Journal of English Studies

volume

10

2012

JOURNAL OF ENGLISH STUDIES · Logroño · V.10 (2012) · 212 págs. · ISSN: 1576-6357

UNIVERSIDAD DE LA RIOJA

JOURNAL OF ENGLISH STUDIES

Volume 10 (2012)
ISSN 1576-6357

Editor:

María Pilar Agustín Llach (University of La Rioja, Spain)

Secretary:

Cristina Flores Moreno (University of La Rioja, Spain)

Editorial Board / Consejo de redacción:

María del Mar Asensio Aróstegui, Asunción Barreras Gómez, Andrés Canga Alonso, José Díaz Cuesta, Almudena Fernández Fontecha, María Jesús Hernáez Lerena, Miguel Ángel Illana Trapero, Rosa María Jiménez Catalán, Javier Martín Arista, Juan Manuel Molina Valero, María Ángeles Moreno Lara, Julieta Ojeda Alba, Lorena Pérez Hernández, Sandra Peña Cervel, Francisco José Ruiz de Mendoza, Pedro Santana Martínez, Carolina Taboada Ferrero, Melania Terrazas Gallego, Roberto Torre Alonso, Carlos Villar Flor.

Advisory Board / Consejo científico:

Enrique Bernárdez Sanchís (Complutense University of Madrid, Spain)
Chris Butler (University of Wales Swansea, Great Britain)
Jasone Cenoz (University of the Basque Country, Spain)
Francisco Cortés Rodríguez (University of La Laguna, Spain)
René Dirven (Emeritus Gerhard Mercator University, Duisburg, Germany)
Peter Evans (University of London, Great Britain)
Olga Fischer (University of Amsterdam, The Netherlands)
Fernando Galván Reula (University of Alcalá, Spain)
Santiago González y Fernández-Corugedo (University of Oviedo, Spain)
Lachlan Mckenzie (Vrije University Amsterdam, The Netherlands)
Juana Marín Arrese (Complutense University of Madrid, Spain)
Carmen Muñoz (University of Barcelona, Spain)
Susana Onega Jaén (University of Zaragoza, Spain)

Board of Referees / Consejo de evaluadores:

José Antonio Álvarez Amorós (University of Alicante, Spain)
Antonio Andrés Ballesteros González (UNED, Spain)
Jennifer Birkett (University of Birmingham, Great Britain)
Jorge Luis Bueno Alonso (University of Vigo, Spain)
Mª Luz Celaya Villanueva (University of Barcelona, Spain)
Francisco Collado Rodríguez (University of Zaragoza, Spain)
Isabel de la Cruz Cabanillas (University of Alcalá de Henares, Spain)
Javier Díaz Vera (University of Castilla La Mancha, Spain)
Juan Francisco Elices Agudo (University of Alcalá, Spain)
José Santiago Fernández Vázquez (University of Alcalá, Spain)
Patricia Fra López (University of Santiago, Spain)
José Ángel García Landa (University of Zaragoza, Spain)
Mª Luisa García Lecumberri (University of the Basque Country, Spain)
Mª Pilar García Mayo (University of the Basque Country, Spain)
Rosa González Casademont (University of Barcelona, Spain)
José Antonio Gurpegui Palacios (University of Alcalá, Spain)
Dámaso López García (Complutense University of Madrid, Spain)
Rosa Lorés Sanz (University of Zaragoza, Spain)
Sara Martín Alegre (Autonomous University of Barcelona, Spain)
José Manuel Martín Morillas (University of Granada, Spain)
Raquel Merino Alvárez (University of the Basque Country, Spain)
Marisol Morales Ladrón (University of Alcalá, Spain)
Susanne Niemeier (University of Koblenz-Landau, Germany)
Hortensia Parlog (University of Timisoara, Rumania)
Beatriz Penas Ibáñez (University of Zaragoza, Spain)
Javier Pérez Guerra (University of Vigo, Spain)
Carmen Pérez-Llantada Auría (University of Zaragoza, Spain)
Eulalia Piñero Gil (Autonomous University of Madrid, Spain)
Rosa Rabadán Álvarez (University of León, Spain)
Jesús Romero Trillo (Autonomous University of Madrid, Spain)
Bernardo Sánchez Salas (University of La Rioja, Spain)
Miguel Santamaría López (University of the Basque Country, Spain)
Isabel Santaolalla (University of Roehampton, Great Britain)
Isabel Santaulària Capdevila (University of Lleida)
María Socorro Suárez Lafuente (University of Oviedo, Spain)
Eduardo Varela Bravo (University of Vigo, Spain)
Francisco Yus Ramos (University of Alicante, Spain)

***JES* is published and distributed by:**

Universidad de La Rioja - Servicio de Publicaciones
Calle Piscinas, s/n
26004 LOGROÑO (España)
Tel.: (+34) 941 299 187 Fax: (+34) 941 299 193
E-mail: publicaciones@unirioja.es
http://publicaciones.unirioja.es

***JES* is available electronically at:**

http://publicaciones.unirioja.es/ej/jes/jes.shtml

Exchange issues should be sent to:

Biblioteca Universitaria - Hemeroteca
Universidad de La Rioja
Calle Piscinas, s/n
26004 LOGROÑO (España)

Subscription rates:

Spain: 15.00 € Other countries: 18.00 €

Old issues:

Spain: 12.00 € Other countries: 15.00 €

Journal of English Studies is published once a year. JES has reached a formal agreement with EBSCO Casias, Inc. (doing business as EBSCO Publishing) and the Gale Group.

Journal of English Studies is currently indexed in the following international databases and directories:

- A Bibliography of Literary Theory, Criticism and Philology
- Bibliography of European Journals for English Studies (BEJES), published by the European Society for the Study of English (ESSE)
- LLBA (Linguistics and language Behavior Abstracts)
- DIALNET
- DICE (Difusión y Calidad Editorial de las Revistas Españolas de Humanidades y Ciencias Sociales y Jurídicas)
- ERIH, European Reference Index for the Humanities
- ISOC-Social Science and Humanities Index (CINDOC-CSIC)
- LATINDEX (Directory and Selected Catalogue)
- MLA International Bibliography
- MLA Directory of Periodicals
- RESH, Revistas Españolas de Ciencias Sociales y Humanas
- Spanish Index of Social Science and Humanities Journals-RESH (CINDOC-CSIC)
- ULRICH'S Periodicals Directory

For further information, please visit: http://publicaciones.unirioja.es/revistas/jes.shtml

JOURNAL OF ENGLISH STUDIES

VOLUME 10 (2012)
ISSN 1576-6357

UNIVERSIDAD DE LA RIOJA
Servicio de Publicaciones
LOGROÑO (España)

Journal of English Studies /
Universidad de La Rioja, Servicio de Publicaciones . —
Vol. 10 (2012)- .— Logroño : Universidad de La Rioja,
Servicio de Publicaciones, 2012 .— v.; 24 cm
Anual
ISSN 1576-6357
1. Lengua inglesa I. Universidad de La Rioja. Servicio de Publicaciones
811.111

Edita: Universidad de La Rioja. Servicio de Publicaciones
Logroño 2012
ISSN 1576-6357
Depósito Legal: LR.382-1999
Imprime: Página S.L.
Impreso en España - Printed in Spain

CONTENTS

JOURNAL OF ENGLISH STUDIES - VOLUME 10 (2012), 7-24

A CONSTRUCTIONAL APPROACH TO CONDOLENCES[1]

NURIA DEL CAMPO MARTÍNEZ
University of La Rioja

ABSTRACT. *Drawing on preliminary insights in Pérez (2001), Pérez and Ruiz de Mendoza (2002), and Ruiz de Mendoza and Baicchi (2007), the present contribution presents a constructional approach to the study of illocutionary meaning. In so doing, I analyze the speech act category of condoling in order to establish the relationship between its semantic makeup and the linguistic realization procedures provided for its realization. From this perspective, illocutionary constructions are defined as pairings of the semantic conditions of the conceptual representation of a speech act category and those mechanisms which activate them linguistically. The results of the analysis allow for different degrees of implicitness in the production and understanding of illocutionary meaning, as well as for the existence of conventionalized expressions associated to the realization of speech acts.*

Keywords: Illocutionary meaning, cognition, conceptual metonymy, conventionalization, idiomatic construction, condoling.

---

[1] I would like to thank Dr. Francisco Ruiz de Mendoza for his valuable comments and suggestions on a preliminary version of this paper. All errors and omissions are of course my sole responsibility. Financial support for this research has been provided by the Spanish Ministry of Economy and Competitiveness, grant no. FFI 2010-17610/FILO.

UN ENFOQUE CONSTRUCCIONAL DE LAS CONDOLENCIAS

RESUMEN. *Siguiendo a Pérez (2001), Pérez and Ruiz de Mendoza (2002) and Ruiz de Mendoza and Baicchi (2007), el presente artículo presenta un enfoque construccional del estudio del significado ilocutivo. Con este fin, examino el acto de habla de condolerse para establecer la relación entre la estructura semántica y los procedimientos lingüísticos utilizados en su realización. Desde esta perspectiva, las construcciones ilocutivas se definen como asociaciones de las condiciones semánticas de la representación conceptual de un acto de habla y los mecanismos que las activan lingüísticamente. Los resultados de este análisis dan cuenta de los diferentes grados de implicidad en la producción y la comprensión del significado ilocutivo y de la existencia de expresiones convencionalizadas asociadas a la realización de los actos de habla.*

Palabras clave: Ilocución, cognición, metonimia conceptual, convencionalización, construcción idiomática, condolencia.

Received 07 March 2012
Revised version accepted 03 September 2012

1. INTRODUCTION

While the most diverse theories have been formulated to account for speech act meaning since Austin's (1962) and Searle's (1969) seminal publications, the research on the issue has fallen within two opposed perspectives, characterized by the weight they place on codification or on inference in illocutionary performance. These various treatments of speech act meaning are represented by inferential theories put forward by pragmatists (Bach and Harnish 1979; Leech 1983; Levinson 2000, among others) and grammar-oriented accounts, traditionally associated to functional grammar theories (Dik 1989, 1997; Givón 1990; Halliday and Matthiessen 2004). The theories in the first group generally posit the hypothesis that the production and interpretation of speech acts always results from inferential activity (although in some accounts it is argued that convention also plays a role, see Morgan 1978). By contrast, those in the second group claim that at least the illocutionary categories based on the three sentence types are directly understood without the need of inference. The remaining illocutionary values arise from different types of derivation processes or from the options offered by the language system. In spite of their positive advantages, none of these approaches provides an integrated explanation of the functioning of illocution. Inferential theories, on the one hand, cannot explain how the use of certain realizational procedures can produce an illocutionary value effortlessly (e.g. the request *Could you give me a*

glass of water?). Functional positions, on the other hand, ignore the motivation and the diverse pragmatic constraints (i.e. social variables and politeness matters) that apply to speech act meaning.

The integration of both proposals can bring about important benefits for the development of a comprehensive approach to illocution. In this respect, the adoption of a cognitivist framework sheds light on the issue by addressing cognitive aspects (i.e. knowledge organization structures, cognitive continuums, prototypicality, etc.) that have been overlooked in previous proposals. In Cognitive Linguistics, illocutionary meaning is treated as the result of performing metonymic operations supporting inferential schemas that apply to cognitive models (Panther and Thornburg 1998, 2004). Recent cognitivist studies have also given evidence supporting the existence of conventional speech acts and illocutionary constructions, defined as linguistic configurations specialized for an illocutionary value (Panther and Thornburg 1999, Pérez 2001; Pérez and Ruiz de Mendoza 2002; Ruiz de Mendoza and Baicchi 2007; Baicchi and Ruiz de Mendoza 2011; Pérez and Ruiz de Mendoza 2011). Such a conception of illocutionary constructions breaks the limitations imposed by traditional speech act theories by integrating inference and codification as the extreme ends in a continuum with varying degrees of intermediate realizations.

Elaborating on the view of illocutionary construction that has been proposed in these cognitivist approaches, this study puts forward an account of illocution according to which the pieces of knowledge that structure speech act types are paired with linguistic devices through which they can be communicated. Working within this theoretical framework and based on data drawn from electronic corpora, the present contribution carries out a description of the meaning conditions of the illocutionary category of condoling and the constructional realizations associated to their expression. In other words, I will explore the conceptual structure of the act of condoling and how different illocutionary constructions provide the addressee with access to the corresponding cognitive model. The linguistic realization of condolences will be shown as based upon lexico-grammatical resources with a given instantiation potential for relevant parts of their corresponding semantic structure in relation to the context of situation. I will prove that the higher the number of parts of the cognitive model which are activated through a construction, the higher it is its degree of codification and vice versa. The illocutionary constructions with a high instantiation potential constitute adapted vehicles for the expression of a speech act category. Conversely, those unable to supply relevant points of access to the cognitive model in consideration require complementary inferential activity to produce an illocutionary value which can become conventionalized.

The remainder of this paper is as follows. First, I will discuss the main theoretical assumptions held within cognitive approaches to illocution. Second, I will provide an outline of the treatment of illocutionary acts based on illocutionary constructions, cognitive models and realization procedures. Third, I will put forward a description of the semantic grounding and conventions associated with condolences and present the constructional realizations associated to their performance. Finally, I will conclude by summarizing the essential points of this proposal and by suggesting some potential lines for further research.

2. THE COGNITIVE PERSPECTIVE ON ILLOCUTION

Working within Cognitive Linguistics, Panther and Thornburg (1998: 756) address illocution by pointing to the problems that the lack of consideration of the cognitive mechanisms causes in inferential approaches, which are, first, the fact that, although based on inferential patterns, speakers are able to grasp the force of a speech act very quickly; and second, that they ignore the inference mechanisms involved in the interpretation of illocution and their cognitive grounding. In order to overcome these two shortcomings, Thornburg and Panther (1997) and Panther and Thornburg (1998, 2004) propose that our knowledge of illocutionary meaning is organized in the form of illocutionary scenarios. This type of organizational structure is shared by the members of a linguistic community and is stored in long-term memory. Illocutionary scenarios can be exploited metonymically by activating relevant parts in them. For example, an utterance such as *Do you have any soda?* activates one of the pre-conditions for the performance of a request, namely, the addressee's possession of the required object. This pre-condition gives metonymic access to the whole speech act category.

Panther and Thornburg's proposal has gone through revision by Pérez and Ruiz de Mendoza (2002), who claim that there is more than simply a scenario and a metonymy at work in pragmatic inferencing. Based on preliminary work in directive illocutions (Ruiz de Mendoza 1999; Pérez 2001), Pérez and Ruiz de Mendoza (2002) argue that scenarios need to be complemented by cognitive models capturing socio-cultural variables like power, politeness, optionality and cost-benefit. One of these models is the so-called *Cost-Benefit Cognitive Model*, which was first formulated by Ruiz de Mendoza (1999), and Pérez and Ruiz de Mendoza (2002) as a development of Leech's (1983) cost-benefit pragmatic scale. The model stipulated that we are expected to help other people if it is within our range of abilities. In a later formulation by Ruiz de Mendoza and Baicchi

(2007) and Baicchi and Ruiz de Mendoza (2011), the model is defined as a complex cultural model based on the concept of *mutual manifestness* proposed by Sperber and Wilson (1995) within Relevance Theory. Here I reproduce the *Cost-Benefit Cognitive Model*, as formulated by Ruiz de Mendoza and Baicchi (2007: 111-112).

(a) If it is manifest to A that a particular state of affairs is not beneficial to B, and if A has the capacity to change that state of affairs, then A should do so.
(b) If it is manifest to A that a potential state of affairs is not beneficial to B, then A is not expected to bring it about.
(c) If it is manifest to A that a potential state of affairs is beneficial to B, then A is expected to bring it about provided he has the capacity to do so.
(d) If it is manifest to A that it is not manifest to B that a potential state of affairs is (regarded as) beneficial for A, A is expected to make this manifest to B.
(e) If it is manifest to A that it is not manifest to B that a potential state of affairs is beneficial for B, A is expected to make this manifest to B.
(f) If it is manifest to A that a state of affairs is beneficial to B and B has brought it about, A should feel pleased about it and make this feeling manifest to B.
(g) If it is manifest to B that A has changed a state of affairs to B's benefit, B should feel grateful about A's action and make this feeling manifest to A.
(h) If it is manifest to A that A has not acted as directed by parts (a), (b), and (c) of the 'cost-benefit' model, A should feel regretful about this situation and make this feeling manifest to B.
(i) If it is manifest to B that A has not acted as directed by parts (a), (b), and (c) of the 'cost-benefit' model and A has made his regret manifest to B, B should feel forgiveness for A's inaction and make his feeling manifest to A.
(j) If it is manifest to A and B that a particular state of affairs is not beneficial to B but A has no power to change it to B's benefit, A should still feel sympathy for B over the non-beneficial state of affairs and make this manifest to B.
(k) If it is manifest to A that A is responsible for a certain state of affairs to be to A's benefit, A may feel proud about this situation and make it manifest to B.

The semantic base of speech act categories exploits the *Cost-Benefit Cognitive Model* by means of conventional and non-conventional resources. The latter simply consist of expressions with instantiation potential for relevant parts of the model (e.g. a piece of advice like *You should buy a good dictionary*),

which is regulated through metonymic access, as is postulated by Panther and Thornburg. The former represent cases of expressions that were originally involved in the activation of parts of the model and have become *entrenched* (in Langacker's words, 1999) with frequent use in appropriate contexts. One example is the as *Can You VP?* sequence for requests (cf. *Can you pass me the salt?*), whose value was initially inferred on the basis of the activation of part (c) of the *Cost-Benefit Cognitive Model*, according to which we have to satisfy other people's needs; and which has become largely conventionalized for the performance of this illocutionary category. The same part of the model provides the background for the conventionalization of other related constructions for requests, such as *Could You VP?*, *Will You VP?*, and *Would You VP?*, among others. Section 5 below explores the theoretical implications of the *Cost-Benefit Cognitive Model* for the expression of condolences.

3. THE CONVENTIONALIZATION OF ILLOCUTIONARY MEANING

The research on the conventionalization of illocution from a cognitive perspective is somewhat scarce. The first piece of research that concentrates on the issue is carried out by Pérez (2001), who describes the prototypical realization procedures for directive and commissive speech acts. Her approach shows that the expressions that are capable of activating more parts of a scenario tend to be used more prototypically in the performance of the corresponding illocution. However, this research does not defend a constructional status for these formulations, and rather regards them as formal properties capable of activating the semantic variables of an illocutionary cognitive model (for instance, the use of imperative sentences in orders, mitigators in requests and modality markers in advising). Following the lead of Pérez (2001), Ruiz de Mendoza and Baicchi (2007) carry out a description of the conventional formulas used in the expression of interpersonal categories (i.e. directive, commissive and expressive), evidencing a pervasive role of the constructional component in illocutionary expression. For these authors, certain configurations with instantiation potential for relevant parts of illocutionary cognitive models (Panther and Thornburg's scenarios) become entrenched as inferential shortcuts (e.g. the *Could You Please VP?* sequence for polite requests). Configurations of this type acquire a constructional status and are defined by Ruiz de Mendoza and Baicchi (2007: 108) in the following way:

> Illocutionary constructions may be thus characterized as (sets of) grammatical resources that are capable of (jointly) activating relevant parts of an illocutionary scenario in connection to a context of situation (which may activate other parts of the scenario in a complementary fashion).

Ruiz de Mendoza and Baicchi (2007) thus develop a constructional account of illocution where constructions contain non-parametrizable (or fixed) (*Can You* in *Can You VP*) and parametrizable (or modifiable) (*VP* in *Can You VP*) elements. In their thinking, constructional conventionalization results from the cultural generalizations specified in the *Cost-Benefit Cognitive Model*. In other words, the expression of illocutionary meaning is highly constrained by cultural conventions of appropriate behavior. For example, the utterance *I would like to have dinner in a romantic restaurant* is interpreted as a request based on the generalization that we have to satisfy other people's wishes if we are able to do so. This stipulation lies at the base of other constructions based on expressions such as *I Would Like VP*, *It Would Be Nice VP* or *It Would Be A Good Idea VP* for requesting. The degree of entrenchment of linguistic expressions of this type is such that speakers do not need to make use of any inferential mechanism to arrive at their illocutionary value.

The adoption of a constructional approach to illocution like the one proposed by Ruiz de Mendoza and Baicchi (2007) presents three important advantages. In the first place, that conventionalized sequences help us to better reach the correct illocutionary value of utterances. If a construction like *Why Don't You VP?* has a default value as a piece of advice, the addressee is automatically led to its interpretation and act as proposed by the speaker. Second, it makes it possible to perform speech acts without resorting to grammatical sentence types, as has been propounded in functional grammar accounts (Dik 1989, 1997; Halliday and Matthiessen 2004) based on the research carried out by Sadock and Zwicky (1985).[2] The third advantage has to do with the fact that additional meaning implications that are not dependent on the linguistic forms can be derived from contextual information and mutual background knowledge of the speakers, which makes the conventionalization process compatible with inferential activity from the context.

The present analysis takes sides with the notion of conventionalization put forward by Ruiz de Mendoza and Baicchi (2007) based on the cultural constraints imposed by the generalizations stipulated in the *Cost-Benefit Cognitive Model*. From this perspective, the expression of illocution is accounted for here in the

[2] In particular, Dik (1989, 1997) claims that sentence types must be interpreted in terms of illocutionary functions, and basic illocutions can be transformed into a different illocutionary value through a process of illocutionary derivation (e.g. the imperative *Hand me that paper* becomes a request with the addition of *please*). The Dikkian account of illocution has been largely criticized within constructionist approaches (see Mairal and Ruiz de Mendoza 2008, 2009; Ruiz de Mendoza and Gonzálvez-García 2011), who claim that the existence of default interpretations that are not predictable from grammatical forms points towards a non-derivational approach to illocution.

form of illocutionary constructions that pair the meaning conditions that make up the cognitive model or illocutionary scenario of and a number of linguistic realizations. The formal composition of illocutionary constructions includes the sentence type and other lexico-grammatical features. The meaning conditions defined in the illocutionary cognitive model capture the semantic characterization of the speech act under consideration and a wide range of pragmatic information (e.g. the relationship holding between the speakers, the degree of formality of the contexts, etc.). Understanding constructions in this way permits to explore both the conceptualization of illocution and the cultural generalizations that impose different degrees of conventionalization on the expression of speech act categories. The present analysis intends to provide a preliminary account of the constructional composition of illocution in the expression of condolences by showing how their realization is motivated and constrained.

4. THE SEMANTICS OF CONDOLENCES

The small number of studies devoted to the analysis of the act of condoling focus on its social function (Norrick 1978; Wierzbicka 1987). These accounts regard condolences as formulaic acts that arise from politeness conventions. Condolences make manifest to others that we are aware that they are experiencing a misfortune and express our sorrow for being unable to help. The socio-cultural motivation of condolences is described in one of the conventions of the *Cost-Benefit Cognitive Model* (Ruiz de Mendoza and Baicchi 2007) as follows:

> *If it is manifest to A and B that a particular state of affairs is not beneficial to B but A has no power to change it to B's benefit, A should still feel sympathy for B over the non-beneficial state of affairs and make this manifest to B.*

Condolences are thus based on the assumption that the addressee is involved in a state of affairs that is negative for him. We condole when someone else is in times of adversity: either feeling unhappy due to a misfortune or grieving the loss of a loved one. It is also presupposed that the speaker is unable to change that negative state of affairs into one that is positive for the addressee. This is a crucial characteristic of condolences. In complying with the principles of interaction, the speaker should help the addressee if it is within his range of abilities. These cases give way to acts of requesting. If he cannot help the addressee, then the speaker should offer condolences about the bad situation he is facing. This convention shapes the background for the cognitive model for condolences.

This model derives from generalizations over cases of interaction where people express sympathy at others who are suffering a misfortune. Some of these cases of interaction may be the following:

(a) It is manifest to A that B is involved in a negative situation. A is unable to change the situation to B's benefit. A expresses sympathy to B. B may accept A's expression of sympathy.
(b) It is manifest to A that B is involved in a negative situation. A is unable to change the state of affairs to B's situation. A offers help in case he can ease B's pain. B may accept A's help.
(c) It is manifest to A that B is involved in a negative situation. A offers support to B. B may accept A's support.
(d) B is involved in a negative situation but pretends he is not. A is deceived and expresses sympathy about B's misfortune.

To these cases of interaction there is a corresponding set of common elements which make up the cognitive model of condolences:

(e) It is manifest to A that B is involved in a negative situation.
(f) A is unable to change the situation to B's benefit.
(g) A feels sympathy about B's misfortune.
(h) A makes this feeling manifest to B.
(i) B may accept A's expression of sympathy.

The parameters of this cognitive model are either partly or fully activated through different constructional realizations. Some are exemplified in the utterances:[3]

(1) I'm *very sorry* for your loss. I know it's got to be painful. (Coca)
(2) I share your sorrow. I wish I *could ease the pain of* your great loss. (Google Books)
(3) Sir, *my condolences* on the death of your secretary. (Bnc)
(4) I was extremely fond of him, as I knew him very well indeed, and *my sympathy goes* out to his widow and family in their great sorrow. (Google Books)
(5) Please *accept my condolences* on the death of your cousin. (Google Books)

Each of these utterances instantiates one different part of the cognitive model formulated above and can be interpreted as a condolence in the appropriate

[3] The examples upon which this analysis is based have been retrieved from the British National Corpus (BNC), the Corpus and Contemporary English (COCA) and Google. These corpora have been selected because they contain data that reflects present-day language use. Google has been used to complement the sometimes scarce amount of examples drawn from the BNC and the COCA.

