conclusion*. / 'Tis a *shrewd doubt*, though it be but a dream" (3. 3. 485-487). As Othello starts to rely on Iago's narrative, he steepens deeper into anguish, trapped between the fear of betrayal and the burden of choice. Othello appreciates Desdemona's love as a kind of order in his life without which "chaos is come again" (3. 3. 102), so choosing is a burdensome act for him:

Ay, let her rot and perish and be damned
Tonight, for she shall not live. No, my heart is turned
To stone, I strike it, and it hurts my hand. O, the
World hath not a sweeter creature! She might lie by
An emperor's side and command him tasks. (4. 1. 202- 206)

Despite deciding to kill her, he cannot subdue his passionate love for her and he still despondently acknowledges the high merit he discerns in her personality.

Othello still maintains his freedom but starts to misemploy it, not because it has been taken from him, but because he permits uncertainty and fear to dictate his choices. Sartrean anguish (the realization that one is radically free and thus entirely responsible) becomes unbearable for Othello. As he becomes consumed by doubt, he deserts the freedom to define reality for himself, and instead he blindly accepts Iago's false narrative: Sartre describes this shift as a fall into the pitfall of bad faith. It occurs when a person denies his freedom by accepting a fixed identity or explanation imposed from outside, and so evading the anguish of choice and its responsibility.

Othello, who once boldly asserted his love and integrity, starts to abandon this responsibility. Rather than confronting Desdemona directly and demanding she unbiasedly provide a reasonable justification, or considering any other possible explanation, he prefers to trust solely in Iago's insinuations. He treats her not as free subject but as an object whose value is merely determined by his perception. He chooses to believe in betrayal because doing so simplifies the ambiguity of human relationships. As a proof to this claim, we can examine Act 4, Scene 2, where he does not allow her to defend her innocence and accuses her of "whoredom", deeming every piece of her defense as a sort of duplicity:

Othello: Are not you a strumpet?
Desdemona: No, as I am a Christian!
If to preserve this vessel for my lord
From any other foul unlawful touch
Be not to be a strumpet, I am none.
Othello: What, not a whore?
Desdemona: No, as I shall be saved.
Othello: Is 't possible?
Desdemona: O, heaven forgive us!

Othello: I cry you mercy, then.
I took you for that cunning whore of Venice
That married with Othello. (4. 2. 94-105; our emphasis)

In the last two lines, Othello scornfully refers to Desdemona's dishonesty, and it echoes Iago's previous claim that Venetian women including Desdemona "do let God see the pranks / they dare not show their husbands" (3. 3. 233-234). Similarly, in Act 4, Scene 1, when Iago arranges a plan to trigger Cassio into confessing his supposed guilt, being watched by Othello from a far place, Othello relinquishes his freedom and judgment to whatever Iago claims:

Iago: <Faith,> the cry goes that you marry her.
 Cassio: Prithee say true!
 Iago: I am a very villain else.
 Othello: Have you scored me? Well.
 Cassio: This is the monkey's own giving out. She is persuaded I will marry her out of her own love and flattery, not out of my promise.
 ...
 Cassio: She was here even now. She haunts me in every place. ...
 Othello: Crying, "O dear Cassio," as it were; his gesture imports it.
 Cassio: So hangs and lolls and weeps upon me, so shakes and pulls me. Ha, ha, ha!
 Othello: Now he tells how she plucked him to my chamber. – O, I see that nose of yours, but not that dog I shall throw it to. (4. 1. 144-163)

Rather than meeting directly with Cassio to eliminate his own misunderstanding, Othello is conjecturing at the possible meanings of his gestures from a hidden distance, always interpreting them in the worst conceivable way without being aware that Iago and he are actually talking about Bianca, not Desdemona.

Through surrendering his interpretive control, Othello, as Sartre would say, refuses to live authentically. He has lost the ability to create meaning for himself and, instead, he absorbs the role of the betrayed, dishonored husband that Iago has made for him. Even his language starts to echo Iago's, further disintegrating his moral autonomy: "a horned man's a monster and a beast" (4. 1. 77). This sentence uttered by Othello reminds us of the "green-eyed monster of jealousy" expressed by Iago before, and the reality of the monster Othello has turned into now. Othello's tragedy lies not just in his deception by Iago, but in his tragic cooperation in this deception by striving to gain moral refuge in certainty, even when it is false. He does not think even for a moment that maybe the person who is in the wrong is Iago not Desdemona. Embracing the dominant racial justification illustrated in "how nature erring from itself" (3. 3. 267) is easier for Othello than investigating the truth. He cannot recognize action based on fear from decisive freedom and, as a result, becomes detached from the moral weight of his choices. As Sartre contends,

freedom is never *lost* but just *evaded*. Thus, Othello's descent is not into passive victimhood but into willful self-betrayal. By Act 5, Othello's internalization of Iago's outlook has resulted in a full retreat from self-determination.

Othello finally reaches the pinnacle of his anguish and simultaneous bad faith in Act 5, Scene 2, when he decides to murder Desdemona in her bed. His long famous soliloquy here exposes his severe internal tension:

It is the cause, it is the cause, my soul.
 Let me not name it to you, you chaste stars.
 It is the cause. Yet I'll not shed her blood,
 Nor scar that whiter skin of hers than snow,
 And smooth as monumental alabaster.
 Yet, she must die, else she'll betray more men.
 Put out the light, and then put out the light.
 If I quench thee, thou flaming minister,
 I can again thy former light restore
 Should I repent me. But once put out thy light,
 Thou cunning'st pattern of excelling nature,
 I know not where is that Promethean heat
 That can thy light relume. When I have plucked <the>
 rose,
 I cannot give it vital growth again.
 It needs must wither. I'll smell <it> on the tree.
 O balmy breath, that dost almost persuade
 Justice to break her sword! *He kisses her.* One
 More, one more.
 Be thus when thou art dead, and I will kill thee
 And love thee after. (5. 2. 1-21)

These lines reveal Othello's inner torment (a mind fractured by conflicting emotions like love, jealousy, guilt, and despair) as he prepares to kill Desdemona. The obsessive repetition of this statement ("it is the cause" (5. 2. 1)) is not merely rhetorical but a manifestation of Othello's attempt to repress his existential anguish by grounding his action in a supposed moral necessity. Hence, he calls it a kind of sacrifice: "O perjured woman, thou dost stone my heart / And <mak'st> me call what I intend to do / A murder, *which I thought a sacrifice!*" (5. 2. 78-80). Bradley notes: "The deed he is bound to do is no murder, but a sacrifice. He is to save Desdemona from herself, not in hate but in honor; in honor, and also in love" (169).

From a Sartrean perspective, this moment also displays bad faith: the refusal to confront the burden of freedom and its responsibility. Othello shifts the weight of his moral choice onto an external "cause", thereby evading the uncomfortable truth that he *alone* is responsible for choosing to kill Desdemona. His invocation of the "chaste stars" emphasizes the discord between his inner chaos and the perceived purity of the cosmos: it is a plea for justification from an indifferent universe but their silence reinforces his alienation reminding him of the sad fact that the moral weight of his actions belongs to him alone. His anguish here is doubled: the pain of knowing he must act freely, and the pain of attempting to deny that freedom by

accusing an external cause. Rather than facing the radical freedom of action in an uncertain universe, he retreats into self-deception, covering murder in the illusion of fate. His hesitation to harm Desdemona's body as well as his veneration of her beauty manifest his internal tension; his freedom is anguished since he recognizes the unchangeable results of his choice. The irreversible quality of his choice is also evident in the metaphor of extinguishing a light which symbolizes the murder and the extinction of both love and life. Othello knows that unlike a candle's flame, Desdemona's light cannot be restored once lost, and this reflects the immutability of his decision. His mention of "whiter skin", "snow", and "alabaster" is further evidence for his entrenched racial beliefs.

When Othello commits murder, he believes, for a while, that he has done the right and justified action: "O, I were damned beneath all depth in hell / But that I did proceed upon *just grounds* / To this extremity" (5. 2. 168-170). However, when Emilia reveals the sad truth of his deception by Iago, Othello's identity breaks down: "Lodovico: Where is this rash and most unfortunate man? Othello: *That's he that was Othello*. Here I am" (5. 2. 333-334). Othello talks about himself in third-person as if he no longer knows himself. He is confronted with the irrevocable consequence of his wrong choice. He observes how he has lost both love and military honor due to his wrong choice and out of absurd reasons:

I am not valiant neither,
But every puny whipster gets my sword.
But why should honor outlive honesty?
Let it go all. (5. 2. 291-294)

In these final moments, Othello at last, does come to a tragic recognition of what he has done, and experiences vast despair as well as existential awakening:

Here is my journey's end, here is my butt
And very sea-mark of my utmost sail.
...
Now, how dost thou look now? O ill-starred wench,
Pale as thy smock, when we shall meet at compt,
This look of thine will hurl my soul from heaven,
And fiends will snatch at it. Cold, cold, my girl?
Even like thy chastity. – O cursed, cursed slave! –
Whip me, you devils,
From the possession of this heavenly sight!
Blow me about in winds, roast me in sulfur,
Wash me in steep-down gulfs of liquid fire! (5. 2. 318-329)

As Fernie states:

It is the beginning of his recognition that he has disgraced himself far more absolutely than if Desdemona had really betrayed him, the tragic realization that all his former, needless shame and suffering is minimal compared with what he must now suffer. It is also the beginning of ethical recovery. (164)

This is not redemption, but the tormenting awakening to freedom when it is already too late. He finally perceives that he himself has chosen his action and no external cause or devil compelled him to do so. This moment of realized anguish is the existential reckoning Sartre describes: not sheer regret, but the intolerable awareness of having acted freely and become the sum of one's choices.

The last choice Othello makes through the enactment of his ontological freedom amidst the outside constraints is suicide. It is not merely a gesture of despair but an existential reckoning. In killing himself, Othello in fact redeems ownership of his choices and their ramifications. He no longer reprimands Iago, Desdemona, Cassio, or Venetian society. Instead, in a drastic change, he just blames himself and simply notes, "I took by th' throat the circumcised dog / And smote him thus" (5. 2. 355-356). By this statement, Othello is comparing himself to the outsider he once overwhelmed and he is actually implying that the enemy was always within and a savage part of his own self. This act is the summit of Sartre's tragic vision: the hero cannot escape freedom, even in death. When Othello demands the present people to "speak of me as I am. Nothing extenuate, / Nor set down aught in malice" (5. 2. 402-403), and "of one that loved not wisely, but too well" (5. 2. 404), he is not providing any justification for his actions like before, but requesting to be seen in full: the man who once loved, suspected, murdered, and finally understood his fault.

From Sartre's outlook, Othello's act of suicide can be regarded as a tardy but authentic act. By choosing to end his life, Othello exercises absolute freedom, taking control over his own existence instead of living under the weight of guilt and anguish. Also, by finally taking responsibility for his wrong choices, he spurns the self-deceptions that have caused him to fall into bad faith. His last words are neither accusative nor self-pitying but the language of a man who finally accepts the moral burden of his own freedom though it has culminated in severe tragedy: "I kissed thee ere I killed thee. No way but this, / Killing myself, to die upon a kiss" (5. 2. 420-421). These final statements demonstrate that he meets death on his own terms, combining love and death in a meaningful choice. Viewed from this angle, *Othello* is not just a tragedy of manipulation or jealousy, but an existential tragedy in which the hero perceives, too late, that to be human means to choose, and to be condemned to the ramifications of those choices.

Sartre's account of love presents an appropriate background to further examine the mutual relationship of freedom between Othello and Desdemona. Love, according to Sartre, is an endeavor to resolve the instability of freedom by possessing the Other and objectifying them; an act that results in inevitable conflict and bad faith. Othello's love for Desdemona declines into such possessiveness, because he tries to control her loyalty in order to strengthen his own identity. In this way, he refuses to respect her freedom as a separate subject. Desdemona's love is more authentic: her choice to love Othello opposes social and racial barriers, and originally affirms his freedom instead of negating it. But her practical freedom is confined by patriarchal and cultural system, and so the reciprocal recognition Sartrean love requires eventually fails. Othello renounces her subjectivity, and

Desdemona, powerless to assert her own freedom in a collapsing relationship, turns into a helpless victim of his bad faith.

3. SARTREAN FREEDOM, ANGUISH, AND BAD FAITH IN DESDEMONA AND EMILIA

In this tragedy, Desdemona stands as a compelling figure of steadfast love, genuine idealism, and deep suffering. Her resolute devotion to Othello, even when faced with increasing cruelty and mistrust, is not solely passive but a conscious and radical choice distinguished by hope and virtue. Viewed via the lens of Sartre's existential philosophy (especially his concepts of freedom, authenticity, and the alienation and anguish caused by "the look" of the Other), Desdemona's idealism can supply an insightful dimension: she is a free subject who adopts a positive vision of love and virtue, even as the world turns aggressively against her and crushes her. Her idealistic vision paradoxically both supports her and intensifies her anguish, particularly when we contrast it with the pragmatic realism of Emilia, her attendant and foil. The interaction between these two women exemplifies a wider philosophical struggle between idealism and realism, virtue and disillusionment, as well as existential autonomy and societal compromise.

Sartre contends that humans are "condemned to be free" (*Being and Nothingness*, 567), and they must choose the way of their life and take full responsibility for their choices. Desdemona illustrates this kind of freedom in her sincere love for Othello. She does not select him just due to passion but she freely commits herself to an ideal of love that goes beyond the barriers of class, race, and restricting social conventions. She bravely remarks before her father and the Senate authorities:

That I love the Moor to live with him,
My downright violence and storm of fortunes
May trumpet to the world. My heart's subdued
Even to the very quality of my lord.
I saw Othello's visage in his mind,
And to his honors and his valiant parts
Did I my soul and fortunes consecrate. (1. 3. 283-289)

In this bold declaration of her love, Desdemona demonstrates not only her freedom, but her idealistic stance. Her love is anchored in an honest faith in love's power to unite and survive. She loves Othello's inner virtuous qualities, and his outer qualities like blackness do not matter for her. And thus, her choice is a reflective and self-aware one. Unlike a pragmatic or skeptic view, her idealism upholds hope and righteousness, rousing her to oppose her father and her society. This idealistic thought makes her commitment authentic in the Sartrean sense: she entirely owns her choice, and she does not conceal herself behind social customs or self-deception.

Desdemona carefully expresses her loyalties in a mixture of respect and appreciation for her father and a new commitment to her husband:

I do perceive here a divided duty:
 To you I am bound for life and education.
 My life and education both do learn me
 How to respect you. You are the lord of duty.
 I am hitherto your daughter. But here's my
 husband.
 And so much duty as my mother showed
 To you, preferring you before her father,
 So much I challenge that I may profess
 Due to the Moor my lord. (1. 3. 209-218)

This assertion not only demonstrates her autonomy but also emphasizes her mature moral agency, choosing to esteem both her past and present loyalties on her own terms. Also, this confession is not mere compliance but a deliberate, hopeful step into a new identity, one developed by her ideals of fidelity and love. Her honesty and virtue illuminate a hope that love can be a vehicle for sincere connection, even in a split world. However, the rigid racial and patriarchal attitudes of her society severely confine her practical freedom, seen even in the warning her own father gives Othello when they part, "Look to her, Moor, if thou hast eyes to see. / She has deceived her father, and may thee" (1. 3. 333-334). This ominous advice cultivates the first seeds of doubt in Othello's mind.

Unlike Othello, Desdemona sustains her free choice (love of Othello) up to the end of the play, and remains faithful to this cause despite the devastating external forces (such as dominant racial and patriarchal beliefs, Iago's deception, and Othello's mounting jealousy and capricious behavior) which attempt to confine her practical freedom and culminate in her anguish. Throughout the play, she retains her steadfast love toward Othello, and refuses even to suspect his jealousy or to react with mutual violence against his brutality. She views all the events in the light of her idealism, moral integrity, and resolute love, while Emilia offers more realistic comments for the same occasion. In Act 3, Scene 4, Desdemona, in response to Emilia who asks about jealousy in Othello, replies, "Who, he? I think the sun where he was born / Drew all such humors from him" (31-32), or a little later, when Othello furiously demands the handkerchief and deserts there, Desdemona interprets his rashness to be due to some political affairs while Emilia conjectures the right cause:

Desdemona: Something, sure, of state,
 Either from Venice, or some unhatched practice
 Made demonstrable here in Cyprus to him,
 Hath puddled his clear spirit; ...
 Emilia: Pray heaven it be
 State matters, as you think, and no conception
 Nor no jealous toy concerning you.
 Desdemona: Alas the day, I never gave him cause!
 Emilia: But jealous souls will not be answered so.
 They are not ever jealous for the cause,
 But jealous for they're jealous. It is a monster
 Begot upon itself, born on itself. (3. 4. 161-83)

Desdemona denies even the probability of Othello's jealousy but Emilia's statements about the monster of jealousy, besides being true, echo Iago's words. When Othello is summoned from Cyprus, and Cassio is appointed in his place, Desdemona sincerely declares her happiness, but Othello strikes her in front of her cousin Lodovico. She does not quarrel with him, and just says, "I will not stay to offend you" (4. 1. 279). She feels deep anguish because of Othello's change of behavior and her unawareness of its reason, but she refuses to accuse him or abandon her love.

Desdemona's existential anguish has a different nature from that of Othello's: she confronts her tragic fate with integrity and she has the existential courage to endure anguish and to live authentically. She suffers for her choices in a world that confines her practical freedom. As the play progresses, and Iago's manipulation poisons Othello's perception against her, she gets trapped in what Sartre calls "the Look" of the Other. She is seen not as a free subject but as an object defined by doubt and bogus imputation:

Was this fair paper, this most goodly book,
Made to write "whore" upon? What committed?
...
Heaven stops the nose at it, and the moon winks;
The bawdy wind that kisses all it meets
Is hushed within the hollow mine of earth
And will not hear 't. What committed?
<Impudent strumpet!> (4. 2. 82-92)

Using metaphors from nature, Othello notes that even natural forces are ashamed of her act and cannot bear to watch or hear it. This objectification intensifies her anguish, because it denies her the acknowledgment of her truth and freedom. She protests:

By heaven you do me wrong! (4. 2. 93)
Your wife, my lord, your true and loyal wife. (41)
Heaven doth truly know it. (47)
Desdemona: Am I that name Iago?
Iago: What name, fair lady?
Desdemona: *Such as she said my lord did say I was.* (4. 2. 138-140, our emphasis)

She is not even able to *mention* the word "whore" let alone to commit the act, and these fragmented lines exhibit Desdemona in profound existential despair. Her anguish is more than personal pain; it is the existential torment of having her authentic self denied. Her idealistic faith in fidelity and love clashes violently with the distorted reality imposed on her. She struggles to reconcile who she is with how she is perceived. Sartre argues that when others define us, we are alienated from ourselves. Desdemona's desperate attempts to be understood, to reassert her identity are constantly blocked. However, this unjust accusation does not persuade her to

dismiss her love, but to retain it even to her death. She swears on her love to Othello before Iago:

If e'er my will did trespass 'gainst his love,
 Either in discourse of thought or actual deed,
 Or that mine eyes, mine ears, or my sense
 Delighted then in any other form,
 Or that I do not yet, and ever did,
 And ever will – though he do shake me off
 To beggarly divorcement – love him dearly,
 Comfort forswear me! Unkindness may
 Do much,
 And his unkindness may defeat my life,
 But never taint my love. (4. 2. 180-190)

Though accused unjustly, Desdemona protests about Othello's unkindness in innocent and loving terms, saying to Iago:

Those that do teach young babes
 Do it with gentle means and easy task.
 He might have chide me so, for, in good faith,
 I am a child to chiding. (4. 2. 129-32)

Desdemona's refusal to respond to cruelty harshly shows her innocence and the anguish of being defenseless in a relationship dominated by jealousy and doubt. Even after encountering so much unkindness from Othello, Desdemona still loves him, "My love doth so approve him / That even his stubbornness, his checks, his frown – / Prithee, unpin me – have grace and favor <in them>" (4. 3. 20-22).

Shakespeare sets this steadfast view of love and resulting anguish in contrast with Emilia's pragmatism. Emilia's view of love, marriage, and men is anchored in everyday life experience, bitterness, and harsh realism. While Desdemona regards love as holy and redemptive, Emilia sees it as defective and hierarchical. In Act 3, Scene 4, Emilia asserts this bitter fact about men: "they are all but stomachs, and we all but food; / to eat us hungerly, and when they are full, / they belch us" (121-123). This skeptical metaphor displays her awareness of male exploitation and dominance. Unlike Desdemona, she is not deceived by romantic ideals, but she views gender relations as transactional or predacious. Her world is one in which women must strive to survive, not to dream romance. This philosophical difference intensifies Desdemona's suffering: she sticks to ideals in a world Emilia knows will not respect them.

This sharp contrast continues when Desdemona puts forth her idealistic disbelief in the existence of unfaithful women and asks Emilia, "Dost thou in conscience think – tell me, Emilia – / That there be women do abuse their husbands / In such gross kind?" (4. 3. 67-69), to which Emilia replies, "Yes, a dozen; and as many to th' vantage as / would store the world they played for" (4. 3. 95-96). Her question displays not naivety but existential perplexity: she attempts to understand a world where betrayal might be real, and her love can be met with such profound mistrust. This is the anguish

of a consciousness trying to figure out a world that no longer realizes its truth. Emilia does not glorify betrayal but just acknowledges its reality. She speaks from a stance of ethical realism, realizing that moral purity is often not honored in a corrupt world. This dialogue indicates Desdemona's painful innocence, and her refusal or inability to abandon her faith in fidelity and justice, even as she is unjustly condemned. Her anguish, then, is not merely the pain of betrayal but the existential disparity between her idealistic ideology and the cruel and chaotic world that denies it. Another dialogue also demonstrates their stark contrast: Desdemona states, "Beshrew me if I would do such a wrong / for the whole world!" (4. 3. 88-89) But Emilia is ready to betray her husband for the price of the whole world since it is worth the risk: "Who / would not make her husband a cuckold to make / him a monarch? I should venture purgatory for 't" (4. 3. 85-87). This humorous reply reveals the realistic stance of Emilia towards gender relations and bears a semblance of truth. Emilia further challenges the naïve idealization of women's loyalty by saying:

Let husbands know
Their wives have senses like them. They see, and
smell,
And have their palates both for sweet and sour,
As husbands have. (4. 3. 104-108)

These statements underline her belief that women, like men, have desires and the capacity for moral ambiguity. Also, Emilia's statement, "but I do think it is their husbands' faults / if wives do fall" (4. 3. 97-98), admits the mutual nature of betrayal, indirectly condemning the social constraints and injustice that restrict women's freedom. Emilia's realism indicates a form of anguish originated from living in a world where love and loyalty are complicated and disillusioned by disloyalty and power. Finally, the solution they offer for how to confront with male exploitation differs starkly:

Emilia: ...Then let them use us well. Else let them know,
The ills we do, their ills instruct us so.
Desdemona: Good night, good night. <God> me such uses send,
Not to pick bad from bad, but by bad mend. (4. 3. 114-117)

Emilia defends a practical revengeful strategy while Desdemona endorses an idealistic gentle policy.