Journal of English Studies,
vol. 10 (2012) 7-24

context. Utterance (1) activates the fact that the speaker's sympathy arises from his assumption that the addressee is involved in a harmful situation. Utterance (2) points to the part of the model that presents the speaker as unable to change the negative state of affairs affecting the addressee. The expression of sympathy is, however, implicit. By contrast, in (3) and (4) the speaker's feelings are overtly expressed. The lexical transparency of the sequences used in these utterances makes them capable of activating the full cognitive model and thereby producing an easy condoling interpretation. Finally, in (9), which also displays a high degree of codification, activates the addressee's expected response to the speaker's condolence. That response is logically the acceptance of the act, since cultural conventions lead us to express gratitude when other people sympathize with our feelings. The next section studies the motivation of these and other constructional realizations for condoling.

5. THE EXPRESSION OF CONDOLENCES

5.1. DECLARATIVE CONSTRUCTIONS FOR CONDOLENCES

The performance of condolences displays a notable preference for the use of declarative constructions. In this, they resemble other expressive speech acts, which show a general tendency towards the use the declarative form. Declarative sentences allow speakers to make their feelings clear by means of a statement. Nonetheless, the declarative sentence type is characterized by its low level of specification for a given illocutionary category. In order to produce an explicit instance of condoling, it is necessary to codify the value of the declarative form. Let us see how these devices are arranged into particular configurations which, by pointing to different parameters of the corresponding cognitive model, facilitate the interpretation of an utterance as a condolence.

(6) *I* X_{VP} *My Condolences* (X_{PREP})
I respectfully *express my condolences*. (Google Books)

The explicitness of this construction type manages to produce a default condoling reading. In its most conventional form, it consists of a fixed part (i.e. the condoling value) and two parametrizable elements (i.e. the subject and the verb). The subject needs to point to the speaker as the person who is offering condolences in order to comply with the semantics of the act. The verb phrase can be realized either by verbs of expressing or giving denoting a controlled action and a benefit to the addressee. The verbs used in the following utterances are representative of the ones found in the construction:

(7) I *extend my condolences* to his parents, family and friends. (Coca)

(8) I *offer my condolences* to the fathers who have lost their young offspring. (Google Books)

Although these realizations produce the same condoling value, they convey different meaning implications depending on the verb they use. In (7), the use of the verb *extend* aims at making the condolence more inclusive. This verb fits in contexts where the act of condoling is addressed to more than one person. The use of this verb in these situations conveys the idea that the speaker needs to make his feelings manifest to all the addressees in spite of knowing they are already aware of his grief. The use of *offer* in (8) is not marked by contextual variables, as was the previous case, but by the speaker's intention to express his feelings to support the addressee. The fixed part of the construction is, however, so explicit that the verb phrase can be left out without causing difficulties in its interpretation as a condolence:

(9) "*My condolences*", he said. "Your father was a great man". (Coca)

The absence of the verb phrase gives rise to a constructional variant that places the emphasis on the speaker's feelings rather than on his intention to make such feelings manifest to the addressee. This has the communicative consequence of making the purpose of condoling even more explicit. A similar type of realization for the act of condoling is illustrated in the example below:

(10) *I* X_{VP} *My Sympathy* (X_{PREP})
I *express my sympathy* to you at the loss of your brother officer, Michael. (Google Books)

This construction is another way of making explicit condolences. In this case, it is not the condoling meaning which is made explicit by the lexical components of the construction, but the feelings of sympathy. The expression of the speaker's sympathy is the purpose of the act and its manifestness produces a default condoling reading. As was with the previous case, the construction is compatible with verbs of expressing or giving. These verbs denote the idea that the speaker is expressing his sympathy to satisfy the addressee and his feelings are therefore something to be appreciated. Consider:

(11) I *express* my sympathy for the hardships they suffered and offer my apology for the situation they found themselves in. (Coca)

(12) I *offer my sympathy* and grieve with you, Peter. (Google Books)

These examples illustrate the subtle meaning differences that result from using either an expressing verb or a giving verb in the construction. When a verb of expressing is used, as is the case in (11), the speaker's purpose to make his feelings manifest is emphasized. When a verb of giving is used, as in (12), the idea that the expression of sympathy seeks to benefit the addressee is conveyed. In other cases, the verb phrase can be left out to make the speaker's feelings even more explicit:

(13) And *my sympathies* once again to your lovely wife. (Bnc)

The absence of a subject pointing to the speaker as the person expressing condolences and a verb phrase specifying his willingness to express his feelings does not affect the condoling value. In (13), the construction makes use of a variable element specifying the identity of the addressee. This is done when the person the speaker is talking to is not the receiver of the condolence and this person is asked to communicate the speaker's feelings to someone else. This type of element may be also used before the fixed part of the construction in order to emphasize the addressee's identity. See, for instance:

(14) *To* and all the family *our deepest sympathy*. (Bnc)

The variable element can be alternatively realized by a verb phrase with the aim of highlighting the transfer involved in the expression of the speaker's feelings:

(15) *My deepest* sympathy *goes out* with you. (Google Books)

In cases like the one exemplified in (15), the condolence is regarded as a transfer from the speaker to the addressee. At the same time, the use of the verb *go* in the variable element implies that the expression of sympathy attempts to comfort the addressee.

(16) *I Am Sorry* (X_{PREP})
I am sorry for your loss, Jane. I know what it is to be orphaned. (Coca)

In spite of its instantiation potential for the speaker's feelings, the condoling value of this construction is rather implicit. Here it is not sympathy that the speaker expresses but sorrow, which makes the construction equally appropriate for apologies and condolences. It is the information provided by the context that determines its interpretation as one or the other. Let us provide an example:

(17) *I am sorry*. Your head must hurt. Come back here to the guest bedroom. (Coca)

Both in apologies and condolences, the speaker feels sorrow about a negative state of affairs affecting the addressee. The difference is that in apologizing, the negative situation has been brought about by the speaker, while in condoling it is a misfortune the addressee has to cope with. This difference needs to be manifest to both participants in order for the construction to achieve its illocutionary goal.

(18) *I Am Saddened (X_{PREP})*
I am saddened by his loss and I extend my deepest sympathies to his family. (Google Books)

This construction makes the condoling value explicit through the use of a first person subject and a verb phrase expressing sadness plus a prepositional phrase denoting the negative state of affairs affecting the addressee. The manifestness of the speaker's sadness together with the specification of the action the speaker is condoling for activates the corresponding parts of the cognitive model. The instantiation of these two components of the act yields a straightforward interpretation of an utterance as an instance of this illocutionary type.

(19) *My Thoughts And Prayers (X_P)*
My thoughts and prayers are with you during this difficult time.

Without making explicit the illocutionary value, this construction represents a highly conventional means of giving condolences. The condoling value of the construction is easy to grasp. The speaker attempts to comfort the addressee by expressing concern about the negative situation in which he is involved. Higher degrees of emphasis can be given to the addressee as the person who receives the speaker's condolence by specifying his identity through a second person subject. By way of illustration, consider:

(20) You are in *my thoughts and prayers*. Please let me know if there is any way I can help. (Google Books)

Utterance (20) makes explicit that the addressee is the person who is receiving the speaker's condolences. This procedure is generally used when it is necessary to highlight the identity of the addressee as the person who is immersed in the negative state of affairs.

(21) *My Heart Is With You (X_{PREP})*
My heart is with you in your sorrow. (Google Books)

This type of realization describes the speaker's feelings for acting in a way that is negative for the addressee. The use of this sequence has the same

instantiation potential as the one analyzed in relation to the previous construction. The manifestness of the speaker's sympathy to the addressee is instantiated, as can be observed in example (21). It may be noted, however, that the construction is not capable in itself of yielding a condoling reading. This is due to the implicitness of the speaker's feelings. Without a specific reference to the negative state of affairs affecting the addressee, the interpretation of the construction as a condolence hangs on contextual information. Here is an example in which the construction congratulates the addressee:

(22) *My heart is with you in* your noble effort. (Google Books)

In (22), the speaker expresses joy about an achievement brought about by the addressee. This is possible as the construction only indicates that the speaker sympathizes with the addressee without specifying that it is on a negative state of affairs. If it is a misfortune that has occurred to the addressee, the illocutionary meaning is a condolence. Conversely, if the state of affairs is beneficial for the addressee, the construction is performing the act of congratulating.

5.2. IMPERATIVE CONSTRUCTIONS FOR CONDOLENCES

Imperative sentences issue command and fit in implicit cases of condoling in which the speaker requests for permission or acceptance of his feelings of sympathy about the negative situation in which the addressee is involved. This explains the small number of condolences which are based on the imperative form:

(23) *Let Me* X_{VP} *My Condolences/My Sympathy* (X_P)
With all the honesty I can conjure, let me give you *my condolences* on the death of your friend. (Google Books)
Let me extend my sympathy to you in your grief. (Google Books)

On some occasions, the speaker's uncertainty about the addressee's willingness to receive condolences requires the use of tentative instances. By using an imperative asking for permission to express sympathy, the speaker performs implicit acts of condoling which manage to adapt to such situations. The condoling meaning is easily conveyed through the use of a predication making explicit the illocutionary value.

(24) *Permit Me* X_{VP} *My Condolences/My Sympathy* (X_P)
On a more personal note, *permit me* to express *my condolences* on the loss of your son. (Google Books)
Permit me to assure you again of *my sympathy* for you in your unfortunate situation. (Google Books)

In this construction the use of the verb *permit* conveys higher degrees of formality. At the same time, the use of the imperative indicates that the speaker is not willing to trouble the addressee in expressing his condolences. The use of the construction functions as a reminder to the addressee that the speaker believes it is necessary to express sympathy given the circumstances.

(25) *Accept My Condolences/My Sympathy*
Please *accept my condolences*. (Coca)
There is probably nothing anyone can do, but please *accept my sympathy*. (Coca)

This realization is probably the most explicit of the imperative constructions for condoling. Its high degree of codification instantiates the addressee's expected response to the speaker's condolences. Because of this it is often unnecessary to make use of additional realization procedures conveying the intended meaning. This use of the imperative form seems adapted for formal contexts where the relationship holding between the participants is distant and the expression of sympathy needs to be more tentative. In some cases, the speaker may use mitigating devices in order to decrease the degree of force. The two instances exemplified in (25) make use of the adverb *please*. Such a device reduces the impact of the act and makes the imperative more appropriate for the warmth that is characteristic of condolences.

5.3. INTERROGATIVE CONSTRUCTIONS FOR CONDOLENCES

Interrogative constructions prove the least adapted means for the performance of condolences. This is due to their open nature. The interrogative sentences present an open proposition that seeks a response from the addressee. The act of condoling expresses the speaker's sympathy and its realization does not depend on the addressee's response. The few instances of condoling based on the interrogative sentence found are considered below:

(26) *May I* X_{VP} *My Condolences/My Sympathy?*
May I offer my condolences on your recent loss? (Google Books)
Terrible. Terrible. *May I offer my sympathy?* (Google Books)

Even though this constructional type shows little productivity, it constitutes a fairly codified means for the expression of condolences. The construction asks for permission to express condolences to the addressee, which is but a natural consequence of the politeness conventions. The fact that the speaker intends to express sympathy for the addressee is in itself capable of instantiating the whole cognitive model for the act of condoling. As can be

observed in (26), interrogative requests for permission to give condolences convey lower degrees of imposition than their imperative counterparts, which has the effect of softening the force conveyed. Constructions of this type are associated to contexts in which the participants are not acquainted with each other.

(27) *Will You Accept My Condolences/My Sympathy?*
Will you accept my condolences? (Google Books)
Will you accept my sympathy in your sorrow? (Google Books)

In this construction, it is the willingness of the addressee to receive condolences that stands for the request for permission to perform the act. The construction gives access once again to the part of the cognitive model of condoling that specifies the addressee's expected response to the speaker's expression of sympathy.

6. CONCLUDING REMARKS

This work represents a preliminary case study of the motivation and constraints of the illocutionary constructions associated with the performance of condolences. The present analysis, although necessarily incomplete, argues for a description of condoling in terms of cognitive models and determines the level of conventionalization of constructions according to their instantiation potential for the corresponding conceptual representation. The illocutionary constructions used in the expression of condolences have been organized according to their degree of codification. The greater the number of conditions of the cognitive model which are activated by a construction, the more conventional the construction is for the performance of condolences. Declarative constructions, due to their compatibility with the semantics of expressive acts, are more capable of instantiating central parameters of the model of condoling. By contrast, imperative and interrogative constructions constitute poor vehicles for the expression of condolences due to their low instantiation potential, being capable of activating only the expected response on the part of the addressee.

The results of the analysis make apparent the need of approaching the study of illocution from a constructionist perspective that integrates both inference and codification in the explanation of speech acts and paves the way for the formulation of conventional formulas as constructions in the expression of illocution.

REFERENCES

Austin, J.L. 1962. *How to Do Things with Words*. Oxford: Oxford University Press.

Bach, K. and R.M. Harnish. 1979. *Linguistic Communication and Speech Acts*. Cambridge: MIT Press.

Baicchi, A. and F.J. Ruiz de Mendoza. 2011. "The cognitive grounding of illocutionary constructions within the theoretical perspective of the Lexical-Constructional Model". *Textus. English Studies in Italy* 23 (3): 543-563.

Dik, S.C. 1989. *The Theory of Functional Grammar. The Structure of the Clause*. Berlin: Mouton de Gruyter.

Dik, S.C. 1997. *The Theory of Functional Grammar. Complex and Derived Constructions*. Berlin: Mouton de Gruyter.

Givón, T. 1990. *Syntax: A Functional Typological Introduction*. Amsterdam/Philadelphia: John Benjamins.

Halliday, M.A.K., and C.M.I.M. Matthiessen. 2004. *An Introduction to Functional Grammar*. 3rd edition. London: Hodder Arnold.

Langacker, R.W. 1999. *Grammar and Conceptualization*. Berlin: Mouton de Gruyter.

Leech, G. 1983. *Principles of Pragmatics*. London: Longman.

Levinson, S.C. 2000. *Presumptive Meanings. The Theory of Generalized Conversational Implicature*. Cambridge: MIT Press.

Mairal Usón, R. and F.J. Ruiz de Mendoza. 2008. "New challenges for lexical representation within the Lexical-Constructional Model". *Revista Canaria de Estudios Ingleses* 57: 137-158.

Mairal Usón, R. and F.J. Ruiz de Mendoza. 2009. "Levels of description and explanation in meaning construction". *Deconstructing constructions*. Eds. C.S. Butler and J.M. Arista. Amsterdam/Philadelphia: John Benjamins, 153-198.

Morgan, J. 1978. "Two types of convention in indirect speech acts". *Syntax and Semantics 9: Pragmatics*. Ed. P. Cole. New York: Academic Press. 261-280.

Norrick, N.R. 1978. "Expressive illocutionary acts". *Journal of Pragmatics* 2: 277-291.

Panther, K.-U. and L. Thornburg. 1998. "A cognitive approach to inferencing in conversation". *Journal of Pragmatics* 30: 755-769.

Panther, K.-U. and L. Thornburg. 1999. "The potentiality for actuality metonymy in English and Hungarian". *Metoynymy in Language and Thought*. Eds., K.-U. Panther and G. Radden. Amsterdam: John Benjamins. 333-357.

Panther, K.-U. and L. Thornburg. 2004. "The role of conceptual metonymy in meaning construction". *Metaphorik.de* 6: 91-111.

Pérez, L. 2001. *Illocution and Cognition: A Constructional Approach*. Logroño: University of La Rioja.

Pérez, L. and F.J. Ruiz de Mendoza. 2002. "Grounding, semantic motivation, and conceptual interaction in indirect directive speech acts". *Journal of Pragmatics* 34 (3): 259-284.

Pérez, L. and F.J. Ruiz de Mendoza. 2011. "A Lexical Constructional Model account of illocution". *VIAL* 8: 99-139.

Ruiz de Mendoza, F.J. 1999. "La ilocución y la gramática". *Nuevas perspectivas en Gramática Funcional*. Eds. C. Butler, R. Mairal, J. Martín and F.J. Ruiz de Mendoza. Barcelona: Ariel. 99-171.

Ruiz de Mendoza, F.J. and A. Baicchi. 2007. "Illocutionary constructions: Cognitive motivation and linguistic realization". *Explorations in Pragmatics: Linguistic, Cognitive, and Intercultural Aspects*. Eds. I. Kecskes and L. Horn. Berlin/New York: Mouton de Gruyter. 95-128.

Ruiz de Mendoza, F.J. and F. Gonzálvez-García. 2011. "Illocutionary meaning revisited: Subjective-transitive constructions in the Lexical-Constructional Model". *Turning Points in the Philosophy of Language and Linguistics*. Ed. P. Stalmaszczyk. Frankfurt/Main: Peter Lang. 65-77.

Sadock J. and A. Zwicky. 1985. "Speech act distinctions in Syntax". *Language typology and syntactic description*. Ed. T. Shopen. Cambridge: Cambridge University Press. 155-196.

Searle, J.R. 1969. *Speech Acts: An Essay in the Philosophy of Language*. Cambridge: Cambridge University Press.

Sperber, D. and D. Wilson. 1995. *Relevance: Communication and Cognition*. 2nd ed. Oxford: Basil Blackwell.

Thornbug, L. and K.-U. Panther. 1997. "Speech act metonymies". *Discourse and Perspective in Cognitive Linguistics*. Eds. W.R.G. Liebert and L. Waugh. Amsterdam/Philadelphia: John Benjamins. 205-219.

Wierzbicka, A. 1987. *English Speech Act Verbs: A Semantic Dictionary*. New York: Academic Press.

JOURNAL OF ENGLISH STUDIES - VOLUME 10 (2012), 25-50

SWEARING METHODOLOGICALLY: THE (IM)POLITENESS OF EXPLETIVES IN ANONYMOUS COMMENTARIES ON YOUTUBE

MARTA DYNEL
Lodz University

ABSTRACT. *This theoretical paper addresses the (im)politeness of swear words. The primary objective is to account for their nature and functions in anonymous Internet communication, represented by YouTube commentaries (and exemplified by those following snatches of "Borat"), in the light of recent approaches to (im)politeness, notably: second order (im)politeness, necessarily recruiting first order interpretations; intention-based approach; and relational work. The emerging postulate is that taboo words can display impoliteness (by manifesting aggression, power-building and abuse) or politeness (by fostering solidarity, common ground and humour). The nature and functions of cursing in anonymous commentaries are posited to be largely reminiscent of those appearing in oral interactions. Nevertheless, several characteristics of expletives appear to be peculiar to the discourse of an e-community of practice.*

Keywords: Catharsis, e-community of practice, impoliteness, intention, solidarity politeness, swear word/swearing.

LAS PALABROTAS METODOLÓGICAMENTE: LA (FALTA DE) CORTESÍA DE LOS EXPLETIVOS EN COMENTARIOS ANÓNIMOS EN YOUTUBE

RESUMEN. *Este artículo teórico trata sobre la (falta de) cortesía en las palabrotas. El principal objetivo es dar cuenta de su naturaleza y de sus funciones en la comunicación anónima en Internet a la luz de los enfoques recientes sobre el estudio de la cortesía. Específicamente examinamos los comentarios en Youtube y damos ejemplos de aquellos relativos a "Borat". La cortesía de segundo orden requiere necesariamente interpretaciones de primer orden: el enfoque intencional y trabajo relacional. El postulado emergente defiende que las palabras tabú pueden ser muestra de falta de cortesía si suponen agresión, poder o abuso, o de cortesía si fomentan la solidaridad, destacan aspectos comunes y el sentido del humor. La naturaleza y funciones de las palabrotas en los comentarios anónimos se consideran reminiscentes de aquellas en las interacciones orales. De todos modos, algunas características de los expletivos son especificas del discurso de la comunidad electrónica.*

Palabras clave: Catarsis, comunidad electrónica, falta de cortesía, intención, cortesía de solidaridad, palabrota.

Received 10 February 2011
Revised version accepted 12 July 2011

1. INTRODUCTION

Swear words (used synonymously with *dirty words*, *vulgar words*, *taboo words/language*, *expletives*, *swearing*, *cursing* and *cussing*, despite any differences these terms exhibit, according to their dictionary definitions) tend to be deemed solely as impolite and are even reported to have constituted one of the first strands of research on impoliteness (see Bousfield and Culpeper 2008). Contrary to popular opinion, endorsed also in literature (Brown and Levinson 1987), the use of taboo language is not always impolite or face-threatening (cf. Jay and Janschewitz 2008). Given that no linguistic forms are inherently imbued with politeness or impoliteness, it can be hypothesised that cursing may actually be a manifestation of politeness within a given *community of practice* (Lave and Wenger 1991; Eckert and McConnell-Ginet 1992).

This article aims to tease out a number of methodological issues pertinent to studies on the (im)politeness of swearing, with special focus on Internet discourse, typified by written commentaries on YouTube. This necessitates the application of *second order (im)politeness*, which must be informed by the *first order* approach (see Locher and Bousfield 2008, Lorenzo-Dus 2009, Bousfield

2010, for a distinction between the two see Watts et al. 1992; Eelen 2001; Locher and Bousfield 2008; Bousfield 2008b, 2010). Additionally, a number of other theoretical issues central to (im)politeness research are addressed, such as the *relational view*, which is embedded in the first order approach (Watts 2003; Locher 2004, 2006; Locher and Watts 2005, 2008), the premise of speaker's intentions underlying (im)politeness (e.g. Culpeper 1996, 2005; Culpeper *et al.* 2003; Bousfield 2008a, 2008b), as well as (im)politeness norms negotiated within communities of practice (e.g. Mills 2003, 2005; Bousfield 2007; Graham 2007).

It is argued that the use of dirty words (not only) on the Internet can be placed along a continuum ranging from impoliteness to politeness. On the one hand, swearing may be a display of (intentional) impoliteness, serving verbal *abuse*, instrumental *aggression* and *power hierarchy building* among anonymous Internauts. On the other hand, cursing can be used as a *solidarity politeness* strategy, fulfilling a number of subordinate functions: promoting *group membership* and *common ground*, as well as engendering *humour*, whether aggression-based or purely benevolent. When performing this function, taboo words can convey numerous meanings or display many goals, such as praise (boosting the speaker's positive evaluation) or banter. Also, cussing helps vent one's negative emotions, thanks to its *cathartic* function (Wajnryb 2005), which is here claimed to be practically absent from Internet communication. Internauts' emotional use of dirty words in order to convey surprise or anger is fully controlled and intended to indicate hostility or solidarity. It will be argued that whether or not genuinely cathartic, expletives cannot be unequivocally categorised in terms of their (im)politeness, being dependent on the other two goals, as well as a number of other factors peculiar to norms negotiated within an *e-community of practice* (Graham 2007).

The theoretical discussion is conducted in the light of a broad, albeit informal, study of YouTube discussions and illustrated with examples quoted in unchanged form from YouTube commentaries garnered by one of the most provocative fictional characters of the last few years, Borat, who was constructed and portrayed by Sasha Baron Cohen. Publicised by YouTube users, long after "Borat's" cinema release in 2006, edited extracts of the feature film and TV series never cease to glean animated commentaries, customarily not on the film production as such. A YouTube search for "Borat" resulted in over 7,400 hits (last accessed on 12th July 2010), one of which was randomly chosen for the purpose of this paper. The selection of this data source is not governed by any particular criterion other than the fact that YouTube films featuring Borat are popular internationally among anonymous Internauts, as opposed to personalised pages whose owners publicise their self-made films. These personal

profiles are visited less often but regularly by the same viewers, frequently not entirely anonymous. Contrary to such small friendship-based groups, where politeness prevails, manifesting itself in politeness-oriented expletives, international YouTube pages browsed by thousands of practically anonymous Internauts are fertile ground for impoliteness, hence showing the full spectrum of swear words in their different functions.

2. INTRODUCTION TO SWEAR WORDS

Swearing is a multifarious and intriguing language phenomenon prevalent in real-life discourse, which deserves to be discussed theoretically (Wajnryb 2005). The topic does generate scholarly interest, even if scant, primarily within pragmatics, sociolinguistics and speech ethnography (e.g. Montagu 1967; Read 1977; Arango 1989; Andersson and Trudgill 1990, 2007; Bryson 1990; Jay 1992, 2000; Hughes 1991; Smith 1998; Daly et al. 2004; Dewaele 2004; Pinker 2007; van Lancker and Cummings 1999; Wajnryb 2005; Bell and Reverby 2005; McEnery 2005; Stokoe and Edwards 2007; Singleton 2009, Stapleton 2010).

Swear words are usually related to taboo spheres, primarily sex (sexual taboos) and bodily functions (excretory/scatological taboos) and religion (profanity) (cf. Montagu 1967; Bryson 1990; Hughes 1991; Stapleton 2010). Nevertheless, it is not the case that all words representing tabooed topics are intrinsically foul (e.g. medical jargon). Additionally, no words manifest inherent tabooness, being socio-cultural constructs emerging as a result of societal prohibition (Andersson and Trudgill 1990, 2007). While categories of expletives show marked regularity, both cross-culturally and historically (Montagu 1967; Stapleton 2010), particular words manifest diachronic instability (Montagu 1967; cf. Hughes 1991; Singleton 2009) and frequently arise out of words which did not use to be obscene (Read 1977). As Singleton (2009)[1] postulates, to become vulgar, words need to pertain to tabooed spheres, must necessarily carry the potential for being used as cathartic vehicles and/or terms of abuse, as well as display literal and non-literal senses. It is also worth noting that dirty words need not convey their basic literal semantic meaning when used to abuse another person or to give vent to emotions (Hughes 1991; Read 1977).

[1] Although Singleton does not acknowledge this, his postulate resembles Andersson and Trudgill's (2007: 195), who list these factors: "refers to something taboo or stigmatised", "is not to be interpreted literally" and "expresses strong emotions or attitudes". However, the second and third criteria provoke misgivings, since it is also literal use of words without attitude expression that counts as a taboo (e.g. vulgar terms denoting body parts).

Generally, three major functions of expletives can be differentiated, viz. *social connection* (also referred to as *solidarity*), *catharsis* and a*ggression* (Wajnryb 2005). Cathartic function and aggressive function, which coincides with "abusive or vituperative swearing" (Wajnryb 2005: 30), are compatible with Pinker's (2007) conceptualisation of cursing as a means of releasing pain and anger. Admittedly, these two functions can be tightly intertwined, for a word of abuse may be used for the sake of catharsis, i.e. to vent one's anger verbally at another individual. This tripartite division of functions will here serve as the basis for the discussion of (im)politeness of swear words on YouTube.

3. SWEAR WORDS AND FIRST ORDER POLITENESS/ETIQUETTE

Irrespective of the premise known in second order (im)politeness that no words carry (im)politeness by nature (cf. the next section), lay language users have a tendency towards a different opinion. As Bousfield (2010) rightly notes, daily occurrences reported in the media, as well as legal acts testify that, in first order politeness, expletives are conventionally considered impolite/rude (in non-theoretic terms, the two words may be used interchangeably). Thus, language users tend to consider them to be offensive, at least in formal contexts, or prohibited by the letter of the law, speakers' intentions and situational factors notwithstanding. This is compatible with Culpeper's (2010) concept of contextually conventionalised impoliteness formulae, which need not be based on people's first-hand experience but knowledge, for instance of impoliteness metadiscourse. Swear words impinge on social norms, which are upheld by metadiscourse. Consequently, language users are well aware that taboo words are generally disallowed, socially and legally. Interestingly, Culpeper (2010) reports on the relatively low frequency of two vulgar words in the light of his corpus studies, arguing that, although relatively low, their occurrence may actually stem from the fact that some proportion of the corpus originates in computer-mediated interaction, which displays a high degree of impoliteness. Indeed, focusing solely on Internet communication, such as that on YouTube, one will appreciate that commentaries overflow with impoliteness, one category of which is cussing. However, not all of its manifestations are geared towards impoliteness.

Needless to say, taboo words are indeed used, even if they contravene etiquette and legal norms. Several parameters affect language users' idiosyncratic perceptions of dirty words both in spoken communication and in computer-mediated discourse. The umbrella parameter determining the (im)politeness status of such words in communication is people's sensitivity to them, which appears to be both culturally and contextually dependent, as well as individual. A person's perception of

swearing is contingent on a few pragmatic variables, viz. the speaker (his/her social position, profession, gender, and age), contextual factors (e.g. discourse type and relationship with the interlocutor), and a type of word, for each imprecation carries greater or lesser face threat (cf. Jay 1992; Jay and Janschewitz 2008). Therefore, in certain communities of practice or within social groups (e.g. construction workers or even teenage friends), cursing is commonplace, in a sense polite, and it appears to be saliently offensive only to a person not belonging to the group. On the other hand, there might be individuals who never/very rarely cuss and find it objectionable and impolite/rude, any other factors regardless.

The abovementioned variables aside, a statement may be ventured that people's growing indifference to four-letter words is consequent upon their proliferation in contemporary media discourse, primarily in American film dialogues and stand-ups. The instinctively felt (rather than semantically motivated) level of offensiveness (cf. Dewaele 2004) a given word carries decreases with the frequency of its usage (Jay 1992; Thelwall 2008), which is captured by the notion of a "swearing paradox" (Beers Fagersten 2007). However, vulgar language in the media is largely culture dependent. For instance, Polish rules appear to be staid in this respect, and the occurrence of foul language in TV discourse is restricted to relatively rare cases of film dialogues. On the other hand, while in the UK all swearing is allowed on TV (albeit with time restrictions), in the USA, there is a ban on "seven dirty words" (Sapolsky and Kaye 2005; Thelwall 2008), with the exception of film dialogues, which exploit taboo words freely (Jay 1992). A hypothesis can be formulated that this linguistic practice is legitimised on the grounds that expletives are enclosed within the meta-frame of deliberately constructed fictitious discourse, which is why they do not bear the force of those heard in real-life conversations. The ramifications of this fact are that crude language in fictional dialogues is scarcely regarded as being scandalous, with audiences becoming more and more desensitised to it. In consequence, the force of taboo words employed in real-life discourse is mitigated as well. Interestingly, used creatively (e.g. in peculiar clusters) in media discourse, obscene words happen to be conventionalised by the target audience, who incorporate them in their conversations, heedless of the offensiveness they carry. For instance, teenagers quote extracts from "South Park" or women talk about "emotional fuckwittage" after a perusal of "Bridget Jones's Diary". Thereby, language users bear out their shared experience, i.e. *common ground* (Brown and Levinson 1987), and forge *in-group solidarity* (cf. Brown and Gilman 1960; Scollon and Scollon 1983, 1995; Wardaugh 1986).

Finally, the perceived emotional impetus of vulgar words is highest in one's native language and gradually declines in languages learned later in life (Dewaele

2004). The sensitivity to dirty words heard and uttered will, therefore, vary for native speakers and second language learners. Admittedly, the latter cannot fully appreciate the negative force of foreign taboo words, tending to use them freely and somewhat innocuously. For example, Poles appear to be uninhibited about interweaving the English f-word into their informal conversations in Polish. Given that a considerable percentage of YouTube commentaries must be posted by non-native language users, the frequent use of swear words may be partly attributed to commentators' (distorted) perception of their lesser face-threat.

4. APPROACHES TO (IM)POLITENESS

As already indicated, the present discussion is premised on the distinction between first order politeness (lay language users' approach to politeness) and second order politeness first addressed by Watts *et al.* (1992) and Eelen (2001). The dichotomy is also applied to impoliteness (Locher and Bousfield 2008; Bousfield 2008b, 2010). Researchers tend to argue in favour of moving scholarly analysis to how participants themselves view (im)politeness in discourse (Haugh 2007; Mills 2003; Watts 2003), in order to ensure that the "analyst's interpretation is consonant or analogous with the participant's understanding" (Haugh 2007: 311). This article champions a tenet that second order approach needs to recruit first order understandings (Locher and Bousfield 2008; Lorenzo-Dus 2009; Bousfield 2010). Accordingly, second order terms should be used to capture first order communicative phenomena.

Many definitions of (im)politeness highlight the importance of the speaker's intention and contextual factors as is two co-determinants. According to the model of intention-based impoliteness (e.g. Culpeper 2005, 2008; Culpeper *et al.* 2003; Bousfield 2007, 2008a, 2008b, 2010; Lorenzo-Dus 2009) espoused here, it is verbal acts which are produced with an intention to cause harm that should be conceptualised as impoliteness, as opposed to (unintentional) *rudeness*. The latter is anchored in utterances which, even if produced intentionally as such, are not intended to give rise to face threat, and yet they do from the hearer's perspective. Therefore, besides the speaker's intention and awareness of the effects an utterance carries, the hearer's perspective must also be accounted for, which leads to a range of interactional effects, also relying on the hearer's recognition of the speaker's intent and the actual face damage experienced (Bousfield 2008b, 2010). From the perspective of second order politeness, inferring intentions is a vexing methodological procedure. As Culpeper *et al.* (2003: 1552) convincingly note, "There is no claim, then, that one can reconstruct the actual intentions of speakers, but rather that 'plausible' intentions can be

reconstructed, given adequate evidence." Admittedly, even on the first order level, interactants can never be absolutely certain about each another's intentions, although those are central to the recognition of (im)politeness. Relevant here is Brown's (1995: 169) observation on politeness as residing "in the attribution of polite intentions", while interlocutors "must continuously work at inferring each other's intentions, including whether or not politeness is intended."

From the relational point of view, (im)politeness can be defined as "a discursive concept arising out of interactants' perceptions and judgments of their own and others' verbal behavior" (Locher and Watts 2005: 10) or as "the subjective judgments people make about the social appropriateness of verbal and non-verbal behaviour" (Spencer-Oatey 2005). Accordingly, (im)politeness depends on the relationship between participants and the speech practices they negotiate (Locher and Watts 2005), while impoliteness amounts to "breaches of norms that are negatively evaluated by interactants according to their expectation frames" (Locher and Watts 2008: 81). Norms within an e-community of practice emerge as a result of members' collaborative work and hold by default but are consciously appreciated primarily when infringed, whether or not intentionally. If violation is purposeful, impoliteness arises, whereas rudeness derives from unintentional communicative failure (cf. Bousfield 2008b, 2010).

Additionally, a distinction must be drawn between the speaker's intended meanings (ideally recognised by the hearer), in accordance with norms within a given community of practice, and the linguistic means by dint of which those can be formulated. In essence, no linguistic form can be either polite or impolite, since it is not expressions themselves but situational factors and speakers' intentions that determine (im)politeness (Fraser and Nolen 1981; Fraser 1990; Brown 1995; Holmes 1995; Spencer-Oatey 2005; Watts 2003; Locher 2004, 2006; Locher and Watts 2005, 2008; Locher and Bousfield 2008; Mills 2005; Culpeper 2005, cf. 2010).

On the other hand, a number of researchers hold a belief that there are indeed immanently impolite acts, such as reproaches, threats or insults performed with the intrinsic purpose of undermining the hearer's face (Haverkate 1988). Nevertheless, a contention is here made that whereas certain communicative acts have a tendency towards carrying politeness (e.g. thanking) or impoliteness (e.g. offending), linguistic expressions in which they are couched are apt to modify, either strengthen or mitigate, their force. Furthermore, on occasion, utterances' functions may be significantly different, if not opposite to their conventional use (e.g. ironic thanking for having been done harm). Additionally, as several authors (Culpeper 2005, 2010; Leech 2005/2007; Terkourafi 2008; Bousfield 2008a) rightly note, chosen language forms are conventionally judged as polite or impolite, for semantic factors or conventions typical of a particular community of practice override secondary

contextual factors. Admittedly, the latter can, nonetheless, achieve greater salience and foreground interpretations less available initially. A similar postulate can be traced in Leech's work, unduly criticised for presenting politeness as inhering in conventionalised utterances or acts (see Bousfield 2008a). Referring to the conventionality of certain (im)polite utterances, Leech (1983) distinguishes the phenomenon of *absolute politeness* vis-à-vis *relative politeness*. Later, Leech (2007 [2005]) discards these terms in favour of *semantic politeness* and *pragmatic politeness*, respectively. This dichotomy suggests that "Some illocutions (*e.g.* orders) are inherently impolite, and others (*e.g.* offers) are inherently polite", while behaviours must also be judged "relative to some norm of behaviour which, for a particular setting, they regard as typical. The norm may be that of a particular culture or language community" (Leech 1983: 83). Craig *et al.* (1986) propose a similar bifurcation, namely message strategies and social judgment, the latter originating from contextual assumptions.

All the tenets presented above are of immediate relevance to expletives, whose (im)politeness is hinged on message senders' intentions and norms obtaining for an e-community. Undoubtedly, assessing the (im)politeness of swear words "involves the difficult task of determining participants' identity, relationship, social norms, intentions and motivations" (Jay and Janschewitz 2008: 269). Any second order study on taboo words should subscribe to the relational view, as well as make conjectures about language users' polite/impolite intentions. This is particularly problematic in the case of YouTube comments, for little evidence is adduced as regards interlocutors' intentions other than meanings emerging from the texts as such. Predicting this, commentators should try to be unequivocal in their statements, but misunderstandings can arise. Also, commentaries are commonly dissociated and few interactions are maintained longer than over two contributions by the same interactants. In longer topical strands, each comment is usually contributed by a different Internet user, which is why inferences about interactions can be generated, primarily in the light of norms and expectations developed in an e-community of practice (Graham 2007).

5. IMPOLITENESS ON YOUTUBE: NORM OR IMPOLITENESS?

Internet communication among members of an e-community is based on negotiable *netiquette* norms (Preece 2004; Androutsopoulos 2006; Graham 2005, 2007, 2008), whose violation leads to impoliteness (or rudeness) (Haugh 2010). On the one hand, norms and tendencies specific to virtual communication are similar to those underlying face-to-face interactions (Graham 2007; Stommel 2008; de Oliveria 2007; Haugh 2010), even if they do display differences (Locher

2010). For example, *flaming* is a prevalent Internet phenomenon infringing norms sanctioned by Internauts (Avgerinakou 2003), which is tantamount to "the antinormative hostile communication of emotions", which embraces "profanity, insults, and other offensive or hurtful statements" (Johnson *et al.* 2008: 419, cf. Shea 1994). Given its nature, it is hardly surprising that flaming should be captured by impoliteness (Graham 2008, Haugh 2010), while swear words are viewed as vehicles for both.

On the whole, Internet forums are frequently rife with impoliteness (Graham 2007, 2008; Nishimura 2008, 2010; Angouri and Tseliga 2010), which is more acute and virulent than that in oral interactions (Graham 2008) and is sometimes perceived as a norm (Angouri and Tseliga 2010). This raises a question of whether *conventionalised aggression* should be equated with impoliteness (Harris 2001) at all. Other notions, such as *sanctioned aggressive facework* (Watts 2003), appear to be better terms to capture this phenomenon. Similarly, Mills (2003, 2005) regards impoliteness as transgression of norms, and thus claims, in opposition to Culpeper (1996, 2005) or Bousfield (2008a), that in certain communities of practice, aggressive behaviour is a norm and can hardly be interpreted as impoliteness. However, even if *sanctioned*, blatant aggression need not be, and usually is not, *neutralised* in context, which is why it should be recognised as impoliteness (Culpeper 2005). This holds true for YouTube commentaries, which tend to be saturated with abusive imprecations that ought to be conceptualised as second order impoliteness.

6. SWEARING AND ABUSE

Swear words may be used with an intention to harm, demean, or denigrate another person or attribute negative characteristics to him/her (Jay 1996). YouTube comments appear to be replete with taboo words carrying disparagement and verbal abuse, and hence they may be conceived as strategies of impoliteness (Bousfield and Culpeper 2008) used to offend others: a member of the film crew (see example 1), a YouTube user who has publicised the film (see example 2), and most frequently, other commentators (see examples 3–5).

(1) wrldeye12: Hes English-Jewish -.- stupid asshole[2]

(2) LYRICALMESSIAH760: Dude whoever made this fuckin video your a fucking moron I cant even watch this shit cuz they gay ass laugh sequence you put in is to fucking annoying.

[2] All examples are quoted in their original form, without any editorial changes.

(3) KorexMilas: why he says dzie dobry, jak si masz and dzi kuj in polish langue
ijake93i: shut up polish cunt

(4) Korentokuulla: whats wrong with turkish?
Pederasii: just so coz i am holding a grudge against them/u for no good reason:D i am bulgarian think again u dumb fuck

(5) MrSkate4weed: gypsy how did you aquire such a computer,who have you stolen this device from gypsy? do not tell me gypsy i tell you, is this understood?
tranceition: Idiot, i'm german by origin you fucking miserable inferior race!
But I call myself a romanian, because i was born there ... so shut the fuck up dumb illiterate monkey, nigger !

Although it is here asserted that swear words do not always promote impoliteness, it should be observed that, according to the prevailing taxonomy of impoliteness strategies, positive impoliteness includes the use of taboo language, swearing and being otherwise abusive (Culpeper 1996; Culpeper *et al.* 2003). By contrast, negative impoliteness embraces scorning and ridiculing (Culpeper 1996; Culpeper *et al.* 2003), which may also revolve around expletives.

It is the message sender's anonymity (Smith 1999; Danet 2001) and lack of potential repercussions that appear to be responsible for the abundance of aggressive imprecations on the Internet. To be able to add comments, YouTube users need to register, providing their nicknames, usually unrevealing, and basic information (e.g. age, provenance or interests), all of which might as well be fake. The result is then full anonymity. As Dery (1994: 1) rightly notes, anonymous Internauts "tend to feel that they can hurl insults with impunity." One may venture to claim that vitriolic commentators fear no retribution other than reciprocal verbal impoliteness, potentially relishing forthcoming revenge and bracing themselves for intensified attack. It is noteworthy that commentaries added on personal pages of authors who glean fan groups do not seem to display (many) abusive terms and are not suffused with impoliteness. One reason may be that amateur film authors control their pages and block indecent commentaries. Another is that viewers who visit a given web page regularly do enjoy it and will not post abusive commentaries. Additionally, viewers also happen to be the author's friends in reality or virtual reality and they at times reveal their genuine identity, even if sketchily.

A co-dependent goal of abusive cursing is the manifestation of *power*, whose correlation with impoliteness is frequently appreciated in literature (e.g. Eelen

2001; Harris 2001; Watts 2003; Mills 2003; Locher 2004; Limberg 2008; Mullany 2008). Analysing perceived instrumental rudeness (here termed impoliteness), Beebe (1995) posits that it is deployed, among other goals, to assert one's power, viz. to appear superior, for instance via insults and putdowns. Indeed, the use of dirty words to offend others may be viewed as impoliteness-based manifestation of power in verbal interactions, which is "part of how interactants shape and present their identity (Locher 2004: 37). While Culpeper (1996, 2008) affirms that impoliteness is more likely to emerge in cases of power imbalance, which is validated in the context of a number of discourse types (Kasper 1990; Locher 2004; Bousfield 2008b), it is here argued that power display arises also when the hearer's/reader's identity, and more importantly, the speaker's/sender's identity remain indeterminate. Most significant is the fact that power built over another individual need not be commensurate with that wielded in reality. Anonymity allows for power to be built only verbally. Incidentally, many of those offended cannot experience the abuse, if they never read the commentary (which is be the case of web users who visit a page only once, or "Borat's" production crew), of which virulent commentators must also be cognisant. Moreover, sometimes abuse is showered on unspecified people (e.g. all those who claim Borat uses Polish). Such abuse is a matter of power display, while unaddressed readers must recognise the impolite act, even if personally not taking offence at it.

7. SWEARING AND VENTING NEGATIVE EMOTIONS

One of the three fundamental roles of swear words is the expression of negative feelings, such as pain, ire or frustration (Montagu 1967; Jay 2000; Pinker 2007), thanks to which they perform the cathartic function. Speakers thus vent their negative emotions and simultaneously communicate them to hearers (see Jay 1992, 2000), sometimes abusing the latter, thereby conforming also to the abusive function. Such manifestations of emotions should be stifled according to formal etiquette (cf. Kasper 1990; Beebe 1995; Jay and Janschewitz 2008), yet they stand a strong chance of being more acceptable in informal contexts and in closer relationships.

Jay and Janschewitz (2008) differentiate between *propositional swearing* and *nonpropositional swearing*, the former defined as being intentional and controllable and the latter as being unplanned, unintentional and uncontrollable, which seems to mirror cathartic swearing. The authors claim that nonpropositional swearing, which is related to catharsis, cannot be judged on its (im)politeness, as long as the hearer knows that the speaker's use of a four-

letter word is unintentional. This postulate gives rise to misgivings. First of all, whether premeditated or emotionally induced, most dirty words are produced intentionally (even if below one's awareness threshold), a salient exception being Tourette's syndrome, which causes the speaker to use taboo language without intent or rational control. Save this and other psychiatric disorders, ordinary cases of cathartic deployment of vulgar language are intentional, even if affected by emotions. This is because emotions do not stand in direct opposition to intentionality in terms of meaning production (cf. Gibbs 1999). To reformulate, emotional arousal (e.g. love or hatred) does not normally mean that intentionality is suspended entirely, even if the speaker does not consciously recognise his/her intentions. Secondly, it could be argued that, irrespective of whether the hearer is aware of the speaker's motives and emotions, the former may still judge cathartic swearing according to its (im)politeness/rudeness on the first order level. Emotionally loaded cussing may not be premeditated and/or consciously produced impoliteness, but it is rudeness consequent upon unintended offence arising from intentional, yet emotional, verbalisations.

In either case, such a purely cathartic function of swearing is hardly conceivable in the context of written discourse, due to the asynchronous (Herring 2007) nature of Internet forums or collections of commentaries. A YouTube user will have ample time to have second thoughts and refrain from using an expletive, or at least delete it before accepting the final version of a comment. Also, employing taboo language, while discussing one another's comments or publicised films, Internauts cannot be acting in the heat of the moment. They exert full control over their means of expression, given the written communicative mode and little significance of evoking stimuli. Therefore, it is postulated here that allegedly cathartic swear words, usually corroborating senders' anger, can coincide with abuse, which will normally be deemed as impolite (see examples 6 and 7). On the contrary, they may act as politeness forms if they do not overtly attack anybody, being meant to add colour to comments, which will be discussed in the next section (see example 8).

(6) bmskz777: you are just mad because you are jew!
1cme1: stfu bitch, i m not jew.p.s. Borat movie made in Romania.

(7) kazgirl123456789: @Msloveutub I AGREE WITH YOU THAT HE IS AN IDIOT!!!! ITS OFFENSIVE!!! KAZAKHSTAN IS NOT BAD AT ALL!!!!! I HATE HIM
supersyyyyxxx: @kazgirl123456789 damn hoe chill the fuck out. you got some serious anger issuses you need to work out. im sure theres a kazak version of dr.phil you can talk to or some shit.

(8) blueboy4rock: No fucking kazakstan its filmed in Romania... my fucking country:\ in the worst part of it .. wtf im talking bout all the country its full of shit.. excepting the nature

In conclusion, the judgement of pseudo-cathartic swear words in terms of their (im)politeness depends heavily on other factors, namely whether they are related to abuse (impoliteness) or solidarity (politeness), together with their particular discoursal functions.

8. SWEARING AND SOLIDARITY

The solidarity-building function of taboo words embraces a myriad of possible meanings/functions that these words can acquire/perform including: the emphasis of positive emotions, testament to community membership and social bonding, praising, or humour. On the whole, cursing may be a manifestation of camaraderie, as captured by the notion of *social swearing* (Montagu 1967; Wajnryb 2005; cf. Stapleton 2010). While in formal discourse vulgar words are perceived as the violation of etiquette norms within first order politeness, friendly and intimate relationships, based on power balance and little social distance (cf. Brown and Levinson 1987), allow for breaching conventions of *deference politeness*, while serving *solidarity politeness* (Scollon and Scollon 1983, 1995). Relaxed environments allow for more dirty words than formal ones do (Jay and Janschewitz 2008). Flaunting the use of expletives is commonplace in certain communities of practice and is not found offensive, even if most language users must hold a background assumption that such words are obscene and, in interactions outside the group, would be looked upon as rude/impolite.

Solidarity in an e-community of practice is facilitated by anonymity, which guarantees online equality (Angouri and Tseliga 2010). Due to this, even if unfamiliar to one another, Internet users feel entitled to forge informal relationships, regardless of their background, and thus potential power imbalance or social distance, to which they are oblivious. This manifests itself in their use of colloquial register studded with swear words, as long as they do not carry abuse. A proviso must be made, however, that some Internet users might find such discourse objectionable, which is at odds with the communicator's intention. From the second order vantage point, this will be conceptualised as rudeness resulting from individuals' idiosyncratic sensitivity to taboo words, misattribution of intention or lack of familiarity with an e-community's norms.

Moreover, since nicknames are frequently gender neutral, Internet users remain anonymous in terms of gender (Yates 1997), which allows women to

curse on an equal basis with men, contrary to the folk opinion that "good girls do not swear", which happens to be advocated in well-entrenched gender literature. On the strength of sound data analyses, researchers adduce evidence that women do cuss very frequently (Bailey and Timm 1976; Coates 1986; Stapleton 2003; Hey 1997; Jay 1992, 2000; McEnery 2005; de Klerk 1992, 1977; Hughes 1992; Gordon 1993; Dynel 2011). On the other hand, in first order politeness, this practice continues to be filtered through stereotypical conceptions of femininity/masculinity, acting to women's disadvantage (cf. e.g. Risch 1987; de Klerk 1992, 1997; Hughes 1992). This problem of gendered language use disappears in an e-community.

Both in oral discourse and in Internet commentaries, swear words orientated towards solidarity politeness tend to be used as discourse markers and may be conceived as peculiar emphasisers (Stapleton 2003), that is indicators of positive emotions, such as surprise, amazement or amusement, which may also implicitly convey positive evaluation (see examples 8, 9 and 10). The frequency of use of taboo may sometimes be such that dirty words are reminiscent of "punctuation marks", whose presence is motivated exclusively by a language user's wish to deploy them with no restraints (see example 8). Besides adding emphasis and colour to verbalisations, such expletives carry practically no other semantic meaning. On the other hand, dirty words are also used as vulgar synonyms for semantically relevant words, for which inoffensive equivalents could easily substitute (see examples 11, 12) and seem to be deployed only to flaunt the taboo and make the language more colourful and attractive.

(9) sharen0922phil: fuckiiiiiin love this!!lol
(10) PigFucker000: fucking fucking funny
(11) ManOfSteel2627 this motherfuckercuntass has musik from kosovo kale kale
(12) ThePyrology: At 15:37 he's about to piss himself laughing...I love that bit.

Also, dirty words in YouTube comments frequently amount to film quotations the viewers have just learnt, which can be considered a meta-linguistic use of swear words (see example 13), thereby testifying to their newly built common ground and indicating their amusement (see below).

(13) ThatFlyPolishGirl : 'I had good shiit' hahahaha

What is significant is that in oral interactions, the solidarity-building function of cursing includes *ritual abuse* (Abrahams 1962; Kuiper 1991; Hughes 1992; Pilkington 1998; Daly et al. 2004), which serves common ground building, as a positive politeness strategy (Brown and Levinson 1987). In other words, insults

"function in certain contexts as effective solidarity-building devices" (Lorenzo-Dus 2007: 145). In particular, extreme insults, which can be perceived as a form of banter, are characteristic of masculine conversational style in the process of establishing a sense of in-group solidarity (de Klerk 1997; Coates 2002). This holds primarily for spoken discourse, but can rarely be noticed in written discourse on the Internet. This is most likely because ritual abuse is more difficult to distinguish from genuinely meant imprecations, given the lack of common ground developed in past interactions and non-verbal cues, both of which are commonly present in friendly face-to-face oral interactions.

Cussing orientated towards solidarity politeness may also be looked upon as a social identity management strategy within a community of practice or an e-community. Using dirty words, a language user appears to communicate that he/she has no qualms about violating linguistic conventions of appropriateness, which is interpersonally attractive. This attractiveness of expletives, and hence their producer, is related to the ethos of the forbidden fruit, which is craved merely because it is disallowed, as reflected by Read's (1977) notion of *inverted taboo*.