The different nature of Desdemona's anguish from that of Othello's is further revealed in Act 5, Scene 2, when she is about to be killed by Othello. Her anguish is as profound as that of Othello but differently structured; one anchored not in the torment of choice, but in the existential susceptibility that comes with openness and authenticity. Her suffering is quiet, composed, and morally steadfast. When Othello demands that she repent for her supposed sins, she confidently states she knows no sin except her love for Othello, and this conviction similarly reflects her freedom: she does not implore for validation or fall into hysteria, but serenely expresses her truth, controlling her words and her moral constancy:

Othello: Think on thy sins.
 Desdemona: They are loves I bear to you.
 Othello: Ay, and for that thou diest.
 Desdemona: That death's unnatural that kills for loving.
 Alas, why you gnaw you so your nether lip?
 Some bloody passion shakes your very frame.
 These are portents, but yet I hope, I hope
 They do not point on me. (5. 2. 48-55)
 ...
 Desdemona: And have you mercy, too. I never did
 Offend you in my life, never loved Cassio
 But with such general warranty of heaven
 As I might love, I never gave him the token.
 Othello: By heaven, I saw my handkerchief in 's hand!
 Desdemona: He found it, then.
 I never gave it him. Send for him hither.
 Let him confess a truth.
 Othello: He hath confessed that he hath used thee.
 Desdemona: He will not say so.
 Othello: No, his mouth is stopped.
 Desdemona: Alas, he is betrayed, and I undone. (5. 2. 73-96)

All her arguments are met with failure since Othello has succumbed seriously to bad faith. Unlike Othello, Desdemona never yields to bad faith. She does not manipulate appearances or cheat herself to avoid pain. Her character does not vacillate or conform to the distorted perceptions of others. Instead, she illustrates what Sartre defines as good faith or authenticity, choosing to be what she is through conscious and responsible action. Even as her practical freedom is taken from her through suffocation, she retains her ontological freedom in her dignity, her values, and more importantly in her selfhood. Her anguish is existential in the most perfect sense: it is the suffering of a free person exposed to the violent abuse by another's freedom. Even in this condition, she does not treat Othello harshly, and succumbs patiently to her fate:

Desdemona: O banish me, my lord, but kill me not!
 Othello: Down, strumpet!
 Desdemona: Kill me tomorrow, let me live tonight.
 Othello: Nay, if you strive –
 Desdemona: But half an hour!
 Othello: Being down, there is no pause.
 Desdemona: But while I say one prayer!
 Othello: It is too late. (5. 2. 98-105)

Desdemona's persistence in these last moments to hamper Othello from committing murder and damning himself forever, which is faced with his equal persistence in his self-deception, ironically exhibits her love.

Even in the last moments of her life, Desdemona continues to choose love. In the most terrifying moment of the play, after being suffocated by Othello, she revives for a brief time, and claims responsibility for her death (Brown 214):

Desdemona: A guiltless death I die.
 Emilia: Who hath done this deed?
 Desdemona: Nobody. I myself. Farewell.
 Commend me to my kind lord. O, farewell! (5. 2. 150-153)

This confession has long baffled critics: why should Desdemona, falsely condemned and killed, protect her murderer? In Sartrean terms, these lines do not reveal her submission but a final radical affirmation of her freedom and even a kind of retaining of her idealism. Sartre argues that we are free even in how we encounter our death. Her idealism, far from naïve, becomes a sort of moral resistance. In refusing to cast blame, Desdemona becomes the author of her own narrative, choosing to die in love and dignity rather than in blame, fear, vengeance, or hatred. It is surely a paradox: in a world where she has been reduced to an object of mistrust, Desdemona displays her final act as her own. She does not die as an object but as a subject, a consciousness that still can choose. While Othello looks for excuses, Desdemona asserts her identity through choice, refusing to be estimated by any pre-determined role like wife or victim. Her act is also a kind of sacrifice, or a high price she pays for her love toward Othello. Kottman asserts, “the cost is a world in which killing one’s lover, being killed by one’s lover, is perhaps the only way to prove that one loves truly” (141). Her act reveals her authenticity since it involves embracing freedom and responsibility even under difficult situations. Through Desdemona, Shakespeare dramatizes the existential paradox of human freedom: its force and its flimsiness in the face of an indifferent reality.

Desdemona’s final act also clarifies the final distinction between her and Emilia. Upon finding the truth, Emilia, unlike Desdemona, does not protect Othello, nor does she defend herself. She speaks the truth very harshly and with extreme power, saying to Othello, “O, the more angel she, and you the blacker devil!” (5. 2. 161). Her realism gives her the boldness to speak truthfully; she condemns Iago, “you told a lie, an odious, damned lie! / Upon my soul, a lie, a wicked lie!” (5. 2. 216-217), and refuses to remain silent: “I will not charm my tongue. I am bound to speak” (5. 2. 220). Unlike Desdemona, Emilia’s last moments are quarrelsome and even revolutionary. She divulges Iago’s lies, censures Othello, and accepts death for telling the truth. Her commitment to honesty, even at high personal peril, underscores her fight for moral freedom amidst an oppressive world. Her courage is external and practical, while Desdemona’s courage is internal and idealistic; she dies for retaining her love.

Together, Desdemona and Emilia exemplify how the search for freedom (whether via firm love or truth-telling) can prompt anguish in a world in which deception, jealousy, and power struggles are quite widespread. Emilia’s practical courage to reveal Iago’s wickedness provides a vital, if costly, path to justice, whereas Desdemona’s idealism tragically displays the catastrophic ramifications of

virtue and innocence in a corrupt society. And Desdemona arouses our sympathy not due to her divine features, but since we regard her “as an ordinary mortal woman” (Hadfield 65) with the power of freedom and choice.

4. CONCLUSION

Viewed from Sartre’s existential perspective, *Othello* is not just a story of jealousy, deceit, or racial prejudice, but a penetrating study of human freedom and the anguish it involves. Othello’s journey, from a confident general who defines himself through action and love to the fragmented man who breaks down under suspicion and shame, vividly embodies Sartre’s ontological freedom, existential burden of choice and anguish, as well as bad faith. While Iago’s schemes fuel his downfall, Othello’s tragedy basically originates from his own failure to face the responsibilities of freedom, and his refusal to think, to interpret, to trust, and to act authentically when confronted with uncertainty. He forsakes his freedom by yielding to Iago’s bogus narrative and the social perceptions that challenge his identity and make him “ashamed of his own race and ethnicity” (Ferne 140), until he ultimately reaches this sad recognition that he, and no one else, is responsible for Desdemona’s tragic death. In his final act which is his suicide, Othello redeems his agency, not as a kind of salvation, but as a form of acknowledgement.

Shakespeare’s play thus perfectly illustrates Sartre’s attitude that human beings are “condemned to be free” (*Being and Nothingness*, 567): even when we attempt to escape from freedom, we are never absolved of the heavy burden of choosing and being responsible for those choices. Othello’s tragic collapse is not a failure of reason or honor, but a failure to endure the intolerable weight of freedom. This is what makes the play so lastingly tragic and so existentially penetrating.

Desdemona’s idealism, contrasted with Emilia’s pragmatism and viewed via a Sartrean perspective, provides us with a profound reflection on freedom, responsibility, and the cost of ethical position. Desdemona’s resolute love is a conscious embrace of a promising ideal, and her anguish arises from the severe tension between that ideal and the harsh reality that refuses to see her truth. Her ultimate death is a tragic but strong assertion of hope and freedom. Emilia portrays ethical pragmatism which is cynical and courageous in the face of betrayal and deception.

Compared together, Desdemona and Emilia show two diverse ways of encountering existential freedom: the idealist who sticks to virtue even in death, and the realist who exposes villainy and dies for truth. Though they demonstrate different voices in the existential chorus of the play, both equally remind us of the fact that freedom is always both a gift and a burden simultaneously in human life.

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TANTALIZING THE BORDER: RE-MAPPING MOTHERS' IDENTITY IN CHERRIÉ MORAGA'S *THE HUNGRY WOMAN: THE MEXICAN MEDEA*

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ABSTRACT. This paper discusses the correlation between the body and the land in Cherríe Moraga's *The Hungry Woman: The Mexican Medea*. Moraga constructs a dystopian world exposing a presumed queer essence within the global market. This reframing sees "queer" as a symptomatic identity shaped by cultural interplays, particularly in ethnicity and economics. Medea's existence straddles geographical, sexual, and sensory borders, prompting a critical examination of loyalty/betrayal as an epistemological concern. Through the transformation of Mothers via Latin American legends, Moraga advocates for an environmental ethics, challenging the moral nihilism often associated with the Christian interpretation of a child murderer.

Keywords: Cherríe Moraga, *The Hungry Woman: The Mexican Medea*, globalization, queer, borders.

TENTANDO LA FRONTERA: RECONFIGURACIÓN DE LA IDENTIDAD MATERNA EN *THE HUNGRY WOMAN: THE MEXICAN MEDEA* DE CHERRÍE MORAGA

RESUMEN: Este artículo analiza la correlación entre el cuerpo y la tierra en *The Hungry Woman: The Mexican Medea* de Cherríe Moraga. Moraga construye un mundo distópico que expone una supuesta esencia queer dentro del mercado global. Esta reformulación considera lo “queer” como una identidad sintomática moldeada por interacciones culturales, particularmente en relación con la etnicidad y la economía. La existencia de Medea transita entre fronteras geográficas, sexuales y sensoriales, lo que impulsa un examen crítico sobre la lealtad y la traición como una cuestión epistemológica. A través de la transformación de las madres mediante leyendas latinoamericanas, Moraga aboga por una ética ambiental, desafiando el nihilismo moral a menudo asociado con la interpretación cristiana de la figura de una madre infanticida.

Palabras clave: Cherríe Moraga, *The Hungry Woman: The Mexican Medea*, globalización, queer, fronteras.

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The difference between poetry and rhetoric
is being ready to kill
yourself
instead of your children

By Audre Lorde

In the late 1980s and early 1990s, a new wave of LGBTQ+ activism emerged, advocating for the unapologetic inclusion of queer individuals in society. Rejecting mere tolerance, this movement sought to assert the human right to peaceful coexistence, drawing strength from adversity and asserting their rights boldly (Rand 3). It highlighted the public visibility of queer bodies, emphasizing the freedom to be themselves openly. This paradigm shift spurred both a social and academic exploration of sexual identities. Lisa Duggan underscores the potential for these efforts to usher in new political thinking and action (Duggan 11). Queer Nation, born in 1990 as a response to escalating anti-LGBTQ+ violence, exemplifies radical rhetoric, extending beyond mere acceptance of the term “queer” to encompass various marginalized groups (Slagle 94). While short-lived, it catalyzed the demand for queer representation in mass culture (Stryker). Duggan posits that queerness challenges conventional notions of sexuality and gender (Duggan 23). Queer Nation is not synonymous with homosexuality but rather represents a dynamic political entity, transcending boundaries and fostering fluid identities (Duggan 20-21). Despite the legalization of same-sex marriage in the U.S. in June 2015, the integration

of the LGBTQ+ movement with broader justice domains, including racial, political, and environmental, remains a contentious issue.

This context of LGBTQ+ activism and the fight for visibility and rights echoes in the work of Cherríe Moraga, particularly in her play *The Hungry Woman: A Mexican Medea* (hereafter abbreviated as *Hungry*; 1995), which is positioned within a distinctive cultural backdrop. Moraga's work addresses pressing concerns within the LGBTQ community, while simultaneously engaging with the intersections of race, gender, and sexuality within the Chicana/o experience. Infused with elements of Aztec and Native American cultures, *Hungry* offers a queer reinterpretation of Euripides' *Medea*. Both titular characters are portrayed as anguished and indignant women/mothers. Moraga's reimagining of Medea amplifies the vitality of these women and the marginalized female body, positioned at the crossroads of diverse aspects of identity pertinent to contemporary queer Chicanas/os.

In light of the current political climate, particularly the rollback of LGBTQ+ rights under the Trump administration and ongoing attacks on reproductive freedom, Moraga's exploration of betrayal, gender autonomy, and queer resistance takes on renewed significance. Under Trump's leadership, the LGBTQ+ community has faced increased marginalization, from efforts to rescind protections against discrimination in employment, housing, and healthcare, to the banning of transgender individuals from serving openly in the military. His administration's proposed policies would strip away crucial protections for transgender people, including access to gender-affirming healthcare and the right to live free from discrimination.¹ These political developments echo the themes in *Hungry*, where Moraga critiques the ways in which systems of oppression—such as patriarchy and colonialism—shape the lives of marginalized individuals. Just as Moraga's characters struggle with betrayal and survival in a world hostile to their desires, today's LGBTQ+ communities face similar battles, fighting to exist outside the confines of harmful, oppressive structures. In this way, *Hungry* becomes not just a work of artistic exploration, but also a political critique that resonates deeply with contemporary struggles for gender, sexuality, and resistance.

Moraga's body of work consistently delves into the complexities of layered repression, reflecting her ongoing quest for a culturally empowering force. Current scholarship acknowledges the intricate social dynamics surrounding queer Chicanas in Moraga's writings, with body politics emerging as a central theme. Tiffany Ana López's "Performing Aztlán: The Female Body as Cultural Critique in the Teatro of Cherríe Moraga," Lakey's "More than Theatre: Cherríe Moraga's *The Hungry Woman* and the Feminist Phenomenology of Excess", and Evrim Ersöz Koç's "Liberating Serpentine Goddesses on the Borderlands: Cherríe Moraga's Feminist Architecture

¹ For further details on the Trump administration's stance on LGBTQ+ rights, including its actions to rescind protections and criminalize gender nonconformity, see the article titled "Trump on LGBTQ Rights: Rolling Back Protections and Criminalizing Gender Nonconformity" from the ACLU: <https://www.aclu.org/news/lgbtq-rights/trump-on-lgbtq-rights-rolling-back-protections-and-criminalizing-gender-nonconformity>.

in *The Hungry Woman: A Mexican Medea* share a focus on Cherrie Moraga's *Hungry* as a site of feminist and cultural critique. López emphasizes the role of the female body as a vehicle for reclaiming *Aztlán* and challenging societal norms, while Lakey examines how Moraga's play occupies the space between "[l]osing a culture and finding oneself in the process of cultural creation" (200), engaging with the feminist phenomenology of excess. Koç, on the other hand, discusses how Moraga re-appropriates and discerns the "archetypal goddesses in the context of Chicana indigenous feminism" (149) to construct her own feminist architecture. Across these works, there is a shared emphasis on feminist reimagining, cultural reclamation, and the intersection of gender, race, and identity, with *Hungry* positioned as a transformative space where women's bodies become central to cultural critique and liberation.

A discussion on Moraga's aesthetic strategies to achieve such an insight is often found in Master's and Doctoral theses. Tanya Gonzalez's *Murders, Madness, Monsters: Latino/a Gothic in the USA* (2004) explores the use of gothic discourse in Latino/a literature and film, focusing on how it addresses societal monsters—those marginalized or upholding oppressive ideologies. Gonzalez analyzes how Cherrie Moraga's work challenges conventional notions of motherhood and family, using gothic elements to subvert traditional narratives, particularly around the maternal roles in the Medea and La Llorona myths. Melinda Marks' *Three Faces of Destiny* (2013) analyzes three modern adaptations of the Medea myth, including Moraga's *The Hungry Woman*. Marks examines how narrative structure, characters, and settings enhance the emotional traits of Medea, emphasizing Moraga's reimagining of Medea's role in a contemporary Chicana context, highlighting the protagonist's complexity and resistance to traditional maternal expectations.

The above works highlight the multiple layers of oppression faced by Chicanas and how Moraga explores new female subjectivity through history, mythology, and theatrical representation. However, the significance of Moraga's texts within contemporary cultural discourse is rarely addressed. Therefore, this paper explores whether the sexual, national, and racial oppressions critiqued by Moraga remain relevant in today's globalized world, where diversity is increasingly emphasized. More specifically, it examines whether Moraga's effort to overhaul the epistemological framework extends beyond the sexual movements of the past century and continues to hold significance in an era when racial, sexual, and national boundaries are becoming increasingly fluid. Has this issue faded, or has it transformed into something new?

Moraga's greatest contribution lies in highlighting that human identity is shaped within gaps, as Lakey notes, existing "in-between" myth and history (203), home and border, Mexico and the U.S., Chicano and American, and white and colored feminism. This gives rise to what Lakey identifies as the female energy of excess, which is evident in Moraga's theatre, where the patterns of the world are reconfigured. This energy attests to a distinctly female phenomenon—encompassing histories, experiences, and languages—that "cannot be properly absorbed back within the dominant hegemonic narrative system" (202). It also resonates with

Melinda Marks' description of Moraga's Medea, whose "control of her situation is tied to her ability to love and be loved, and to accept and be accepted" (Marks 52). The excess is akin to the seed of a banyan tree (*Ficus benghalensis*), falling between layers of cement walls, struggling to sprout. Should it "loyally" become cemented amber, or "rebel" and grow its own life? The absurdity of this question underscores the difficulty individuals face when navigating historical rhetoric, meta-narratives, and the challenges of personal growth.

The lens of loyalty and betrayal not only highlights the tension between dominant cultural narratives and bodily autonomy but also offers a fresh perspective on Moraga's yearning for fluidity in a globalized world, where transgressing borders brings possibility and hope. As contemporary diversity movements dissolve traditional monolithic subjectivity, the body continues to struggle, resist, and adapt within new social networks. This paper explores the psychological underpinnings of Medea's mindset, focusing on "betrayal" in a hyper-globalized world facing an epistemological crisis. It examines the dynamics of betrayal and loyalty in the queer Chicano/a context, where globalization challenges ethical norms and reshapes conventional ideas of right and wrong. Despite these changes, societal responses remain constrained by entrenched cultural constructs. Ethics and epistemology are increasingly seen in relation to one's perspective and societal position. *Hungry* can be interpreted as Moraga's acknowledgment of both the constraining and liberating aspects of this modern phenomenon, evident in the juxtaposition of "betrayed mothers"—Coatlícue, Medea, and La Llorona—with the reality of queer mothers in a patriarchal, heteronormative context.

This paper is composed of two parts. The first part examines how Moraga utilizes "body/sexuality" to challenge compulsory heterosexuality and its impact on the formation of nationalist subjectivity within a global context. Betrayal, in this paper, is framed both as a personal and cultural act of defiance against restrictive societal roles imposed on women. Drawing on feminist and postcolonial thought, betrayal signifies resistance to patriarchal expectations and the rejection of traditional roles, often marking the intersection of female agency and resistance. The paper begins by establishing the parameters of nationalist subjectivity, drawing on the Chicano nationalist movement of the 1960s to demonstrate how Moraga's text problematizes this construct. Chicano nationalism often sought to define boundaries—geographical, physiological, cultural, and ideological—to distinguish itself from whiteness, relying on fixed cultural imaginaries. However, the reproductive capacity of women disrupts these rigid imaginaries, as it introduces the possibility of hybridity (e.g., the issue of *mestizaje*). Moraga critiques this system, highlighting how the Chicano cultural construction sacrifices women, differentiating Chicano from Chicana, or enforces patriarchal values through misogynistic ideologies. Within this cultural context, women are framed as beings devoid of desire and, consequently, cultural agency. For those without agency, betrayal becomes an impossibility. Women betrayed by men—if they choose self-loyalty and resist conforming to patriarchal expectations—are deemed traitors for rejecting the roles assigned to them, such as dutiful mother or obedient wife. From birth, women are betrayed by a patriarchal society that denies

them agency. Moraga's project of connecting women with land requires a reimagining of female desire and an anti-essentialist approach to identity.

Through this framework, the paper delves into the complexities of Medea's desires, exploring how her psychological intricacies complicate her sexual identity in a patriarchal, heteronormative society. Moraga's text reimagines female agency by examining the intersection of loyalty and betrayal with women's unrecognized or illegitimate sexuality, embodied by mythological "bad mother" figures—namely La Llorona, Coatlicue, and Medea. These figures are depicted as communal traitors due to their reproductive power, tracing the connection between the body and the land. Moraga's discourse underscores that female bodies, labelled as excessive and uncontainable by patriarchal systems, occupy a critical space "in-between"—whether between myth and history, home and border, or Chicano and American identities. This liminality challenges hegemonic narrative systems and calls for a cultural reconfiguration rooted in the vitality of women's desires.

The second part of this paper investigates how the theme of betrayal in Moraga's *The Hungry Woman* underscores the role of body and sexuality in a political context, highlighting ongoing tensions between personal freedom and societal expectations in a globalized world. In the globalized context, betrayal extends beyond individual acts, embodying shifts in loyalty within feminist and queer movements, particularly for third-world women, where traditional expectations and new socio-political realities collide. While globalization could potentially dissolve rigid nationalist imaginaries, it often results in betrayal within these movements, where women's bodies and identities continue to be marginalized. Additionally, the theme of betrayal extends to "motherhood," as sons are taught to objectify their mothers, reducing them to mere commodities. In response, Medea—representing the archetype of the betrayed mother—rejects traditional roles by refusing to deliver new life and instead enacts filicide. Moraga situates Medea's maternal rebellion within the larger context of ecological ethics and the connection between "mother nature" and environmental concerns, symbolized by Coatlicue. This "queering of Mother Earth" reflects not a movement, but a recalibration of desire. Medea's ultimate rejection of both Jason and Luna, as well as heteronormativity and queerness, signifies a shift in focus from personal relationships to cultural systems incapable of accommodating diverse bodies and their connection to land. Her betrayal transcends individual grievances, critiquing a socio-political structure that prioritizes material definitions of identity over holistic connections.

Through these inquiries, this paper contends that Moraga's emphasis on betrayal stems from her perspective on the interplay between bodies, land, and epistemology. In Moraga's work, betrayal is not merely an act of personal defiance but a critique of larger cultural and societal structures that continue to shape and limit the roles available to women. Her portrayal of female desire and agency serves as a lens through which to explore the larger cultural reconfigurations needed to dismantle these oppressive systems. It applies an epistemological framework through feminist architecture to argue that globalization has not resolved issues of loyalty and betrayal. Instead, Moraga's portrayal of female desire remains central to the struggle for

revolutionary change, positioning betrayal as a lens through which to examine both the constraints and possibilities of identity in a hyper-globalized world.

1. BODY/LAND: REIMAGINING NATIONALISM AND SEXUALITY

Hungry explores the exile of queers from Aztlán, a fictional country that arises after the balkanization of the U.S. following a race war. The play is set in the remnants of Phoenix, now a ruined city on the border between Gringolandia (white America) and Aztlán (Chicano country). At the heart of Moraga's play is Medea, whose sense of betrayal and thirst for revenge mirror those of the ancient Medea in Euripides' *Medea*. In the Greek tragedy, Medea is betrayed by her husband Jason, and ultimately receives divine intervention to assert her power. In contrast, Moraga's Medea is a complex figure, both a mother and a revolutionary, caught between her love for her son Chac-Mool and the pain of his potential abandonment by her ex-husband Jason. Moraga reinterprets Medea's struggle within the context of Chicana and queer identity. Medea, a former revolutionary, and her lover Luna, along with Medea's thirteen-year-old son Chac-Mool and dyke grandmother Mama Sal, face drastic change when Medea's ex-husband Jason, who lives in Aztlán, sends a letter requesting that Chac-Mool come live with him. This echoes Jason's paternal authority in Euripides' play, forcing Medea to choose between her seven-year lesbian relationship with Luna and her heterosexual past with Jason.

Like Euripides' Medea, Moraga's Medea is motivated by betrayal and revenge, but her actions are framed by the intersection of her queer identity and her relationship with Jason. As Medea enters Aztlán and meets Jason at the border, the play explores not only her doubts about Jason's motives but also her struggle with the complexities of her identity. Medea's act of filicide in Moraga's adaptation differs from Euripides' version, where it is driven solely by revenge against Jason. In *Hungry*, Moraga's Medea poisons her son not as an act of retaliation, but as a way to assert control over her identity, motherhood, and sense of self. The play critiques patriarchal norms and addresses issues of gender, sexuality, and national identity. The narrative unfolds through flashbacks while Medea is confined to a psychiatric ward, and it ends with Chac-Mool's spirit returning to visit her, taking Medea to the moon. Just as Euripides' *Medea* challenges the moral justice system of Athens, Moraga's play uses the rebirth of Chac-Mool to express a vision of alternative female autonomy and a reimagined cultural and political identity.

Influenced primarily by the revolutionary and highly politicized theatres, notably El Teatro Campesino (The Farmworkers' Theatre, founded by Luis Valdez in 1965), Moraga has become increasingly cognizant of the significant underrepresentation of women in the Chicano nationalist movement of the sixties. This movement effectively established the biological family and race as essential components of a new heteronormative community. While appreciative of Valdez's pivotal role in shaping the vibrancy of Chicano theatre in its modern form, Moraga also acknowledges that Aztlán nationalism's relentless propaganda has embraced a sexist

stance as a convenient strategy to further its aims. Culturally, the patriarchal family is envisioned as the movement's quintessential model of domesticity.