> Instead of responding to the taboo in the normal fashion, by avoiding such words, some people respond to it by a re-doubled use of the words. They wish to feel the thrill of doing the forbidden […] This is not a breaking of the taboo, but an observance of the taboo in a manner contrary to the normal. (Read 1977: 12)

It can be hypothesised that a speaker who curses profusely comes over as being a nonconformist, or a "linguistic rebel". This explains the prevalence of dirty words in slang created by young people, who thereby mark their defiance and independence, and simultaneously foster in-group solidarity politeness (cf. Scollon and Scollon 1983, 1995), which obtains also in the case of an e-community.

Furthermore, as can be gathered on the basis of some examples (see examples 8, 11, 13) the use of taboo language may be conducive to *humour* creation. Circumscribed by rules of political correctness, taboos have long since been acknowledged (cf. Freud 1960 [1905]) as a socially accepted subject of humour, thanks to which interlocutors testify their solidarity (Norrick 1993). More importantly, it is even taboo words that can be the source of humour (Andersson and Trudgill 1990, 2007; Liladhar 2000), inasmuch as they break loose from externally imposed restraints on language, whether spoken in everyday conversation or written on the Internet.

The underlying mechanism of humour pivoted on swearing can be described as *incongruity* (see Dynel 2009 and references therein) based on discoursal

inappropriateness. For instance, the use of taboo language may be considered humorous if it relies on deliberate register violation. If the speaker uses an elevated or formal style and suddenly says a four-letter word, the result is humorous incongruity. A similar effect develops if a dirty word is uttered by a person who is not expected to do thus at all, even in informal interchanges, e.g. a professor or an elderly lady. Furthermore, an uncommon accumulation of swear words in one utterance/speech is apt to lead to humour. Incidentally, positive comments corroborate Internet users' enjoyment of foul language in YouTube films, such as "Most Swearing in 30 Seconds", "Celebrity Swearing" "Swearing 3-Year Old" or "Rude Old Lady".

On the other hand, taboo words used impolitely in the abuse function are apt to breed humorous disparagement (see examples 2, 4, 5, 8), as captured by *superiority theories* of humour (for an overview see e.g. Keith-Spiegel 1972; Martin 2007). Based on different (non)participant types (Dynel 2010a), disaffiliative humour, e.g. that couched in imprecations, performs two functions simultaneously, namely it victimises the target via disparagement, belittlement, debasement, degradation, humiliation, etc. for the sake of another party's amusement (Dynel 2010b). Humour researchers posit that to experience merriment from disparaging humour, an individual must nurture a negative feeling or attitude towards, or display disaffiliation from, the butt. However, this attitudinal aspect tends to be absent in the case of one commentator's ridicule of another, since YouTube interactions are frequently only isolated instances, and interlocutors have very little knowledge of one another. Essentially, not being the addressee of an abusive term, an Internet user may (but does not have to, finding the remark distasteful) take pleasure in another party being downgraded merely out of spite. This function of swearing ties in with the postulate that impoliteness can be a source of TV entertainment (Culpeper 2005) and a vehicle for generating amusement on the Internet (Nishimura 2010, cf. Danet 1998).

9. CONCLUSIONS

This theory-driven article conflated two different strands of research, elaborating the workings of swear words against the backdrop of (im)politeness studies. Support was given to second order (im)politeness view, on the understanding that it must capitalise on first order (im)politeness, allowing also for speaker's conscious intention to come over as (im)polite and the hearer's recognition of the speaker's communicative goals, in accordance with norms negotiated in a community of practice. Notwithstanding their pejorative semantic

potential and tabooness, acknowledged by both researchers and lay language users, it was proposed that dirty words are not inherently impolite across all contexts and communities of practice. Several correlates and functions of swear words were discussed as being pertinent to friendly communities of practice, with special attention paid to the YouTube e-community.

On the one hand, cursing may serve abuse, instrumental aggression, and power hierarchy building among anonymous Internet users. This claim is in accord with the postulate of prevalent, albeit not neutralised, impoliteness on the Internet, facilitated by interactants' anonymity. Constructing their profiles, Internauts, notably YouTube users, can reveal real information about them as they see fit. Consequently, they are uninhibited about hurling abuse, thereby seizing power rhetorically, with no fear of serious repercussions.

On the other hand, anonymity is also conducive to equality, owing to which Internauts forge friendly bonds. Accordingly, cussing may engender solidarity politeness and facilitate positive identity construction within a community of practice. Moreover, foul language generates humour, either entirely benevolent or aggressive, whereby affiliation between group members is built at the expense of parties disparaged. Finally, a hypothesis was propounded that pure cathartic swearing is absent from asynchronous e-communication, while instances ostensibly indicative of this function can be encompassed by either of the other two paramount goals. Overall, it is hoped that the article substantiated an assumption that expletives are multifarious and need to be studied methodologically.

REFERENCES

Abrahams, R. 1962. "Playing the dozens". *Journal of American Folklore* 75: 209-20.

Andersson, L. and P. Trudgill. 1990. *Bad Language*. London: Penguin.

Andersson, L. and P. Trudgill. 2007. "Swearing". *A Cultural Approach to Interpersonal Communication*. Eds. L. Monaghan and J. Goodman. Oxford: Blackwell. 195-199.

Androutsopoulos, J. 2006. "Introduction: Sociolinguistics and computer-mediated communication". *Journal of Sociolinguistics* 10: 419-438.

Angouri, J. and T. Tseliga. 2010. "'You have no idea what you are talking about!' From e-disagreement to e-impoliteness in two online fora". *Journal of Politeness Research* 6: 57-82.

Arango, A. 1989. *Dirty Words: Psychoanalytic Insights*. Northvale, NJ: Jason Aronson.

Avgerinakou, A. 2003. "'Flaming' in computer-mediated interactions". *Rethinking Communicative Interaction*. Ed. C. Grant. Amsterdam: John Benjamins. 273-293.

Bailey, L. A. and L. Timm. 1976. "More on women's - and men's - expletives". *Anthropological Linguistics* 18: 438-49.

Beebe, L. 1995. "Polite fictions: Instrumental rudeness as pragmatic competence". *Linguistics and the Education of Language Teachers: Ethnolinguistic, Psycholinguistic, and Sociolinguistic Aspects. Georgetown University Round Table on Languages and Linguistics 1995*. Eds. J. Alatis, C. Straehle, M. Ronkin, and B. Gallenberger. Washington, DC: Georgetown University Press. 154-168.

Bell, S. and S. Reverby. 2005. "Vaginal politics: tensions and possibilities in *The Vagina Monologues*". *Women's Studies International Forum* 28: 430-44.

Beers Fagersten, K. 2007. "A sociolinguistic analysis of swearword offensiveness". *Saarland Working Papers in Linguistics (SWPL)* 1: 14-37.

Bousfield, D. 2007. "Beginnings, middles and ends: A biopsy of the dynamics of impolite exchanges". *Journal of Pragmatics* 39: 2185-2216.

Bousfield, D. 2008a. *Impoliteness in Interaction*. Amsterdam: John Benjamins.

Bousfield, D. 2008b. "Impoliteness in the struggle for power". *Impoliteness in Language: Studies on its Interplay with Power in Theory and Practice*. Eds. D. Bousfield and M. Locher. Berlin and New York: Mouton de Gruyter. 127-153.

Bousfield, D. 2010. "Researching impoliteness and rudeness: Issues and definitions". *Interpersonal Pragmatics*. Eds. M. Locher and Sage L. Graham. Berlin: Mouton de Gruyter. 102-134.

Bousfield, D. and J. Culpeper. 2008. "Impoliteness: Eclecticism and diaspora. An introduction to the special edition". *Journal of Politeness Research* 4: 161-168.

Brown, P. 1995. "Politeness strategies and the attribution of intentions: The case of Tzeltal irony". *Social Intelligence and Interaction*. Ed. E. Goody. Cambridge: Cambridge University Press. 153-174.

Brown, P. and S. Levinson. 1987. *Politeness: Some Universals in Language Usage*. Cambridge: Cambridge University Press.

Brown, R. and A. Gilman. 1960. "The pronouns of power and solidarity". *Style in Language*. Ed. T. A. Sebeok. Cambridge, MA: MIT Press. 253-277.

Bryson, B. 1990. *The Mother Tongue: English and How It Got That Way*. New York: William Morrow.

Coates, J. 1986. *Women, Men and Language*. London: Longman.

Coates, J. 2002. *Men Talk. Stories in the Making of Masculinities*. Oxford: Blackwell.

Craig, R., K. Tracy and F. Spisak. 1986. "The discourse of requests: assessment of a politeness approach". *Human Communication Research* 12: 437-468.

Culpeper, J. 1996. "Towards an anatomy of impoliteness". *Journal of Pragmatics* 25: 349-367.

Culpeper, J. 2005. "Impoliteness and entertainment in the television show: 'The Weakest Link'". *Journal of Politeness Research* 1: 35-72.

Culpeper, J. 2008. "Reflections on impoliteness, relational work and power". *Impoliteness in Language: Studies on its Interplay with Power in Theory and Practice*. Eds. D. Bousfield and M. Locher. Berlin and New York: Mouton de Gruyter. 17-44.

Culpeper, J. 2010. "Conventionalised impoliteness formulae". *Journal of Pragmatics* 42: 3232-3245.

Culpeper, J., Bousfield, D. and A. Wichmann. 2003. "Impoliteness revisited: with special reference to dynamic and prosodic aspects". *Journal of Pragmatics* 35: 1545-1579.

Daly, N., Holmes, J., Newton, J. and M. Stubbe. 2004. "Expletives as solidarity signals in FTAs on the factory floor". *Journal of Pragmatics* 36: 945-964.

Danet, B. 1998. "Text as mask: Gender, play and performance on the Internet". *Cybersociety 2.0: Computer-Mediated Communication and Community Revisited*, Ed. S. Jones. Thousand Oaks, CA: Sage. 129-158.

Danet, B. 2001. *Cyberpl@y. Communicating Online*. Oxford: Berg.

de Klerk, V. 1992. "How taboo are taboo words for girls?" *Language in Society* 21: 277-289.

de Klerk, V. 1997. "The role of expletives in the construction of masculinity". *Language and Masculinity*. Eds. S. Johnson and U. H. Meinhof. Oxford: Basil Blackwell. 144-158.

de Oliveria, S. M. 2007. "Breaking conversation norms on a Portuguese users' network: Men as adjudicators of politeness?" *The Multilingual Internet*. Eds. B. Danet and S. Herring. New York: Oxford University Press. 256-277.

Dery, M. 1994. *Flame Wars: The Discourse of Cyberculture*. Durham, NC: Duke University Press.

Dewaele, J.-M. 2004. "The emotional force of swearwords and taboo words in the speech of multilinguals". *Journal of Multilingual and Multicultural Development* 25: 204-222.

Dynel, M. 2009. *Humorous Garden-Paths: A Pragmatic-Cognitive Study*. Newcastle: Cambridge Scholars Publishing.

Dynel, M. 2010a. "Not hearing things - Hearer/listener categories in polylogues". *mediAzioni 9*, <http://mediazioni.sitlec.unibo.it>.

Dynel, M. 2010b. "Friend or foe? Chandler's humour from the metarecipient's perspective". *Pragmatic Perspectives on Language and Linguistics 2009. Vol. II: Pragmatics of Semantically Restricted Domains*. Ed. I. Witczak-Plisiecka. Newcastle: Cambridge Scholars Publishing. 175-205.

Dynel, M. 2011. "Women who swear and men who fret: The subversive construction of genders in films: A case study of 'Lejdis' and 'Testosteron'." *Us-Them Conference Proceedings*. Ed. M. Sokół. Aachen: Shaker Verlag.

Eckert, P. and S. McConnell-Ginet. 1992. "Think practically and look locally: language and gender as community-based practice". *Annual Review of Anthropology* 21: 461-490.

Eelen, G. 2001. *A Critique of Politeness Theories*. Manchester: St. Jerome Publishing.

Fraser, B. 1990. "Perspectives on politeness". *Journal of Pragmatics* 14: 219-236.

Fraser, B. and W. Nolen. 1981. "The association of deference with linguistic form". *International Journal of the Sociology of Language* 27: 93-109.

Freud, S. 1960 [1905]. *Jokes and Their Relation to the Unconscious*. Translated by James Strachey. New York: Norton.

Gibbs, R. Jr. 1999. *Intentions in the Experience of Meaning*. Cambridge: Cambridge University Press.

Gordon, M. 1993. "Sexual slang and gender". *Women and Language* 16: 16-21.

Graham, S. 2005. "A cyber-parish: gendered identity construction in an on-line Episcopal community". *Gender and the Language of Religion*. Ed. A. Jule. New York: Palgrave. 133-150.

Graham, S. 2007. "Disagreeing to agree: Conflict, (im)politeness and identity in a computer-mediated community". *Journal of Pragmatics* 39: 248-742.

Graham, S. 2008. "A manual for (im)politeness?: The impact of the FAQ in an electronic community of practice". *Impoliteness in Language: Studies on its Interplay with Power in Theory and Practice*. Eds. D. Bousfield and M. Locher. Berlin and New York: Mouton de Gruyter. 281-304.

Harris, S. 2001. "Being politically impolite: Extending politeness theory to adversarial political discourse". *Discourse and Society* 12: 451-472.

Haugh, M. 2007. "The discursive challenge to politeness theory: An interactional alternative". *Journal of Politeness Research* 3: 295-317.

Haugh, M. 2010. "When is an email really offensive?: Argumentativity and variability in evaluations of impoliteness". *Journal of Politeness Research* 6: 7-34.

Haverkate, H. 1988. "Toward a typology of politeness strategies". *Multilingua* 7: 385-409.

Herring, S. C. 2007. "A faceted classification scheme for computer-mediated discourse". *Language@Internet 1*.

Hey, V. 1997. *The Company She Keeps: An Ethnography of Girls' Friendships*. Buckingham: Open University Press.

Holmes, J. 1995. *Women, Men and Politeness*. London: Longman.

Hughes, G. 1991. *Swearing: A Social History of Foul Language, Oaths and Profanity in English*. Oxford: Basil Blackwell.

Hughes, S. 1992. "Expletives of lower working-class women". *Language in Society* 21: 291-303.

Jay, T. 1992. *Cursing in America: A Neuro-Psycho-Social Theory of Speech*. Philadelphia: John Benjamins Publishing Company.

Jay, T. 1996. *What to Do When your Students Talk Dirty*. Atrium Publishers Group.

Jay, T. 2000. *Why we Curse*: *A Neuro-Psycho-Social Theory of Speech*. Philadelphia: John Benjamins Publishing Company.

Jay, T. and K. Janschewitz. 2008. "The pragmatics of swearing". *Journal of Politeness Research* 4: 267-288.

Johnson, N., Cooper, R. and W. Chin. 2008. "The effect of flaming on computer-mediated negotiations". *European Journal of Information Systems* 17: 417-434.

Kasper, G. 1990. "Linguistic politeness: Current research issues". *Journal of Pragmatics* 14: 193-218.

Keith-Spiegel, P. 1972. "Early conceptions of humour: Varieties and issues". *The Psychology of Humour*. Eds. J. Goldstein and P. McGhee. New York: Academic Press. 3-39.

Kuiper, K. 1991. "Sporting formulae in New Zealand English: two models of male solidarity". *English around the World. Sociolinguistics Perspectives*. Ed. J. Cheshire, Cambridge: Cambridge University Press. 200-209.

Lave, J. and E. Wenger. 1991. *Situated Learning: Legitimate Peripheral Participation*. Cambridge: Cambridge University Press.

Leech, G. 1983. *Principles of Pragmatics*. New York: Longman.

Leech, G. 2005. "Politeness: Is there an East-West divide?" *Journal of Foreign Languages* 6: 3-31. Republished as Leech, Geoffrey. 2007. "Politeness: is there an East-West divide?" *Journal of Politeness Research* 3: 167-206.

Liladhar, J. 2000. "Jenny Eclair, 'The rotting old whore of comedy': A feminist discussion of the politics of stand-up comedy". *Working Papers on the Web* 1. <http://extra.shu.ac.uk/wpw/femprac/liladhar.htm>.

Holger, L. 2009. "Impoliteness and threat responses". *Journal of Pragmatics* 41: 1376-1394

Locher, M. 2004. *Power and Politeness in Action*: *Disagreements in Oral Communication*. Berlin/New York: Mouton de Gruyter.

Locher, M. 2006. "Polite behaviour within relational work: The discursive approach to politeness". *Multilingua* 25: 249-267.

Locher, M. 2010. "Introduction: Politeness and impoliteness in computer-mediated communication". *Journal of Politeness Research* 6: 1-6.

Locher, M. and D. Bousfield. 2008. "Introduction: Impoliteness and power in language". *Impoliteness in Language: Studies on its Interplay with Power in Theory and Practice*. Eds. D. Bousfield and M. Locher. Berlin and New York: Mouton de Gruyter. 1-13.

Locher, M. and R. Watts. 2005. "Politeness theory and relational work". *Journal of Politeness Research* 1: 9-33.

Locher, M. and R. Watts. 2008. "Relational work and impoliteness: Negotiating norms of linguistic behaviour". *Impoliteness in Language: Studies on its Interplay with Power in Theory and Practice*. Eds. D. Bousfield and M. Locher. Berlin and New York: Mouton de Gruyter. 77-99.

Lorenzo-Dus, N. 2007. "(Im)politeness and the Spanish media: the case of audience participation debates". *Research on Politeness in the Spanish-Speaking World*. Eds. M. E. Placencia and C. Garcia. Mahwah, NJ and London: Lawrence Erlbaum Associates. 145-166.

Lorenzo-Dus, N. 2009. "'You're barking mad, I'm out': Impoliteness and broadcast talk". *Journal of Politeness Research* 5: 159-187.

Martin, R. 2007. *The Psychology of Humor. An Integrative Approach*. Burlington, MA: Elsevier.

McEnery, T. 2005. *Swearing in English: Bad Language, Purity and Power from 1586 to the Present*. London: Routledge.

Mills, S. 2003. *Gender and Politeness*. Cambridge: Cambridge University Press.

Mills, S. 2005. "Gender and impoliteness". *Journal of Politeness Research* 1: 263-280.

Montagu, A. 1967. *The Anatomy of Swearing*. New York: The Macmillan.

Mullany, L. 2008. "Impoliteness, power and gender identity in the professional discourse". *Impoliteness in Language: Studies on its Interplay with Power in Theory and Practice*. Eds. D. Bousfield and M. Locher. Berlin and New York: Mouton de Gruyter. 231-254.

Nishimura, Y. 2008. "Japanese BBS websites as online communities: Impoliteness perspectives". *Language@Internet* 5 (3).

Nishimura, Y. 2010. "Impoliteness in Japanese BBS interactions: Observations from message exchanges in two online communities". *Journal of Politeness Research* 6: 35-56.

Norrick, N. 1993. *Conversational Joking: Humor in Everyday Talk*. Bloomington: Indiana University Press.

Pilkington, J. 1998. '"Don't try and make out that I'm nice!' The different strategies women and men use when gossiping". Ed. J. Coates, *Language and Gender: A Reader*. Oxford: Blackwell. 254-269.

Pinker, S. 2007. *The Stuff of Thought: Language as a Window into Human Nature*. London: Allen Lane.

Preece, J. 2004. "Etiquette online: From nice to necessary". *Communications of the ACM* 47: 56-61.

Read, A. W. 1977. *Classic American Graffiti: Lexical Evidence from Folk Epigraphy in Western North America*. Wisconsin: Maledicta Press.

Risch, B. 1987. "Women's derogatory terms for men: that's right, 'dirty' words". *Language in Society* 16: 353-358.

Sapolsky, B. and B. Kaye. 2005. "The use of offensive language by men and women in prime time television entertainment". *Atlantic Journal of Communication* 13: 292-303.

Scollon, R. and S. Wong Scollon. 1983. "Face in interethnic communication". *Language and Communication*. Eds. J. Richards and R. Schmidt. London: Longman. 157-188.

Scollon, R. and S. Wong Scollon. 1995. *Intercultural Communication: A Discourse Approach*. Oxford: Blackwell.

Shea, V. 1994. *Netiquette*. San Francisco: Albion Books.

Singleton, D. 2009. "Unspeakable words: the taboo fringe of the lexicon". In *Advances in Discourse Analysis*. Ed. M. Dynel. Newcastle: Cambridge Scholars Publishing. 130-146.

Smith, S. 1998. "The social meanings of swearing: workers and bad language in late imperial and early soviet Russia". *Past and Present* 160: 167-202.

Smith, A. 1999. "Problems of conflict management in virtual communities". *Communities in Cyberspace*. Eds. M. Smith and P. Kollock. New York: Routledge. 134-166.

Spencer-Oatey, H. 2005. "(Im)politeness, face and perceptions of rapport: unpackaging their bases and interrelationships". *Journal of Politeness Research* 1 (1): 95-119.

Stapleton, K. 2003. "Gender and swearing: A community practice". *Women and Language* 26: 22-33.

Stapleton, K. 2010. "Swearing". *Interpersonal Pragmatics*. Eds. M. Locher and S. L. Graham. Berlin: Mouton de Gruyter. 289-306.

Stokoe, E. and D. Edwards. 2007. "'Black this, black that': racial insults and reported speech in neighbour complaints and police interrogations". *Discourse and Society* 18: 337-72.

Stommel, W. 2008. "Conversation analysis and community of practice as approaches to studying online community". *Language@Internet* 5 (5).

Terkourafi, M. 2008. "Toward a unified theory of politeness, impoliteness, and rudeness". *Impoliteness in Language: Studies on its Interplay with Power in Theory and Practice*. Eds. D. Bousfield and M. Locher. Berlin and New York: Mouton de Gruyter. 45-74.

Thelwall, M. 2008. "Fk yea I swear: cursing and gender in MySpace". *Corpora* 3: 83-107.

van Lancker, D. and J. Cummings. 1999. "Expletives: neurolinguistic and neurobehavioral perspectives on swearing". *Brain Research Reviews* 31: 83-104.

Wajnryb, R. 2005. *Language Most Foul*. Sydney: Allen and Unwin. Republished in USA as Wajnryb, R. 2005. *Expletive Deleted. A Good Look at Bad Language*. New York: Free Press, and as Wajnryb, R. 2005. *C U Next Tuesday. A Good Look at Bad Language*. London: Aurum.

Wardaugh, R. 1986. *An Introduction to Sociolinguistics*. Oxford: Blackwell.

Watts, R. 2003. *Politeness*. Cambridge: Cambridge University Press.

Watts, R., Ide, S. and K. Ehlich. 1992. "Introduction". *Politeness in Language*: *Studies in its History, Theory and Practice*. Eds. R. Watts, S. Ide, and K. Ehlich. Berlin/New York: Mouton de Gruyter. 1-17.

Yates, S. 1997. "Gender, identity and CMC". *Journal of Computer Assisted Learning* 13: 281-290.

Data source

<http://www.youtube.com/comment_servlet?all_comments&v=vFP-MktgOKU&fromurl= /watch%3Fv%3DvFP-MktgOKU>.

JOURNAL OF ENGLISH STUDIES - VOLUME 10 (2012), 51-64

DISSECTION OF PATRICIA CORNWELL'S FEMINIST WOMAN DETECTIVE KAY SCARPETTA

CARME FARRÉ-VIDAL
University of Lleida

ABSTRACT. *This analysis of Kay Scarpetta acknowledges the importance of feminism in the identity of this woman detective. Kay Scarpetta contests patriarchy from the root: she is a forensic anthropologist with the necessary intellectual abilities and expertise for the pursuit of criminals. She has the power to solve the murder, the patriarchal privilege enjoyed by the traditional male detective, but her characterisation retains feminine characteristics, too: she can admit to be afraid in the face of danger and she cares for victims, those lying on her autopsy table – many of whom are women – but also the ones left behind. Kay Scarpetta's identity leads her to expose the forms that women's victimisation can take in a society based on prioritising men's privileges. The obstacles that Kay Scarpetta has to overcome in order to expose patriarchy will not discourage her, though, since her ultimate goal is to help dignity and equality prevail.*

Keywords: Feminist detective fiction, Kay Scarpetta, equality, patriarchy, abuse of power, women's victimisation.

DISECCIÓN DEL FEMINISMO DE KAY SCARPETTA, LA MUJER DETECTIVE DE PATRICIA CORNWELL

RESUMEN. *Este análisis de Kay Scarpetta reconoce la importancia del feminismo en la identidad de esta mujer detective. Kay Scarpetta se opone al patriarcado desde la raíz: es una antropóloga forense con la habilidad intelectual y conocimientos necesarios para la persecución de los criminales. Tiene el poder para resolver el asesinato, el privilegio patriarcal del que gozan los detectives masculinos tradicionales, pero su caracterización conserva rasgos femeninos también: puede admitir tener miedo delante del peligro y preocuparse por las víctimas, las que se encuentran en su mesa de autopsias –muchas de los cuales son mujeres–, y también las que éstas dejan atrás. La identidad de Kay Scarpetta la lleva a exponer las formas que la victimización de la mujer puede adoptar en una sociedad basada en priorizar los privilegios masculinos. Los obstáculos que Kay Scarpetta tiene que superar a fin de exponer el patriarcado no la desalentarán, ya que su objetivo final es contribuir a que la dignidad y la igualdad prevalezcan.*

Palabras clave: Ficción feminista de detectives, Kay Scarpetta, igualdad, patriarcado, abuso de poder, victimización de las mujeres.

Received 14 February 2012
Revised version accepted 06 March 2012

In contrast to the long-standing tradition of male detective fiction, where, in general, men were privileged to play the powerful role of the detective and women were characterised as either too weak to defend themselves or too evil to be able to carry out any good deeds, feminist detective fiction has striven to prove that women can be as talented detectives as men.[1] In this way, this genre, particularly by the hand of woman writers, has reflected the changes that society has undergone since the beginning of feminism in the 19th century. In this sense, Christine A. Jackson, in her analysis of myths and rituals in detective fiction, underlines woman's changing position in society and her growing importance in detective fiction:

> Today's fiction reflects the expanded range of women's opportunities in today's job market. The trend toward more women in law enforcement, for example, results in more authors depicting women characters on the police force, the crime scene, or a judge's bench. In addition, the traditional detective character represents the ultimate in independence and freedom. So it is no surprise that women with widened horizons would be attracted to books featuring women detectives" (2002: 1).

[1] Concerning the roles of women in detective fiction, Birgitta Berglund contends that "[w]omen in detective stories have been victims, or they have been perpetrators, but they have not, on the whole, been detectives –that is, they have not been given the most important part to play" (2000: 138).

Women authors of detective fiction started using the amateur female sleuths –like the well-known Agatha Christie and her Miss Marple– and as a reflection of our society, "the *professional* female character is an exhilarating newcomer to a market long dominated by men" (Mizejewski 2004: 2). Contemporary woman detective writers, though, have not been content to simply promote women to the powerful role of detective and they have also endeavoured to expose the disadvantaged situation in which women live in our patriarchal society. With this framework in mind, this analysis intends to dissect the deconstruction of current patriarchal beliefs and hierarchies in Patricia Cornwell's portrayal of the woman detective and the hindrances that she has to face at work.

Patricia Cornwell's reversal of roles to dismantle the patriarchal consideration of men as superior beings positions Kay Scarpetta as the main detective whose intellectual skills and professionalism lead to the final solution of the crime or crimes, which highlights her suitability for the job. Kay Scarpetta retains the most positive attributes of the traditional detective. She has the necessary intellectual abilities, logical powers as well as the brilliant imagination or intuition of the classical detective, which allow her to observe crime scenes closely and make the most incredible deductions from insignificant details. For instance, in *All That Remains* (1992) she is the one that notices that a victim is not wearing her shoes, an essential clue that leads to the final solution of the crime (*All That Remains* 324). Kay Scarpetta's ratiocination works hand in hand with her forensic knowledge and use of the latest technology, like when in *The Last Precinct* (2000) Kay Scarpetta explains that she routinely uses a Luma-Lite to "to detect fingerprints, drugs and body fluids not visible to the unaided eye" (*The Last Precinct* 24). Moreover, from time to time, some hints in the story suggest that Kay Scarpetta is gifted with almost supernatural traits in terms of detection techniques; in *Cause of Death* (1996) the reader is told that she is one of the few who can smell cyanide (*Cause of Death* 44). Besides, Kay Scarpetta also has the ability to think like the killer, "her approach to a scene similar to a predator's. She moves from the outer edge to the inside, saving the worst for last" (*Predator* 171). Apart from being talented, Kay Scarpetta works really hard and books like *All That Remains* (1992) or *Trace* (2004) begin showing Kay Scarpetta working during the weekend. To top it all, she is perfectionist as well as stubborn and will not rest until she finds what she is looking for or an explanation that satisfies her completely.

Even those who resent women with authority, like Dr. Joe Amos in *Predator* (2005), cannot help but be impressed by Kay Scarpetta's career. As an example, the following quote is worth a look:

> It is hard for Joe to believe how many cases Scarpetta has worked in what is a relatively brief career. Forensic pathologists rarely land their first job until they are thirty,

> assuming their arduous educational track is continuous. Added to her six years of postgraduate medical training were three more for law school. By the time she was thirty-five, she was the chief of the most prominent medical examiner system in the United States. Unlike most chiefs, she wasn't just an administrator. She did autopsies, thousands of them. [... A]nd she's even gotten federal grants to conduct various research studies on violence –sexual violence, drug-related violence, domestic violence– all kinds of violence. (*Predator* 74)

However, in spite of having a vastly recognised good reputation because of her talents, efficiency and authority in her job and being, thus, famous, Kay Scarpetta resents the stress laid on being a woman: "female should not be an adjective. Nobody talks about successful men in terms of a male doctor or male president or male CEO" (*The Last Precinct* 94). According to Kay Scarpetta, the emphasis should be on professionalism disregarding whether you are a man or a woman, since your performance at work is not gender-dependant and being a successful woman in the public sphere should not be considered exceptional.

The extremely favourable portrayal of the woman investigator is the perfect wrapping that allows Patricia Cornwell to challenge the traditional conception of women. In a patriarchal society men are thought to be the superior beings who are entitled to climb to the top of the power hierarchy, whereas women are considered inferior and should hold the least privileged positions. According to these constraints, men have been considered fathers, protectors and providers for women, whereas women should be, above all, mothers, child-bearers and caregivers.[2] Then, if conventional gender restrictions are taken into account, Kay Scarpetta, as a forensic scientist, has a traditionally-called 'unwomanly' profession. As Vanacker phrases the idea:

> [S]he has radically crossed the limits of her gender role [... and] departs considerably from the traditional constraints and qualities associated with her gender. Rather than being culturally associated (as female) with life and life giving, this woman hero is a dealer in death, who aggressively 'manhandles' the corpses of victims and gruesomely thrives off decaying and decomposing bodies. (1997: 65-66)

Kay Scarpetta does not conform to the parameters of one who, as a woman, is supposed to give life, but she deals with gore corpses as part of her daily routine. From a patriarchal point of view, the one that Kay Scarpetta's mother and sister support in the series, she is a failure as a woman: she is divorced, has no children and has chosen the professional over the domestic. Nevertheless, the

[2] Kenneth Clatterbaugh explains the traditional gender roles when discussing the conservative perspective on masculinity (1990: 151).

series deconstructs such beliefs since Kay Scarpetta's life is guided by high moral ideals: she intends to unveil horrendous crimes in order to restore victims' identity and dignity and help those mourning for them.

Subverting the patriarchal identity of women as mothers, Kay Scarpetta's relationship with her niece Lucy and Lucy's mother further supports the feminist belief that women are not necessarily motherly. From the beginning of the series, Dorothy, Kay Scarpetta's sister, is portrayed as a bad mother for Lucy, as someone who does not pay enough attention to her daughter due to her work –writing children's books– and her boyfriends. In order to make up for this situation, "Scarpetta herself functions as a surrogate mother to her niece Lucy", as Vanacker points out (1997: 76). In this way, Kay Scarpetta's attitude supports the feminist belief that natural mothers are not inevitably the best mothers, as being a mother is not a question of nature but of behaviour: being a mother does not involve giving birth, as patriarchy upholds, but providing care and affection.

Kay Scarpetta's outstanding professionalism as a detective in a male world does not make her masculine, though. As Cranny-Francis remarks, "[i]f the female detective should lose her femininity, should not be somehow specifically female, then the difficult exercise of creating a female hero loses all value" (1990: 166). In this sense, Kay Scarpetta is brave but, at the same time, in contrast to the classic hard-boiled male hero, she is also fearful, aware of the dangers inherent in any investigation, and does not hide her fear. In *All That Remains* (1992) Kay Scarpetta enters, all by herself, the shop where the suspect of the murders is supposed to work and she says she feels "weak in the knees" (*All That Remains* 365). Kay Scarpetta shows that she is ready to do whatever she feels is her duty, because she will face danger when her intuition tells her to investigate a certain clue, and she will not wait for anybody else to do her job. However, she is not prevented from confessing she is frightened when her common sense and expertise tell her that danger is very near, a personality trait that is generally common among woman investigators.[3]

Another traditionally regarded female trait that Kay Scarpetta incorporates in her identity as a woman hero is empathy. Not only is she very careful with the bodies of those who have been killed but she also cares for those who they leave behind: "[...] no one respects the dead more than those of us who work with them and hear their silent stories. The purpose is to hear the living" (*The Body Farm* 316). She can even imagine, feel and make the reader feel the

[3] Cranny-Francis includes this comment when talking about Marcia Muller (1990: 167).

suffering and loneliness of the victims: "I imagined the existentialist terror Emily Steiner must have felt before she died. No matter where that might have been, no one had heard her smallest cry, no one had come to save her" (*The Body Farm* 72-73). Vanacker, comparing Paretsky, Grafton and Cornwell, remarks that these writers "offer us an altered detective hero [...] which rejects the aggressiveness, the separateness of the masculine hero subject" (1997: 83-84). Kay Scarpetta functions, in this way, as a feminist woman investigator who involves herself and rejects the traditional male detective's emotional detachment, since doing her job involves the use of her intellectual abilities together with her deepest feelings towards others.

When focusing on the investigator's empathy with the victims, her close relationship with them makes the woman detective become the guardian of the victims' honour and demands respect for them: "[a] violent death is a public event and it is this facet of my profession that so rudely grated against my sensibilities. I did what I could to preserve the dignity of the victims" (*Postmortem* 11). Through Kay Scarpetta's eyes, the reader shares her sorrow, anger and helplessness at the terrible sight of a corpse:

> After several minutes of a constant warm bath, I began to very slowly and gently separate the thick broken glass from the dead woman's face, the skin pulling and distorting as I peeled, making her all the more horrible to look at. Fielding and I worked in silence for a while, gently laying shards and sections of heat-stressed glass tub. This took about an hour, and when we were done, the stench was stronger. What was left of the poor woman seemed more pitiful and small, and the damage to her head was even more striking. (*Point of Origin* 114-115)

Kay Scarpetta's description of the atrocities that she sees on corpses reflects the typical empathic female gaze that identifies the woman detective in feminist detective fiction and which stands in head-on opposition to the predatory male gaze, as commented by Simpson in his analysis of serial killers (2000: 103-104).

Such a strong link between the woman investigator and the victims leads her to not only empathise but also identify with them, turning the detective physically indistinguishable from them and becoming the serial killer's next target. In *Postmortem* (1990), for example, Kay Scarpetta points out that one of the victims had her same profession, had gone through the same long medical training (*Postmortem* 18) and at the end of the book she is physically attacked by the killer. Apart from physical danger, the woman detective's involvement with the victims as well as the pursuit of justice also entail psychological hazard. At the end of *Body of Evidence* (1991), for instance, after Kay Scarpetta has been

attacked by the killer at home, she talks about the way she feels: "As for my psyche, I wasn't sure what anyone could do about that. I didn't feel like myself. I wasn't sure what I felt except that it was very hard for me to sit still. It was impossible to relax" (*Body of Evidence* 378). Kay Scarpetta's struggle to apprehend the wrong-doer may leave her so deeply 'wounded' that she needs to get away from it all and spend some time devoted to her healing in order to come back and be able to take up her duties again; the detective's journey in pursuit of justice for the victims is followed by her own personal healing journey to get her physical and psychological strength back. At the end of *Postmortem* (1990), for instance, Kay Scarpetta decides to return to Miami, her birthplace, with Lucy, her niece, for a holiday (*Postmortem* 398). After repeatedly seeing so much violence on victims every day at work, psychological wounds may also leave a more permanent imprint, as flashes of the dead keep playing in her mind when she shuts her eyes (*Point of Origin* 79).

Patricia Cornwell's criticism of the dreadful effects derived from patriarchy and of its hierarchical dominance-submission pattern becomes evident when analysing Kay Scarpetta's work environment, too. The most violent representative of patriarchal beliefs throughout the series is embodied in the serial killer, who typifies patriarchal endemic violence against women and maximum male power abuse. The serial killer and his crimes become, at Patricia Cornwell's hands, the metaphor for the extreme form of patriarchal gender interactions. Women are the ones who crowd the list of victims in well over half of the books in the series and the typology of their victimisation ranges from physical cruelty to rape or death. Kay Scarpetta's descriptions of the way that victims have died prove the serial killer's cruelty and dismantle gender relations based on male abuse of power:

> This had been an awful way to die. Eva Peebles had suffered physical pain and abject terror while the killer had his sadistic fun with her. It was a wonder and a pity she didn't die of a heart attack before he'd finished her off.
>
> Based on the sharp upward angle of the rope around her neck, she wasn't rendered unconscious quickly, but likely suffered the agony of not being able to breathe as the pressure of the rope under her chin occluded her airway. Unconsciousness due to a lack of oxygen can take minutes that seem forever. She would have kicked like mad had he not bound her ankles together, which might be why he'd done so. (*Scarpetta* 406-407)

In Patricia Cornwell's novels the serial killer becomes, quoting Simpson, the "[...] nightmarish embodiment of masculine backlash against female encroachment into the traditional male arenas of power" (2000: 114).

Looking for an explanation for men's physical violence against women, Pilcher and Whelehan state that "violence has been identified as a key mechanism in the subordination of women by men" (2005: 173). Kay Scarpetta, though, having to face the magnitude of the serial killer's brutality as part of her job, cannot determine a logical explanation despite her experience: "I have never related to the human desire to torture. I know the dynamics, that it is about control, the ultimate abuse of power. But I can't comprehend deriving satisfaction, vindication and certainly not sexual pleasure out of causing any living creature pain" (*The Last Precinct* 341).

In this context, Kay Scarpetta and the serial killer are the rivals in a relentless war in which the male serial killer needs to reassert his masculinity physically abusing, torturing, raping and/or killing women victims. His behaviour obviously leads him to feel threatened by the woman detective, who unyieldingly pursues a manhunt to stop his deadly violence against women, becoming his target herself or the object of his desire. In *Blow Fly* (2003), for example, the serial killer even expresses his sexual desire for her, wishing his victim's body turned into Scarpetta's (*Blow Fly* 8). In the detective's encounter with the serial offender, Kay Scarpetta shows a progressive familiarity and success with the use of weapons, proving that a woman is capable of defending herself and mastering the use of weapons. As Simpson contends, "[i]n Scarpetta's world, women have no choice but to arm themselves heavily and turn their upper-middle-class homes into fortresses" (2000: 119). Nevertheless, Kay Scarpetta uses deadly force only when she has no choice, when the situation is clearly perceived as kill or be killed.[4] At the end, in the serial killer-Scarpetta confrontation, the woman detective is the one who emerges victorious most of the times and the disruptor of the status quo is apprehended, following the usual detective fiction convention and contributing to a fictional triumph of feminism.

On the other hand, regarding professional relationships in Kay Scarpetta's daily (and less dramatic) work routine, men's reactions to her are varied and many times, due to sexist preconceptions, they express their surprise at finding a woman in a position of authority. In *All That Remains* (1992) a young police officer blocks her access to a murder scene because he does not expect a

[4] Reddy highlights this use of violence by women detectives, particularly by hard-boiled investigators, in the following quote:

> None of the women detectives usually takes pleasure in violence and none initiates it, as the male detectives often do; however, these books suggest that violence may sometimes be the only possible response to a violent milieu and all of the detectives are able to hold their own in a fight. These women refuse the conventionally feminine role of victim, fighting back against those who would victimize them and thereby preserving themselves (1993: 113).

woman to be the medical examiner (*All That Remains* 5-6). A motel clerk in *The Body Farm* (1994) assumes that Pete Marino, Kay Scarpetta's workmate, is the one who is the doctor simply because he is a man (*The Body Farm* 136). Kay Scarpetta's words in the first book of the series *Postmortem* (1990) anticipate more serious consequences and foresee that men resent powerful women with authority like her and will do whatever they can to destroy her: "The dead have never bothered me. It is the living I fear" (*Postmortem* 35).

Apart from surprise, Kay Scarpetta, as an intruder in the male preserve of police investigation, finds obstacles intended to position her as an outsider. Essential documents, like "copies of the confidential sections of the police reports, scene photographs, or inventories of evidence" (*All That Remains* 30), or clues recovered from crime scenes (*All That Remains* 200), are sometimes withheld from the woman investigator. Denying Kay Scarpetta access to information may sometimes expose the corruption of some police officers, as is the case of Detective Roche in *Cause of Death* (1996). However, whatever male police tricks used to prevent Kay Scarpetta from solving the crimes are dismantled and her capacity as a professional woman to carry out a good work is, thus, reinforced.

Throughout the series, Kay Scarpetta is also professionally targeted over and over again by sexist male workmates who cannot accept women intruders in their male preserve because women's professional excellence in the public and work spheres jeopardises the patriarchal belief in men's superiority. Roy Patterson, attorney general for Virginia, prosecutes Kay Scarpetta in *Cruel and Unusual* (1993) as the suspect of several murders – he is driven by his hatred for her after she ridiculed him in court when he was a defence attorney (*Cruel and Unusual* 304-305); or in *The Last Precinct* (2000) another male sabotage takes place: Kay Scarpetta is being investigated by a special grand jury hearing since Chandonne, the serial killer in the book, has stated that Kay Scarpetta is part of a criminal conspiracy against him (*The Last Precinct* 289). Kay Scarpetta must confront many serious accusations throughout the series and to top it all, she is unsupported by powerful influential men around her: in *Cruel and Unusual* (1993) Governor Joe Norring temporarily relieves Kay Scarpetta of her duties (*Cruel and Unusual* 322) and in *The Last Precinct* (2000) Governor Mitchell asks Kay Scarpetta to relinquish her duties until the situation is cleared (*The Last Precinct* 515). Thus, the drawback of being a successful talented woman intruding the patriarchally considered men's world is that there is a price to be paid and Kay Scarpetta cannot escape from institutional persecution and male conspiracy.

When analysing the portrayal of women's professional victimisation, the Scarpetta series also speaks for unfairly professionally targeted women in general

terms. This is the case of Pat Harvey in *All That Remains* (1992). She is the National Drug Policy Director, a presidential appointee who has prosecuted high-profile drug cases in the federal system. Now, at the time of her daughter's murder, she has become a very dangerous person for powerful organisations, as she is involved in gathering evidence to prove that the charity ACTMAD (American Coalition of Tough Mothers against Drugs) has been used as a front for a drug cartel and other illegal activities in Central America. At this crucial moment in her life, her political male allies back away when she is ridiculed and dismissed as hysterical by the media. The book ends with the complete destruction of this politician, who, psychologically and professionally ruined, decides to commit suicide after killing her daughter's murderer. Pat Harvey's final ruin highlights the extremely negative consequences of patriarchal encroachment on successful women and how devastating masculinist preconceptions can be.

Having to go through so many difficulties to succeed despite their talents, women in the Kay Scarpetta series have a deep understanding of the intimate connection between power and corruption. Abby Turnbull, a reporter in *All That Remains* (1992), is convinced of this mutual interrelation: "[t]hat's the beauty of Washington. [...] The most successful, powerful people in the world are there and half of them are crazy, the other half neurotic. Most of them are immoral. Power does it" (*All That Remains* 360). So is Kay Scarpetta: "[p]olitics and power. They have an unmistakable stench, rather much like the inside of the morgue fridge. I can close my eyes and know what's there. Nothing alive" (*Blow Fly* 136). Kay Scarpetta shows very strong opinions about power abuse and corruption and what hurts her most is that she can be accused of the maximum abuse of power, that is, homicide, simply because she is an eminent and gifted professional:

> "[m]y integrity is the one thing I've got that I can't afford to lose. It's everything to me, and of all people to accuse of such a crime. Of all people! To even consider that I would do the very thing I fight against every walking minute of my life? Never. I don't abuse power. Never. I don't deliberately hurt people. Never" (*The Last Precinct* 378).

Kay Scarpetta's identity is essentially defined by feminist ideals that intend to deconstruct the patriarchal conception of women as dependant on men by means of depicting the terrible consequences patriarchy brings about. Kay Scarpetta's behaviour in her daily life, together with her firm attitude against injustice and patriarchal abuse of power, rounds off her feminist identity as worth admiring. In order to confront male hierarchical attacks, Kay Scarpetta lays emphasis on a joint effort rather than on individual action. If women choose to fight single-handedly, they are bound to lose the battle, as is Pat Harvey's case. In sharp contrast to this position, several people help Kay Scarpetta to disclose

any sabotage intended to ruin her career. In the cases which are designed to accuse Kay Scarpetta of murder, she works together with her team, that is, Pete Marino, Benton Wesley and Lucy Farinelli, and consults the necessary specialists so that the true criminal is disclosed and the accusations against her are cleared. Quoting Tomc regarding her comparison of Harris' *The Silence of the Lambs,* British TV series *Prime Suspect* and Cornwell's *Postmortem*, she argues that "the stress in all three works [lies] on corporate over independent action and occupational over gender alliances" (1995: 58). Thus, the final goal of Kay Scarpetta's investigation is to apprehend the killer and to do justice, so the best experts, regardless of gender, should join efforts and work together in order to make justice triumph.

Both patriarchal workmates and institutions are confronted throughout the series. This criticism, though, embodies an essential contradiction: on the one hand, patriarchy is exposed by the detective (that is, a member of the system) with the help of her closest team mates Pete Marino, Benton Wesley and Lucy Farinelli (that is, people working within the system) and on the other, the final solution of the crimes endorses law-enforcement institutions and supports a return to the status quo, which involves confirming the rightness of this patriarchal stasis and the male-dominated status quo responsible for the woman detective's victimization. In this sense, Messent remarks that Kay Scarpetta stands for a "continuing confidence in the 'goodness' and a complete acceptance of the social order which it defends" (2000: 16-17).

Messent's remark, however, could not take into account later changes in the series. In *The Last Precinct* (2000), after being fired from the position of chief medical examiner in Richmond due to political reasons, Kay Scarpetta moves into a modest house in Florida and works as a private consultant, although her links with state institutions are not completely broken. At the beginning of *Book of the Dead* (2007), the reader sees that Kay Scarpetta retains her independence from official law-enforcement and has her own private practice, Coastal Forensic Pathology, in Charleston, providing services to some of the coroners from outlying jurisdictions where there is no access to medical examiner facilities and labs. In the following two books, *Scarpetta* (2008) and *The Scarpetta Factor* (2009), she is offering her services pro bono to the Office of the Chief Medical Examiner in New York. In this way, Kay Scarpetta is portrayed as adopting a compromise attitude towards patriarchy, at least concerning work. Kay Scarpetta cannot change either the patriarchal network that rules work relations or the sexist political apparatus unsupportive of women's harassment and begins her independent career. Nevertheless, Kay Scarpetta's prime interest is to make justice, apprehend the killer and help to prevent future murders and if her

professional expertise is required, Kay Scarpetta will not refuse to cooperate with the patriarchal law-enforcement apparatus.

In general terms, the making-up of this woman investigator is shaped by feminist goals, which essentially involve exposing our current patriarchally-ruled society for its victimization of women in a wide range of contexts. The series painfully portrays how extreme abuse of women can lead some men to the physical and/or psychological annihilation of women. The portrayal of Kay Scarpetta's character as well as her attitude to the world around her are driven by the ideal of feminist equality and thanks to her professional work, distinctive female empathy and support of a collective effort regardless of gender constraints, she can expose the social injustice, abuse of power and violence permeating our patriarchal society . In this way, the Scarpetta series reflects the essence of feminist detective fiction, which Humm summarises highlighting its "desire to manipulate both the ideological content of detective fiction *and* to change the syntactics of detective writing in order to make feminist statements about gender and representation" (1990: 237). Thus, Patricia Cornwell's series, apart from underlining women's positive contribution to the working of society, looks for the reader's complicity and final sanctioning of its social message: a better society guided by the principles of equality, respect and justice for both women and men.

REFERENCES

Berglund, B. 2000. "Desires and Devices: On Women Detectives in Fiction". *The Art of Detective Fiction*. Eds. W. Chernaik, M. Swales, and R. Vilain. Houndmills [etc.]: Macmillan Press. 138-152.

Brittan, A. 1989. *Masculinity and Power*. Oxford and New York: Basil Blackwell.

Buchbinder, D. 1994. *Masculinities and Identities*. Melbourne: Melbourne University Press.

Clatterbaugh, K. 1990. *Contemporary Perspectives on Masculinity: Men, Women, and Politics in Modern Society*. Boulder [etc.]: Westview Press.

Connell, R. W. 1993. "The Big Picture: Masculinities in Recent World History". *Theory and Society* 22 (5): 597-623.

Cornwell, P. 2000 (1995). *From Potter's Field*. London: Warner Books.

Cornwell, P. 2000 (1996). *Cause of Death*. London: Warner Books.

Cornwell, P. 2004 (1993). *Cruel and Unusual*. London: Time Warner Paperbacks.

Cornwell, P. 2004 (1994). *The Body Farm*. London: Time Warner Paperbacks.

Cornwell, P. 2005 (1990). *Postmortem*. London: Time Warner Books.

Cornwell, P. 2005 (1991). *Body of Evidence*. London: Time Warner Paperbacks.

Cornwell, P. 2005 (1992). *All That remains*. London: Time Warner Paperbacks.

Cornwell, P. 2005 (1998). *Point of Origin*. London: Time Warner Books.

Cornwell, P. 2005 (2000). *The Last Precinct*. London: Time Warner Books.

Cornwell, P. 2005 (2003). *Blow Fly*. London: Time Warner Books.

Cornwell, P. 2005 (2004). *Trace*. London: Time Warner Books.

Cornwell, P. 2006 (2005). *Predator*. London: Time Warner Books.

Cornwell, P. 2007. *Book of the Dead*. London: Little Brown.

Cornwell, P. 2009 (2008). *Scarpetta*. London: Sphere.

Cornwell, P. 2009. *The Scarpetta Factor*. London: Little Brown.

Cranny-Francis, A. 1990. *Feminist Fiction: Feminist Uses of Generic Fiction*. Cambridge: Polity Press.

Humm, M. 1990. "Feminist Detective Fiction". *Twentieth-Century Suspense: The Thriller Comes of Age*. Ed. C. Bloom. Houndhills [etc.]: The Macmillan Press. 237-54.

Jackson, C. A. 2002. *Myth and Ritual in Women's Detective Fiction*. Jefferson, North Carolina, and London: McFarland and Company, Inc., Publishers.

Messent, P. 1997. "Introduction: From Private Eye to Police Procedural - The Logic of Contemporary Crime Fiction". *Criminal Proceedings: The Contemporary American Crime Novel*. Ed. P. Messent. London: Pluto Press. 1-21.

Mizejewski, L. 2004. *Hardboiled and High Heeled. The Woman Detective in Popular Culture*. New York: Routledge.

Munt, S. R. 1994. *Murder by the Book? Feminism and the Crime Novel*. London and New York: Routledge.

Pilcher, J. and I. Whelehan 2005. *Fifty Key Concepts in Gender Studies*. London [etc.]: Sage Publications.