Valdez's plays depict the dynamics between Chicanos and Chicanas, reflecting this socio-cultural model, which consequently frames the Chicano and white male struggle over geographical, physical, cultural, and ideological boundaries. This contest is consistently and symbolically mapped onto female bodies, which hold value only in relation to the power struggles between white and brown men. Therefore, "gender differences are seen as instrumental, even indispensable, to the process of Chicano nation building" (López 162). As female bodies are the carriers of racial continuity, they are also demarcated as boundaries perpetually under threat from incursions into cultural territory. Therefore,

while Woman is upheld as a revered figure, she is also made to represent that which is most despised in the culture, as indicated in the nomenclature used to describe those who have questioned the structure of Chicano nationalism: *vendida*, *pocha*, *malinchista*, *marimacha* (sellout, whitened one, fucked one, dyke). (López 163)

In contrast to Luis Valdez's troupe, Moragas' theatrical strategies are centred around a manifesto and performativity that highlight the crucial link between the body and the land. In her work "Queer Aztlán: The Reformation of Chicano Tribe" (1993), Moraga draws on Ricardo Bracho's assertion, "How will our lands be free if our bodies aren't?" to position queer Chicanos within the nationalist and cultural revolution of the sixties (Moraga, *Last* 145). Through this, she challenges the conventional definition of "man" and his relationship with the land. Moraga contends that if Chicanos seek to reclaim the territory of Aztlán from U.S. control, the queer community must forge new definitions for 'man,' 'future,' and 'sexual identity' that transcend the confines of patriarchy.

Furthermore, Moraga highlights the fact that even though gay men are biologically male, they face mistreatment within a misogynistic system where anything considered "female or feminine" is met with punishment (Moraga, *Last* 162). This underscores that gay men, despite their maleness, are not exempt from oppression in a patriarchal framework. Moraga goes on to emphasize that the freedom of gay men is intricately linked to the freedom of women, asserting that "as long as they insist on remaining 'men' in the socially and culturally constructed sense of the word, they will never achieve the full liberation they desire" (Moraga, *Last* 162).

Indeed, Moraga acknowledges that in order to understand female desire and sexuality, she had to first examine Anglo culture. As she explains in *Loving in the War Years*, she found that Anglo culture provided more space for the development of female desire, which allowed her to explore the concept of desire as a subject in its own right before returning to her Mexican roots to further develop her revolutionary ideas. Moraga writes, "[w]hat may look like betrayal among Chicanas on the basis of race is deeply linked, I believe, to internalized sexism and misogyny" (107). She explains how Chicanas, in their pursuit of male approval or avoidance of

sexual marking by men, often turn against each other. This idea of betrayal is closely connected to the sexual legacy passed down to Chicana women, exemplified by the historical figure of Malintzin Tenepal (La Malinche), who is often vilified as a symbol of betrayal. As Moraga points out, Malinche's role in the colonization of Mexico—her sexual and advisory relationship with Hernán Cortés—has been distorted in history as the cause of the loss of Indigenous Mexico. Rather than being revered, Malinche is slandered as *la Chingada*, the violated one, or *la vendida*, the sellout. Her story, one of both historical and sexual transgression, is used to perpetuate the idea of women and Indigenous people as inherently treacherous. Moraga's exploration of these themes reveals the intersection of female sexuality, betrayal, and revolutionary potential, illustrating how Chicana women's sexuality has been historically policed and how their bodies have been marked as sites of both colonization and resistance.

From this perspective, Moraga challenges the notion of national subjectivity rooted in heteronormative values. She presents an alternative possibility—one in which bodily desire can serve as a means to transcend geographical boundaries and subvert hegemonic collective memories. This approach represents a bottom-up response to the predominant top-down forces that typically drive globalization.

The dystopian backdrop in *Hungry* underscores the prevalence of anti-essentialism (or queerness) within the context of globalization. In doing so, the play taps into a real-world awareness of these issues that has gained momentum since the 1990s. For example, in *Queer Globalizations: Citizenship and the Afterlife of Colonialism*, Arnaldo Cruz-Malave and Martin F. Manalansan highlight the reciprocal relationship between queer culture and globalization (1). They note that the former has become both a commodity, subject to the passions and purchasing power of nonqueer individuals, and a means through which queers shape their identities in our contemporary consumer-driven globalized world.

The inherent power of sexual identity as a source of emancipation challenges numerous deeply ingrained patriarchal values. These conflicts, marked by themes of loyalty and betrayal, hold significant weight in Moraga's play. Within the framework of patriarchy, loyalty and betrayal imply a contractual bond between two individuals, as well as between a person and the broader community, which delineates the norms surrounding female sexuality. Specifically, *Hungry* reveals profound tensions between the betrayer and the betrayed when female/queer sexual desires defy the repressive norms, both implicit and explicit, of patriarchal law.

The play alludes to three mothers—Coatlicue, La Llorona, and Medea—each of whom deviates from the archetype of a “good” woman in a patriarchal society where moral boundaries are in place to safeguard the purity of the father's lineage. While Coatlicue embodies a multidimensional goddess, she is nonetheless stigmatized as a “bad” woman by the community due to her enigmatic pregnancy and warrior-like

spirit.² The legendary La Llorona is portrayed as both a passionate wife and a nurturing mother (depending on the version of the story being told), who tragically drowns her children in response to betrayal or shame (respectively, depending on the version of the story). Thus, La Llorona stands as a variation of Euripides' Medea.

The narrative of betrayal reveals a cultural mechanism that systematically denies women the agency to construct their own subjectivity. In a patriarchal society where women are relegated to the role of fulfilling men's needs and desires, and where female sexuality is tightly regulated, women are stripped of any sexual autonomy or independent identity, especially outside of heteronormative norms. As López aptly points out, within Chicano nationalist discourse, women are essentially rendered incapable of "betrayal" since their sexuality and sexual identity are not culturally acknowledged—they are often perceived as asexual. Consequently, the moral imperative of loyalty within a monogamous system is a standard that exclusively applies to women.

Heteronormative men, on the contrary, consistently occupy a privileged position where they possess either a loyal or disloyal wife. This assumption implies that their own behaviour bears no causal relation to the type of wives they have. In other words, according to heteronormative logic, if women are considered disloyal for engaging in adultery, there is no corresponding constraint on men who commit equally immoral acts. How, then, does the rage of the three archetypal wives mentioned earlier fit into this framework? Based on legends and literature, only those possessing extreme beauty (as in the case of La Llorona) or extraordinary abilities (such as Medea's mastery of magic) have their deeply felt emotions made visible. Tragically, in these narratives, their exceptional qualities serve only to increase the likelihood that their intense emotions will betray their expected social roles—such as that of a loving mother. This emotional display is "sanctioned" in a cultural environment where they are conditioned to be loyal solely to the imposition of societal expectations on women, without any agency to be loyal to themselves.

Given these circumstances, loyalty to their role as a community member or even as a human being becomes an impossible option. Despite everything else, when deceived, women find themselves torn between betraying either themselves (by accepting the injustice) or their assigned social roles (by remaining true to their

² Coatlicue (Serpent Skirt) was a major deity in the Aztec pantheon and regarded as the earth-mother goddess. Represented as an old woman, she symbolized the antiquity of earth worship and she presents one of the most fearsome figures in Aztec art. Coatlicue was also the patron of childbirth, associated with warfare, governance and agriculture. In Aztec mythology Coatlicue was actually a priestess whose job was to maintain the shrine on the top of the legendary sacred mountain Coatepec. One day, as she was sweeping, a ball of feathers descended from the heavens and when she tucked it into her belt it miraculously impregnated her. Their other children are ashamed by their mom's dishonesty and rally together to kill her. Her son, then still unborn Huitzilopochtli, rose to his mother's defence by springing from the womb fully-grown and fully-armed killing his siblings (Cartwright 2013). See Mark Cartwright, "Coatlicue." *Ancient History Encyclopedia*, 2013. Accessed Aug. 5, 2020. <https://www.ancient.eu/Coatlicue/>.

innate anger as a human being). Because their desires and very existence are shaped within such a social context, it could be argued that women are fundamentally born into a state of betrayal by society.

2. DESIRES IN GLOBAL CONTEXT: BETRAYAL, FREEDOM, AND REVOLUTION

Could the empowering potential of globalization foster a cultural agency that enables alternative female/queer subjectivity? Globalization seems to foster the mobilization of gender categories. As the economy takes on an increasingly influential role in shaping subjectivity and sexuality, a highly integrated and interdependent global marketplace possesses the potential to disrupt traditional epistemological categories that define human existence and identity. While hyper-globalization is often marked by top-down economic expansion, including trade alliances and labor exploitation, which dictate policies and standards to facilitate the smooth functioning of the global marketplace and wield influence over political authority—often at the expense of social and cultural interests—it also blurs the lines between economic, political, socio-cultural, and national boundaries. This creates opportunities from the grassroots level to establish and normalize new forms of culture and identity.

Interestingly, while Moraga recognizes the potency of sexual identity as a counterforce to economic imposition, her play deliberately departs from this optimistic viewpoint by categorizing itself as a dystopia. In *Hungry*, the notion of a 'queer nation' is reduced to a marginalized enclave operating on the outskirts of yet another prevailing culture. In this regard, Chicano Aztlán merely replaces the United States of America. So, why do the empowering facets of capitalism, evident in a global context, not manifest themselves in *Hungry*? Why aren't the formidable female/queer warriors acknowledged with a reward akin to their real-world counterparts? The dystopian experience endured by queer Chicanos/as in *Hungry* appears to serve as a poignant indictment, suggesting a profound sense of betrayal by an anti-essentialist (i.e., queer) movement that is ironically dominated by the very forces it seeks to reject.

To address these inquiries, we must delve into the inherent epistemological framework within the dynamics of globalization. In his work "Rupture or Continuity? The Internationalization of Gay Identities," Dennis Altman examines "the extent to which the forces of globalization (both economic and cultural) can be said to produce a common consciousness and identity based on homosexuality", associating gay identity with modernity and globalization to illustrate the emergence of a "global gay" (79). Altman acknowledges that this terminology is heavily influenced by recent American trends and intellectual styles (Altman 77). Nevertheless, there is a potential risk in relying on material prosperity, as it may further marginalize LGBTQ individuals from different social classes, genders, and racial backgrounds.

In *The Globalization of Sexuality*, Jon Binnie delves deeper into this matter by exploring how queer individuals can find themselves implicated in the economic

structure of globalization, leading to various consequences (63). For example, white working-class queers in Britain may experience heightened levels of marginalization due to economic globalization. These theoretical and social science perspectives offer insights into elucidating Moraga's pessimistic portrayal of the intersection between economy and sexuality. If norms are constructed within the confines of bodies and states, as negotiated in the play through terms like "sane/crazy," "loyal/betrayal," "right/wrong," "normal/abnormal," it prompts a critical examination of identities defined by material conditions.

This introduces a dimension of localization, representing a bottom-up approach to global gay issues. As observed, while some queer activists respond to the influences of global forces in shaping a shared homosexual consciousness and identity, there are apprehensions regarding transnational queer subjectivity. In their book *Global Emergence of Gay and Lesbian Politics: National Imprints of a Worldwide Movement*, Barry Adam, Jan Willem Duyvendak, and Andre Krouwel analyze contemporary queer movements across more than a dozen countries spanning five continents. They seek to discern the dynamics encapsulated in the postmodern transformation of morality and values, as well as the reconfiguration of economic relations, the public sphere, and the private realm that enable "the ascendancy of romantic love ideologies" (Adam 5). They acknowledge the intertwined phenomenon of heightened connectivity between the state and the personal, culminating in the formation of a "historical subjectivity" (Adam 5). However, they also emphasize that any sense of commonality that might be invoked by the widespread adoption of terms like "gay," "lesbian," or "bisexual" must be tempered by the diversity within and among national cultures (Adam 9).

Jyoti Puri further challenges a certain level of essentialism within the anti-essentialist (queer) movement itself, cautioning that the production of global gay subjectivity presents a potential pitfall by inadvertently exporting hegemonic "institutional sites of knowledge and power" (60), influenced by Western consumerism, intellectualism, and consensus. In conclusion, the dynamics of localization, or a bottom-up socio-economic perspective, acknowledge individual differences in contrast to the potential homogenizing force of globalization on groups.

Concerns about the construction of minority identities also arise in other social movements. Discussions surrounding sexual identity often occur within the context of relatively stable financial circumstances. One shared aspect between the feminist and LGBTQ movements is that both were initially catalysed by individuals who possessed financial and social privileges. This is not to say that feminists or homosexuals of colour did not exist prior to the involvement of their white counterparts in the movements. Rather, it tends to be the case that the former remains less visible until the latter enter the discourse. Throughout the last century, history has demonstrated that social movements led by racial and sexual minority groups often rely on initiatives from more racially and sexually prominent groups.

For example, following (white) liberal feminism, we witnessed the emergence of third-world feminism, and lesbian movements followed gay movements.

Consequently, movements instigated by (more) dominant classes or groups (such as white, male, etc.) are frequently later accused of overlooking pre-existing racial, class, and/or gender issues before they brought their own movement(s) to the forefront. In her work "Black Women Shaping Feminist Theory," bell hooks (1984) highlights that "had middle-class black women initiated a movement in which they labelled themselves 'oppressed,' no one would have taken them seriously" (6-7).

Indeed, this critique of minority movements, rooted in a sense of betrayal, is a crucial aspect of Moraga's exploration of her own revolution. Beyond her early observations of Chicano culture, as discussed in *Loving in the War Years*, Moraga deepens her interrogation of betrayal in her second memoir, *A Xicana Codex of Changing Consciousness: Writings 2000-2010*, published decades later. In this work, she reflects on how the intersection of her mixed heritage and her struggles with identity continue to shape her understanding of betrayal—not just in relation to her Chicano roots, but also within broader feminist, queer, and decolonial movements.

This theme of betrayal informs Moraga's critique of mainstream feminist and queer movements. She writes, "[m]aybe one of the greatest damages white feminism did to women was to convince us of our own victimization without at the same time requiring us to acknowledge our complicity in oppression" (Moraga, *Xicana* 59). Here, Moraga criticizes how white feminism perpetuates victimhood while failing to hold women accountable for their role in perpetuating systems of power. Similarly, in *This Bridge Called My Back*, Moraga and Gloria E. Anzaldúa (1942-2004) confront white feminists, asserting, "[we] are challenging white feminists to be accountable for their racism because at the base we still want to believe that they really want freedom for all of us" (Moraga & Anzaldúa, 58). Through these critiques, Moraga highlights the tension between the desire for liberation and the exclusionary practices within feminist spaces.

Furthermore, in *Waiting in the Wings*, Moraga expands on her resistance to the conventional gay movement, stating, "I've always experienced my lesbianism as culturally distinct from most white gays and lesbians" (Moraga, *Waiting* xx). She rejects the imposition of mainstream gay culture, which she views as privatized and disconnected from the extended, multigenerational relationships that define her vision of queer Chicana life. This rejection of assimilation, along with her critique of traditional feminist and queer movements, reinforces Moraga's long-standing theme of betrayal—both personal and political—and her search for a cultural identity rooted in familial and woman-centered values free from patriarchal constraints. Through these works, Moraga consistently grapples with the betrayal experienced within feminist and queer movements, emphasizing how systemic oppressions force individuals to confront personal and cultural dissonances, shaping a feminist and queer consciousness that refuses to conform to dominant ideologies. For Moraga, betrayal becomes a lens through which to critique how systems of oppression, including patriarchy and colonialism, persistently shape the lives of marginalized individuals, often turning them against their own communities in search of personal survival or autonomy. As she reclaims her place within these movements, Moraga also reimagines what true solidarity and revolutionary change might look like,

pushing for a vision that embraces rather than punishes the complexity and fluidity of identity, desire, and resistance.

The complex issue of “queer subjectivity” within the privileged yet dominant “minority” underscores the themes of borderlands and home, projecting Medea onto the landscape of the disappeared Aztlán, the Balkanized America, Chicano Aztlán, and the contemporary queer ghetto through her ambiguous sexual identity as a diasporic loner. In the fissures between history and myth, normalcy and abnormality, sanity and madness, Medea’s identity is shaped and challenged. When the Chicano nationalist revolution erupts in response to economic exploitation, exacerbated and solidified by agreements like NAFTA, Medea is presented as a formidable warrior, proudly adorned with scars. She evolves from a heterosexual virgin who “bleeds” for Jason into a martyr who bleeds for the nation, under the encouragement of Chicano leaders of the revolution. Disgusted by Jason’s cowardice, Medea undergoes a transformation from being Jason’s submissive partner to becoming Aztlán’s queer and resolute soldier.

The Aztlán warrioress, nurtured by American queer culture in the nineties, wholeheartedly embraces her new identity, one that allows her to simultaneously preserve her racial and sexual identification. Her blood symbolizes the birth of the nation (Aztlán) as well as the future of the land—represented by the bodies of her offspring. During wartime, a lesbian fighter becomes even more valuable because her racial identity takes precedence over her gender identity. This is why the betrayal of the country she helped build strikes her so deeply after the revolution’s success. Once Aztlán is established, the new Chicano patriarchy instructs women to “Put down your guns and pick up your babies.” In doing so, the revolutionary fathers not only disavow their own contributions to the founding of their new nation but also reinstate and stipulate heteronormativity as its cornerstone. Consequently, Medea is exiled or “sexiled” from the fatherland for being queer. Years later, she abandons her female lover in her quest to secure Aztlán citizenship for her son, only to experience another profound betrayal as she is reduced to being seen simply as “[a] woman, a thing” (Moraga, *Hungry* 70).

In *Hungry*, female sexuality takes on an unconventional portrayal. Moraga’s narrative focuses on the transformation of an American feminist activist into an exiled Aztlán queer, highlighting the intricate layers of repression faced by LGBTQ individuals within racial minorities. Caught between the staunch patriarchy of Aztlán and the confined queer enclave of Phoenix, Medea seems to navigate a disconcerting dance of both sexual and political ambiguity. As Medea is stripped of her Aztlán citizenship, Jason’s former apprehension towards this once-formidable warrior diminishes. He now belittles the once-powerful ex-revolutionary who played a pivotal role in the establishment of Aztlán. It is clear that Jason no longer places significant weight on Medea’s consistently validated “non-conforming sexuality.” With his son Chac-Mool by his side, Jason’s patriarchal pride is restored in legal terms. He attains what he desires: “Land and a future in the body of that boy” (Moraga, *Hungry* 69). In this perspective, Medea’s usefulness comes to an end. Her body contributed to the creation of his “future,” and her strength played a role in

the secession of U.S. lands that now form Aztlán—the so-called 'father's land.' Subsequently branded as an exiled queer, Medea's only recognized legitimacy lies in her association as Jason's partner.

Drawing from Moraga and Ricardo Bracho's probing question, "How can our land be free if our bodies are not?," the play implicitly contends that women's bodies are not afforded true freedom, and that their desires are fundamentally burdened by notions of original sin. Just as in the dystopian portrayal where female sexuality is exploited for political gain, within a patriarchal society, women's bodies are restricted within the realms of family, community, and nation. In *Hungry*, the border guard, Medea's nurse, and Medea's mother are all portrayed by the same actress. This threefold role reflects the multifaceted nature of women navigating within the confines of the heteronormative and patriarchal system, operating on familial, societal, and national levels. Each character also has a distinct duty—keeping a vigilant watch over Medea's body, thereby suppressing (or confining) her and her perceived deviant (sexual) nature. In this manner, Medea encapsulates the essence of womanhood within the patriarchal system, embodying a lack of true freedom alongside the pervasive fear and repression of her inherent deviance. This sentiment traces back to the biblical tale of Eve, who is often associated with the original sin in the Garden of Eden. Within the family dynamic, Medea's mother instructs her to yield to her brother's desires, including her own body, given that he is the sole male figure in the family (Moraga, *Hungry* 58). In a pivotal scene where Medea reflects on a moment shared with Luna, admiring each other's bodies in a mirror, the border guard intervenes. She positions herself between them and interrogates Luna, seeking to ascertain if she has the legal right to cross into Aztlán. He presses, asking, "Answer the question. Do you desire..." (Moraga, *Hungry* 62). For queers in the father's land, their bodies and sexuality become crucial realms through which they can initiate the reclamation of their own "land" in the form of both agency and a rightful place in society. In this light, bodies are not only sites of sensuality, sexuality, and nourishment, but also arenas for political contestation.

The intricate connections between bodies and politics remain largely confined to the realm of clandestine discussions among queer individuals, while the "straight" community—comprising the patriarchy and proponents of the heteronorm—often dismisses or overlooks this vital understanding. This dynamic is exemplified when Jason attempts to persuade Medea to allow Chac-Mool to return to Aztlán in order to become what he deems "a real man." In response, Medea counters with explicit sexual language, once again signalling her stark disapproval of the values upheld by those in the father's land.

JASON. If you really loved your son, you'd remove him from your tit.

MEDEA. So his mouth can suck your dick?

JASON. That's how your dyke friends talk, Medea?

(Moraga, *Hungry* 69)

The unending cycle of betrayals inflicted upon mothers and other women by both Chicano fathers and the U.S. Air Force father in the context of nationalist and other political endeavours propels Medea towards a steadfast commitment to revolution. She is determined to impart to Jason's new mestiza child-wife the harsh lessons of a history steeped in struggle, one that defends "women and children against enemies from within" (69). Refusing to instil in Chac-Mool the fervour of Chicano nationalism, Medea firmly believes that "betrayal occurs when a boy grows into a man and sees his mother as a woman for the first time. A woman. A thing. A creature to be controlled" (Moraga, *Hungry* 70-71). Medea is resolute in her refusal to nurture in her son a brand of manhood that views his mother as "a thing," just as she rejects the idea of him perceiving her simply as "a woman". Expanding upon Medea's sentiments to encompass their entire community, exiled queers come to the realization that, for them, the liberation of bodies—encompassing their collective body—must take precedence before the reclamation of their land.

In this context, Moraga's portrayal of Medea marks a departure from its original iteration, particularly concerning the cultural resonance of the work. Medea's tragic act of filicide, rather than being seen solely as a horrifying deed, is presented as a catalyst for "queering society." This metaphorical shift, from a suffering soul in the father's land to embodying Mother Earth, invites an alternative epistemological perspective. It aims to challenge the entrenched moral judgments stemming from gender biases, offering a stark contrast to Euripides' portrayal of female rebellion. On the one hand, in *Hungry*, Medea assumes the role of a midwife who eventually grapples with the realization that, due to custody issues surrounding Chac-Mool, she has lost her capacity to assist women in giving birth. A year prior to Medea's tragic act, she confides in Mama Sal, admitting, "I don't trust myself. I feel my hands as liquid as the river" (Moraga, *Hungry* 18). This statement, while foreboding, alludes to the legend of La Llorona—an eerie and relentless child murderer who, in her despair, drowned her own offspring and continues to claim the lives of children even after her own demise. On the other hand, Medea's transformation from a giver of life to a bringer of death prompts contemplation of Moraga's stance on environmental ethics. It underscores a cautious perspective regarding Mother Earth's ability to sustain procreation within an environment tainted by the actions of her human offspring.

These intricately woven representations of motherhood serve as a reflection of diverse perspectives found in literature, social discourse, and folklore, offering glimpses into alternative epistemological frameworks and complex relationships between human children and the concept of "Mother." One of the most notable embodiments of this theme in Moraga's narrative is Coatlicue from Aztec mythology. Moraga employs Coatlicue's formidable presence as a supernatural force that enacts environmental justice. Stemming from profound grief and profound confusion resulting from extreme repression and a succession of betrayals, the mothers in the story are compelled to transform in a manner that disrupts the cycle of procreation. This gives rise to a distorted image of the maternal figure, where nurturing qualities give way to an inclination towards destruction. The rediscovery of the remarkable

Coatlicue sculpture housed in Mexico City's National Museum of Anthropology, one of the most renowned Mexica (Aztec) sculptures in existence, traces a lineage of humanity's engagement with a latent, potentially destructive maternal power.³ In this vein, Medea's ambiguous sexual identity, the betrayals she endures, and their ensuing impacts within the play serve as a metanarrative in a time of ecological crisis. Consequently, Mother Earth evolves from being perceived as a benevolent and seemingly asexual entity into a mysterious force exhibiting "desires" and "behaviours" that prove challenging to comprehend.