Reddy, M. T. 1988. *Sisters in Crime: Feminism and the Crime Novel*. New York: Continuum International Publishing Group Inc.

Simpson, P. L. 2000. *Psyco Paths. Tracking the Serial Killer through Contemporary American Film and Fiction*. Carbondale and Edwardsville: Southern Illinois University Press.

Tomc, S. 1995. "Questing Women: The Feminist Mystery after Feminism". *Feminism in Women's Detective Fiction*. Ed. G. Irons. Toronto, Buffalo, and London: University of Toronto Press. 46-63.

Vanacker, S. 1997. "V.I. Warshawski, Kinsey Millhone and Kay Scarpetta: Creating a Feminist Detective Hero". *Criminal Proceedings: The Contemporary American Crime Novel.* Ed. P. Messent. London: Pluto Press. 62-86.

JOURNAL OF ENGLISH STUDIES - VOLUME 10 (2012), 65-80

MORE THAN WORDS: DRAMA AND SPECTRALITY FOR THE ARTICULATION OF TRAUMA

EVA GIL CUDER
University of Sevilla

ABSTRACT. *The anti-logocentric nature of traumatic memory has traditionally brought about the conclusion that there is an indestructible barrier separating trauma from understanding. The impossibility to find the right words to articulate the trauma or for the victim to come to terms with his traumatic experience has generated the assumption that neither witnesses, nor victims will be allowed to access their traumatic history due to its undecipherable character. With this taken for granted belief in mind, this paper analyzes three works by British playwrights Caryl Churchill, Sarah Daniels and Sarah Kane in which the female characters suffer from repeated traumatic regressions. I will argue that trauma finds a most appropriate means of expression in theatrical representation, as the genre allows for alternative means of articulation beyond verbal language and words (which, given their rational and necessarily limited dimension, do not offer a valid solution for the possible formulation of the repressed trauma). These authors evidence that theatrical language offers effective strategies to communicate the experience of trauma and that these anti-naturalistic rhetoric seems to be the best response to the chaotic and irrational nature of traumatic memory.*[1]

Keywords: PTSD (Post-Traumatic Stress Disorder), fantasy, anti-naturalistic aesthetics, traumatic memory, split self.

---

[1] A preliminary version of this article was presented at the International Conference *Beyond Trauma: Narratives of (Im)Possibility in Contemporary Literatures in English*. University of Zaragoza. March 31, April 1st and 2nd, 2011.

MÁS QUE PALABRAS: EL DRAMA Y EL ESPECTRO EN LA EXPRESIÓN DEL TRAUMA

RESUMEN. *La naturaleza anti-logocéntrica de la memoria traumática tiende a generar la conclusión de que existe una barrera indestructible que separa el trauma del entendimiento. La imposibilidad de encontrar las palabras adecuadas para formular el trauma, o para que la víctima asimile la experiencia traumática, ha suscitado la creencia de que ni los testigos ni las víctimas directas pueden tener acceso a su historia traumática como consecuencia del carácter indescifrable de la misma. Partiendo de esta idea, este artículo analiza tres obras escritas por las autoras británicas Caryl Churchill, Sarah Daniels y Sarah Kane en las cuales los personajes femeninos sufren repetidas regresiones traumáticas. A partir de dicho análisis, se defiende que la representación teatral constituye un medio apropiado para la expresión del trauma, ya que el género teatral permite trabajar con fórmulas alternativas de expresión que van más allá del lenguaje verbal y de las palabras (las cuales, dada su dimensión racional y necesariamente limitada, no ofrecen una solución válida para una posible formulación del trauma reprimido). Estas autoras ponen de manifiesto que el lenguaje teatral ofrece estrategias efectivas en la comunicación de la experiencia traumática, y que dicha retórica anti-naturalista parece ofrecer la mejor respuesta ante la naturaleza caótica e irracional que caracteriza a la memoria traumática.*

Palabras clave: PTSD (Síndrome de Estrés Post-Traumático), fantasía, estética anti-naturalista, memoria traumática, disociación del yo.

Received 15 February 2012
Revised version accepted 02 May 2012

Contemporary narratives show a growing interest in the representation of post-traumatic conditions and in the healing process that follows a traumatic event. There seems to be an inclination to represent the reenactment of trauma as imaginary, hallucinatory and as infiltrating into the affected subject's everyday life in such a way that it becomes almost impossible to tell which experience is genuine and which is a fallacy. Contemporary media is focusing its attention on this kind of representation of trauma and on the analysis of how the affected subject reacts to traumatic reenactment by looking for reparation in a different realm. Recent popular films such as *Pan's Labyrinth* (2006) or *Inception* (2010) represent the attempt to escape from traumatic recollection through the construction of an alternative dimension where the subject can lead an invented life which helps him avoid the revisitation of the trauma or which allows him to come to terms with a difficult past. Nevertheless, the subject realizes that it is

impossible to escape from traumatic memory, and even in this fictitious realm, he finds himself being chased by the recollection of the traumatic event, which reappears in the form of grotesque, or ghostly presences. This device is part of a broader convention in contemporary narrative that attempts to represent traumatic memory by associating it with the illusive, the indefinite and the unstable. Trauma is, thus, dissociated from the rational and the analytical as well as from the logocentric, since the use of verbal language alone seems to be discredited in its potential to articulate it. In this paper, I will analyze some of these representational devices that are used for the formulation of trauma, and, in relation to this, I will try to demonstrate how theatrical representation is produced as a literary genre suitable for the expression of traumatic memory. For that purpose, I will concentrate on the work of three British playwrights, Caryl Churchill, Sarah Daniels and Sarah Kane, who formulate the traumatic memory of female characters by means of literary strategies that break with the verisimilitude and the reality effect in their plays, and so match the unintelligible nature of trauma.

In Caryl Churchill's *The Skriker* (1994), the author analyzes the question of the involuntary recollection of the traumatic event, and how the subject suffering from what in clinical terms has been called Post Traumatic Stress Disorder (PTSD)[2] is condemned to a life where her every day routine coexists with the unexpected and unpleasant reenactment of the traumatic event. Belatedness and latency are considered as two of the defining symptoms distinguishing PTSD, as the trauma reappears unexpectedly and intrudes into the victim's everyday life by means of flashbacks, nightmares, phobias, or any other process that escapes the patient's control (Caruth 1995: 151-154). Traumatic memory works in an unpredictable way: the trauma is elicited and reenacted unexpectedly some time after the traumatic event has taken place, thus haunting the victim until it can be assimilated and incorporated to narrative memory. In Churchill's play, two young girls, Josie and Lily, are disturbed by the presence of a ghostly figure, the Skriker, who is described in the stage directions as "a shapeshifter and death

[2] Post Traumatic Stress Disorder (PTSD) was first registered as a mental illness in the 1980 edition of the *Diagnostic and Statistic Manual* of the American Psychiatric Association. The group of symptoms there numbered for its identification are related to the different ways in which the traumatic event may be re-experienced by the victim: nightmares, intrusive flashbacks, dreams and reenactments of the original event. This classification of PTSD as a detectable mental disorder originated its departure from an earlier inclination to associate the term with mental states caused by war injuries and war experiences. Nowadays, the term is widely accepted as a mental disorder diagnosed to "[i]ndividuals who experience wars, disasters, accidents or other extreme `stressor' events [that] produce certain identifiable somatic and psycho-somatic disturbances" (Luckhurst 1)

portent" (Churchill 1998: 243). This specter-like being inhabits an underworld that represents traumatic memory, since it functions as the place where all the disturbing memories of the two female characters coexist. The Skriker, this ghostly character, haunts the two female protagonists trying to seduce them so as to take them to the underworld, where the traumatic event will be reenacted. The illusory and phantasmagoric nature of the Skriker, being a vision which appears unexpectedly, intruding upon the lives of the two female protagonists, coincides with what psychoanalysts Nicolas Abraham and Maria Torok would classify as *fantasy*.[3] In *The Shell and the Kernel* (1987), Torok and Abraham provide a thorough definition of *fantasy*, distinguishing this phenomenon from others that are prone to be confused with it such as *hallucination*, *imagination* or *delusion*. They argue that fantasy is a worthy instrument therapists have in order to access a patient's mind and to identify a possible fissure caused by a traumatic event: "Fantasy can become a readable entity, paving the way for the free verbalization of desires, affects or conflicts that, without the mediation of dreams and fantasies, would have remained inaccessible and unexpressed" (1994: 25). According to their work, fantasy is "an unreal mental image or vision that is immediately recognized as such by the ego" (1994: 24). However, they contend that the patient's ego is not fully responsible for the apparition of such visions, and remains a mere witness to what is being experienced by the subject. Therefore, such apparitions are not devised by the ego and fantasies are not deliberate visions but involuntary and unexpected episodes that fall out of the control of the patient's ego. Thus, in Churchill's *The Skriker*, this ghostly apparition eliciting Lily and Josie's inner trauma coincides with what Torok and Abraham esteem as a fantasy, as it appears unexpectedly and is not provoked or aroused by these two characters' imagination. On the contrary, the two female protagonists become victims to the Skriker's apparitions, which haunt them with the reminiscence of the traumatic situations they have gone through in the past.

The Skriker was the least successful of Churchill's plays, probably due to its abstract and non-realistic nature, which contrasts with her previous political work (*Cloud Nine* in 1979, *Owners* in 1982, *Soft Cops* in 1984, etc.). According to Aston (2003: 20), critics were especially hostile to the physical representation of the underworld because it distorts the reality effect of the play (28).

[3] Maria Torok (1926-1998) and Nicholas Abraham (1919-1975), both Hungarian-born French psychoanalysts, worked on a critical study of Freud using present notions about transgenerational trauma and fantasy as instruments for therapy. Their study and elaboration on Freud's work was published in their two works *The Wolf's Man Magic Word: A Cryptonymy* (1986) and *The Shell and the Kernel* (1987).

Nevertheless, it is precisely this abstract and non-naturalistic description of the underworld what makes of it such an appropriate instrument to identify and describe the characters' traumatic history. This is the case with one of the scenes in the play where one of the protagonists, Josie, is persuaded by the Skriker to descend to the underworld.[4] There, she reenacts the event causing her mental breakdown: at the very opening of the play, we found Josie hospitalized in a mental institution for having committed infanticide. Therefore, it is the very image of her baby that haunts her once she descends to the Skriker's world.[5]

Josie's re-experiencing of the traumatic event when she descends to this realm is an example of how this anti-naturalistic convention (the coexistence of real life and the underworld in Josie's mind) works as a strategy that makes visible the repressed state of shock affecting the characters. This representation of the underworld as immaterial and irrational and its intrusion into the characters' real lives stand for the intrusion of elements from the traumatic event into the victim's everyday life. In the play we constantly encounter episodes where the Skriker appears which work as a reminder that the threat of the latent trauma to be aroused is always present. The inability to separate real life from the Sckriker's world is symbolic for the paradox of how traumatic memory works in the subject's mind. The subject affected by the traumatic event is unable to assimilate and incorporate the trauma into his mental schema, but then he is also unable to get rid of it, since it reappears unexpectedly, being triggered by external stimuli. In *The Skriker*, this paradox is further represented by having the characters collapse at the inability to understand whether they are living a real experience, or a nightmare:

> LILY: This is a dream. It's a nightmare and I'll wake up. I know I think other things happened like the money but that's because I'm remembering it in the dream.
> JOSIE: It's not a dream. She made me/ speak toads.
> LILY: You would say that just because you're somebody in my dream.
> JOSIE: I'm not, it's me, I'm awake.
> […]
> LILY: I can't wake up yet but I can make it stop being a nightmare.

---

[4] This descent of the main character to a terrifying, ghostly reality can be read as a postmodern rewriting of the traditional motif of the visit to the underworld found in classics such as Dante's *Divine Comedy*, Homer's *The Aeneid*, or in religious mythology (the myth of Orpheus and the myth of Ishtar).

[5] The echo of Toni Morrison's *Beloved* (1987) is too evident to go unnoticed. The novel is set in the late nineteenth century, just after the American Civil War, and tells about a mother (Sethe) who kills her own daughter rather than allow a posse to take her as a slave. The daughter will later on return in the form of a ghost and haunt the place where she was killed, thus preventing the traumatic event from being forgotten.

> JOSIE: Lily-
> LILY: I wish for flowers.
> Flowers fall from above. SKRIKER takes LILY's hand and puts it against her face (Churchill 1998: 262).

In this sense, the intermingling of both spheres, real life and the underworld, stands for the intrusion of the distressing memory into the subject's quotidian existence after the traumatic event.

The incomprehensibility and the incommensurable nature of traumatic memory are further represented in the play through the language used by the Skriker. Its broken and indecipherable syntax, its incoherence and the use of a kind of linguistic pattern based on sounds and repetitions that render the lines almost incomprehensible represent the language of the repressed, associated to the realm of the semiotic. The audience witnesses the attempt to articulate the trauma and the inability to do so:

> SKRIKER: Don't get this ointment disappointment in your eyes I say to the mortal middlewife but of course she does and the splendoured thing palace picture palace winter policeman's ball suddenly blurred visionary missionary mishmash potato, and there was a mud hit mad hut and the mother a murder in rags tags and bob's your uncle and the baby a wrinkly crinkly crackerjack of all trading places, because of course it was all glamour amour amorphous fuss about nothing (Churchill 1998: 245).

This represents the impossibility to find the words to explain in a rational way (the symbolic realm) what the ineffability of trauma consists of.[6] As Caruth says in *Trauma: Explorations in Memory*, "the attempt to gain access to a traumatic history […] can only be perceived in inassimilable forms" (1995: 156), and it is in this sense that Churchill plays with language here. Her play offers different attempts to access the victim's traumatized psyche, one of them being the Skriker's language. However, it proves to be a rather limited instrument for the recuperation and articulation of traumatic memory, as the Skriker's language only grants partial information of the initial traumatic event (how Josie killed her own baby).

The unexpected intrusions of the Skriker are symbolic for the dissociative state of the two protagonists after the traumatic event (how they are unable to

[6] The Skriker's language resorts to means that highlight the form of language, overlooking the content and the sense made of the actual words uttered. Devices such as alliteration, eye rhyme, syntactic repetition and internal rhyme attest for an inclination towards a visual and sensorial kind of speech in this attempt to formulate the trauma, thus disadvantaging the symbolic, logocentric order and favoring the semiotic realm or imaginary order.

discern between real existence and the reenactment of the traumatic memory). Moreover, as the plot focuses on the two main characters' perspective, the audience experiences these two levels of "reality" and so they are also made to question the extent to which Josie and Lily's experiences are real or just a reenactment of the trauma. This is the effect by which Churchill manages to articulate the chaotic and uncertain nature of the traumatic memory reenacted by a subject suffering from PTSD. The Skriker's frustrated attempt to formulate the trauma through verbal means becomes an example of the ineffability that characterizes traumatic memory and that renders it inaccessible through rational means such as verbal language.

For Caruth, when the victim attempts to express trauma, there exists the risk of "losing the precision and the force" of the original experience of the traumatic event (1995: 153), and it is precisely here where the importance of language in Trauma Studies comes into play. She talks about the "danger of speech" when dealing with the integration of traumatic memory into narrative memory, arguing that traumatic memory works irrationally and that by bringing some logic or order into it, we may be destroying its truth, and here lies the essential paradox of trauma articulation:

> The trauma […] requires integration, both for the sake of testimony and for the sake of cure. But […] the transformation of the trauma into a narrative memory that allows the story to be verbalized and communicated may lose both the precision and the force that characterizes traumatic recall (Caruth 1995: 153).

Caruth maintains that "the impossibility of a comprehensible story […] does not necessarily mean the denial of a transmissible truth" (1995: 154). Therefore, she is arguing in favor of a form of transmission of the traumatic memory where the latter is not distorted by the logic of certain elements (such as speech) that might deprive it of its original truth and authenticity:

> The danger of speech, of integration into the narration of memory, may lie not in what it cannot understand, but in that it understands too much. Speech seems to offer only […] the attempt to move away from the experience of shock by reintegrating it into a stable understanding of it (Caruth 1995: 154).

This same notion of speech being insufficient to express the authenticity of inner trauma is presented by Sarah Daniels in *Beside Herself* (1990). Here, the repressed trauma is personified as a character in the play, Eve, who gives voice to the main character's traumatized psyche and inner thoughts. Thus, the author introduces the notion of the "split self" by the doubling of the main character, Evelyn, who splits into two beings at the very opening of the play, her alter ego

being Eve.[7] Eve appears in every scene next to Evelyn and her words attempt to utter that which Evelyn is unable to formulate (her real thoughts about the other characters or the truth about her traumatic past, which is buried and repressed somewhere in her inner psyche). Eve constantly demands Evelyn to disregard the social repercussions that her confession would provoke (her father is a prominent doctor and her husband is a Member of Parliament) and to find the strength to tell about the abuses she was victim of as a child:

> Nicola (pause): I'm listening
> Evelyn: Now, I just want to go to sleep and not think about it.
> Eve: Just say it.
> Evelyn: It's about my father… (Daniels 1990: 177).

However, speech appears again as an insufficient means for the reconstruction of the traumatic event, since Eve herself, despite finding no social restrictions impeding the formulation of what happened, is not able to find the words to articulate the trauma and she also experiences episodes of collapse, as made explicit by stage directions: "*Eve curls up, knees under chin, head down covered by her arms*" (Daniels 1990: 59).

The notion of doubling one's identity takes us back to Lacan (1953) and his *mirror stage* concept by which he argued that there is a stage in the psychological development of a child where he discovers his own reflection in the mirror and becomes aware that there is a social self which goes beyond his own recognition of selfhood. This is the moment "that will henceforth link the *I* to socially elaborated situations" (Lacan 1953: 5). In *Beside Herself*, the analysis of the two female characters in terms of their naming can already reveal part of what their function in the play is: 'Eve' can be considered as short-name for 'Evelyn', just as the character itself works as a kind of child-like Evelyn whose personality is incomplete and not well developed into the adult, social world. The ghostly apparition of Eve in the play, therefore, becomes an indication that, due to Evelyn's traumatic childhood, she was never able to go through the 'mirror stage' and accept her own existence as a social being. This 'mirror stage' is a necessary step every individual needs to go through as a child so as to become a social being and reach psychological maturity. However, and due

[7] A similar strategy to represent trauma is found in Debbie Tucker Green's *Stoning Mary* (2005), where two of the main characters, addressed as "husband" and "wife", have an alter ego that they alone can see. In a similar way to Eve in *Beside Herself*, the alter egos of "husband" and "wife" speak out their minds and are able to say out loud what the real wife and the real husband are not able to utter.

to her traumatic childhood, Evelyn has not gone through this self-acceptance stage and that is the reason why, as an adult, she develops this alter-ego (Eve) that is now trying to force her to assimilate the traumatic event and to finally undergo this self-recognition stage.

This psychological process is thus represented in the play by the apparition of this imaginary character, Eve, and by the doubling of the action, which creates two onstage levels of reality (the external reality and Evelyn's inner psychological struggle). But Daniels (1990) also resorts to some other theatrical devices for the representation of Evelyn's traumatic mental state. The recurrent use of a broken mirror onstage is symbolic for Evelyn's mental state: her psyche or her inner self is completely destroyed and shattered to pieces, as she has never been able to assimilate (not even to acknowledge or to recall) the sexual abuses she was victim of as a child at the hands of her own father. This traumatic situation hindered Evelyn from going through this self acceptance step or 'mirror stage', as she kept denying the reality that surrounded her, and so her inner self remained broken and fragmented all this while, which is as well represented by the presence of Eve onstage. Eve appears as the personification of Evelyn's traumatized psyche due to her childhood trauma.

As the traumatic situation described in *Beside Herself* is child abuse, the play focuses the action on Evelyn, her relationship with her father, and the social work she feels obliged to fulfill as the wife of an MP. Evelyn meets Nicola, the other incest victim in the play, at the community group home where she volunteers, although they do not become close enough "so as to deal with therir traumatic past" and barely exchange a word until the end of the play. Nicola and Evelyn's mutual support follows an already established pattern of female paired friendships that was also to be found in *The Skriker*, as well as in many other plays by Churchill and other female playwrights. It consists of having two similar stories develop in a side by side manner so that the two feminine protagonists of each parallel story can provide mutual care and protection against patriarchy and a male dominated world.[8] In *Beside Herself*, it is Nicola who helps Evelyn gain a lucid recollection of the traumatic event. Up to this point, Evelyn had tried to carry on as if nothing had happened (Daniels 1990: 56), but the 'ghost' of her father's transgression haunted her wherever she went in the form of Eve.

[8] Timberlake Wertenbaker's *The Love of a Nightingale* (1988) is another example of this. Procne and Philomele, the two protagonists of the play, are two sisters who rebel against the impositions of a male dominant character, Tereus, who is married to Philomele and rapes Procne when he is taking her to see her sister.

Accordingly, Eve plays a similar role to that of the Skriker in Churchill's play. She reminds Evelyn of what causes her mental instability and restlessness. She works in the exact same way as traumatic memory does in real PTSD cases: the patient will not assimilate the trauma, as it is not possible to formulate it in a rational manner (thus, Eve is the expression of it in an abstract way), but he cannot escape the recollection of it either, since it follows him and reappears when induced by external stimuli. This paradoxical process of not being able to forget, yet not fully remembering either is symbolized by the broken mirror in the living room of the community house:

> Lil Unnerving, ain' t it- how you can only see a piece of yourself in a shard of mirror. It's sort of like trying to recall a dream when you can only visualize the bit that woke you up (Daniels 1990: 12).

Apart from being an explicit reference to Lacan's (1953) 'mirror stage', Daniels (1990) also uses the mirror in the play as a means to reveal how Evelyn shows absolute resistance to the recollection of the traumatic event. When she comes into the livingroom and faces her shattered reflection in the broken mirror, she likes what she sees, as if she was at ease with having just a partial view of her own reflection and did not need (or was trying to avoid) having a complete picture of herself. Here, Eve is representing again her alter ego, giving voice to her repressed subconscious:

> *They go out. Evelyn comes in. She carries a framed picture of Breughel's Icarus.*
> Evelyn I knew it was supposed to be unlucky to have a mirror over a fireplace but (*Pause*) I look good.
> Eve Stupid.
> Evelyn I feel okay.
> Eve Dirty.
> Evelyn I'm all right.
> Eve Worthless.
> Evelyn Just go away. Now, best place for the picture… (Daniels 1990: 13-14).

Evelyn's attempt to silence the voice of the repressed ("go away") indicates that she does not want to face the traumatic memory. Moreover, she utters out loud affirmative statements ("I feel okay […] I'm all right") to convince herself that she is fine, when actually she is not. Thus, she is not only trying to avoid the reenactment of the traumatic event, but she is also hiding it under the false pretense that everything is all right. In this sense, and as argued above, Eve's status as representing Evelyn's inner ego before going through the 'mirror stage' is reinforced: she does not regard social rules of politeness but states any thought

crossing her mind. As a consequence of not having any sense of social behavior, Evelyn lacks the ability to deal with her feelings when in a social environment. This is especially made visible in the scene where she finds the dead body of Dave, one of the patients living in the community house. While Evelyn, too centered on not being judged, is only worried about the impression that finding a dead body would cause on the neighbors visiting the community center, it is Eve the one that notices the dead body and alerts Evelyn, who remains untouched and unresponsive:

> Eve He's dead! He's dead!
> Evelyn I'm afraid the mirror got broken and we're still waiting for a replacement.
> Eve Stop being so polite.
> Gaynor Not a very welcoming omen.
> […]
> Eve That man in that chair has died!
> Gaynor *(ruefully)* Not to the first seven years at least.
> Evelyn Can I get you a cup of coffee?
> Eve Try and say excuse me but I think something's wrong and I can't cope.
> Evelyn Please, come to the kitchen. This kettle's boiled and you can see what it looks like *(Turns to go into the kitchen).*
> Eve Don't just pretend it's all right…
> Are you mad? Are you mad?
> *Weeps* (Daniels 49-50).

Along with the notion of fragmented memory represented through the broken mirror (Daniels 1990: 13), the idea that memory is whimsical and inaccessible also becomes recurrent in the play: "Dave I'm sure half my life has been wonderful. I just can't remember it" (Daniels 1990: 38), or "Lil …Silly the things you remember" (Daniels 1990: 41). As Van der Kolk and Van der Hart (1995) argue, it is necessary for the victim of a traumatic event to incorporate the traumatic recollection into the already existing mental schema or narrative memory, since "the mind organizes new sensory information into preexisting patterns" (170). The role that Eve plays in Evelyn's case is precisely that of integrating Evelyns memory of the repressed trauma to her pre-established pattern of memories and past experiences, since that is the only way for her to incorporate the recollection of the traumatic event. Eve's role is that of smoothing the transition that would transform Evelyn's traumatic memory into narrative memory. In this sense, Eve becomes the voice of an inner mental wound trying to cry out the truth of the latent trauma repressed by Evelyn's ego. As Caruth argues, "it is always the story of a wound that cries out, that addresses us in the attempt to tell us of a reality that is not otherwise available" (1996: 4). Silence is

one of the symptoms undergone by the victim of a traumatic event, as the latent trauma needs to be articulated (that inner voice needs to be heard and made sense of) so that the trauma can be assimilated, but no means are found for an accurate formulation. All of the characters in the play who have been victims of a traumatic event undergo a period of silence in which the trauma does not find a way out to be expressed. Thus, Nicola does not speak to her mother (whom she accuses of not having helped her out when she started being abused by her stepfather), Evelyn refuses to remember (and, thus, to speak about) her father's transgressions towards her when she was a child (Eve represents that inner part of Evelyn trying to voice the trauma) and Dave, the only trauma victim in the play who is under treatment, talks about a period in his life when he remained silent and refused to speak, since his own words could be used against him by the medical doctors treating him:

> Dave Under the scrutiny of the psychiatric profession each syllable is weighted, waiting to be labeled before it's even uttered. Such meaning is heaped upon the spoken word that one becomes too inhibited to perform the act (Daniels 1990: 38).