At the core of Keith Alcorn's assertion that "queer is a symptom, not a movement, a symptom of a desire for radical change" (quoted in Smith 1996, 277) lies this profound reimagining of Mother Earth. This transformation challenges the established national subjectivity shaped by the patriarchy—a norm perpetuated across various epistemological representations, seemingly impervious to human compassion and suffering. Even though Chac-Mool harbours unwavering love for his mother, he finds himself unable to resist the call of the subject imposed by the "Ideological State Apparatuses." He yearns to return to the father's land as the rightful heir, showcasing a conflict born from his deep-seated conditioning. Meanwhile, Jason's masculinity, symbolized by the act of deflowering virgins, mirrors the distorted reality of this prevailing 'norm.' In a poignant exchange with her son, Medea imparts:

MEDEA. You want normal? Then go with your father. He's perfectly normal. It's normal to send your five-year-old child and his mother into exile and then seven years later come back to collect the kid like a piece of property. It's normal for a nearly sixty-year-old Mexican man to marry a teenager. It's normal to lie about your race, your class, your origins, create a completely unoriginal fiction about yourself and then name yourself la patria's poet. But that's normal for a country that robs land from its daughters to give to its sons unless of course they turn out to be jotos. (Moraga, *Hungry* 75)

Recognizing the inherent absurdities within what is deemed "normative," Moraga subtly suggests that border-crossing serves as a bold and imaginative method to disrupt national uniformity and challenge the problematic epistemologies that underlie it. Medea's descent into madness and her ultimate act of violence are presented as a dramatic sacrifice for this very purpose. She resolutely declares that her son will never become a man like Jason, emphasizing that "The man I wish my son to be does not exist, must be invented. He will invent himself if he must, but he will not grow up to learn betrayal from your example" (Moraga, *Hungry* 69).

This "invention" constitutes an epistemological revolution aimed at challenging a politics wherein one's body (identity) is entangled with the notion of land (politics). This entanglement is further complicated by economic influences, as well

³ In 1790 New Spain the sculpture of Coatlicue was discovered near the main temple of the Aztecs, it was reburied because it so disturbed European Christianity value. Another sculpture was replaced to be put into the exterior of the cathedral (Cartwright 2013).

as racial and nationalist agendas. Moraga examines this contemporary phenomenon, beyond the influence of patriarchy, by proposing hierarchical social constructs—economy/capitalism, race/nation, and heteronormativity—that hold sway over individual sexual identity and subjectivity. Within her narrative, the female and nature frequently function as intertwined metaphors and are also subjected to economic and patriarchal exploitation. In particular, it is women/mothers who personify nature, embodying the essence of Mother Earth, offering selfless nourishment and “unconditional emotional and physical support” (López 162). Reflecting her own identity as a self-proclaimed Chicana dyke, many of her texts deal with interrelated issues associated with the economic exploitation of imperialism (capitalism) and racial discrimination. In the context of neoliberalism, the economy plays a pivotal role in shaping nationalist subjectivity, ultimately exerting dominance over individual subjectivity. In both *Hungry* and “Queer Aztlán,” for instance, she highlights the unyielding force of NAFTA (North American Free Trade Agreement) driving market expansion and how the aftermath of this push results in “border babies being born without brains” (Moraga, *Hungry* 23). It also leads to “Mohawk women’s breast milk being contaminated by the poisoned waters of the Great Lakes Basin” (Moraga, *Last* 170). The presence of NAFTA in both texts ultimately underscores the link between economy and personal identity, as exemplified in Moraga’s characterization.

While Moraga critiques the systemic forces impacting women’s identities and bodies, her personal reflections in her memoirs offer a deeper exploration of her own evolving understanding of motherhood and sexual identity, blending her queer feminist vision with a broader ecological and political consciousness. In *Waiting in the Wings: Portrait of a Queer Motherhood*, Moraga reflects on motherhood as a complex, transformative process of care and identity, far beyond biological function. Her lesbian identity is intricately tied to this nurturing ethos, as reflected in her experience caring for a friend’s child:

I had grown up to be woman enough, on my own terms, to mother a child. The child grew inside me, the loss of the child, the discovery of mother, the recognition that I had nursed dozens of hungry women throughout my life as I had my own mother ... I am a daughter and have always loved those daughters in all our beauty and brokenness. But what of the children? (*Waiting in the Wings* xxv)

This passage reflects a profound transformation, where the phrase “I had my own mother” takes on a deeper, metaphysical meaning. Moraga sees maternal power as extending both upward—to rewrite history, making the invisible visible, as she resists the dominant meta-patriarchal and orientalist narratives—and downward—to nurture the next generation, the future, and the environment. Her vision of motherhood transcends biological kinship, extending to emotional, intellectual, and spiritual solidarity. Challenging normative constructions of womanhood and reproduction, Moraga redefines mothering as a communal and intergenerational act, deeply intertwined with the protection of future generations. This perspective is echoed in collections like *Colonize This! Young Women of Color on Today's*

Feminism, where many young women testify to the mentorship of figures like Moraga and Anzaldúa, as seen in personal narratives like "HIV and Me" (65-77). These testimonies highlight the transformative impact of feminist mentors who challenge traditional power structures and offer alternative models of identity, love, and community. Here, mothering becomes a collective act of fostering care, resilience, and resistance across generations.

Moraga's vision of motherhood further evolved in her second memoir, *A Xicana Codex of Changing Consciousness: Writings 2000-2010*. In this work, Moraga expands her notion of motherhood by connecting it to global issues such as environmental loss, globalization, and the political struggles rooted in ethnic and cultural affiliations. She reflects on the question of cultural nationalisms in the face of the exploitation of the environment and the violence wrought in the name of tribal, ethnic, and religious identities. Through this lens, Moraga examines how the act of mothering extends beyond the individual to encompass the care for the earth itself and for future generations, aligning her work with broader struggles for cultural and ecological justice.

Central to Moraga's evolving understanding of motherhood is her connection to what she terms the "sisters of the corn"—a concept borrowed from Toni Cade Bambara to describe Indigenous women whose wisdom and cultural practices are deeply intertwined with the earth and its cycles. Moraga further expands on this connection, invoking her "sisters of the rice, the plantain, and the yam," to emphasize the shared, global experiences of women of color who, like her, live in communion with the land (Moraga, *Codex* 31). These references to food and agricultural sustenance are not only metaphors for nourishment but also reflect the cultural autonomy and communitarian values that Moraga champions. She sees herself and other women of color as inheritors of a feminist philosophy grounded in Indigenous traditions, which emphasize reciprocity with nature and a collective responsibility to care for the earth and all its beings.

In this context, Moraga's maternal philosophy merges with environmentalism, suggesting that to be a mother is not just to care for one's children, but to care for the entire planet. As she writes, "[it] is a philosophy, not of a rigid separatism but of cultural autonomy and communitarian reciprocity in the twenty-first century" (Moraga, *Codex* 31). In this way, motherhood, for Moraga, becomes an act of resistance—a force that not only nurtures but also seeks to protect the future from the ravages of cultural erasure and environmental destruction. The epigraph from Audre Lorde's poem *Power*—"The difference between poetry and rhetoric/ is being ready to kill/ yourself/ instead of your children"—captures a powerful shift in thinking that aligns closely with Moraga's evolving conception of motherhood. In Lorde's poem, the distinction between "poetry" and "rhetoric" lies in the ability to transcend personal suffering and not perpetuate violence onto others, especially the innocent. Rhetoric, which can serve as a tool of oppression and dehumanization, contrasts with poetry, a mode of expression that channels inner pain into transformative action. Similarly, Moraga's evolving understanding of motherhood, as explored in her two memoirs, represents a form of "poetry" that does not succumb to the

destructive forces of societal rhetoric. Instead, her vision of motherhood is one of active resistance and protection—not only of children, but of the earth and future generations. By nurturing and protecting, whether biologically or ideologically, she redirects the destructive energy of patriarchal and colonial forces toward the preservation of life.

The queering of Mother Earth unravels yet another layer of betrayal, shedding light on Medea's diasporic existence straddling sexual and geographical borders. Medea's reluctance to revert to her lesbian identity implies that the presumed "queer subjectivity" associated with globalization, as questioned by Altman and Binnie, is only a partial byproduct of the heteronormative framework itself engendered within the globalization mechanism. Put differently, the apparently liberated sexuality of the nineties in the U.S. under globalization doesn't liberate women/queers from a deficit of cultural agency. The boundary-crossing facilitated within this framework fails to emancipate from the economic and heteronormative structure. Thus, Medea opts not to return to Luna after her experience with Jason, the Chicano impostor, who consents only to provide her with an illicit "second bed" (Moraga, *Hungry* 69). The sense of betrayal doesn't solely stem from a deceptive man, but rather from a cultural mechanism that falls short of accommodating all (nonconforming) bodies in their holistic connection to their lands—physically, spiritually, and emotionally. This neglect is a question that the realm of sexuality alone cannot resolve. Whether straight or queer, Medea finds no solid ground in reality to anchor her. In other words, she feels betrayed not only by heteronormativity but also by a queer movement that predominantly defines itself through sexuality and hinges heavily on material prosperity. Medea's hunger for a meaningful agency looms large, threatening to consume her.

Hence, Medea's rejection of Jason/Luna, heteronormativity/queerness, or Aztland/Phoenix following the revolution that topples the white Gringolandia, can be interpreted as an acknowledgment that "sexuality" at best serves as a partial tool to express her subjectivity. Its liberation in a global age offers little more than a distorted reflection of political and economic dynamics. Medea conveyed to Jason: "I've changed. I married you ... with a girl's naiveté who still looked for a father's protection. But that was a long time ago. I am a woman. A Mexican woman and there is no protection and no place for me, not even in the arms of another woman because she too is an exile in her own land" (Moraga, *Hungry* 70). The loss of faith and connection on both sides of the epistemological spectrum, shaped by heteronormativity and a queer enclave (defined solely by "deviant" sexuality), is evident in her descent into "madness," reflecting a malfunctioning cultural agency. The mother is crushed. In "Why Queer Diaspora?," Meg Wesling argues that "the diasporic queer subject in particular ... is called upon to bear witness to the political, material, familial, and intellectual transformations of globalization." Because queers are "always already extra-national," they share a fundamental characteristic with "the migrant's movement through national and cultural borders," resisting constraints imposed by gender (Wesling 31). This statement aptly underscores the themes explored in *Hungry* and its empowering portrayal of dystopia. The queer

community, with its transgressive nature in the national context, embodies migratory experiences imprinted upon it, offering fresh vocabularies and examining new expressions of normativity in response to the global phenomenon of displacement, being displaced, and bearing witness to displacement.

3. CONCLUSION

In her debut play *Giving Up Ghost* (1986), Moraga vividly illustrates how women are reduced to mere vessels, as men “shoved the thing into what was supposed to be a mouth” and “made women a hole in her body” (Yarbro-Bejarano 7). This image of the mouth and hole, tied to women's sexuality and reproduction, is expanded in *The Hungry Woman*. Moraga critiques the Chicano civil rights movement's nationalist framework by positioning the female body as a site of liberation, separate from patriarchal control. What was once a hole—symbolizing passivity and subordination—is transformed into a mouth, representing hunger, desire, autonomy, and action. Through this shift, women are portrayed as warriors, with Medea's betrayal by Jason symbolizing the exploitation of women's bodies within both the Chicano and queer movements.

The paper draws from the perspectives of Tanya Gonzalez and Evrim Ersöz Koç to discuss the complex layers of “betrayal” in Moraga's narrative. Gonzalez emphasizes how Moraga's works focus on “decolonizing being” through love, positioning Medea's rejection of heteronormative relationships as an act of revolutionary resistance against patriarchal oppression (64). Koç, conversely, explores the darker aspects of motherhood in Moraga's writing, noting how the “serpentine goddesses” and maternal figures in Moraga's work illustrate the stripping away of women's autonomy. In contrast to the traditional, idealized mother, Moraga's characters exhibit an empowered, but often destructive, maternal power—a force that challenges both societal and cultural norms.

Building on these ideas, this paper examines how Moraga's focus on female reproductive power and motherhood envisions a love that transcends traditional boundaries. This love encompasses not only future generations but also a profound connection to the environment—an idea that resonates in today's globalized world. Moraga's vision of motherhood also evolves in her memoirs, where she reflects on the transformative process of care and identity, recognizing maternal power as both an act of nurturing and a communal responsibility.

At the same time, the analysis of *The Hungry Woman* reveals how betrayal functions as a key theme in Moraga's portrayal of identity and belonging. Medea's rejection of her prescribed roles within heteronormative relationships, her refusal to return to Jason, and her separation from Luna underscore her challenge to normative structures. These acts of betrayal reflect not only personal rebellion but also critique the socio-political and cultural mechanisms that fail to provide agency for marginalized bodies. Medea's ultimate rejection of these structures signifies her

desire to break free from the limitations imposed by both patriarchy and a queer community that fails to fully accommodate nonconforming identities.

Furthermore, betrayal extends beyond the individual to encompass environmental and global justice issues. As discussed through figures like Coatlicue, Moraga reimagines motherhood as an act of protection—not just for children, but for the earth itself. This vision links environmental justice to the fight against cultural and ecological erasure, suggesting that women's roles as mothers are inherently tied to the broader struggle for survival and resistance against destruction. Moraga's maternal philosophy, particularly as articulated in her memoirs, connects the care for future generations to the broader fight against exploitation—be it racial, economic, or ecological.

In conclusion, Moraga's portrayal of betrayal in *The Hungry Woman* transcends personal grievances, becoming a lens through which to explore larger cultural and political struggles. By focusing on the intersection of bodies, land, and identity, Moraga challenges the rigidity of nationalist and heteronormative frameworks, positioning betrayal as an epistemological tool for examining the limitations and possibilities of identity in a globalized world. Through Medea's rebellion and her rejection of both familial and cultural betrayals, Moraga calls for a radical reimagining of women's roles, not just in relation to motherhood, but in the broader fight for autonomy, justice, and environmental preservation.

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WOMEN TRAVEL WRITING AND THE IMPERIAL ARCHIVE: A CASE STUDY OF ISABELLA LUCY BIRD'S *THE GOLDEN CHERSONESE AND THE WAY THITHER* (1883)¹

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ABSTRACT. The present essay studies Isabella Lucy Bird's contribution to disseminating knowledge about the Malay Peninsula in *The Golden Chersonese and the Way Thither* (1883). Borrowing concepts from Thomas Richards (1993) and Bernard S. Cohn (1996), it analyzes how Bird negotiates her place in the British "imperial archive." As a woman travel writer, she sets herself as a learned authority on the Malay Peninsula. Therefore, her text is replete with knowledge about the Peninsula and contributes to Britain's "knowledge-producing institutions" of Empire, to borrow Richard's words. The knowledge she transmits corresponds to the "investigative modalities" elaborated by Cohn. Bird provides a historical and political account of the states of the region that are either under British rule or worthy of annexation to it. She accounts for the geography, climate and natural environment of these states. She also disseminates knowledge about population diversity in the Peninsula and emphasizes dominant groups like the Malays. Through these, Bird also revises misconceptions about the region. In sum, Bird uses the Peninsula to contribute to the British "imperial archive" and to attract proper attention to it from British travelers, scholars and investors.

Keywords Bird, anthropology, ethnography, geography, history, imperial archive, travel writing.

¹ I would like to acknowledge that this article is the improved and extended version of my presentation at the 69th Annual Convention of the *Rocky Mountain Modern Language Association* in the panel "Victorian Travelers: Women Writing Boundaries" in Santa Fe (NM, USA) in October 8-10, 2015. Its title was the same as this article's title.

LA ESCRITURA DE VIAJES DE MUJERES Y EL ARCHIVO IMPERIAL: UN ESTUDIO DE “THE GOLDEN CHERSONESE AND THE WAY THITHER” (1883)

RESUMEN. El presente ensayo estudia la contribución de Isabella Lucy Bird a la diseminación de conocimiento sobre la Península Malaya en la obra *The Golden Chersonese and the Way Thither* (1883). Usando conceptos propuestos por Thomas Richards (1993) y por Bernard S. Cohn (1996), el artículo analiza cómo Bird negocia su espacio en el “archivo imperial” Británico. Como mujer escritora de viajes, se propone a sí misma como una autoridad instruida con respecto a la Península Malaya. De esta forma, su texto está repleto de conocimientos sobre la Península y contribuye a las “instituciones británicas generadoras de conocimiento sobre el Imperio”, tomando las palabras de Richard. El tipo de información que transmite la autora corresponde a las “modalidades investigadoras” que elaboró Cohn en su estudio. Bird proporciona una crónica política e histórica de los estados de la región que están bajo mandato británico o que son considerados como merecedores de anexión. La autora da cuentas de la geografía, clima y entorno natural de estos estados y también transmite conocimiento sobre la diversidad de la población de la Península, poniendo el foco en algunos grupos dominantes como los Malayos. A través de este grupo, Bird analiza ideas erróneas sobre la región. En resumen, Bird utiliza a la Península para aportar información adicional a este archivo imperial y para conseguir una atención más informada por parte de los viajeros, eruditos e inversores británicos.

Palabras clave: Bird, antropología, etnografía, geografía, historia, archivo imperial, literatura de viajes.

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1. INTRODUCTION

In *The Imperial Archive: Knowledge and the Fantasy of Empire* (1993), Thomas Richards contends that the second half of the nineteenth and early twentieth centuries witnessed a resurgence of interest in knowledge production and classification of colonial spaces. It was carried out in the framework of “knowledge-producing institutions like the British Museum, the Royal Geographical Society, the India Survey, and the universities” (Richards 4). According to him, key authors in the literature of Empire were also interested in contributing to what he calls “imperial archive” (6). Richards focuses on fictional texts like Rudyard Kipling’s *Kim* (1901). However, certain types of non-fictional texts also deserve their place in “knowledge-producing” literature. For instance, some travelogues are part of the literature that contributes to the “imperial archive.” They flourished particularly throughout the nineteenth century, and they were appropriate purveyors of knowledge about the spaces visited. Among famous travel writers, there is Isabella Lucy Bird (1831-1904). In the second half of the nineteenth century, she traveled throughout the world to fuel her writings with fresh experiences and ideas. Asia constitutes one of her destinations on which she wrote her accounts. Among these, *The Golden Chersonese*

and the Way Thither (1883) is an interesting example given the manner through which Bird locates herself in relation to the Malay Peninsula and the existing knowledge about it in “knowledge-producing institutions” like the Royal Geographical Society.² The timing of its publication presupposes that Bird was intent on integrating herself into this society in her effort to disseminate knowledge about the Peninsula. She knows that it is a male-restricted club. Therefore, to become a member she needs to circulate worthwhile knowledge about this lesser known region. After its publication, Bird was integrated into it,³ following a long and controversial debate among its fellows. These were men who were reluctant to let women join their club, but they eventually accepted it because Bird, among other women, proved to be worthy of being considered for fellowship.

Bird's travelogues on East Asia have been subjected to a variety of critical studies. For example, Klaus Dittrich in “The Western Leaven Has Fallen”– the British Lady Traveller Isabella Bird as a Thinker on Globalization in East Asia” (2013) studies Bird's writings on East Asia in the context of globalization. He associates them with “observations and ideas” that are “fundamentally related to phenomena of global interconnectedness” (23). Dittrich connects globalization with imperialism, and for him Bird considers the extent to which globalization transformed the countries of East Asia which she visited under the tutelage of the British Empire. For the critic, Bird reproduces some Orientalist tropes about East Asia, but Dittrich also recognizes Bird's “fascination” with Asian countries. For him, Bird is interested in the phenomenon of “cultural transfer” pertaining to East Asian rulers' recourse to European cultural models to develop their own countries. From this perspective, Bird emphasizes their reference to British models. Even if Dittrich examines Bird's stance on globalization in her travelogues, his reference to globalization's connection to imperialism is an interesting starting point for studying Bird's position as a travel writer in the context of British imperialism and the quest for knowledge at its service.

Another critic of Bird's travel accounts is Sharifah Aishah Osman. In “Letitia E. Landon and Isabella Bird: Female Perspectives of Asia in the Victorian Text” (2015), she draws on two Victorian authors and their writings about Asia to study their female gaze on the regions they visit. One of them is Isabella Bird, and Osman regards her as an “intrepid adventurer with a real interest in the places she visited and the peoples and cultures she observed” (Osman 86). She analyses Bird's *The Golden Chersonese and the Way Thither*, where she identifies “unstable textual moments” (93) in Bird's attitude to gender issues and their relation to travel and travel writing. According to Osman, Bird's text is filled with “self-[assertive]” (94)

² For Richards, the Royal Geographical Society was among the “knowledge-producing institutions” on which the “administrative core of the Empire was built” (3).

³ Bird's integration into the society came in two phases. She first contributed to founding the Scottish Royal Geographical Society in 1884. According to Bell and McEwan, the “writer and traveller, Isabella Bird Bishop, had been a founder member and was awarded an Honorary Fellowship in 1890” (296). Then, she and fourteen other women were nominated to fellowship in the London based Society in 1892 thanks to their contributions to “the stock of geographical knowledge” (RGS's *Proceedings* qtd in Bell and McEwan 296).

tropes, but it is also characterized by her use of the company of “reputable men” (96) to achieve visibility in high circles. Osman’s reference to Bird’s quest for recognition and visibility in the company of popular men provides an insightful beginning to studying her in the light of the British imperial tradition and its knowledge and power dynamics. Her participation in this dynamic provides a provisional source of recognition and visibility for her.

Another article that examines aspects of Bird’s interest in the Malay Peninsula is authored by Nurhanis Sahiddan in “Approaches to Travel Writing in Isabella L. Bird’s *The Golden Chersonese and the Way Thither*” (2012). Sahiddan uncovers the diverse approaches to travel writing that prevail in Bird’s text. First, using Robinson and Andersen’s *Literature and Tourism: Essays in the Reading and Writing of Tourism*, she deals with Bird’s text as a reflection of the relationship between “Tourism, Landscape and Spaces” (Sahiddan 164). Next, drawing on Tim Young’s “Filling the Blank Spaces,” Sahiddan analyses how the region constitutes an interesting space for exploration and exploitation of its “commercial potential” (165). Finally, Sahiddan deals with ethnography as another approach to travel writing that prevails in Bird’s text. Using Joan Pau Rubies’s “Ethnography and the Genres of Travel Writing,” the critic deals with how Bird uses ethnography in her description of people in Singapore and the Malay Peninsula. Likewise, in “British Travellers’ Perspective on the People of the Malay Peninsula in the 19th Century” (2024), Ahmed Cagri Inan, Sivachandralingam Sundara Raja and Noraini Mohamed Hassan deal with three travelogues to examine the extent to which travel writings can be viewed as “valuable historical texts” (Inan et. al. 12). Using Bird’s *The Golden Chersonese and the Way Thither*, among others, they show that despite their informative role the texts cannot always be relied upon due to contradictions and a lack of accuracy or transparency in them. They illustrate this point with Bird’s contradictory and judgmental statements on the people of Malaya. Certain ideas in Sahiddan’s article’s sections as well as Inan et. al.’s reference to the place of Bird’s text within historical discourse can be seen as precedents to the study of Bird’s travelogue in relation to knowledge production and Empire. Nonetheless, Sahiddan overlooks this idea and focuses on other aspects while Inan et. al. question its reliability as a pure source of knowledge. Therefore, further research would only do justice to Bird’s effort to take part in the British “imperial archive.”

With reference to the writings of two British women on Malaya, Christine Doran in “Golden Marvels and Gilded Monsters: Two Women’s Accounts of Colonial Malaya” (1998) studies the extent to which travel writers like Isabella Bird support the British Empire. Doran argues that Bird celebrates British rule in Malaya. According to Bird, the moral premises of British rule legitimate it in the eyes of colonized people. Bird also glorifies it by contrasting it with the previous European rulers of the region, namely Portugal and the Netherlands. Nonetheless, Bird does not disguise her “uncertainty” about continuous “imperial supremacy” (Doran 179). She expresses her anxiety about colonized people’s unpredictable reactions like the Malay practice of “*amok*, mutiny, revenge and murder” (179). For Doran, Bird’s “sense of unease was at its most extreme in situations where her gender was

foregrounded" (181). Using the travel writings of three travelers, Maria Noelle Ng in "Cultural Habits: the Travel Writing of Isabella Bird, Max Dauthendey and Ai Wu, 1850 - 1930" (1995) analyzes how travel writers construct their views of foreigners and their cultural habits along with the circumstances that foster their views. Regarding Bird, she focuses on her colonialist representations of Asians. These are shaped by her Scottish and evangelical background, her ties to British officials in colonial Malaya as well as the impact of the Crystal Palace's imperial exhibitions on her. She notes that Bird treated the Malays as "dependent subjects, with the indulgence reserved for ignorant children" (Noelle Ng 26). According to Noelle Ng, Bird also classifies "the Malays, Chinese and others into separate groups of people-unredeemed, unenlightened, superstitious [...who] become targets of the evangelical civilizing project" (64). Both Doran and Noelle Ng make reference, each in her manner, to Bird's interest in imperial issues, but they do not relate her text to the knowledge/ Empire nexus.

As an account of her travels in the Golden Chersonese—consisting in the states of the Malay Peninsula—Bird's *The Golden Chersonese and the Way Thither* is interested in knowledge production and dissemination about the Malay Peninsula. In the following essay, I intend to examine how Bird contributes to the British "imperial archive" (Richards 6) and assumes an active role in the service of Britain's knowledge production and classification about its colonies. Therefore, I plan to borrow concepts from Thomas Richards (1993) and Bernard S. Cohn (1996) and connect them comprehensively to study how Bird negotiates her place in her travelogue as a woman in the British "imperial archive." She sets herself as a learned authority on the Malay Peninsula, a region whose states are either under direct British rule, under its protection or are, according to her, worthy of annexation to it. She fills her text with knowledge in the framework of Empire's "investigative modalities" (Cohn 5). She provides historical and political information on the states of the region and Britain's encroachment in them. She accounts for their geography, climate and natural resources. She also disseminates knowledge about the Peninsula's population diversity and expands on dominant groups like the Malays. In this manner, Bird negotiates her place in aspects of the work of Britain's "knowledge-producing institutions," including the Royal Geographical Society. Bird also takes the side of British imperial rule at the end of the century debate about its legitimacy or utility by emphasizing its profitability and efficiency.

Richards defines the "imperial archive" as "a fantasy of knowledge collected and united in the service of state and Empire. Though a literary fantasy, it was shared widely and actually had an impact on policy making" (Richards 6). One of its core principles is "classification" of knowledge which was mostly disseminated by male writers on the colonial space of the British Empire. Accordingly, knowledge came through "taxonomies; by century's end 'classified' had come to mean knowledge placed under the special jurisdiction of the state" (6). Classification deals with knowledge from different domains relevant in a colonial context, but it is "united" as an "archive" for the benefit of Empire. According to Richards, the "security apparatus" of the late-Victorian imperial service was "recruiting its personnel and

deriving its technologies of surveillance from the geographical, demographic, and ethnographic practices devised by the various learned societies to produce and classify comprehensive knowledge about the Empire” (Richards 15). Richards refers to three major disciplines: geography, demography and ethnography. He does not, however, refer to history, which equally played a significant role. Cohn includes it in the disciplines that served the Empire. Its practice is carried out in the framework of the “historiographic modality” (Cohn 5) which is an “investigative” modality of the colonial system— “investigative modalities”⁴ aimed at collecting knowledge for the sake of imperial hegemony. Dealing with another colonial setting, Cohn claims that “knowledge of the history and practices of Indian states was seen as the most valuable form of knowledge on which to build the colonial state” (5). He identifies “historiographic strand[s]” as part of this modality, and one of them is “histories of the British” (6) in their colonies. The role of travel writing in the knowledge/ Empire nexus prompts Russel McDougall and Peter Hulme to evoke the “connections between the Empire, ethnography and travel writing” (McDougall and Hulme 6). In their introduction to *Writing, Culture and Travel*, they view the travel writer as one of the “three particular disciplinary ‘edges’ to anthropology”, the other two being the “missionary [...and] colonial officer” (4). The writings of each of them contributed to the advent of modern anthropology and ethnography.

2. THE SIGNIFICANCE OF BIRD'S CONTRIBUTION AND HER METHODOLOGY

To effectively contribute to the British imperial archive, Bird identifies the Golden Chersonese as her region of focus. For her, it deserves more attention from British scholars, travelers and investors because it is less known than it should be. Bird opens her narrative with identifying an existing “gap in knowledge” (Clifford 18) about the region. To corroborate this idea, she reviews and evaluates previous mentions of it in literary, historical or geographical texts. For Bird, even if the region is called the “Golden Chersonese” by John Milton, the “*Aurea Chersonesus*” by Ptolemy and the “Malay Peninsula” by her contemporaries, it “has no legitimate claim to an ancient history” (Bird 1). She regards Pliny’s allusion to the Malacca Straits as “too vague to be interesting” (1). Bird’s criticism of Milton’s, Ptolemy’s and Pliny’s references to the area is meant to prepare the ground for her contribution to existing knowledge about it.⁵ Then, she highlights the lack of attention to it from her contemporaries. This impedes its profitability for the British economy or the

⁴ According to Cohn, “investigative modalities” were part of “the colonial project” (5); they were “devised by the British to collect the facts” (5). Some of them “are quite general, such as historiography and museology” while others are “more highly defined and clearly related to administrative questions” (5).

⁵ Bird places herself among famous Western scholars of previous centuries, namely the British John Milton, the Roman Pliny the Elder and the Roman-Egyptian Ptolemy. Milton was a poet and historian of the 17th century; Pliny the Elder was a naturalist of the first century; Ptolemy was a geographer of the second century. In her text, Bird prolifically assumes the survey tasks assumed by these intellectuals and expands the existing repertoire of knowledge on the Malay Peninsula.

expansion of Britain's power in the region. Due to this deficit, the region is "still somewhat of a *terra incognita*" (Bird 1).⁶ It is not properly known to the British public, so Bird devotes the attention it deserves to it. She concentrates on it and avoids emphasizing neighboring regions of the Golden Chersonese—which she visited—but are not *terra incognita*.⁷ She accounts for the states of the Malay Peninsula, three of which are British "protectorates" while several others remain exclusively native-ruled. According to Bird, these are more important for further British settlement and economic development.

Concentrating on these states is Bird's way of "filling [...the] gap" (Clifford 18) in existing knowledge. She states that her aim is to "make a popular contribution to the sum of knowledge of a beautiful and little-travelled region, with which the majority of educated people are so little acquainted that it is constantly confounded with the Malay Archipelago" (Bird vi). The area of the Golden Chersonese involves Sungei Ujong, Sĕlāngor, Pĕrak and multiple other native-ruled states. Bird claims that the region "is probably destined to afford increasing employment to British capital and enterprise" (viii). Since she traveled there "under official auspices" (viii), she feels indebted to produce and classify knowledge about the area to make it more profitable. The knowledge she transmits would serve as an incentive for attracting more British settlement or investment and reinforcing the Empire. Her contribution to the archive is part of the overlapping fields of history, economic expertise, geography and anthropology/ ethnography. To make her observations, she needs to communicate with local people. For this purpose, she uses interpreters. For example, with the Chinese population of the region, she refers to "a Chinese interpreter who speaks six Chinese dialects, and a Malay interpreter who puts the Chinese interpreter's words into English" (192). She uses the second interpreter for her communication with the Malays. Moreover, to interact with women she refers to a "female interpreter" when male ones are not allowed like the time she visits a Sultan's harem (233).⁸

Bird's recourse to interpreters helps her to adopt ethnographic methodology pertaining to "participating overtly or covertly in people's daily lives [...], watching what happens, listening to what is said, asking questions in fact, collecting" information (Aziz 5). This is called "participant-observation" (Clifford 13). In her

⁶ The phrase "*terra incognita*" was first used in reference to the Malay Peninsula by Frank Swettenham in 1874 in his sketch "James Wheeler Woodford Birch" (Hampson, 152). Arguably, Bird places herself directly in relation to Swettenham by stating that more knowledge is "sill" needed.

⁷ For example, she visited Singapore when she was in the Peninsula. For her, it is not "*terra incognita*" because it is a cosmopolitan city inhabited by British officials and the "merchant class, English, German, French, American" (Bird 110). As such, it is known enough not to "care to go into much detail about so well-known a city" (109).

⁸ The harem is the "women's house" (Bird 230). According to Reina Lewis it is "a segregated space [...] from which all men except the husband (generally conceptualized as the Sultan) and his eunuchs are barred" (Lewis 111). As a woman, Bird is allowed into it accompanied by Mrs. Ferney, the interpreter, and the Sultan's son.

travelogue, the outcome of her observations is delivered using a known practice in modern ethnographic research which is “combining personal narrative and objectified description” (Pratt 33). According to Mary Louise Pratt, the practice takes its origin from travel accounts which conventionally combined “first-person narration, recounting one’s trip, and description of the flora and fauna of regions passed through and the manners and customs of the inhabitants. These two discourses were quite clearly distinguished in travel books, narrative predominating over description” (Pratt 33). Pratt adds: “the narration-description duality has remained remarkably stable in travel writing right down to the present” (Pratt 35). Bird applies this “duality” by organizing her text into descriptive parts and personal narratives of her immersion in the region and among its people. The text opens with a descriptive introduction where a general account of the Golden Chersonese is given. Then, after descriptive and personal parts devoted to areas outside the Peninsula which she visited earlier in her trip, she moves to the Peninsula’s individual states. She proceeds in a similar manner. She starts with an introductory and descriptive chapter on each state followed by her personal narratives in the form of letters to her sister Henrietta.⁹ Bonny Tan claims that “[d]etails accompany Bird’s descriptions [...which are] always informing and giving flesh to a general impression” (Tan 29). Most of her personal narratives of her encounter with local people, including Malay dignitaries and British officials, show how she manages to make her observations about the region, its people and their attitudes towards British rule. She is allowed into high circles of authority, both imperial and local, as well as domestic spaces like the Sultan of Sêlângor’s harem. She also visits remote communities like the Koto-lamah in Pêrak. Thanks to this, she determines her opinion on the maintenance of imperial rule in the region. She also witnesses firsthand the condition of local women like “seclusion” for Chinese women.

Along with the organization of Bird’s text, its style is, according to Patricia Ann Tilley, characterized by a “positive stance, greater finesse and more literary expression” meant to inform “her public about a country” that is important to British interests (Tilley 240). Besides, she recurrently uses expressions that denote the relevance of more knowledge due to the prevalence of false ideas about the Peninsula, or lack thereof. On several occasions, she uses expressions similar to the following: “half of it being actually so little known” (Bird vii), “is not accurately known” (2), “is not very well-known” (5) “is not ... many people suppose” (6). These underscore the limits of existing knowledge about the Golden Chersonese and the utility of further informative accounts.

⁹ Bonny Tan claims that it was “Henrietta who had suggested titling Bird’s Malayan travels *The Golden Chersonese*, based on her knowledge of Ptolemaic history and its mention in Milton’s poems” (28).

3. HISTORICAL AND POLITICAL KNOWLEDGE

Once Bird advocates for the need to disseminate knowledge about the Golden Chersonese, she begins her contribution to it by providing a historical survey of European connections to it. She contends that the Peninsula was rediscovered by the Portuguese around 1513 and was introduced into Western history when Europe was still engaged in its Crusades against the Muslim world (Bird 2). During this episode, the Portuguese subdued Malacca. In the nineteenth century, this interest became more economic since the British and the Dutch projected their mercantile aspirations for expansion onto it. Bird's historical account corresponds to the objectives of the "historiographic modality" of Empire according to which "knowledge of the history and practices of" overseas territories (Cohn 5) is essential. Knowledge of "previous regimes" is necessary for colonizers who "sought to incorporate, as much as possible, [their] administrative personnel" (Cohn 5). It is also important to know the different conquerors of the region, the extent to which the original inhabitants defended themselves or were easily submitted to their rule and the means pursued by the conqueror(s) to subdue them. For instance, Bird claims that Malacca was under "Portuguese and Dutch rule" (Bird 130) before the British took over the imperial lead in the area. Under the British, it turned into a region with "no politics [and] little crime" (130) thanks to "a uniform system of criminal law" (Winstedt 96) implemented by British magistrates. This kind of information is filled with missionary ideology since Bird legitimates British intervention by celebrating its work for stability and security. Doran claims that "Bird maintained a serene conviction about the merits and morality of British imperial rule [...which] was necessary to enforce both security and Justice" (Bird 177).

According to Cohn, knowledge of the history of local administrative and judicial practices is "the most valuable form of knowledge on which to build the colonial state" (Cohn 5). Bird conforms to this aspect of historical surveying. She highlights administrative problems inherent to the native states of the Malay Peninsula in order to show their need for British administrative expertise. First, she asserts that the "existence of the various legal compilations has led to much controversy and even bloodshed between zealots for the letter of the Koran on one side, and the advocates of ancient custom on the other" (Bird 23). For her, the division of the legal system among two opposing parties puts people in jeopardy and prompts them to look for protection under British law (23). Second, Bird points out the flaws in their system of government which is fostered by "absolute despotisms" (25). She contends that Malay despots encouraged "slavery and debt bondage" (25). Despots "had only to send a messenger bearing a sword or *kris* to a house, and the parents were obliged to give up any one of their children without delay or question" (25). In this regard, slavery needs to be dealt with by the British, who had already managed to abolish it in Malacca.

As stated by Cohn, a "strand" of the "historiographic modality" of the colonial project involves "histories of the British" (Cohn 6) in their colonies. Bird adheres to this aspect when she accounts for British indirect interference in its "protected" states of Sungei Ujong, Sêlângor and Pêrak. Concerning Sêlângor, she states: "The history

of the way in which we gained a footing in Sĕlångor is a tangled one" (Bird 212). She points out that British protection of Sĕlångor was implemented following the invitation of its Sultan Tunku Tia Udin, and its primary purpose was to settle "new disturbances and alleged piracies" (212). It was in 1875 that the first British Resident¹⁰ was appointed as protector of the state. He was Mr. Davidson, and he

had an intimate knowledge of the Malays, as well as a wise consideration for them; he had a calm temper and much good sense, and is held in honourable remembrance, not only for official efficiency but for having gained the sincere regard of the people of Sĕlångor. His legal training and high reputation in the colonial courts were of great value in the settlement of the many difficult questions which arose during his brief administration (213).

Mr. Davidson's knowledge of the Malays and his devotion to his mission encapsulates the role of knowledge about colonized people in administrative efficiency. However, using the state of Pĕrak, Bird recognizes that indirect British rule has not always been without problems since a former British Resident of Pĕrak was assassinated, leading the British to wage a short war against it to restore peace. Bird claims that Pĕrak "became notorious in England a few years ago for a 'little war,' in which we inflicted a very heavy chastisement on the Malays for the assassination of Mr. Birch, the British Resident" (215). The incident of Pĕrak reveals that knowing the "natives" and respecting their "feudal" traditions contributes to keeping indirect British rule in place and avoiding similar incidents. Mr. Birch was assassinated for "interfer[ring] with religion and custom" and depriving local rulers "of feudal dues" (Winstedt 67). It also underscores the importance of knowing how to deal with belligerent and non-belligerent 'natives', using coercion with the former and "good sense," "calm temper" as well as wisdom with the latter. As the Resident of Sĕlångor in 1875, Mr. Davidson was known for these qualities. After Mr. Birch's assassination, he became acting Resident of Pĕrak to restore trust in British rule in the state.

To place herself in the debate on the British Empire's utility or legitimacy, Bird examines colonized people's attitudes towards it and British officials' work in its name. According to her, most British officials are efficient and useful in their mission in the Peninsula. For example, she emphasizes their success in prohibiting slavery in territories under their tutelage. It is abolished in Malacca (Bird 133), and Sĕlångor's Sultan, acting "under British advice [...], very cordially agreed that the odious system of debt-slavery shall be dropped from among the institutions" of the state (233). Doran claims that promoting British rule's utility requires showing "the willing submission and contentment of the subject populations" (Doran 177). Thus, Bird points out local people's positive attitudes toward British interference. She affirms that most native rulers and their people are loyal to British rule. For her, "Malays

¹⁰ In the British imperial system, indirect rule used the function of Resident "controlling a regional state through 'advice' given to the local prince or chief, became the norm for much of the Empire" (Fisher 393).

themselves are undoubtedly contented with British rule, and are prospering under it" (Bird 266). Besides, they "highly appreciate the manner in which law is administered under English rule" (Bird 140). From this perspective, Bird glorifies "Britain's imperial world role" (Matikkala 1).

Sĕlångor, Pêrak and Sungei Ujong are Britain's "Protected States" (Bird 154), and Malacca became a British-ruled colony. Britain does not, however, interfere in "unprotected Malay States" and the tribes of the inland. The unprotected states "with their independent rulers" include "Kedah, Patâna, Tringgânu, Kelatân, Pahang, Johore" and others (154). According to Bird, "In several of these states, more or less anarchy prevails, owing to the ambitions and jealousies of the Rajahs and their followers" (154). This anarchy can be unsettling for the ones already under British protection. For Bird, when Sĕlångor, Pêrak and Sungei Ujong were not yet British protectorates and underwent internal instability, they used to compromise British interests in its Straits Settlements. She claims that "a similar state of things in the three protected States formerly gave great annoyance to the Straits Settlements Government, and was regarded as a hindrance to the dominant interests of British trade in the Straits" (154). Now that they are no longer in internal turmoil, it is their turn to be threatened by the instability of the unprotected states. Therefore, Bird wants the British to learn from history and follow the path of how they gained control of Sĕlångor, Pêrak and Sungei Ujong and put the other ones under their protection.

Bird demonstrates that knowing the history of the region and how Britain "gained a footing" in it is crucial. Learning from past experiences contributes to maintaining British control in its protected states and eventually extending it to the unprotected ones. By emphasizing the extent to which British power is ingrained in the region, Bird conforms to the imperialist mindset of the end of the nineteenth century when British power in its colonies was highly considered among British imperialists. Bird also means to assure potential British citizens interested in investing their capital or settling in the region that it is safe or can be safeguarded. Safety and stability are prerequisites for implementing business or settling in overseas territories. From an economic standpoint, advocates of British imperial expansion argued that "the empire provided safe and exceptionally profitable outlets for British capital" (Matikkala 34).

4. GEOGRAPHICAL, CLIMACTIC AND NATURALIST KNOWLEDGE

In addition to Bird's historical note on the region, she includes geographical data about it. Richards regards geography as "unquestionably the queen of all imperial sciences [which] is inseparable from the domain of official and unofficial knowledge" (Richards 13). Forough Barani and Wan Roselezam Wan Yahya state:

As a female, she [Bird] had no access to the academic training that could confer on her the appropriate status of 'scientist', yet she found that fieldwork, in the sense of exploration, was as open to her as to anyone with adequate resources. As the disciplines in general were professionalised, and particularly geography

came to be strictly defined, women like Bird were removed from the newly-defined label of 'geographer' (Barani and Yahya 541-542).

To impose herself on this male-restricted discipline, Bird emphasizes the geography of the Malay Peninsula. She writes: "on the West side of the Peninsula, the native States of Kedah ... Sĕlångor, and Sungei Ujong ... are under British 'protection;' and on the East are Patâna, Kelantân, Tringgânu, and Pahang" (Bird 3). She claims that the interior "is scarcely at all known" and "contains towards its centre the Negri Sembilan" (3). Bird includes information about the total length of the Peninsula to show its significance for British expansion. Its "total length", she writes, "is eight hundred miles, and its breadth varies from sixty to one hundred and fifty miles" (4). Words like "West," "East," "centre," "miles," and "length" add momentum to Bird's geographical stance. Bird concludes with the extent to which the Peninsula needs more British exploratory attention because "there is a vast extent, more than half of the Malay Peninsula, unexplored" (5).

Bird's geographical note on the uncharted and less known parts of the Golden Chersonese is meant to attract British interest in the region. This geographical and cartographic knowledge is accompanied by an account of its natural environment to provide details about what is valuable for settlement or investment. Used as a microcosm of the Peninsula, Bird views Sĕlångor as multiply advantaged. It is well-situated geographically. It is characterized by the absence of drought or flooding as well as any dangerous diseases. Besides, among its natural resources, there are tin and magnet which are important to industrial development. What is more, land is cheap to purchase. In other words, the circumstances are favorable for English investment in agriculture or industry. An account of the climate, fauna and flora of the region is as important as cartographic surveying. This account, therefore, is delivered in taxonomies including botany - naturalism and climatology.

To begin with, Bird acts as a climatologist in her observations about the tropical climate. Given that in metropolitan centers the tropical weather and its effects are perceived as problematic for settlement in the tropics,¹¹ Bird writes for encouragement that the "climate is singularly healthy for Europeans as well as natives, although hot and moist as may be expected from being so close to the equator" (5). To substantiate this statement, she asserts that "there are no diseases of climate except marsh fevers, which assail Europeans if they camp out at night on low, swampy grounds" (5). She corrects Europeans' misconception of the Peninsula as a "malarious equatorial jungle" (1). Bird highlights the absence of dangerous tropical diseases in Sĕlångor. She states that its "climate is remarkably healthy, and diseases of locality are unknown" (Bird 209). Besides, she gives detailed information on the annual state of the weather. She writes: "Rainfall is not excessive [...as] there

¹¹ In British colonial literature, the tropical weather has been associated with the spread of disease. This is why travelers and imperial agents were subjected to medical examinations and inoculations in preparation for their encounter with the tropics. For instance, in Joseph Conrad's *Heart of Darkness*, Marlow undergoes such examinations in Brussels before leaving for the Congo.

is no regular rainy season" (6). She claims that the year is divided into two parts by the monsoon which "is not a storm, as many people suppose, from a vague association with the word 'typhoon'" (6). Bird revises people's flawed conceptions of the monsoon. She warns against the dangers of the "south-west monsoon" and mentions the pleasures of "the north-east" one.

Bird also acts as a naturalist or botanist when she describes the fauna and flora of the area. She contends that the natural conditions of the region are propitious to life and business. She insists that its natural resources are auspicious for British newcomers' economic growth and prosperity. For example, she mentions exotic fruits and vegetables that can make the wealth of British "gentlemen farmers" and merchants. She writes that the Peninsula's "botany is as yet very imperfectly known" (7). Its "beauteous rainfall and sunshine" stimulate the flourishing of "many of the most highly-prized productions of the tropics, with some that are peculiar to itself" (7). She exhaustively enumerates the products that could enrich English farmers and merchants and satisfy consumers in search of exotic products. Among these products, she lists timber, wild nutmeg, pepper and other spices, rice, sugarcane, coffee, yams, sweet potatoes, cocoa, sago, cotton, tea...etc. For her, feeding British markets with these products would help Britons to give up "[c]onservatism in diet" (7). She writes that the "yam, edible arum, and sweet potato must take the place of the 'Irish potato', and water-melons and cucumbers that of our peas, beans, artichokes, cabbages, and broccoli" (7). Along with tropical fruit trees, Bird describes the variety of species of trees that make the Malay Peninsula a "new wonder-world, so enchanting" and full of the "wealth of nature" (176). Bird quotes Darwin¹² as a scientific authority who states that a "visit to the tropics (and such tropics) is like a visit to a new planet" (176) due to the varieties of species of tropical flora. She reinforces her authority by referring to this aspect of the "Darwinian archive of Empire" (Richards 49).