Silence is indicative of the ineffability characterizing traumatic memory and has probably been one of the strategies most frequently used in drama when dealing with trauma and the problems faced when trying to formulate it. Sarah Kane's play, *Cleansed* (1998), takes the notion of silence to its extremes to the point that one of the traumatized characters in the play is mutilated so that first it is his tongue that is ripped off (so that he cannot speak), and then any of his body parts by which he attempts to communicate his feelings (his hands, when he tries to write, and his feet, when he tries to dance). In this sense, the play may be regarded as a revisitation of Ovid's myth about the two sisters, Procne and Philomele, in which Tereus, Philomele's husband and king of Thrace, cuts off Procne's tongue after raping her so she remains silent and is unable to denounce it.[9] In *Cleansed*, this obstacle to express traumatic memory is overcome by the appearance of spectral figures whose function is precisely that of finding a means of expression to the repressed trauma. Therefore, just like Eve

[9] The myth of Procne and Philomele is depicted by Ovid in his *Metamorphosis*. It tells the story of the two sisters, one of them married to Tereus, king of Thrace. Procne, the youngest sister, is raped by Tereus when he was taking her to visit her sister and, afterwards, he cuts off her tongue. In *Cleansed*, Sarah Kane borrows some of the facts told by Ovid, such as the amputation of a character's tongue. *The Love of a Nightingale* (1988) by Timberlake Wertenbaker is another rewriting of the myth, dealing also with the notion of silence and frustration at the impossibility to verbalize the traumatic memory of a female character that has been abused.

and the Skriker in the plays analyzed above, *Cleansed* introduces another ghostly and spectral vision, Graham, that can only be seen by one of the traumatized characters in the play, Grace, and which functions as an alternative means for the formulation of trauma, given the impossibility to articulate it by means of words. The appearance of a ghostly presence on stage, that only the traumatized character can see, functions as another anti-naturalistic element that breaks with the realism in the play and allows the audience to have access to the protagonist's distressed mind. This spectral character, that is not 'real' within the fantasy of the theatrical representation, works as an alternative means to articulate the trauma. In this sense, by breaking the reality effect in the play, the playwright is able to transmit her message beyond what the character's mental breakdown allows. And it is in this way that the relationship between Grace and Graham develops as pure fiction within the theatrical illusion: the play opens with the scene in which Graham dies of an overdose and then shows Grace, Graham's sister, arriving at the center where Graham remained hospitalized. The relationship established between the two siblings (or rather, between Grace and the specter of her brother Graham) reminds of the main action in Shakespeare's *Twelfth Night*, where a brother and a sister lose each other after a shipwreck that takes them both to the same town. *Cleansed* shows a sister that has also lost her brother (and is also, somehow, looking for him) and who decides to wear his clothes, just like the female character in *Twelfth Night* wears men's clothes and behaves like a man to be able to carve out a future for herself.

Kane (1998) resorts to the rewriting of classical works as a means to give voice to the female perspective in a story, a perspective which has been silenced so far by the predominant masculine point of view. The use of the myth of Procne and Philomele explicitly appeals to the devoicing of the female perspective in the original, as Procne's tongue is cut by Tereus. In this way, the rewriting of classical works functions as a means to voice female trauma, which had been silenced in the original work. In *Cleansed*, Kane (1998) also makes good use of the anti-naturalistic component, as it is by haunting and ghostly figures like Graham (which has a similar function to that of Eve and the Skriker from the plays analyzed above) that she manages to formulate the traumatic memory of the female protagonist:

> Grace *is lying in bed*...Graham *is sitting at the end of the bed. He smiles at her.*
> Graham Hello, sunshine.
> *Silence.* Grace *stares at him. She smacks him around the face as hard as she can, then hugs him to her as tightly as possible. She holds his face in her hands and looks closely at him.*
> Grace You're clean.

> Graham (*smiles*).
> Grace Don't ever leave me again.
> Graham No.
> Grace Swear.
> Graham On my life.
> *Pause. They look at each other in silence.*
> Graham More like me than I ever was.
> [...]
> Grace They burned your body.
> Graham I'm here. I went away but now I'm back and nothing else matters (Kane 118-20).

In his analysis of Torquato Tasso's *Gerusalemme Liberata* and the story of the 'crying wound' that we find in *Beyond the Pleasure Principle*, Freud tried to illustrate the functioning of belatedness in traumatic memory (Caruth 1996: 8). In Tasso's story, Tancred, the hero, kills his beloved, Clorinda, by accident in a duel and, moved by his rage after finding this out, he slashed a tree with his sword being ignorant that Clorinda's soul was imprisoned in that very same tree. It was only after he could hear his beloved's soul cry after this second attack that he understood what he had done. And it was just then that he could hear the cry of this wound inflicted upon his beloved that he realized about the wound in his own mind. The voice of Clorinda's injured soul became, in this way, Tancred's own inner voice that would not let him forget what he had done. Similarly, Eve in *Beside Herself* becomes a 'crying wound' too, one that would not let Evelyn forget about her father's transgressions against her and which, just as Clorinda's voice, "represents the other within the self that retains the memory of the 'unwitting' traumatic event of one's past" (Caruth 1996: 8). The Skriker in Churchill's play reappears time and again to remind Josie that she had murdered her own baby, just as Graham in *Cleansed* comes back in the shape of a ghost that will never allow Grace to forget about his terrible death of an overdose. In conclusion, Eve in *Beside Herself*, the Skriker in Churchill's play and Graham in *Cleansed* (the first an imaginary vision, the Skriker a 'death portent' and Graham a ghostly presence) appear as forms of expression by which traumatic memory is articulated. These specter-like characters dismantle the reality effect of the play due to their irrational and non-naturalistic nature, and, as a consequence, they prove to be efficient tools for the reconstruction of trauma in the mind of the affected characters and for its delivery to a major audience. This literary strategy that brings a specter on stage to expose the inner thoughts and fears of the main characters is not only a classical dramatic device as old as theatre itself, but also an adequate means to provide a picture of a subject's traumatic history. The unrealistic nature distinguishing this device makes of it an appropriate tool to give voice to the irrationality that characterizes the 'crying

wound' or traumatic memory. In this sense, both Churchill (1996, 98, 84) and Daniels (1990) manage to challenge Lacan's (1953) well-known logocentric approach to representation, which advocates for the supremacy of speech as the original signifier of meaning. Moreover, by breaking with these assumed notions on representation, these female playwrights produce an anti-phallogocentric narrative in which the characters construct a feminine reality that dismisses the so far predominantly masculine nature of representation, thus inserting themselves within the paradigm of contemporary feminist drama which has explicitly developed alternative and revealing approaches to feminine traumatic history.

REFERENCES

Abraham, N. and M. Torok. 1994. *The Shell and the Kernel. Vol. 1.* Chicago: University of Chicago Press.

Abraham, N. and M. Torok. 2005. *The Wolf's Man Magic Word: A Cryptonymy*. Minneapolis: University of Minnesota Press.

American Psychiatric Association. Diagnostic and Statistic Manual of Mental Disorder. 1987. 3 ed. Washington D.C.: APA.

Aston, E. 2003. *Feminist Views on the English Stage: Women Playwrights 1990-2000*. Cambridge: Cambridge University Press.

Caruth, C. 1996. *Unclaimed Experience: Trauma, Narrative and History*. Baltimore: The John Hopkins University Press.

Caruth, C. ed. 1995. *Trauma: Explorations in Memory*. Baltimore and London: The John Hopkins University Press.

Churchill, C. 1984. *Soft Cops*. London: Methuen.

Churchill, C. 1996. *Plays: Caryl Churchill*. London: Methuen.

Churchill, C. 1998. *Plays: Three*. London: Nick Hern Books.

Daniels, S. 1990. *Beside Herself*. London: Methuen Drama.

Freud, S. 1961. *Beyond The Pleasure Principle*. New York: Norton and Company.

Inception (video) 2010. Warner Bros Pictures, Germany.

Kane, S. 2001. *Complete Plays*. London: Methuen.

Lacan, J. 1953. *Écrits*: *A Selection*. New York, London: W.W. Norton and Company.

Morrison, T. 2005. *Beloved*. London: Random House.

Ovid. 2004. *Metamorphosis*. New York: Norton and Company.

Pan's Labyrinth (video) 2006. Esperanto Films, Mexico D.F.

Shakespeare, W. 1994. *Twelfth Night*. New York: Washington Square Press.

Tucker Green, M. 2005. *Stoning Mary*. London: Nick Hern Books.

Van der Kolk, B. A. and O. Van der Hart. 1995. "The Intrusive Past: The Flexibility of Memory and The Engraving of Trauma". *Trauma: Explorations in Memory*. Ed. Cathy Caruth. Baltimore and London: John Hopkins University Press.

Wertenbaker, T. 1996. *Plays One: Introduced by the Author*. London: Faber and Faber.

JOURNAL OF ENGLISH STUDIES - VOLUME 10 (2012), 81-104

BEYOND BELIEF: THE CRISIS OF FAITH IN A. S. BYATT'S FICTION

JENNIFER ANNE JOHNSON
University of Málaga

ABSTRACT. *A. S. Byatt's* Ragnarök *(2011), a retelling of the Norse myth of the downfall of the gods and the end of the world, would seem to be a departure from her fictional narratives set in the nineteenth or twentieth century. However, this book is a natural development from her earlier novels that explored the Victorian crisis of faith resulting from the loss of religious certainty in the face of scientific discoveries. The author's writing over the last twenty years has become increasingly involved with science, and she has long acknowledged her rejection of Christian beliefs. Byatt used the nineteenth century as a starting point for an exploration of twenty-first century concerns which have now resurfaced in the Norse myth of loss and destruction. This paper revisits* Possession *and* Angels & Insects *within the framework of her more recent writing, focusing on the themes of religion, spiritualism and science.*

Keywords: A. S. Byatt, contemporary British literature, Victorian spiritualism, science, religious belief.

PASANDO DE LA FE: LA CRISIS RELIGIOSA EN LA FICCIÓN DE A. S. BYATT

RESUMEN. Ragnarök *(2011) de la autora británica A. S. Byatt, narra el mito nórdico de la caída de los dioses y del fin del mundo. Parece tener poco en común con sus narrativas de ficción ambientadas en los siglos diecinueve o veinte. Sin embargo, este libro desarrolla algunos de los temas de sus novelas anteriores que habían explorado la crisis victoriana de la fe religiosa enfrentada con los descubrimientos científicos. A lo largo de los últimos veinte años, la obra de esta autora se ha implicado cada vez más con la ciencia, y hace tiempo que ella reconoce su rechazo de las creencias cristianas. Byatt utilizó el siglo diecinueve como punto de partida para explorar varios temas relevantes al siglo veintiuno y que han vuelto a aparecer en el mito nórdico. Este artículo considera las novelas* Possession *y* Angels & Insects *en el contexto de su obra más reciente, concentrándose en los temas de la religión, el espiritualismo y la ciencia.*

Palabras clave: A. S. Byatt, literatura británica contemporánea, espiritualismo victoriano, ciencia, creencia religiosa.

Received 15 February 2012
Revised version accepted 12 April 2012

We have a moral responsibility to engage with science, we're destroying the natural world quite rapidly. We are an animal which is destroying our environment with immense ingenuity and beauty and inventiveness and cleverness, and we even love our environment, most of us, but we don't know how not to destroy it. So we will destroy it and then we shall destroy ourselves and that will be all right because something else will happen. But we have two moral responsibilities, one of which is to try and stop destroying those things that are not human beings; the other is to understand the world, even to understand our own destruction. (A. S. Byatt ABC interview with Natasha Mitchell)

1. INTRODUCTION: A.S. BYATT AND THE VICTORIANS

During the second half of the twentieth century and early years of the twenty-first, many British novelists have been drawn to the Victorian age as a source of ideas for their writing. Nowadays we find the battle lines drawn, once again, between those who depend on religious belief and those who find their source of wonder in science. Scientists such as Richard Dawkins gaze in bafflement at New Agers and believers in the occult, amazed that for many people faith and superstition trump scientific evidence. Atheists have paid for

advertising campaigns to combat the power of organized religions, while thousands of people in the American mid-west still assert the literal truth of Genesis and cling to 19th century calculations that our planet has existed for barely six thousand years. Given this morass of conflicting belief systems in the third Christian millennium it is unsurprising that the Victorian Age exerts imaginative power on writers of fiction.

The nineteenth century was the age of doubt, the period when long-accepted certainties shivered and sometimes crumbled under the impact of discoveries in the natural sciences. However, religions are still with us and arguments still rage, so perhaps twenty-first century uncertainty can be explored within a Victorian framework, at a tactful distance from our own time. Moreover, 150 years ago the discourse of science was still comprehensible to the educated public, whereas in our own time the language of science has become increasingly obscure to those of us who lack a thorough grounding in mathematics and technical terminology. Setting narratives in an earlier time, before the division produced by the "two cultures" referred to by C.P. Snow and F.R. Leavis fifty years ago, can effectively sidestep the complexities of modern scientific discourse and more effectively engage readers in the issues that underlay Victorian doubt and which still trouble us in the twenty-first century: the fear of death, the loss of religious belief in conflict with science, the nature of personal identity and concern with the impact of human society on our environment. The British author, A. S. Byatt, has written about the Victorian crisis of faith while also exploring nineteenth century science and literature. In the 1990s, this seemed to be part of a general tendency in British fiction, but can now be assessed within the framework of her growing interest in science and her rejection of Christianity as a belief system.

The "Neo-Victorian" or "Retro-Victorian" novel has become a popular genre of which John Fowles's *The French Lieutenant's Woman* (1969) is considered by Shuttleworth to be one "evident progenitor" (2001: 149). There have always been historical novels, but they have not tended to apply an overtly contemporary perspective to periods in the past. Fowles's novel presents a post-modern knowingness, a late 20th century viewpoint which distances the contemporary reader from the fictional characters. This very knowingness leads at times to an implicit disdain for the ignorance and absurdity of the Victorians, despite the author's occasional pleas for an empathetic response on the readers' part. This apparently disdainful distancing is avoided by Byatt (2001: 78), whose fiction set in the Victorian Age involves a very different approach, one which is much more sympathetic to the writers and fictional characters of that period, despite sharing features of post-modernist fiction. Buxton has analyzed these

aspects, such as: "*Possession*'s generic pastiche, its self-conscious interrogation of literary and historical Truth and a plot that resembles a corridor of mirrors" (2001: 90), but concludes that this novel is more post-modern in appearance than in reality. A large part of its appeal lies in Byatt's adherence to the traditions of romance while she apparently subverts and manipulates the form of the novel in a postmodernist way.

Although Shuttleworth, writing in the 1990s, saw the interest of her contemporaries (Johns Fowles, Graham Swift and A. S. Byatt) in the Victorian period as a nostalgic longing for a "true existential crisis" (2001: 155) because the late twentieth century lacked "any fixed points of faith against which to define itself" (2001: 155), Byatt disputes the relevance of this to her own work, saying that, in writing about the Victorians: "My own intentions, as I recollect them, were more to do with rescuing the complicated Victorian thinkers from diminishing modern parodies like those of Fowles and Lytton Strachey, and from the disparaging mockery (especially of the poets) of Leavis and T. S. Eliot" (2001: 79). She goes on to explain that she had been impressed by Iris Murdoch's understanding of the effect on life, and therefore also on fiction, of the loss of a moral sense based on religious belief and connects this with her interest in scientists:

> I write about scientists because they do not spend their time deconstructing the world, or quibbling theologically about abstract terms of value. I am interested in the Natural History of religion – unlike many of the Darwinian scientists I meet who are pugnaciously opposed to any interest in this ancient and complex form of human behaviour. My clergyman in "Morpho Eugenia" is trying to believe in both Darwin and the Church, as Charles Kingsley did, and the Duke of Argyll, and many other clergyman naturalists. But my hero is the Amazonian naturalist, based on Bates and Wallace. (2001: 79)

In this paper I am going to deal with the theme of loss in relation to A. S. Byatt's fiction set in the nineteenth century, specifically with the loss of religious faith, which is linked with the scientific discoveries of Lyell, Darwin and others. Science has become increasingly important in her later work as well, and the roots of this interest are to be found in two of the books considered here: *Possession* (1990) and *Angels & Insects* (1992).

Angels & Insects contains two novellas: "Morphia Eugenia" and "The Conjugial Angel", both set in the nineteenth century and with one character in common. The first deals with Victorian religious doubt struggling with the implications of scientific discoveries while the second explores the other belief system that encroached on conventional Christian creeds: spiritualism, especially

the Swedenborgian variety. In this novella the dominant textual referent is Tennyson's *In Memoriam*. Byatt states that:

> "The Conjugial Angel" is a study of Tennyson's doubt and his family's Swedenborgian spiritualism, faced with death – table-rapping was seen as a natural religion for a 'materialist age' […] All this illuminates In Memoriam, which I believe to be one of the greatest poems in English, or any language, and which embodies religious doubt in the face of individual death with fears of natural chance, necessity and transmutation derived from science that preceded Darwin. (2001: 79-80)

Tennyson is a link between the three areas of study in this paper: science, religious doubt and spiritualism. Beer quotes T. H. Huxley as stating that Tennyson was "the first poet since Lucretius … who has taken the trouble to understand the work and tendency of the men of science" (1996: 211) and she adds that Tennyson was the contemporary poet who was by far the most frequently quoted by scientists in his time. Apart from appearing as a character and as an intertextual reference in "The Conjugial Angel", Tennyson's influence is also present in *Possession*, given that the character of William Randolph Ash is an amalgam of the Poet Laureate and of Robert Browning.

Although here I am going to examine Byatt's writing about the Victorian crisis of faith and the belief in science, these themes are by no means limited to her fiction set in this period. As we shall see in her quartet, both of these topics are also of great relevance to her novels set in the 20th century. In fact, a link between her fiction set in the nineteenth century and that set in her own lifetime is that both involve a move from religious faith (which the author rejected even in childhood), to a conviction that science provides many of the answers that her characters seek, especially concerning environmental issues. Her latest book, a reworking of the Norse myths of the downfall of the gods, *Raknarök* (2011) is the culmination of this process, a tale of the destruction of the natural world as well as of the gods.

2. CHRISTIAN BELIEF, CHRISTIAN DOUBT

When she was still a child, Byatt rejected the Christian story as less convincing than other myths. It was less convincing because she was required to believe it, whereas other myths stimulated her imagination. Also, she was repulsed by the story of the resurrection of Jesus Christ and was drawn instead to what she felt was an alternative, female myth: that of rebirth. She mentioned this in an interview with Dusinberre: "In *The Virgin in the Garden* I wanted to substitute a female mythology for a male one. The male mythology is the Dying God and the Resurrection. The female one is birth and Renaissance, and that is what the Elizabethans recognized" (Todd 1983:193).

The author's rejection of Christianity appears in her fiction as well as in interviews and essays. In *The Virgin in the Garden* (1978), Stephanie Potter (the character who Byatt says most closely resembles herself) goes to church on Easter Sunday to observe her future husband, Daniel Orton, at work as a curate. "Her dislike of Christianity hardened like ice. She realized she had half-hoped to share what was ancient and inherited. Christmas moved her […] But the dead man walking in the new morning in the garden left her cold" (114). More recently, in *Ragnarok*, the autobiographical "thin child" of the frame story rejects both versions of the Jesus story as presented in the Scripture lessons she has to attend: "Gentle Jesus meek and mild", surrounded by "attentive, cuddly animals" (11) and the cruelly murdered Son of God. "The thin child thought that these stories – the sweet, cotton-wool meek and mild one, the barbaric, sacrificial gloating one, were both human make-ups, like the life of the giants in the *Riesengebirge*. Neither aspect made her want to write, or fed her imagination. They numbed it"(11). Byatt has said that she is, and always has been, an agnostic, despite the strong religious upbringing she had at the Quaker boarding school she was sent to in her teens, and adds "I don't share the Christianity which informs most Quakers beyond contemplation and morality," and adds that although Iris Murdoch would have liked Christianity to have been true if it could, Byatt herself never believed that it was true, and "if something isn't true, you should jettison it, even if you find yourself in a cold, dangerous, empty place" (Newman 2003).

Byatt's admiration for George Eliot has influenced her own writing, and in chapter 4 of *Passions of the Mind* (1991) she explores several aspects of Eliot's thought and writing, including her rejection of Christianity and growing interest in what was then known as Natural History, a science-based understanding of the world. After referring to the Victorians' "partial, progressive and dubious abandonment" (92) of Christian theology and the incompatibility of belief in the Miracles and the Resurrection in conjunction with the scientific laws which govern the real world, Byatt points out that:

> [t]he young George Eliot was an evangelical Anglican; the growing George Eliot, compelled by Charles Hennell's Inquiry into the Origins of Christianity, by Strauss and by Feuerbach, was resolutely anti-Christian; the mature George Eliot saw Christian belief and morality as forms of human experience that must be studied and valued as part of our natural history. (1991: 92-93)

This is an approach to religion that Byatt shares.

In Byatt's quartet of novels, *The Virgin in the Garden* (1978), *Still Life* (1985), *Babel Tower* (1996) and *A Whistling Woman* (2002)), the only characters that straddle the religion/science divide are Marcus Potter and his friend Jacqueline. However, their youthful involvement in a religious movement disappears as they reach

adulthood and become focused on careers in science. A childhood friend who leaves her work as a nurse in order to join a religious community dies tragically and needlessly as a direct result of her involvement with this sect. There are several other characters who represent varying shades of opinion within the Christian church, even an absence of belief or faith in the existence of God, but we see none who struggle with their faith and doubt as a consequence of scientific knowledge. By the end of the twentieth century (the quartet is set in the fifties and sixties), religion and science have split apart into opposing, largely incompatible world views, with the author clearly allying herself with the scientists.

3. THE CRISIS OF FAITH IN *POSSESSION*: RELIGION AND SCIENCE

In Byatt's fiction set in the Victorian period, however, we can see the process of opposition between religion and science at work, often within one character. Throughout the nineteenth century the requirement to believe in Christian "Truth" was eroded by the human need to know, to seek a new Truth based on curiosity and understanding rather than faith. In *Possession*, the fictional poet Christabel LaMotte, writing to her future lover, Henry Randolph Ash, declares that his poetry had triggered religious doubt in her:

> [Y]our great poem *Ragnarök* was the occasion of quite the worst crisis in the life of my simple religious faith, that I have ever experienced, or hope to experience. It was not that anywhere in that poem you attacked the Christian religion […] I digress wildly from *Ragnarök* and its pagan Day of Judgment and its pagan interpretation of the mystery of the Resurrection […] It seemed to me you were saying "Such Tales men tell and have told – they do not differ, save in emphasis, here and there" […] you made Holy Scripture no more than another Wonder Tale. (Byatt 1991: 160)

Ash takes her concern seriously, revealing that although he had had no intention of questioning Biblical certainties at the time of writing the poem, meaning it "rather as a reassertion of the of the Universal Truth of the living presence of the Allfather (under whatever name) and of the hope of Resurrection from whatever whelming disaster in whatever form" (163), he has come to see that he was on the road "to the parity of all tales… And the existence of the same Truths in all Religions is a great argument both for and against the paramount Truthfulness of One" (163). He goes on to argue that religious teachings have become dimmed by the accumulation of speculations and observations over the centuries "and are now obscured by palimpsest on palimpsest, by thick horny growths over that clear vision" (163), but he stops short of declaring that he believes in that "Truth" that means so much to LaMotte.

In sending her this letter, instead of the one he had originally written in which he had urged her to "hold fast" to her faith, assuring her that women's minds were more intuitive and purer than men's and that they could therefore "hold on to truths securely that we men may lose by much questioning" (163) he has treated her as an intellectual equal, unlike Arthur Hallam in "The Conjugial Angel". Hallam brushes off Emily Tennyson's questions about his comments on The Nature of Things, saying "Women shouldn't bother their pretty heads with all this theorizing" (Byatt 1995: 228). Byatt bases this reaction of his on a letter that the real Hallam wrote to Emily:

> I do not think women ought to trouble themselves much with theology: we, who are more liable to the subtle objections of the Understanding have more need to handle the weapons that lay them prostrate […] It is by the heart, not by the head, that we must all be convinced of the two great fundamental truths, the reality of Love and the reality of Evil. (Byatt 2001: 110)

In his own letter, responding to LaMotte's doubts, Ash questions the literal meaning of the raising of Lazarus: "Do I truly believe that this Man stept into the charnel house[1] where Lazarus was already corrupt and bade him stand and walk? […] We live in an age of scientific history –we sift our evidence– we know somewhat about eye-witness accounts and how far it is prudent to entrust ourselves to them" (Byatt 1991: 168).[2]

LaMotte accepts, to some degree, Ash's hedging about his religious beliefs as he affirms that there is a "truth of the Imagination" (169) but she still insists on the Truth of Christ's message. "He said –I am the Truth and the Life– what of that, Sir? Was that an approximate statement? Or a Poetic adumbration? Well-was it? It rings –through eternity– I AM-" (169).

Further letters between them introduce the topic of spiritualism, another manifestation of Victorian craving for certainty about the afterlife, but the importance of science in Ash's work and his beliefs comes later in the novel through other textual voices: his wife Ellen's journal, Byatt's narrative describing the 19th century lovers' trip to Yorkshire contrasted with her twentieth century scholars' reading of a biography which details what was known of this visit and, most importantly, a poem attributed to Henry Randolph Ash: *Swammerdam*, which is worth considering within the context of Byatt's poetic "ventriloquism".

---

[1] LaMotte has referred to Ash's poem on Lazarus which recalls *In Memoriam* XXXI & XXXII both thematically and in its use of "charnel".

[2] Chapter 3 of Byatt's *Passions of the Mind* is devoted in part to Robert Browning and his treatment of biblical tales such as the resurrection of Lazarus.