Bird's observations about the tropical fauna are not as encouraging as those on the flora. These are intentional and meant to give preventive information on the dangers of "the things which bite and sting" (Bird 173). She illustrates with the bites of mosquitoes which cause the "mosquito fever" (173). She warns potential British newcomers against the peculiar dangers that result from the bites of insects and advises them to exercise caution. She also warns against the probable impact the fauna may have on crops. She particularly draws attention to the type of bat called the "vampire" [which] flies high, in great flocks, and is very destructive to fruit" (Bird 8). This can serve as a warning for agricultural investors who should act accordingly.

Along with the capacity of the region for agricultural development and its propitious climatic conditions, Bird shows its industrial prospects. For instance, she writes that the Malay Peninsula abounds with gold and tin (5), which could make the wealth of British "captains of industry." She contends that tin is less exploited even if the "vastest tin fields in the world are found in the western Malay states" (5). The only type of tin that is exploited is "steam tin" (5). She claims that "Tin is the

¹² Charles Darwin explored the Galapagos islands in 1835. References to him and the islands always evoke his "enchanted isles" (in DeFina 41).

staple product of Sungei Ujong, and until lately the Malay peninsula and the adjacent regions were supposed to be the richest tin producing countries in the world. There is not a single mine, however, properly so called" (187). Bird draws attention to the fact that tin is not exploited to its fullest potential, which is her way of calling attention to the region's economic prospects. The absence of tin mines does not affect all states. She illustrates with that of Sĕlångor, whose economy is based on its "inexhaustible tin mines" (207). However, she points out the lack of investment in magnet, Sĕlångor's "mineral wealth" (208).

By accounting for the minimal exploitation of minerals, Bird implies that there is more room for mining investment in the region. From this perspective, she wears the mantle of an economic analyst of the region's potential for investment and growth. She also disrupts anti-imperialists' arguments against British imperialism based on its economic drawbacks. Mira Matikkala argues that these concern two aspects: "One, dating as far back as Adam Smith, maintained that the empire caused enormous costs to Britain without corresponding benefits; the other, more modern approach, stressed the view that the empire 'drained' resources from the dependencies, thus causing extreme poverty in them" (Matikkala 19). Bird demonstrates that existing natural resources in the Malay Peninsula are either under exploited or not exploited at all. From Bird's perspective, their exploitation by the British does not impoverish the colonies because their economy does not depend on them and it is enriched by it. Arguably, she insists that Pĕrak flourished under British protection: "Trade is rapidly advancing" (Bird 264); its "revenue [...] has risen from £42,683 in 1876 to £138,572 in 1881, and the expenditure, keeping pace with it, has risen from £45277 in 1876 to £130587 in 1881" (265). This implies that the trade balance of the protectorate has drastically improved thanks to British expertise and the Resident's "financial sagacity" (265). Britain can also take advantage of this exploitation by creating more wealth.

5. ANTHROPOLOGICAL, ETHNOGRAPHIC AND DEMOGRAPHIC KNOWLEDGE

The previous historical and geographical "forms of knowledge" about the states of the Golden Chersonese are meant to raise awareness of the advantages of establishing settlements and expanding British power in the region. Emphasis is first put on the value of the stability brought by English interference in its protectorates and the possibility of more stability if British power is extended to the unprotected states. Second, stress is laid on the value of the natural environment of the region and its economic importance. Temporary or permanent settlement also requires knowledge of the local population. Prospective settlers and investors need to know the people with whom they would interact. Richards argues that geography "must always be accompanied by the imperatives of state ethnography, which territorialize a domain not only by mapping it but by producing all manner of 'thick' description about it. The survey is only one form of ethnographic surveillance" (Richards 21). Ethnography overlaps with the broader field of "anthropology [which] was beginning to be defined as a distinctive form of knowledge" (Cohn 11) in the service of the colonial project.

In this regard, Bird wears the mantle of an anthropologist in giving information about the Peninsula's population diversity. She writes that the "population of the native states of the Peninsula is not accurately known, but, inclusive of a few wild tribes and the Chinese immigrants" (Bird 3). Despite the scant information available on the people of the region, Bird shares her knowledge of its ethnic composition. According to Richards, knowledge dissemination involves classificatory or taxonomic thinking. Bird classifies the people of the Malay Peninsula into three main ethnic groups: the Malays (12), the population of the Wild Tribes (13), and the Chinese (17). She argues that the Malays are not native of the land but migrants from neighboring islands. Yet they constitute the major group. She includes the people of the "Wild Tribes" into the aboriginal group, and they comprise the Samangs, the Orang Benou or Jukuns and the Rayet or Orang Laut. Finally, there are the Chinese. The latter and the Malays are not from the Peninsula, which implies that the area has always attracted foreigners. This complies with Bird's desire to revive British expansionist interest in the region.

Bird's "participant-observation" (Clifford 13) among the Malay people allows her to assume the role of an ethnographer by expanding her descriptions of the Malays and the Chinese. Viewed as an important group British newcomers are likely to interact with, Bird extends the scope of her knowledge of the Malays. She describes them physically and socio-culturally because they are a dominant race in the region. Physically, she describes them as brown-colored, black-haired, black-eyed with "broad and slightly flat faces ... high cheek bones, ... wide mouths, with broad and shapely lips ... smallish noses [and] very open nostrils" (Bird 18). Arguably, this kind of description is not arbitrary because it would allow British visitors or settlers to distinguish them from the people of the "Wild Tribes," the Chinese or any other ethnic group. Socio-culturally, she states that unlike many other colonized people the Malays are civilized (18). Because the author is interested in attracting more metropolitan attention to the Peninsula, she claims that "there is nothing to fear from these 'treacherous Malays'" (184) given the "appurtenances of civilization in the Malay jungle" (184). The words "treacherous Malays"¹³ are quoted because they refer to a false representation of the Malays in metropolitan circles. Bird deflates this *a priori* by mentioning the Malays' fearlessness and civilization. She also draws attention to their hospitality and friendliness. She claims that her experience with Sĕlångor's people is characterized by "Hospitality, kindness and most genial intercourse" (Bird 216). From this perspective, Bird is "mapping ... the character" of the Malays, an ethnographic practice that overlaps with the "mapping of the territory" (Hampson 154).

Bird's "mapping of the character" of the Chinese involves one predominant trait: their industriousness. She insists on this quality in them: "the more I see them, the

¹³ Bird quotes the expression "treacherous Malays" to subvert its prevalent use in colonial texts as a stereotype of the Malays, seen as "treacherous" and allegedly dangerous to Europeans. It was recurrent in travel accounts of the period. For example, Rodney Mundy refers to the dangers posed by "treacherous Malays" for all "those who frequent the seashores [and who] lead a life of constant peril" (301).

more I am impressed by them. These States, as well as Malacca, would be jungles [...] were it not for their energy and industry" (Bird 220). According to Tilley, her approval of Chinese industriousness reflects "current stereotyping and imperial ideology of the rise of the 'savage' to civilisation' through personal industry and endeavour combined with British influence" (Tilley 268). Michel-Rolph Trouillot claims that the essence of anthropology is the existence of the "savage," but it can also contribute to the "destabilization and eventual destruction of the Savage slot" (Trouillot 167). Bird's references to Chinese industriousness (Bird 190; 341) show her ambivalent attitude toward the idea of the savage. Indeed, she vacillates between believing in the existence of savage populations and questioning it. Speaking of the "Wild Tribes," she attributes the word "savage" to them. Nonetheless, she dismisses its use for the Malays who "are not savages in the ordinary sense, for they have a complete civilization of their own" (Bird 138). For her, they "would be much offended if they were called savages, and indeed, they are not so" (171).

Bird even acts as a demographer by accounting for the population's quantity. She provides more details about the population by stating that "it is estimated a three hundred and ten thousand, which gives under nine inhabitants to the square mile, the population of the British settlements being about four hundred and twenty to the square mile" (3-4). In this sense, Bird conforms to the "enumerative modality" (Cohn 8) according to which colonized people are also surveyed and dealt with in "numbers." Besides, Bird proceeds comparatively, for she points out that the number of the population is less important in the native states than in the British settlements. The unsaid is that there is more space for British settlement in the native states.

Bird's demographic note on the Golden Chersonese is supplemented by her emphasis on women as a demographic category relevant in the context of knowledge production and circulation. In this sense, she conforms to Victorian travelers' role as "purveyors of authentic knowledge about 'colonial', subject women" (Burton 105). As a woman traveler, Bird considers the subordination of Far Eastern women to male power as a distinct category of analysis in her quest for knowledge about the Malay Peninsula. She states that native women are either veiled following the Muslim religion for the Malays (Bird 149; 235) or secluded for the Chinese. She claims: "the wives of all [the Chinese merchants] are secluded, and inhabit the back regions and have no share in the remarkably 'good time' which men seem to have" (133). At puberty, Chinese girls also undergo seclusion. Bird states: "When these girl-children are twelve years old, they will, according to custom, be strictly secluded, and will not be seen by any man but their father till the bridegroom lifts the veil at the marriage ceremony" (191).

Concerning Malay gender practices, Bird acknowledges that Malays are "stringent as to some of the rights of wives" (326-327). According to Bird, some of these are guaranteed by Muslim law like their right to half of the households' assets in case of a divorce pronounced by the husband (327). She states that "polygamy appears to be rare, except among the chiefs" (327). The latter are "polygamists" since they "lead their domestic lives according to fashion" (171). A case in point is Rajah Datu Bandar who has several "wives" (202). Bird also refers to Malay men's disposition

to connubial violence. She mentions the case of “a Malay, who was ‘in trouble’ for the very British crime of nearly beating his wife to death” (237). According to Burton, Victorian travelers viewed themselves as “saviors” for colonized women. They enlisted their suffering under male whim as part of the imperial project. Besides, as a woman Bird is allowed to interact with the women of the Malay Peninsula. It gives her an opportunity to collect “authentic” knowledge about them and to contribute further to the “imperial archive.” This is a privilege that male ethnographers in colonial spaces barely had.

Bird's frequent references to the condition of women across cultures denotes a transnational approach. In her discussion of how connubial issues are legally dealt with in the region, Bird draws parallels between the rights of Malay, Chinese and Victorian women, or lack thereof. She claims that the “four wives of the Mussulman, and the subordinate wives of the Chinaman, have an equal claim to recognition with the one wife of the Englishman” (237). From this perspective, Bird occasionally alludes to her own condition as a Victorian woman traveler. Though she has many privileges that other women of her generation do not have at home, she faces other challenges like not being treated as an equal to male purveyors of knowledge by “knowledge-producing institutions” like the Royal Geographic Society. As a traveler, she occasionally confronts the sexist/ patriarchal attitudes of some of her male acquaintances like a Chinaman who ignores her tutoring about the immorality and illegality of selling a young girl he owns to another man for marriage (237).

Nonetheless, traveling without a male “chaperone” procures Bird a form of “empowerment.” During her six-week visit to the Malay Peninsula, Bird navigates a world which is dominated by men. She meets with British officials—magistrates, Residents and Governors—and local rulers, who are all men. Barani and Yahya claim that “women like Bird often spoke of the empowerment they felt when they were exploring [...particularly] regions that were located within the colonial power structure” (Barani and Yahya 542). Bird's empowerment is more than a “feeling” because she contributes to gathering information that is useful for the “colonial power structure.” For example, as a woman, she manages to approach the Koto-lamah community in Pêrak. They were believed to be still belligerent to British rule since the incident of Pêrak, so no British official or traveler approached them afterwards. It is risky for Bird to do it, but her venture proves to be useful. Mr. Low, the British administrator of the district

is glad that the thing was done, as it affords a proof such as he has not yet had of the complete pacification of the district; but, he added, it would appear somewhat odd that the first European to test the disposition of the Koto-lamah people should be a lady (Bird 319).

In other words, Bird's empowerment results from her capacity to collect information from local people on behalf of the imperial administration. Arguably, she acts under cover for the surveillance branch of Britain's imperial service in investigating local people's attitudes towards British rule. Many people of the Peninsula trust her and confide to her what they think of it like a Chinese man who

assures her that they are in “perpetual and renewed satisfaction with British rule” (191). This kind of information is relevant for Britain’s continuous effort to avoid any mutinous action from them.

Besides, in her text Bird places herself in a male-dominated intellectual sphere. She recurrently cites the works of specialists in different domains like Mr. Daly and his surveys of the Golden Chersonese for the Royal Geographical Society (viii), Mr. Logan, a skillful geologist (5), Mr. Newbold, a zoologist, and others. Nevertheless, she makes her descriptions more knowledgeable—thanks to her close proximity with people from all the states of the Golden Chersonese—and characterizes them with interdisciplinarity. It is her way of asserting her intellectual merit. Apart from mentioning female relatives of British officials in the region and occasional travelers, Bird cites no female authority on it. From this perspective, she can be seen as an exception to the rule that limits women’s access to the public space.

6. CONCLUSION

Bird deploys a variety of “forms of knowledge” about the states of the Golden Chersonese to shed light on the advantages of expanding British temporary or permanent settlements to the region under British protection or the native ruled ones and creating more investment opportunities in agriculture and industry. She highlights the fact that a sense of stability and order is safeguarded by English interference so that investment is safe. She also values the natural resources of the region and its propitious climate. Along with these, she shares her knowledge about the local population. She mentions the existence of two categories of people. She uses immigrant communities from China and other areas of the Malay Archipelago to show the extent to which the states of the Golden Chersonese are attractive to foreigners in search of opportunities. She informs about the local communities to demonstrate their hospitality towards foreigners which gives more security to any settlement or investment undertaking. Doing so, Bird places herself among other writers who desired to participate in the British imperial archive. Underneath the categories of knowledge that she disseminates are imperialist and gender concerns. She glorifies British rule in the Malay Peninsula and celebrates its efficiency. As a woman, she also assumes a role in public debates on the British Empire, a role that not all women have the opportunity to assume in Victorian Britain.

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COOPERATIVE LEARNING IMPLEMENTATION IN ENGLISH CLASSES: TEACHERS' PERSPECTIVES

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ABSTRACT. The present study aimed to explore teachers' viewpoints on integrating cooperative learning methodology in English classes. The primary objective is to evaluate the extent to which cooperative learning is implemented and to identify the challenges associated with its use. Additionally, the study aimed to explore whether individual characteristics of educators were influenced in their opinions on the integration of cooperative learning. An *ad-hoc* questionnaire was administered to 74 primary and secondary school teachers working in the region of Andalusia. The data revealed that while respondents felt adequately trained, concerns arose about the adequacy of university training and accessibility of in-service courses. The benefits of cooperative learning were acknowledged, including improved language skills and collaboration. However, challenges such as resource constraints, uneven participation, and difficulties in adapting activities to diverse proficiency levels were identified. Moreover, the study showed that factors such as age, gender, school type, experience, and English proficiency level influenced teachers' opinions on cooperative learning implementation in English classrooms.

Keywords: Cooperative learning, English classes, Primary education, Secondary Education, Spain.

IMPLEMENTACIÓN DEL APRENDIZAJE COOPERATIVO EN EL AULA DE INGLÉS: UNA PERSPECTIVA DOCENTE

RESUMEN. El presente estudio tuvo como objetivo explorar los puntos de vista de los docentes sobre la integración de la metodología de aprendizaje cooperativo en las clases de inglés. El objetivo principal fue evaluar el grado en que se implementa el aprendizaje cooperativo e identificar los desafíos asociados con su uso. Además, el estudio buscó analizar si las características individuales de los educadores influían en sus opiniones sobre la integración del aprendizaje cooperativo. Se administró un cuestionario *ad hoc* a 74 docentes de educación primaria y secundaria que trabajan en la región de Andalucía. Los datos revelaron que, aunque los participantes se sentían adecuadamente capacitados, surgieron preocupaciones sobre la adecuación de la formación universitaria y la accesibilidad a cursos de formación continua. Se reconocieron los beneficios del aprendizaje cooperativo, incluyendo la mejora de las habilidades lingüísticas y la colaboración. Sin embargo, se identificaron desafíos como limitaciones de recursos, participación desigual y dificultades para adaptar las actividades a distintos niveles de competencia. Además, el estudio mostró que factores como la edad, el género, el tipo de centro, la experiencia y el nivel de dominio del inglés influyeron en las opiniones de los docentes sobre la implementación del aprendizaje cooperativo en las clases de inglés.

Palabras clave: aprendizaje cooperativo, clases de inglés, Educación Primaria, Educación Secundaria, España.

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1. INTRODUCTION

In a rapidly changing educational landscape, it is crucial to develop 21st-century skills like critical thinking and creativity to prepare students for global challenges (Ferguson-Patrick 90). These skills are essential not only in professional environments but also in everyday life, where the integration of social and attitudinal competencies plays a key role. Therefore, contemporary education focuses on the development of students' abilities to move easily between workplaces, highlighting not just memorization and repetition but also the integration of crucial social skills and attitudes for effective application in diverse professional environments (Ferguson-Patrick 90). Cooperative learning (CL), described as "groups of students working to complete a common task" (Siegel 339), serves as a crucial method for instilling these skills (Veldman et al. 1). This methodology enables students to collaboratively work towards common goals or outcomes, promoting mutual reliance and ensuring that individual contributions are held responsible (Brody and Davidson 8).

Previous research has underscored that the favourable outcomes of CL methods are observable at all educational levels (Duran and Miquel 4) spanning from preschool to university levels (Johnson and Johnson "An Educational Psychology Success Story"

365). Leung, who synthesized insights from 72 papers, concluded that peer tutoring is effective across all age groups, with a specific emphasis on its efficacy in secondary education (575). Further insights into the positive outcomes of CL emerge from the meta-analysis conducted by Roseth et al., which provided evidence that CL enhanced student achievement (239). Beyond academic benefits, this methodology is also believed to foster the development of skills and attitudes associated with the principles of a democratic society (Duran et al. 25). Furthermore, CL acts as a powerful educational tool, allowing students to engage with peers who bring advanced knowledge, thereby promoting support and knowledge exchange (Wells).

In the context of Social-Emotional Learning (SEL) competencies, CL is also recognised as an effective model for fostering students' development, as emphasised by Dyson et al. (138). SEL is defined as "the process through which individuals learn and apply a set of social, emotional, behavioural, and character skills required to succeed in schooling, the workplace, relationships, and citizenship" (Jones et al. 19). Hence, CL methodology is deemed essential for meeting the challenges of the 21st century, establishing it as an impactful approach with far-reaching benefits for schoolchildren (Johnson and Johnson "Cooperative Learning in 21st Century").

In the context of foreign language teaching, it is important to note the substantial body of research that underscores the positive influence of CL on students' English proficiency skills (Alghamdi; Almuslimi; Astuti and Barratt; Wei and Tang). In language classrooms, the CL methodology proves relevant by providing opportunities for peer interaction, which supports second language acquisition (Astuti and Barratt 11). This collaborative approach, as described by Kagan and Kagan, not only fosters individual and group responsibility but also addresses the diminishing motivation of EFL students (cited in Ning and Hornby 118). Neo et al. further elaborate on how CL creates a conducive environment for student interaction, active participation, and effective learning, reinforcing its importance as a method focused on learner engagement (874).

Given the multitude of advantages associated with incorporating CL in the education of schoolchildren, it goes without saying that educators ought to promote a culture of collaboration in the classroom from the early stages as this approach not only offers academic advantages but also equips students with skills and benefits that will extend well beyond their academic years. Despite the multitude of benefits and its potential to transform the learning experience, the constrained implementation of cooperative learning in schools has been reported in the existing research literature (Ferguson-Patrick 91).

Implementing CL in classrooms appears to be challenging for many teachers due to obstacles such as time management issues and difficulties in preparing students for collaborative work (Gillies and Boyle "Teachers' discourse"). Moreover, a prevalent issue is the insufficient training of teachers in CL methods, with the majority having not received training in incorporating CL into their daily instructional practices (Blatchford et al. 750). Thus, they often lack clear understanding of the methodology and how to put it effectively into practice (Gillies and Boyle "Teachers'

Reflections on Cooperative Learning: Issues of Implementation” 933), and it is crucial to note that merely placing students into groups for collaborative work is insufficient (Veenman et al. 88; Baines et al. 21). It has also been observed that teachers are often not adequately prepared because they underestimate the difficulty of turning the concept of CL into a reality (Sharan “Cooperative Learning” 303).

Another challenge associated with CL in schools is the potential resistance or hesitation from both teachers and students accustomed to more traditional instructional methods. In the new educational scenario, teachers are evolving from being mere transmitters of knowledge to creating scenarios that foster appropriate interdependence and interaction among students (Duran et al. 7). This shift involves actively promoting and supporting productive relationships, dialogue, and communication, ultimately handing over control of activities to the students (Mayordomo and Onrubia 28). The establishment of this transformative role appears to pose a real challenge in implementing and sustaining CL in schools (Sharan “Cooperative Learning” 306). In addition to limited knowledge, it has been argued that the focus on high-stakes testing leads to a reluctance in adopting CL in primary classrooms (Ferguson-Patrick 98). In today’s educational environment, where the importance of standardised test scores is considerable, numerous teachers tend to choose conventional approaches, showing reluctance towards adopting innovative methods. Therefore, high-stakes exams are criticised for narrowing curriculum focus, promoting teacher-centred instruction, and diminishing student motivation (Thompson and Harbaugh 301). This testing emphasis also hampers essential twenty-first-century skills (Ferguson-Patrick 90).

Limited adoption of this approach attributed mainly to teachers’ unfamiliarity with the methodology and resistance to embracing innovative methods calls for enhanced training and assistance (Gillies and Boyle “Teachers’ Reflections” 938). Insights from various initiatives aimed at enhancing initial teacher training (Baloch and Brody; Duran et al.) suggest the importance of incorporating experiential learning, using CL simulations (Sharan “Meaningful learning” 88). This approach allows students to move beyond mere theoretical knowledge about CL to actively learning through CL experiences.

Building upon prior research and recognising the significance of implementing CL in the education of schoolchildren, this study seeks to examine the viewpoints of primary and secondary school teachers regarding the incorporation of CL in English classes. The primary objective was to evaluate the extent to which cooperative learning is implemented and to identify the challenges associated with its use. Therefore, the present study aims to answer the following research questions (RQ):

- RQ1: What are teachers’ opinions on their training, the benefits, and the potential challenges of implementing CL methodology in English classes?
- RQ2: How often do teachers implement CL methodology in English classes?
- RQ3: How do individual characteristics of educators influence their views on the integration of CL in English education?

2. METHODOLOGY

2.1. Instrument

The data were gathered through an *ad-hoc* questionnaire designed to explore teachers' perspectives on implementing CL methodology in English classes. The questionnaire comprises two main sections. The initial section collects demographic information, while the second part, organised into four categories, assesses teachers' qualifications and training in the CL methodology (3 items), the benefits (8 items) and challenges encountered while implementing CL (10 items) and, finally, its actual implementation in their English classes (3 items). Likert Scale measurement, ranging over six points, was employed for the first three categories (Items 1-21). In the latter categories, participants were offered predefined options or the flexibility to suggest another response in the "Other" field for additional input. Each category concludes with an open-ended question, allowing teachers to share supplementary comments on pertinent issues.

Before developing the questionnaire, an extensive literature review was conducted using databases such as Web of Science and Scopus to identify relevant studies on cooperative learning in English classes among schoolchildren. After analysing existing research, key themes were established, and a set of items was designed to match the study's objectives. In line with existing questionnaires, the formulation of these items was influenced by the findings of Chakyarkandiyil and Prakasha, and Buchs et al. particularly regarding the challenges faced in implementing CL. Similarly, concepts related to the perceived benefits of CL were derived and adapted from the work of Pegalajar and Colmenero. Following validation by two experts, the questionnaire underwent a pilot procedure before the actual data collection. In this phase, a sample of in-service teachers from primary and secondary schools completed the final version of the questionnaire along with an evaluation grid created in Google Forms. Since the informants unanimously acknowledged the validity and applicability of the study, no adjustments were made.

2.2. Sample

In the months of September-October 2023 an email was sent to public, private and charter primary and secondary schools in the region of Andalusia. The study engaged with a sample of 74 teachers, with an average age of 44.4 years (SD 9.1), all of whom held Spanish citizenship. The majority of the participants were female (83.8%). Within this group, 82.4% were affiliated with public schools, while 17.6% worked in charter schools. Unfortunately, no responses were received from private schools. On average, the teachers had accumulated 16.4 years of teaching experience (SD 9.0). The predominant English proficiency level was C1 (51.4%), followed by B2 (25.7%) (see Figure 1). This suggests that very many teachers possess a strong command of the language. Surprisingly, 12.2% indicated no accredited level of English. Yet, it has to be borne in mind that while a good command of English is crucial for effective teaching, the lack of certification does not necessarily imply

inadequate language proficiency. Teachers may still demonstrate strong practical language skills and their ability to implement effective teaching strategies, such as CL, in the classroom.

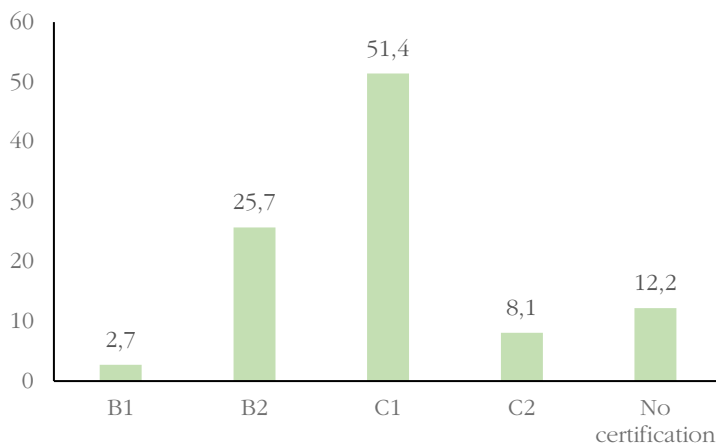


Figure 1. Percentage of teachers with different English proficiency levels.

2.3. Statistical analysis

Initial descriptive statistics, including means and standard deviations or percentages, were calculated for the general questions included in the first part of the questionnaire. Subsequently, descriptive statistics (means, standard deviations, and percentages) for the 21 items were calculated. For items 22, 23, and 24, where the respondents were presented with multiple-response questions, allowing them to select more than one option, percentages were calculated. Additionally, to examine the influence of teachers' characteristics on their opinions, the Mann-Whitney U test was employed to compare scores on the 21 items across categorical variables such as gender (men and women) and school (public and charter). Furthermore, Spearman's rank-order correlation analyses were conducted between non-categorical variables, namely teachers' age, experience in teaching English, accredited level of English, and the questionnaire items. Finally, Spearman's rank-order correlation analyses were also conducted to examine the association between having adequate training in CL methodology (i.e., item 1) and the benefits and challenges of CL incorporation (i.e., items 4-21). Effect sizes were estimated using the Rosenthal's r (i.e., $r = z / \sqrt{n}$) (Rosenthal 14) which were interpreted as follows: 0.00-0.09 trivial, 0.10-0.29 small, 0.30-0.49 medium, and 0.50-1.00 large (Field). All statistical analyses were performed using the SPSS version 25.0 for Windows (IBM® SPSS® Statistics). The statistical significance level was set at $p \leq 0.05$.

3. RESULTS

3.1. Teachers' perspectives on cooperative learning

The findings (see Table 1) indicate that, on average, respondents perceived themselves as adequately trained (4.3). However, this perception diminished significantly when evaluating training received during university studies (2.0). Additionally, participants expressed apprehensions regarding the accessibility of in-service training courses on CL methodology, revealing an average score of 3.3. These findings indicate that the existing training opportunities might be considered limited or inadequate.

As regards the benefits associated with the implementation of CL in the English classroom, the data revealed that, on average, the teachers surveyed agreed that the methodology improved students' level of English (4.4) and enhanced collaboration among students (4.9). Likewise, as the means result indicates, the participants confirmed additional advantages, such as promoting active student involvement in the learning process (4.8), fostering creativity (4.8), autonomy (4.8), inspiring motivation in English learning (4.7), and developing social skills (4.9). The overall satisfaction level with English classes also received a positive rating, with a mean score of 4.7.

Table 1. Descriptive analysis of the questionnaire for the total sample (N = 74)^a.

		Percentage of the respondents' answers					
Variables	Mean (SD)	I totally disagree (1)	I disagree (2)	I slightly disagree (3)	I slightly agree (4)	I agree (5)	I totally agree (6)
<i>Training and qualifications</i>							
1. I have adequate training to implement cooperative learning methodology in English classes.	4.3 (1.2)	5.4	1.4	12.2	39.2	24.3	17.6
2. During my university studies I received adequate training to implement cooperative learning.	2.0 (1.5)	58.1	13.5	9.5	10.8	4.1	4.1
3. Teachers are offered sufficient in-service training courses on cooperative learning methodology.	3.3 (1.3)	6.8	24.3	27.0	18.9	17.6	5.4
<i>Benefits (I believe that):</i>							
4. CL improves students' level of English	4.4 (1.0)	0.0	1.4	18.9	33.8	29.7	16.2

5. CL enhances collaboration among students in English classes.	4.9 (0.9)	0.0	1.4	5.4	25.7	40.5	27.0
6. CL fosters the autonomy and responsibility of students for their own learning process.	4.8 (1.0)	0.0	1.4	14.9	16.2	41.9	25.7
7. CL encourages student participation and involvement in the learning process.	4.8 (1.0)	0.0	0.0	16.2	14.9	40.5	28.4
8. CL helps to develop pupils' creativity.	4.8 (1.1)	0.0	0.0	14.9	21.6	31.1	32.4
9. CL encourages the motivation of students in the English learning process.	4.7 (1.1)	0.0	0.0	18.9	23.0	29.7	28.4
10. CL helps students develop social skills such as argumentation, dialogue, listening skills, debate and respect for dissenting opinions.	4.9 (0.9)	0.0	0.0	6.8	27.0	35.1	35.1
11. CL increases the level of student satisfaction with English classes.	4.7 (1.1)	1.4	0.0	12.2	31.1	28.4	27.0
<i>Challenges</i>							
12. Time constraints hinder effective cooperative learning in English class.	4.8 (1.3)	2.7	4.1	10.8	13.5	27.0	41.9
13. Preparing English classes with cooperative learning is challenging.	4.2 (1.4)	2.7	10.8	17.6	21.6	24.3	23.0
14. Supervising all students in team work is challenging.	4.6 (1.3)	1.4	8.1	9.5	14.9	40.5	25.7
15. Students show unwillingness to participate in cooperative learning activities.	3.3 (1.4)	12.2	23.0	14.9	31.1	13.5	5.4
16. The lack of adequate resources or teaching materials hinders the implementation of cooperative learning.	4.3 (1.4)	2.7	8.1	20.3	18.9	29.7	20.3
17. Assessing individual performance is challenging in a cooperative work environment.	4.4 (1.3)	1.4	9.5	12.2	23.0	35.1	18.9
18. Adapting cooperative learning activities to diverse English proficiency levels is challenging.	4.3 (1.4)	4.1	8.1	16.2	23.0	27.0	21.6
19. Overcoming communication barriers in English during group work can be difficult.	4.4 (1.4)	2.7	5.4	18.9	23.0	23.0	27.0
20. Not all members participate equally in carrying out collaborative work.	5.3 (1.1)	0.0	2.7	8.1	5.4	20.3	63.5
21. Students experience interpersonal conflicts when participating in group activities.	4.4 (1.3)	0.0	10.8	13.5	23.0	28.4	24.3

While acknowledging the advantages of incorporating CL in the English classroom, teachers also identified a range of challenges during its implementation. The findings showed that, as the mean results indicate, the respondents struggled with time constraints (4.8) and the difficulty of preparing English classes using CL methodology (4.2). They also agreed that supervising all students (4.6) and assessing individual performance in a cooperative work environment might pose additional challenges (4.4). Furthermore, adapting activities to accommodate diverse English proficiency levels (4.3) and overcoming communication barriers proved to be a challenging aspect acknowledged by the teachers surveyed (4.4). Finally, according to the respondents, potential issues hindering the effective implementation of CL in English classes include insufficient resources or teaching materials (4.3) and conflicts within the collaborative learning environment (4.4). Notably, the item related to uneven participation in cooperative work stood out with the highest mean score of 5.3, indicating that participants perceive uneven participation as a significant obstacle in the context of CL. Conversely, according to the mean result, the surveyed teachers did not perceive students' reluctance to participate in CL as a substantial challenge (3.3). This implies a prevalent belief among teachers that students are eager and receptive to participating in cooperative learning activities.

In terms of frequency of CL implementation in class (item 22), the research outlines a noticeable trend, as illustrated in Figure 2. The data reveals that the majority of educators opt for the CL methodology on an occasional basis, employing it once a week or even less frequently (44.6%). Notably, 21.6% of respondents acknowledge employing this approach quite often, integrating it several times a week. On the other hand, an equivalent percentage of 20.3% indicate infrequent implementation, stating that they use CL rarely, specifically once a month or even less frequently. This detailed analysis reveals a varied landscape of adoption rates among teachers, shedding light on the diverse practices surrounding the frequency of implementing CL in educational settings.

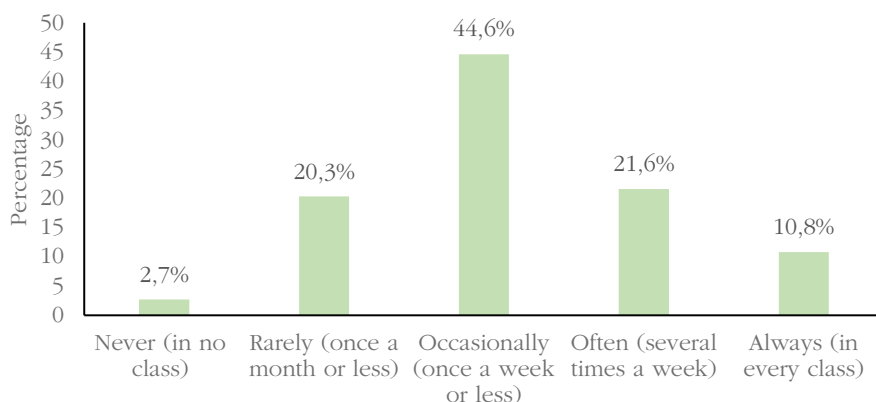


Figure 2. Frequency of CL implementation in English classes.

Regarding the factors influencing teachers' infrequent or non-existent use of the methodology, as outlined in item 23 of the survey, the findings show significant barriers hindering the widespread adoption of CL within their classrooms (see Figure 3).

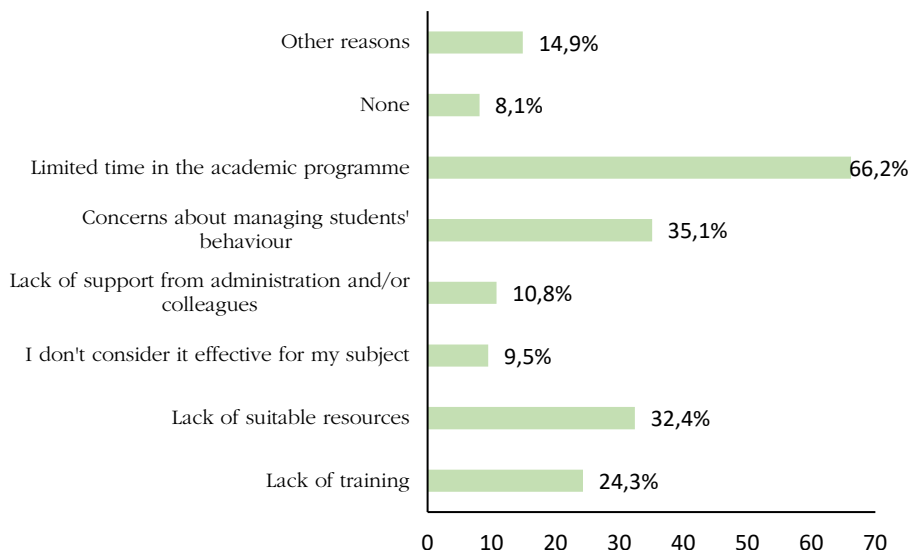


Figure 3. Factors influencing teachers' infrequent or non-existent use of the methodology.

Identified as the primary concern, 66.2% of the respondents highlight limited time within the academic programme as a major barrier. The recognition of time constraints indicates a common understanding among educators that integrating CL can be difficult to balance with the demands of a dense curriculum. Another predominant concern, articulated by 35.1% of participants, revolves around the management of students' behaviour during CL activities and the lack of available resources (32.4%). Furthermore, a substantial number of educators explicitly recognised that the absence of adequate training serves as a hindrance to effectively implementing the CL methodology in their classrooms (24.3%). The open-ended responses provided in the "others" field in the same item further clarify individual perspectives, emphasising challenges related to class size, logistical constraints such as limited physical space, the considerable preparation time required, and the absence of instant feedback in language instruction. Furthermore, among the articulated concerns is the belief that not all English language skills can be developed through cooperative work. According to the respondents, working with highly disruptive groups further contributes to reservations about the suitability of cooperative work in this context. All these challenges underscored in the present study may contribute to resistance and reluctance in implementing CL in practical settings.

As regards the strategies for enhancing CL in the English classroom (Item 24), key considerations emerge from the data provided by educators (See Figure 4). The majority of teachers polled affirmed that establishing defined roles for each student is crucial (74.3%). Similarly, defining clear objectives for each activity, as recognized by 77% of the respondents, offers a structured framework guiding students toward purposeful engagement in cooperative tasks.

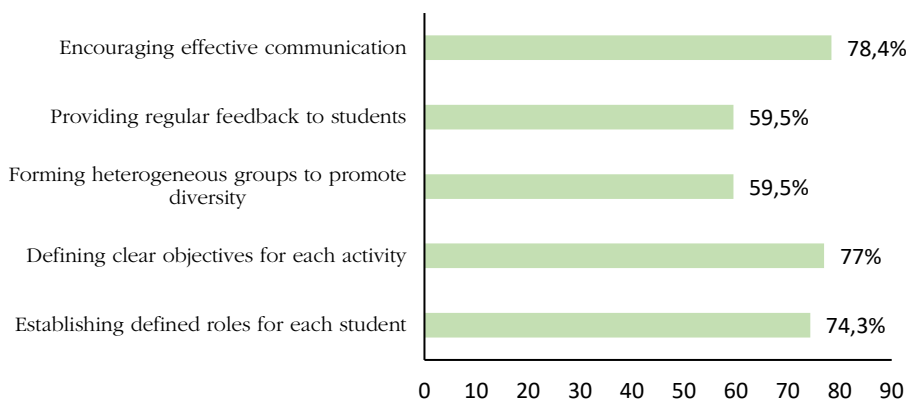


Figure 4. Strategies to foster the implementation of cooperative learning in class.

The strategy of forming heterogeneous groups, supported by 59.5%, underscores the importance of diversity in enriching the learning experience. This approach acknowledges the value of varied perspectives and skill sets, contributing to a more inclusive CL environment. Additionally, the emphasis on providing regular feedback to students, acknowledged by 59.5% of the surveyed teachers, plays a vital role in enhancing their learning experience and academic progress. A crucial aspect, highlighted by an overwhelming 78.4%, revolves around encouraging effective communication among group members. Fostering open dialogue, active listening, and constructive exchanges becomes essential for creating a positive collaborative atmosphere, which is also crucial for the development of language skills.

3.2. Influences of teachers' characteristics on their opinions

As regards the gender, the results of the Mann-Whitney U test showed statistically significant differences in Item 1 ($Z = 2.028$, $p = 0.043$, $r = 0.24$), Item 12 ($Z = 2.793$, $p = 0.005$, $r = 0.32$) and Item 16 ($Z = 2.889$, $p = 0.004$, $r = 0.34$). The data showed that men seemed more confident about possessing the required training in CL methodology for the English class. Nevertheless, women were more inclined to agree that a shortage of time and absence of teaching materials posed a hindrance to the effective integration of CL in the English classroom, as their mean result in

both cases was significantly higher. However, for the rest of the variables statistically significant differences were not found ($p > 0.05$).

Regarding the learning context (public vs. private schools), the results of the Mann-Whitney U test showed statistically significant differences in Item 5 ($Z = 1.973$, $p = 0.049$, $r = 0.23$), Item 6 ($Z = 2.370$, $p = 0.018$, $r = 0.28$) and Item 10 ($Z = 2.029$, $p = 0.042$, $r = 0.24$). The findings revealed that teachers from public schools indicated a greater level of agreement regarding the improvement of student collaboration in English teaching and promotion of students' autonomy and responsibility for their own learning process. Likewise, individuals affiliated with the public sector expressed a higher level of agreement with the notion that CL aids students in developing social skills such as argumentation, dialogue, listening, debate, and respect for diverse opinions. However, for the rest of the variables statistically significant differences were not found ($p > 0.05$).

According to the results of Spearman rank-order correlation analyses, it was found that teachers' age exhibited a statistically significant negative relationship with items 2 ($\rho = -0.319$, $p = 0.006$) and 7 ($\rho = -0.274$, $p = 0.018$). This indicates that as teachers' age increased, there was a decreasing agreement that the training they received at university was adequate, which might be due to changes in teaching models, evolving curriculum standards, and a growing emphasis on student-centred pedagogy in contemporary teacher training programmes. Furthermore, younger teachers tended to agree more strongly that CL encouraged student participation and involvement in the learning process, and this could be attributed to the fact that younger teachers, having recently completed their education and training, may be more familiar and comfortable with modern pedagogical approaches.

Similarly, the Spearman correlation results indicated that teachers' experience in teaching English had a statistically significant negative relationship with item 21 ($\rho = -0.232$; $p = 0.047$). This indicates that with increasing experience, there was a diminishing level of agreement regarding students encountering interpersonal conflicts when engaged in group activities as part of CL. This may suggest that more experienced teachers may have developed strategies to manage group dynamics, leading them to perceive interpersonal conflicts less frequently as an issue in CL activities.

The data also revealed that teachers' accredited level of English had a statistically significant positive relationship with item 2 ($\rho = 0.258$, $p = 0.026$). It indicates that teachers with higher accredited levels of English were more likely to agree with the statement regarding the adequacy of the training they received at university. Thus, it appears that the cohort with higher English proficiency may be better equipped to understand and implement the strategies taught, leading them to perceive the training as more relevant and applicable to their teaching practices.

Regarding the Spearman's rank-order correlation analyses conducted between item 1 (having adequate training in CL methodology) and the benefits and challenges of CL incorporation (items 4-21), the data revealed that items 4 ($\rho = 0.410$, $p < 0.001$), 5 ($\rho = 0.393$, $p = 0.001$), 6 ($\rho = 0.360$, $p = 0.002$), 7 ($\rho =$

0.229, $p = 0.050$), 8 ($\rho = 0.274$, $p = 0.018$), 9 ($\rho = 0.301$, $p = 0.009$), and 10 ($\rho = 0.306$, $p = 0.008$) showed statistically significant positive correlations with item 1. Moreover, item 1 showed statistically significant negative correlations with items 12 ($\rho = -0.310$, $p = 0.007$), 13 ($\rho = -0.272$, $p = 0.019$), 14 ($\rho = -0.462$, $p < 0.001$), 17 ($\rho = -0.281$, $p = 0.015$), and 20 ($\rho = -0.229$, $p = 0.050$). This implies that teachers who are confident in their training tend to recognise more benefits of CL and find it easier to handle the challenges of CL.

4. DISCUSSION

Regarding the first research question (RQ1), which aimed to explore teachers' opinions on their training, the benefits, and the potential challenges of implementing CL methodology in English classes, our research reveals that teachers are aware of the potential advantages that CL can offer students, encompassing not only linguistic achievements but also general benefits contributing to students' overall development and learning experience. However, it appears that despite this awareness, the incorporation of the methodology is filled with challenges, an issue highlighted by Duran and Miquel (7.) In common to the results of our study, previous research emphasised issues such as effective time management and facilitating collaborative work among students (Gillies and Boyle "Teachers' Reflections" 938). Respondents in our study also voiced concerns over issues such as student behaviour, effectiveness of CL for the English subject, supervision, and individual assessment during teamwork. These concerns may be linked to a lack of solid understanding of CL methodology due to insufficient training, which may consequently lead to uncertainties and reservations in its implementation. Indeed, the perception of having the necessary training was found to be positively associated with a greater appreciation of its benefits, such as improving students' English proficiency, fostering creativity, and promoting social skills. Additionally, the negative correlation between the teachers' perception of having the necessary training and challenges in CL implementation indicates that those who perceive themselves as better prepared report fewer obstacles, such as lack of time, complexity in lesson preparation, difficulty in supervising students, assessing individual performance, and unequal participation in collaborative work. This suggests that when teachers feel confident in their training, they find it easier to manage the difficulties of CL. Therefore, a well-designed training programme could potentially address these concerns, equipping educators with the knowledge and skills needed to overcome challenges associated with CL and enhancing their confidence in implementing this methodology effectively. In their ground-breaking meta-analysis on peer tutoring, Cohen et al. already emphasised the pivotal role of well-designed training for tutors, highlighting its direct correlation with enhanced effectiveness in educational methodologies.

It is widely acknowledged that merely assigning students to groups and instructing them to collaborate may not inherently foster genuine cooperation (Veldman et al. 1). In formal education, students are learning cooperation but may lack the social skills for team tasks. For this reason, teachers should provide

structured frameworks for meaningful pupil interaction instead of expecting spontaneous cooperation in grouped activities (Duran and Miquel 2). Thus, acquiring the necessary knowledge and qualifications is crucial for effectively structuring these interactions. Furthermore, given the frequent uneven distribution of responsibility within group dynamics in a school setting, where one student may exert more effort, occasionally hindering the contributions of others (Duran and Miquel 3), teachers must appropriately organise the interactions among team members. This involves adhering to the five principles proposed by Johnson and Johnson (“An Educational Psychology Success Story” 366): Positive Interdependence, Individual Accountability and Personal Responsibility, Promotive Interaction, Appropriate Use of Social Skills, and Group Processing (Duran and Miquel 3). These principles aim to transform group work into authentic teamwork.

Given the need for more training, the current study’s findings are unfavourable, as the participants in our study voiced concerns about the adequacy of existing training opportunities, suggesting that this may be a potential hindrance to the effective implementation of CL methodology in their classes. These results corroborate the conclusions of Gillies and Boyle, who similarly emphasised the absence of proper training (“Teachers’ Reflections”), which may constitute a significant hurdle to the successful adoption and application of the methodology. The low scores for items related to the training received during university studies and the availability of in-service training suggest that teachers in our study perceive these training opportunities as inadequate or insufficient. However, it is noteworthy that the data revealed that teachers seem to feel confident in their ability to implement CL in their English classrooms. This suggests that they may have developed this ability through experience, practical application, or independent efforts, even if formal training did not fully equip them for the task. However, it cannot be expected that every teacher will make the necessary effort and dedication to overcome these limitations on their own. Therefore, it is crucial to offer adequate and continuous training programmes to support them.

Considering the significance of adequate training, a growing number of university-based initiatives in the field of initial teacher training have been developed (Duran, et al. 7). Results from these initiatives emphasise the importance of incorporating experimental learning, as advocated by Sharan (“Meaningful learning” 88), particularly through CL simulations. The necessity for experiential learning also became evident in the study conducted by Jolliffe (73) who emphasises that the essential skills for students while working in groups can only be acquired through first-hand experience within cooperative learning-organised classrooms. According to Veenman et al. teachers’ increasing familiarity and proficiency in CL is likely to contribute to a more positive attitude, facilitating its future implementation in classrooms (101). As Brody observed “experiencing cooperative learning is at the core of being able to understand it and eventually transfer and apply its principles to classrooms” (187).

Building on this idea, and in response to the paradox between the pedagogical value of CL and the challenges associated with its implementation, Sharan

recommends that teachers undergo training in the conceptual of CL ("Cooperative Learning"). The author further suggests that educators should be taught how to distinguish between various methods and techniques, learn how to organise interactions within teams, and adopt a transformative role in teaching that goes beyond conventional, passive teaching methods (Duran and Miquel 3). When teachers decide to use CL methodology, they also must decide on aspects such as group composition, task complexity, instructional approach, communication patterns, and expected student behaviours, including performance standards and interpersonal skills (Gillies and Boyle "Teachers' Reflections" 938).

Moving beyond the acquisition of essential skills and knowledge necessary for the effective implementation of CL there is also a need to shift the focus within schools. The findings related to the second research question (RQ2) indicate that most educators implement the CL methodology only occasionally. The respondents in the present study cited time constraints and already demanding curriculum coverage as major concerns which prevent them from implementing the methodology. Drawing inspiration from successful schooling systems like Finland, where high-stakes testing is absent, we observe a model that values autonomous professional teachers (Ferguson-Patrick 91). These educators are not only afforded the freedom to employ intellectually demanding pedagogies, such as CL, but are also encouraged to do so (Sahlberg 167).

Hennessey and Dionigi also highlighted that the transition from teacher-led to student-centred pedagogies presents intricate obstacles, potentially leading to teacher reluctance in exploring and experimenting with diverse instructional approaches (64). CL is considered to be "a complex pedagogy" and the success of this approach is highly dependent on the critical role the teacher plays in its implementation (Ferguson-Patrick 91). However, as Ruys et al. observed "although there is consensus on the importance of the teacher role in CL, this is far less studied than the effectiveness for students" (1090). This underscores the need for further exploration and understanding of the specific contributions and dynamics of the teacher's role in collaborative learning environments.

Furthermore, beyond examining the competencies teachers require, it would be valuable to explore their characteristics to assess whether these traits influence their implementation of CL in English classes. Thus, in line with the third research question (RQ3), the present study identifies several influential variables affecting teachers' perceptions of CL use. Notably, gender dynamics play a significant role, with distinct variations in confidence levels and concerns between male and female educators. Moreover, institutional contexts, as reflected in the type of school, emerge as impactful factors. Public school teachers show a more pronounced inclination toward collaborative and autonomous learning, which suggests that charter schools might consider fostering similar approaches to enhance their educational environment. The study also showed a correlation between teachers' age and perceptions of training adequacy. Younger teachers, in line with contemporary trends, endorse CL more strongly. This emphasises the need for ongoing professional development to bridge generational gaps and adapt to evolving

pedagogical approaches. Experience in teaching English also plays a role, impacting perceptions of interpersonal conflicts in collaborative settings. More experienced teachers tend to perceive fewer challenges, which may suggest the evolution of expertise in managing collaborative dynamics over time. Additionally, language proficiency emerges as a notable variable, positively correlating with confidence in university training. Hence, the data indicates that English proficiency level also plays a role in how teachers perceive the relevance of their training. This suggests that higher language proficiency may also enhance teachers' ability to apply the strategies effectively in their teaching.

In a study by Makovec, the key findings reveal that teachers with extensive professional experience feel more confident in their roles, particularly in tasks related to planning and teaching (43). The author concluded that teachers who have accumulated rich experience over years of teaching are less likely to resort to formal measures, which are more commonly used by teachers with fewer years of service. The findings of our study are in line with these findings, indicating that teachers with several years of experience feel better qualified to perform their duties. An essential discovery by the study conducted by Makovec is that teachers shape their professional identity and role based on their personality traits (43). This, similar to the results of our study, emphasises the significance of considering teachers' personal characteristics, as they significantly contribute to professional development and identity formation. Similar findings were reported by Zlatković et al. who studied the role of teachers in the learning process. They found that older teachers feel more successful in their role as regulators of social relations in the classroom and as partners in emotional interaction with pupils (382). It is worth noting that, while our study revealed another aspect related to the variable of age, specifically that older teachers exhibit a higher agreement with aspects related to training opportunities, this is consistent with the broader notion emphasised in the research – the significance of considering various variables.

Despite the statistically significant differences found in this study, the effect sizes were generally small, indicating that the practical impact of these differences may be limited. Medium effect sizes were found in gender-related differences concerning the lack of adequate resources or teaching materials, which may hinder the implementation of CL. However, in most cases, the differences between groups (e.g., gender, type of centre) and correlations with teacher characteristics (e.g., age, experience, English proficiency) showed only small effect sizes, which means that, while these factors do play a role, they do not strongly determine teachers' opinions. For this reason, future studies should explore other factors that may have a more significant impact on teachers' views and implementation of CL. This will help provide a deeper understanding of the elements that shape teachers' perspectives and practices, and, in turn, contribute to the development of more effective educational strategies.

5. CONCLUSIONS

In conclusion, our study examines teachers' perspectives on the use and effectiveness of CL methodology in their English classes. In response to RQ1, while teachers recognize the potential advantages of CL for students' overall development, they appear to face hurdles such as time constraints, curriculum demands, and concerns about teamwork management among others. Training emerges as a crucial factor, with our findings highlighting concerns about its adequacy. These results are consistent with previous studies underlining the pivotal role of well-designed training in enhancing the effectiveness of educational methodologies, including CL. The importance of experiential learning and initiatives in initial teacher training is evident, emphasizing the significance of equipping educators with the skills and knowledge necessary for effective CL implementation. Addressing RQ2, our study indicates that the frequency of CL implementation varies widely. While some teachers integrate CL regularly, others use it sporadically due to structural constraints, lack of training, and institutional barriers. Moreover, in response to RQ3, the study unveils influential variables shaping teachers' perceptions of CL, such as age, gender dynamics, institutional contexts, experience, and English proficiency. However, since the results suggest that these factors have some influence but are not key determinants of teachers' opinions, future research should investigate other factors that could have a more significant impact on teachers' views.

Furthermore, beyond the imperative of providing additional training in CL methodology, it is crucial to promote a culture that encourages teachers to actively implement it in the classroom. Achieving this requires adapting the curriculum and creating an environment where teachers feel less stressed and overwhelmed. Moreover, reducing the emphasis on exams and placing a greater focus on formative assessment could likely foster a more receptive attitude among teachers toward experimenting with innovative pedagogies. Therefore, in fostering an educational environment that prioritises not only the accumulation of knowledge but also the acquisition of 21st-century skills, it is imperative to integrate innovative teaching pedagogies to engage students in their learning process.

As for the limitations in the present study, the study worked with a relatively small sample which may limit the generalisability of the findings. The absence of private school respondents also presents a gap in the study's scope. Therefore, future research could address these gaps by expanding the sample size and including private school teachers, as well as incorporating more qualitative research methods to provide a deeper understanding of the topic. Nevertheless, despite these limitations, the study makes a meaningful contribution to the field, providing insights into the implementation of CL methodology in English language classrooms.

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3.2. Artwork, tables, figures and images. These should be included in the text file. Tone art, or photographic images, should be saved as JPG or TIFF files with a resolution of 300 dpi at final size.

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4. MANUSCRIPT PREPARATION

FORMAT

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 cm. 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.

4.3. Title. The title of the proposal should be centred and written in 12-point Garamond bold. Capitals should be used for both title and subtitle.

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.

4.4. Abstract and keywords. Each title should be followed by a brief abstract (100-150 words each): the first one should be written in English, while the second one should be written in Spanish. For those contributors who do not handle Spanish, a translation of the abstract will be provided by the Editor. Abstracts should be single-spaced, typed in 10-point Garamond normal characters (titles of books and keywords will appear in *italics*), justified on both sides, and indented 1 cm. from the left-hand margin. Abstracts should have no footnotes. The word ABSTRACT/RESUMEN (in normal characters and capital letters), followed by a full-stop and a single space, will precede the text of the abstract.

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. Hyphens

For compounds, use hyphens:

“fifteenth-century architecture”

For asides other than parenthetical asides, em dashes—and not hyphens—should be used. No space comes before and after the dash:

“Teaching in English—as many subjects as possible—seems to offer a second-best solution insofar as it entails much more exposure to 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).

STYLE GUIDE

MLA Style (Ninth Edition) will be used.

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 cm 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 an ellipsis preceded and followed by a space. For example,

In the author’s opinion, “Karachi’s framed story of the circumstances ... constitutes the kernel of Saroyan’s story”

Use three space periods when the ellipsis coincides with the end of a sentence. For example,

The Aktionsart type of Fail verbs and Try verbs is the Accomplishment, which can be defined as a dynamic, telic and durative event. . . In the logical structure of Fail verbs and Try verbs, the argument x performs the thematic role Experiencer and receives the macrorole Undergoer.

Punctuation marks, including periods, commas, and semicolons, should be placed after the parenthetical citation.

4.13. Most common in-text citations. References must be made in the text and placed within parentheses. 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. Include this parenthetical citation after the quotation marks but before the comma or period when the quotation is part of your text. When the quotation is set off from the text in indented form, the parenthetical citation follows all punctuation.

Please, pay attention to the different contexts:

When no author is named in the sentence:

“The conventional romance plot is a construction of the ideology of patriarchy” (Brush 238).

When the author is named in the sentence:

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

When a source has two authors:

Public libraries have “adopted the role of the provider of access to technology” (Black and May 23).

When a source has three or more authors

A thesis can be generally defined as “the result of structured, original research that is produced for assessment” (Evans et al. 6).

When there are two different sources by the same author, include a short title to avoid confusion:

(Clark, *Best Place* 100) - Note that this is a book.

(Clark, “Radical Materialism” 12) - Note that this is an article.

When citing multiple sources in the same parenthetical citation, these are separated by a semi-colon. You can decide on the order in which authors appear.

Modern society is affected by the idea that reality is characterized by randomness (Smith 76; Johnson 5; Bergen 89).

Or

Modern society is affected by the idea that reality is characterized by randomness (Smith; Johnson; Bergen).

When citing more than one work by the same author in the same parenthetical citation, include a shortened version of the source's title.

If the author is mentioned in the sentence:

(Best Place; "Radical Materialism")

If the author is not mentioned in the sentence:

(Clark, *Best Place*; "Radical Materialism") or (Clark, *Best Place* 43; "Radical Materialism" 3)

Works cited in another source:

According to a study by Sewell, "testimonial acts are better represented through narrative structure" (qtd. in Jones 32).

Works in verse:

Poetry

Edgar Allan Poe describes the noise of "some one gently rapping, rapping" at his bedroom door (line 4).

Play (Act.Scene.Line):

Hamlet's companions believe he is mad as he states, "the body is with the King, but the King is not / with the body" (Hamlet 4.2.27).

A time-based source: In place of the page number, provide the time or time span for audio or video citations. Provide the hours:minutes:seconds as displayed on your player.

In films, either the director's last name or the shortened title of the film can be provided:

(Pollack 00:05:30-06:47)

(*Out of Africa* 00:05:30-06:47)

In **digital sources with no pagination** include only the author:

"They did not question the rights of these individuals" (Miller).

In **digital sources with no author** include a shortened title of the work:

"Non-human animals have been used as moral symbols and metaphysical entities" (*Animals*).

4.14. Most common 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.

Please, pay attention to the different contexts:

Book with one author:

Taylor, John R. *Linguistic Categorization: Prototypes in Linguistic Theory*. Clarendon, 1995.

Book with two authors:

Negley, Glenn, and John Max Patrick. *The Quest for a Utopia: An Anthology of Imaginary Societies*. Henry Schuman, 1952.

Book with more than two authors:

Morris, Steve, et al. *How to Lead a Winning Team*. Prentice-Hall, 1999.

Book with editor(s):

Miller, Nancy K., editor. *The Poetics of Gender*. Columbia UP, 1986.

Nunan, David, and Jack C. Richards, editors. *Second language teacher education*. Cambridge UP, 1990.

Translated book:

Kristeva, Julia. *The Sense and Non-Sense of Revolt*. Translated by Jeanine Herman, Columbia UP, 2000.

Work in an anthology, reference, or collection (e.g., essay in an edited collection or a chapter of a book):

Fowler, Roger. "Polyphony and Problematic in *Hard Times*." *The Changing World of Charles Dickens*, edited by Robert Giddings, Vision P, 1983, pp. 91-108.

Article in a scholarly journal (add DOI if available):

Kharkhurin, Anatoliy V. "Sociocultural Differences in the Relationship between Bilingualism and Creative Potential." *Journal of Cross-Cultural Psychology*, vol. 41, no. 5-6, 2010, pp. 776-783. <https://doi.org/10.1177/0022022110361777>

Article in an online magazine:

Conor O'Kane. "Hayek's Road to Serfdom at 80: What Critics Get Wrong about the Austrian Economist." *The Conversation*, 11 Mar. 2024,

theconversation.com/hayeks-road-to-serfdom-at-80-what-critics-get-wrong-about-the-austrian-economist-225489. Accessed 12 Mar. 2024.

Article in a printed newspaper or magazine:

Collier, Barnard L. "Tired Rock Fans Begin Exodus." *The New York Times*, 18 August 1969, p. 1.

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Arús, Jorge. *Towards a Computational Specification of Transitivity in Spanish: A Contrastive Study with English*. 2003. Universidad Complutense de Madrid, PhD thesis.

Film:

Like Water for Chocolate [*Como agua para chocolate*]. Directed by Alfonso Arau, screenplay by Laura Esquivel, Miramax, 1993.

Point of No Return. Directed by John Badham, Warner Bros., 1993.

A YouTube video:

"Romeo and Juliet by William Shakespeare." YouTube, uploaded by 3 Minutes English Literature. 9 March 2024, <https://www.youtube.com/watch?v=Ss0JNwPCNvY>

A photograph:

Wolcott, Marion Post. 1939. Removing Chinese Hair Mat From Cake of Cottonseed Meal. This Meal is Fed to Cattle. Clarksdale, Mississippi Delta, <https://digitalcollections.nypl.org/items/4d1c2340-1981-013a-2ead-0242ac110004>

A website:

The Purdue OWL Family of Sites. The Writing Lab and OWL at Purdue and Purdue U, 2024, owl.english.purdue.edu/owl. Accessed 2 Feb. 2024.

For other cases, please consult the *MLA Handbook* (Ninth Edition) or The Purdue OWL's MLA Formatting and Style Guide.

JOURNAL OF ENGLISH STUDIES (JES)
Política Editorial, Presentación de Originales y Hoja de Estilo

1. POLÍTICA EDITORIAL

1.1. Descripción de la revista. *JES* es una publicación del Área de Filología Inglesa del Departamento de Filologías Modernas de la Universidad de la Rioja dedicada a la difusión de estudios en todas las áreas de investigación que se engloban en el ámbito de los Estudios Ingleses. Se aceptarán para su publicación, previo informe favorable de dos evaluadores anónimos, trabajos originales que se integren en alguna de las áreas temáticas relacionadas con los Estudios Ingleses (lingüística, literatura, teoría literaria, estudios culturales, estudios fílmicos, etc.), debiendo acogerse además a alguna de las siguientes modalidades:

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).

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.

En el caso de ser aplicable a la investigación presentada, los autores deberán indicar si los datos de la investigación tienen en cuenta el factor sexo, con el fin de permitir la identificación de posibles diferencias dependientes del sexo o el género.

No se cobra ninguna tasa por el envío de artículos, ni por su publicación, una vez aceptados.

A partir del volumen 17 (2019), esta revista se publica exclusivamente en formato electrónico en acceso abierto.

1.2. Idioma. JES sólo admite propuestas de publicación escritas en inglés. Se deberá usar un lenguaje inclusivo no sexista.

1.3. Evaluación. Los trabajos serán remitidos a dos evaluadores externos 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.
- Conocimiento de investigaciones previas sobre el campo de estudio.
- Rigor en la argumentación y en el análisis.
- Precisión en el uso de conceptos y métodos.
- Relevancia de las implicaciones teóricas del estudio.
- 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 cinco 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 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.

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Se recomienda a los autores/as el archivo de la versión de editor en repositorios institucionales.

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

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

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3.1. Qué enviar. Los autores enviarán sus propuestas a través de la plataforma de la revista. En su envío, los autores deberán enviar dos documentos en formato Word o RTF:

1. **Página de título.** Los autores deben incluir este documento (<https://publicaciones.unirioja.es/revistas/jes/libraryFiles/downloadPublic/15>) con la información requerida.
2. **Texto del artículo.** El segundo documento contendrá el artículo que ha de enviarse para su evaluación. En este documento, los autores deberán ser extremadamente cautos para evitar que aparezca cualquier tipo de información personal que permita identificar a los autores del trabajo. Todas las ocasiones en las que aparezca el nombre del autor o autores en el texto o en el listado de referencias deben ser reemplazadas con "Author (xxxx)" o "Author, xxxx". Estas referencias deben ser ubicadas al principio de la lista de referencias.

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

FORMATO

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 cm. 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 caracteres normales (los títulos de libros y las palabras clave irán en *cursiva*), 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, es decir, 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.

Para palabras compuestas, utilice guiones:

“fifteenth-century architecture”

En los casos en los que se hagan aclaraciones en las que no se utilice un paréntesis, se debe utilizar rayas–y no guiones–. No debe haber espacio ni antes ni después de la raya.

“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).

GUÍA DE ESTILO

Se seguirán las directrices marcadas por el estilo MLA (novena edición)

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 cm del margen izquierdo.

Las **omisiones** dentro de las citas se indicarán por medio de puntos suspensivos precedidos y seguidos de un espacio. Por ejemplo,

In the author’s opinion, “Karachi’s framed story of the circumstances ... constitutes the kernel of Saroyan’s story”

Use tres puntos separados por espacios cuando la elipsis coincida con el final de la oración. Por ejemplo,

The Aktionsart type of Fail verbs and Try verbs is the Accomplishment, which can be defined as a dynamic, telic and durative event. . . In the logical structure of Fail verbs and Try verbs, the argument x performs the thematic role Experiencer and receives the macrorole Undergoer.

Signos de puntuación, incluidos puntos, comas, comillas, punto y coma, deben colocarse después de la cita.

4.13. Referencias en el texto más utilizadas. Las referencias a las citas deben hacerse en el propio texto entre paréntesis, inmediatamente después de cada cita, tanto cuando el pasaje citado está incorporado dentro del texto como cuando el pasaje es más largo de cuatro líneas y debe ponerse en párrafo aparte. Debe incluirse la cita después de los signos de puntuación, pero antes de la coma o punto cuando la cita forma parte de su texto. Cuando la cita esté separada del texto y esté indentada, la referencia debe seguir a la puntuación.

Por favor, preste atención a los diferentes ejemplos:

Cuando el autor no se menciona en la frase:

“The conventional romance plot is a construction of the ideology of patriarchy” (Brush 238).

Cuando el autor se menciona en la frase:

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

Cuando la fuente tiene dos autores:

Public libraries have “adopted the role of the provider of access to technology” (Black and May 23).

Cuando la fuente tiene tres o más autores:

A thesis can be generally defined as “the result of structured, original research that is produced for assessment” (Evans et al. 6).

Cuando hay dos fuentes diferentes del mismo autor, incluya un título breve para evitar confusión:

(Clark, *Best Place* 100) – Fíjese que en este caso se trata de un libro.

(Clark, “Radical Materialism” 12) – Fíjese que en este caso se trata de un artículo.

Cuando se citan varias fuentes en la misma cita entre paréntesis, éstas se separan con un punto y coma. Usted puede decidir el orden en que aparecen los autores.

Modern society is affected by the idea that reality is characterized by randomness (Smith 76; Johnson 5; Bergen 89).

O

Modern society is affected by the idea that reality is characterized by randomness (Smith; Johnson; Bergen).

Cuando se cita más de un trabajo de un mismo autor en una misma cita entre paréntesis, incluya la versión abreviada del título de la fuente.

Si el autor se menciona en la frase:

(Best Place; “Radical Materialism”)

Si el autor no se menciona en la frase:

(Clark, *Best Place*; “Radical Materialism”) or (Clark, *Best Place* 43; “Radical Materialism” 3)

Trabajos citados en otra fuente:

According to a study by Sewell, “testimonial acts are better represented through narrative structure” (qtd. in Jones 32).

Obras en verso:

Poesía

Edgar Allan Poe describes the noise of “some one gently rapping, rapping” at his bedroom door (line 4).

Obra teatral (Acto.Escena.Línea):

Hamlet’s companions believe he is mad as he states, “the body is with the King, but the King is not / with the body” (Hamlet 4.2.27).

Una obra de carácter temporal: en lugar del número de página, proporcione la hora o el intervalo temporal para las citas de audio o video. Proporcione las horas:minutos:segundos tal como se muestran en su reproductor.

En películas, puede indicar el apellido del director o el título acortado de la película:

(Pollack 00:05:30-06:47)

(*Out of Africa* 00:05:30-06:47)

En **fuentes digitales sin paginación** incluya solo el autor:

“They did not question the rights of these individuals” (Miller).

En **fuentes digitales sin autor** incluya una versión abreviada del título del trabajo:

“Non-human animals have been used as moral symbols and metaphysical entities” (*Animals*).

4.14. Referencias bibliográficas más comunes. Todos (y solamente aquellos) libros y artículos citados o parafraseados en el texto (incluyendo los que aparecen en las 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**

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

Por favor, preste atención a los diferentes ejemplos:

Libro con un autor:

Taylor, John R. *Linguistic Categorization: Prototypes in Linguistic Theory*. Clarendon, 1995.

Libro con dos autores:

Negley, Glenn, and John Max Patrick. *The Quest for a Utopia: An Anthology of Imaginary Societies*. Henry Schuman, 1952.

Libro con más de dos autores:

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Libro con editor(es):

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Nunan, David, and Jack C. Richards, editors. *Second language teacher education*. Cambridge UP, 1990.

Traducción:

Kristeva, Julia. *The Sense and Non-Sense of Revolt*. Translated by Jeanine Herman, Columbia UP, 2000.

Trabajo en una antología, obra de referencia o colección (p.e., ensayo en una colección editada o en un capítulo de libro):

Fowler, Roger. “Polyphony and Problematic in *Hard Times*.” *The Changing World of Charles Dickens*, edited by Robert Giddings, Vision P, 1983, pp. 91-108.

Artículo en una revista científica (incluya el DOI si existe):

Kharkhurin, Anatoliy V. "Sociocultural Differences in the Relationship between Bilingualism and Creative Potential." *Journal of Cross-Cultural Psychology*, vol. 41, no. 5-6, 2010, pp. 776-783. <https://doi.org/10.1177/0022022110361777>

Artículo en una revista online:

Conor O'Kane. "Hayek's Road to Serfdom at 80: What Critics Get Wrong about the Austrian Economist." *The Conversation*, 11 Mar. 2024, theconversation.com/hayeks-road-to-serfdom-at-80-what-critics-get-wrong-about-the-austrian-economist-225489. Accessed 12 Mar. 2024.

Artículo en un periódico o revista impresa:

Collier, Barnard L. "Tired Rock Fans Begin Exodus." *The New York Times*, 18 August 1969, p. 1.

Tesis o trabajos fin de estudios:

Arús, Jorge. *Towards a Computational Specification of Transitivity in Spanish: A Contrastive Study with English*. 2003. Universidad Complutense de Madrid, PhD thesis.

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Video de Youtube:

"Romeo and Juliet by William Shakespeare." YouTube, uploaded by 3 Minutes English Literature. 9 March 2024, <https://www.youtube.com/watch?v=Ss0JNwPCNvY>

Fotografía:

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Página web:

The Purdue OWL Family of Sites. The Writing Lab and OWL at Purdue and Purdue U, 2024, owl.english.purdue.edu/owl. Accessed 2 Feb. 2024.

Para otros casos, por favor, consulte la obra *MLA Handbook* (Novena edición) o The Purdue OWL's MLA Formatting and Style Guide.

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