Possession contains many texts written by A.S. Byatt in the styles of different genres. These include letters, journals, biography and literary criticism as well as Victorian poetry that is attributed to her fictional poets, Ash and LaMotte. The author had originally intended the poetry to be referred to by her academic characters but never read by us, merely glimpsed dimly as a palimpsest through the allusions made to it. Her readers would have had to construct their own versions of these poems. She had also considered using quotations from some Ezra Pound's early "Victorian" verse but was persuaded by JD Enright (her editor at the time) to write the poetry herself. As she had always been "possessed" with the poetry of Victorians such as Browning and Tennyson, those "dead voices" aided her in what became a virtuoso performance of poetic pastiche (Mullan 2009). The inclusion of long chunks of poetry appalled American publishers and her novel was rejected many times, even after its publication in Britain. One publisher accepted it on condition that the poetry was omitted, a condition that Byatt refused but which deeply discouraged her. However, when *Possession* won the *Irish Times* Aer Lingus prize and then the Booker prize, an American publisher finally agreed to publish it unabridged.

She was careful to construct her Victorian poetry so as to provide textual flickering, resonances that would enable her literary detectives in the twentieth century to trace the intermingling lives of Ash and LaMotte, so that the poems served the plot as well as providing depth and character to her novel. The reader's attention is drawn to one poem above all others, but one which does not serve this intertextual plot function. The poem is *Swammerdam*, a dramatic monologue in the style of Robert Browning, purportedly written by Ash. In the trove of letters between the poets there are several references to the poem during its composition. Finally Ash sends a handwritten copy to LaMotte, but this is intercepted by her jealous friend and companion Blanche Glover. The discovery of this theft[3] and the shame this causes LaMotte serves to bring about the two poets first meeting since they started their correspondence and so leads to their passionate, though fleeting, love affair. A new copy is made which we read at the appropriate moment in the narrative, making up chapter eleven, shortly before Roland and Maud embark on their retracing of Ash and LaMotte's trip to Yorkshire. The poem deserves close attention, for it acts as a reflection of Ash's religious doubt and interest in science.

Jan Swammerdam was a seventeenth century Dutch naturalist. Despite his ground-breaking work in entomology and the use of microscopes he died in poverty in his early forties, although his immense contribution to science was

[3] Not the only time that the snatching away of a poem triggers a jealous tantrum that precipitates the exact opposite of what the jealous thief intends – consider Nigel's reaction to Hugh Pink's poem in *Babel Tower*, which contributes to the breakup of Frederica's marriage.

recognized after his death and the University of Amsterdam's Institute for Life Sciences is named after him. He is also associated with religion. According to the *Chambers Biographical Dictionary* (1990): "He finally succumbed to the fanatical mystic influences of Bourignon[4] and abandoned science."

In Ash/Byatt's poem, Swammerdam is on his deathbed, addressing himself to the cleric who is tending him in a monastic cell and recalling his life and work, including his relationship with God and science. The form of the poem resembles Browning's monologues, but many of the themes and language recall Tennyson's *In Memoriam* (1850). The Dutchman's catalogued and preserved insect species are "Lovingly entered, opened and displayed- / The types of Nature's Bible, ranged in ranks / To show the secrets of her cunning hand" (Byatt 1991: 202), reminding us of Tennyson's "Are God and Nature then at strife,/ That Nature lends such evil dreams?/ So careful of the type she seems, / So careless of the single life" (LV) and " 'So careful of the type?' but no./ From scarped cliff and quarried stone / She cries, 'A thousand types are gone: / I care for nothing, all shall go" (LVI). Swammerdam acknowledges his debt to Annette Bourignon "Who spoke to me, when I despaired, of God's / Timeless and spaceless point of Infinite Love" (Byatt 1991: 203). He "sought to know the origins of life. /I thought it lawful knowledge" and delighted in the new world that his microscope revealed, "A world of miracle, a world of truth/ Monstrous and swarming with unguessed-at life" (207). Like Lydgate in George Eliot's *Middlemarch*, he searched for the basic building blocks of life, cells which all species would have in common: "The more the Many were revealed to me / The more I pressed my hunt to find the One- / Prima Materia, Nature's shifting shape /Still constant in her metamorphoses" (207). He draws parallels between his "images of Truth" and Galileo's conflict with the Church and recantation of his discoveries who " In hope of life, gainsaid his own surmise, /Submitted him to doctors of the Church / Who deal in other truths and mysteries" (209). Although Swammerdam supports the Italian's displacement of Man from "the centre of the sum of things", he draws back from displacing God from his dominant position. Even so, he begins to suspect that on the universal scale Man may be on a level with the swarming, seething motes that are invisible to the naked eye, and wonders whether Galileo had felt the same clutch of fear that he had, one on observing through his telescope and the other studying life on the microscopic level. This is a fear that resonates through *In Memoriam*, the lingering suspicion that Man may not, after all, enjoy eternal life, but may instead be no more important to God than a

[4] Annette Bourignon (1616-80) – she believed herself called to restore the pure spirit of the gospel (*Chambers Biographical Dictionary*).

microscopic being is to the scientist. There is also a frisson, a shadow of a metaphysical shudder, in the lines "The clue to life lay in the blind white worm / That eats away the complex flesh of men, / Is eaten by the barnyard bird who makes / A succulent dinner for another man / And so completes the circle" (Byatt 1991: 205) that echo Tennyson's refusal to be horrified (although the reader may be) at the thought of his dead friend's corrupt body: "I wage not any feud with Death / For changes wrought in form and face; / No lower life that earth's embrace / may breed with him, can fright my faith" (LXXXII).

That Byatt should place this poem that deals with the themes of scientific knowledge and religious doubt immediately before the part of the novel that describes Ash's enthusiasm for the natural world and Natural History emphasizes the importance of these themes in *Possession*. From chapter twelve onwards there are many references to Gosse, Lyell, Huxley and Darwin as part of Ash's reading. Moreover, many of the images in the poem foreshadow the use of insect metaphors in *Angels and Insects*, contributing to what Gérard Genette and Sarah Dillon would term a "palimpsestuous reading" of both books and deepening the connections between them. Rather than establishing a one-to-one relationship between texts and intertexts like the more standard understanding of the term intertextuality, a palimpsestuous reading involves a more subtle and flexible approach which appreciates the resonances between each text (linguistic or not) that we read and those others already created or yet to exist. It is therefore open to the possibility of intertextual links with future writing by the same author or others. Using Julia Kristeva's terminology of the geno-text and the pheno-text (in which the former corresponds to all the other possible texts and the latter to the one we have in front of us) Dillon points out that: "The pheno-text is inhabited by the infinite possibilities of the geno-text with which it has a one-to-multiple correlation" (Dillon 2007: 87). It is a critical approach which is especially productive with the work of A. S. Byatt. We can see each of her works as a pheno-text, while the geno-text includes all her other work (past and present) as well as her multiple textual references to other writers.

4. ANGELS & INSECTS

Possession is a complex text with many themes, some of which are more fully developed in *Angels & Insects*. From this perspective we can read *Swammerdam* as a prologue to "Morpho Eugenia" (the first of the two linked novellas in this book). Ash's poem (Byatt 1991: 202-209) refers to aspects of the insect world, such as the relationships of social insects, the discovery that the leader at the apex of the ant's social hierarchy is "no King / But a vast Mother",

the "successive forms" of metamorphosing grubs and butterflies and the moth with "Between its wings […] dark death's eyeless head". All these reappear as significant elements of the novella "Morpho Eugenia", which tells the story of William Adamson, toiling like Psyche to sort and categorize the mountains of specimens that his employer and future father-in-law, Harald Alabaster, has collected. In her collection of essays *On Histories and Stories* Byatt has explained the idea for the story: "A young scientist marries the daughter of an old clergyman-collector and becomes trapped in a country house which turns out to resemble an antheap, in that it is uncertain whether the source of authority is the incessantly childbearing females or the brisk sexless workers" (116). The character of Adamson is based on the Victorian scientists Bates and Wallace, as well as Eliot's Lydgate, as a representative of the new scientific order. He is a Darwinian agnostic who must politely argue against his father'-in-law's increasingly forlorn attempts to justify belief in an omnipotent God, despite what he acknowledges to be Darwin's accurate portrayal of life. In effect, Alabaster presents the argument for what is now called "Intelligent Design".

Both Alabaster and Adamson refer to Tennyson in their discussion. The younger man describes his experiences in the Amazon jungle, where he felt a kind of wonder, but wonder divorced from religious belief:

> For the Creation we so admire does not appear to have a Creator who cares for his creatures. Nature is red in tooth and claw, as Mr. Tennyson put it. The Amazon jungle does indeed arouse a sense of wonder at its abundance and luxuriance. But there is a spirit there – a terrible spirit of mindless striving or apathetic inertia – a kind of vegetable greed and vast decay – which makes a mindless natural force much easier to believe in. For I think you will not accept the old deists' arguments that tigers and strangling figs were designed to prevent the miseries of old age in deer and of rotting tree trunks. (Byatt 1995: 59)

The beleaguered clergyman laments his loss of the certainty in Christian belief that his generation had enjoyed in their youth. It is hard to have faith in this new world "in which angels and devils do not battle in the Heavens for virtue and vice, but in which we eat and are eaten and absorbed into other flesh and blood" (59). He continues to express his mourning for this lost faith, "'I know my answer – it is – if God works at all he works in the ape towards the Man – but I cannot measure my loss, it is the pit of despair itself" (60). In contrast, Adamson becomes increasingly delighted by his observations of the natural world, although the cataloguing task is wearisome, as he craves to "observe *life*, not dead shells" (73). In a passage which recalls *Middlemarch* and Dorothea's growing realization that Casubon's work is fruitless, Adamson makes the analogy, "sometimes, almost bitterly, between Harald's

collection of empty wing-cases and empty ribcages , elephant's feet and Paradise plumes, and Harald's interminably circular book on Design, which rambled from difficulty to difficulty, from momentarily illuminating clearing to prickling thicket of honest doubt" (73).

One of Alabaster's errors is that of false analogy, not only between human beings and God, but between the human world and that "other", the world of social insects. Consequently, he believes that insects such as ants exercise apparently human virtues such as altruism and self-sacrifice. Meanwhile, his son-in-law is becoming uncomfortably aware of the parallels that exist between the ant society that he is studying and the web of human relationships he has become part of in the Alabaster household, although he fails to see the logical conclusion of his suspicions: just as all the members of the hive are offspring of the Queen ant, and so all the couplings of the new Queen-to-be are incestuous, his wife has long been involved in an incestuous relationship with her half-brother.

Although the use of Tennyson's *In Memoriam* as a textual referent is much more apparent, indeed overwhelmingly important, in "The Conjugial Angel" than in "Morpho Eugenia", Alabaster makes use of the Laureate's work to bolster up his own arguments, but like the poet he can, finally, only resort to his "feeling" that because human beings need to believe in a deity, such a deity must exist. He quotes all of section LIV of *In Memoriam*, "Oh yet we trust that somehow good / Will be the final goal of ill" (Byatt 1995: 87). The clergyman goes on to refer to Tennyson's haunting image of Man as a child crying in the night, needing his father but sure that he will come. Again there is an appeal to the heart, not the head, as Adamson ends by observing "The infant crying in the night receives not enlightenment, but the warm touch of a fatherly *hand*, and thus believes, thus *lives* his belief" (89). Adamson finds comfort, as did so many Victorians (the queen amongst them) in Tennyson's poem because it expressed their honest doubt but finally bolstered up their crumbling faith by declaring that they were right to trust their feelings rather than their new-found troubling knowledge. Not for nothing does the Genesis tale have Adam and Eve cast out of paradise for daring to eat of the Tree of Knowledge, as religious belief often seems to be at odds with rational thought and curiosity.

Byatt's scientist, Adamson, politely refutes Alabaster's arguments, citing Feuerbach: "I would answer as Feuerbach answers, "*Homo homini deus est*", our God is ourselves, we worship ourselves. We have made our God by specious analogy, Sir […] You may argue anything at all by analogy, Sir, and consequently nothing" (Byatt 1995: 89). The thrust of the story is with the younger man, rather than with his father-in-law, who like Eliot's Farebrother "the clergyman and

collector of pinned dead insects" is the old order (Byatt 2001: 114,116). Adamson embraces the new scientific "Truths" explained by Darwin and others, but is also troubled by the possibility that scientific convictions about the nature of instinct in animals and, perhaps also in human beings, may finally prove to be as constricting as religion:

> Those who argue that ants must blindly behave as 'instinct' dictates are making of 'instinct' a Calvinist God, another name for Predestination [and those who apply the same ideas to human creatures who have lost their wills] are substituting the Predestination of body and instinct for the iron control of a loving and vengeful Deity on a golden immutable throne in a Crystal Heaven. (Byatt 1995: 113)

The references to Calvinism remind us of Adamson's explanation of his own lack of faith. It is the consequence of the appallingly barbaric version of Christianity to which he had been subjected in his youth. He relates how in one sermon on the subject of eternal punishment "we were given a horribly lively, exceedingly imaginative picture of the infinite torment: the hissing of burning flesh, the tearing of nerves, the piercing of eyeballs […] millennia of ingenious cruelty –" (Byatt 1995: 35). He goes on to say that he had felt cleansed when he rejected that God, "free, and in the clear light, as another man might feel upon suffering a blinding conversion" (35).

This ironic use of the imagery of Saul on the road to Damascus must lead us to conclude that the loss of religious belief involves the joyful casting away of a burden that has hampered thinkers for generations. Byatt is intrigued by religious thought as an object of literary and anthropological study, not as a belief system. Shuttleworth (2001) believed that writers of "Retro-Victorian" fiction were seeking a meaningful moment of crisis in the past, due to the lack of ideological conflict in the 1990s, but we can now see that there still exists a conflict between faith and science. Also, although Shuttleworth suspected the popularity of "Natural History" in fiction of being a means of displacing "contemporary fears concerning the indivisibility of man and machine onto the no longer threatening relationships between human and animal life" (2001: 154), a more immediate fear in 2012 is the actual and potential destruction that we are unleashing on our planet. This is one of the areas of science that have come to the fore in Byatt's writing.

5. SPIRITUALISM IN THE VICTORIAN ERA

During the second half of the nineteenth century, spiritualism (which had started in America) became increasingly popular in Britain. At the end of *Angels and Insects*, as well as in *On Histories and Stories* (104) Byatt has acknowledged

a debt to Alex Owen's study of this phenomenon in her book *The Darkened Room* (1989) but there are also elements of this topic in *Possession*. A society as haunted by bereavement as in the Victorian Age, coupled with the growing suspicion that there was no redemption, no resurrection after death but only bodily corruption in the grave, was ripe for spiritualism, a fact which the author exploits in this novel. The lasting estrangement between the Victorian lovers in *Possession* is worsened by an incident at a séance. Ash misunderstands Christabel's accusation "You have made a murderess of me" as an admission that she has killed their baby, whereas she had been referring to her guilt over the suicide of her friend, Blanche Glover. The occasion leads to a denunciation of spiritualism by Ash and provides Byatt with another opportunity to display her ventriloquist powers, writing in the voices of others, in the form of a poem called "Mummy Possest" which is a clever variation on the theme of Browning's 'Mr Sludge, "the Medium"'. (Browning's poem is also quoted as an epigraph to the novel).The descriptions of what is referred to as Ash's "Gaza Exploit" (his disruption of the séance) and the medium involved (Mrs Hella Lees) recall several facts detailed by Owen, such as the use of a "Red Indian girl called Cherry (an affectionate abbreviation of Cherokee)" (Byatt 1991: 393) which reminds us that the nineteenth century medium, Miss Wood, had Pocahontas, "a native American child who was usually referred to as 'Pocha' or 'Poka'" (Owen 2004: 57).

It is in "The Conjugial Angel", the second novella contained in *Angels and Insects*, that A.S. Byatt develops the theme of spiritualism in the Victorian Age as the natural consequence of religious doubt. It is both a love story and a ghost story, and the author says it is "revisionist and feminist. It would tell the untold story of Emily [née Tennyson], as compared to the often-told story of Arthur and Alfred in which Emily is a minor actress. I would write the séance in which the angel appeared and was rejected" (Byatt 1995: 104). The angel in question is one of Swedenborg's conjugial angels. According to the eighteenth century philosopher, these androgynous angels would be the manifestation of man and woman conjoined after death. According to Emily's granddaughter, the suggestion made at a séance that her grandmother would be reunited in this way with her dead fiancé, Arthur Hallam, rather than with her husband, was indignantly rejected by Emily herself (Byatt 1995: 103-4). A.S. Byatt was intrigued by the disapproval that greeted Emily Tennyson's decision to marry Captain Jesse, years after the sudden death of her youthful fiancé, Arthur Hallam, which had inspired her brother to write *In Memoriam*. Emily was in the strange situation of being regarded as a widow despite never having been married, and

being generally expected to stay in mourning rather than marrying another suitor.

In order to tell this story, Byatt creates a portrait of two mediums, Mrs. Papagay and Sophy Sheeky, who carry out séances in private homes, amongst them that of Emily Jesse. Lilias Papgay is intrigued by spiritualism and has a flair for passive writing, but the gifted medium is Sophy, who can really see and experience contact with the dead. Much of the factual, social information on which the author has based her portrait can be found in Alex Owen's study. Mediumship became a career opening for many women at a time when most professions were denied them and Byatt's characters have "slipped from the world of the purely amateur and private experiment to the delicately arranged world of the paid mediums" (Byatt 1995: 170). Mrs. Papagay wonders why there should be such a persistent invasion of spirits at that time, trying to push themselves back into the land of the living, but realizes that what truly captivates her is "life *now*", not the Hereafter. Her séance work brings her into contact with new people and in a new way. The following passage reflects what mediumship must have provided for many of the women involved:

> For what had lain in wait for her, a dubious widow, in straitened circumstances, but constriction and tedium? […] And this traffic with the dead was the best way to know, to observe, to love the living, not as they were politely over teacups, but in their secret selves, their deepest desires and fears. They revealed themselves to her, to Lilias Papagay, as they would never have done in usual society. Mrs. Jesse, for instance, was not rich, but she was a gentlewoman, Captain Jesse's family were landed gentry. Mrs. Papagay would not have mixed socially with the Jesses if it were not for the democracy of the Spirit World. (171)

She is a "dubious" widow in a double sense, both socially dubious and uncertain as to her widowhood, for her husband has disappeared ten years before, captaining the ship that bears Adamson and Matty Crompton to their new life on the Amazon in "Morpho Eugenia". Therefore, her situation resonates with that of Emily Tennyson, who also endured an uncertain kind of widowhood.

Whereas the images in *Morpho Eugenia* are largely drawn from the insect world, *The Conjugial Angel* is full of birds. Byatt has commented on the way they link various threads in her narrative: *In Memoriam*, Swedenborg's belief that "the thoughts of angels were perceived in the world of spirits in material form as birds" and the fact that Emily Tennyson kept a pet raven (2001: 107). They also serve to highlight the lively nature of Lilias and her long-lost husband, (another Arthur), Arturo Papagay, whose name derives from *papagayo*, the Spanish for "parrot". Arturo's return to his wife at the end of the story is

satisfyingly sensual and physical, as he draws her into his arms under his greatcoat and "she smelled his live smell, salt, tobacco, his own hair and skin, unlike any other hair and skin in the whole world, a smell she had kept alive when it seemed wiser to let it die in the memory of her nostrils" (289). Our sense of smell is said to be the most primitive, the one most closely and immediately associated with the memory, and this tale deals with memories of loved ones who have disappeared : Arturo, Hallam and five little girls, all called Amy, whose grieving mother fears that she "give[s] birth to death" (180). This sensual reference to smell also recalls Adamson's awareness of Matty Crompton's slightly sharp personal odour in *Angels and Insects*, contrasted with the fevered but sterile sweetness of his wife's bed (96).

The longed-for embrace between Arturo and Lilias is contrasted with the macabre physical contact previously experienced by Mrs Papagay's friend, the medium Sophy, who "materializes" the equally longed-for, but long dead, Arthur Hallam. His body feels "inert, like a side of beef" (Byatt 1995: 251), crushing her as she accepts his physical presence. He's accompanied by "a sudden gust of odour, not rose, not violet, but earth-mould and corruption" (249) and when she finally succeeds in rejecting his terrifying need to suck the life out of her "he had no more face, or fingers, only clay-cold, airless, stinking mass, plastering her mouth and nostrils" (274). Sophy vows to herself that she will never again try to contact the terrible dead, a determination that is weakened by the need to participate in another séance. On this occasion she suffers a life-threatening seizure which only Lilias understands is real, not playacting. Her love and concern bring the medium back to safety after she has lain "entranced in the presence of absence, absence made of dripping clay and the dust falling from drooping feathers" (284). The séance disintegrates as a result of some bizarrely erotic and obscene passive writing, and there will be no more such spiritualist encounters in that house. Neither will there be any need for them. By the end of "A Conjugial Angel", Emily has realized both that it is impossible to love the dead "enough" and also that her true partner is her husband, not the man she was briefly engaged to before his death. So apart from the Papagays', there is another reunion between husband and wife, as the Jesses finally emerge from under the shadow of mourning for Hallam that had loomed over their marriage for some thirty years.

One curious aspect of this tale of spiritualism in the 1870s is that it is much more concerned with bodies, dead and alive, male and female, than the other novella, even though "Morpho Eugenia" includes references to several sexual relationships, including abusive ones. The author has commented on this, saying that she had become more and more aware of "the Victorian fear that we *are*

our bodies, and that, after death, all that occurs is natural mouldering… Spiritualism offers precisely the reassurance of the bodily identity of the departed – they can indeed touch and make themselves apparent to the senses" (2001: 108-9). Just as *In Memoriam* is full of the desire to touch Hallam, so the grieving mother at Mrs Papagay's séances longs to feel the touch of her dead children's hands and lips. As Alex Owen's study makes clear, this was a longing that many Victorian mediums convinced their "sitters" that they were able to satisfy.

A.N. Wilson has commented on the incongruous connections between spiritualism and science. The Society for Psychical Research was founded in 1882 by "a group of intelligent and scientifically-minded scholars" (Wilson 2003: 439), Tennyson amongst them, who sought to establish the possible truth of spiritualist claims. They assessed such supposed "proof" as spirit photography. As Wilson comments: "What seems so characteristic of the age is the attempt to confirm one type of belief by means of an essentially alien mental process: enlisting science to verify the resurrection of the body and life everlasting seeming as inappropriate as appointing mystics to a chair of physics" (439).

Religion and science are issues that appear throughout A.S. Byatt's work, although the only other one of her books to link them with the Victorian Age is *The Biographer's Tale* (2002), in which two of the "characters" are Henrik Ibsen and Francis Galton. This book also has spiritual or mystical elements, but no spiritualism. However, her first collection of short stories, *Sugar* (1987) has two ghost stories, one of which "The July Ghost" explores the raw grief experienced by a mother whose son has been killed on the road two years before and whose lodger can see the ghost of the child. But he is invisible to the mother, who knows "there is no boy". In 1991, Byatt was interviewed by Sue Lawley on BBC's *Desert Island Discs* and spoke about this story being her first direct exploration in fiction of the death of her own son in 1972. At the time she had been writing *The Virgin in the Garden* (1978), into which she had slipped references to another grieving mother whose son died in a playground accident, and her work has an undercurrent of loss that is often associated with bereavement. Her own conviction that there is no afterlife speaks through the character in "The July Ghost", who says: "I'm too rational to see ghosts, I'm not someone who would see anything there was to see, I don't believe in an after-life, I don't see how anyone can, […] Only my body wouldn't stop waiting and all it wants is to – to see that boy. *That* boy" (46-7).The nameless woman in the story turns to spiritualist books, fruitlessly, as she, like the author, knows that life comes to a stop with death.

6. SCIENCE IN THE 20TH CENTURY AND IN RAGNARÖK

There are several religious characters, some of whom are sympathetically portrayed, in A.S. Byatt's quartet, but scientists are increasingly important in theses novels. Frederica Potter's younger brother, Marcus, in his mid-teens goes through a troubled phase of religious fervor associated with the paedophile interests of a disturbed teacher, but reaches a much healthier state of self-awareness and maturity as a result of his work as a mathematician. Science leads him out of a mystical, delusive, maze. In an article published in *Nature* in 2005, the author reflects on the impact that science has made on her thinking and writing, (some of these thoughts she had put into Frederica's mind towards the end of the quartet in *A Whistling Woman* after a conference on Mind and Body, an interdisciplinary event which has entertained and informed Frederica, but has made her realize that she is profoundly ignorant about science). Byatt says that her own world "has been changed by all the scientific writers who have made their understanding approximately available to me, in plain English and working metaphors" (Byatt 2005).

A few years later in *The Children's Book* (2009) Byatt temporarily turned away from science to crafts, especially pottery, in this tale of creativity, sex and death: technology rather than science. However, in *Ragnarök* (2011) the author has come full circle. *Asgard and the Gods*, a copy of which her mother had given her when she was a child, was one of her earliest influences. This, together with colouring books of poems by Tennyson and Browning, helped to create Byatt's early feeling for myths and poetry, a blend which contributed to the creation of Henry Randolph Ash and his writing in *Possession*. As we have seen, Christabel LaMotte accuses him of having severely shaken her Christian faith with his version of the myth: *Raknarök.* This is, in part, a tale of loss and grief that parallels the myth of Demeter and Persephone - a myth that Byatt used as a textual reference in the quartet as well as in *Possession*. The death of the beautiful Baldur, thought to be invulnerable, is alluded to by Ash, who claims that the word whispered by Odin to Baldur on his pyre was intended to be "Resurrection", but by the time the poet meets Christabel he has come to doubt this. The watchman of the gods, Hermodur,[5] is sent to bargain with the queen of the kingdom of death and bring Baldur back to the land of the living to assuage the grief of his fellow gods, especially his mother:

> for she could not live without him. To this Hel replied that mothers throughout time had learned to live without their sons. Every day young men died and came quietly over her

[5] Baldur and Hermodur are A.S. Byatt's spellings of these names. Some versions of the myth call them Balder and Hermod.

> golden bridge. Only in Asgard could they die in battle every day, as a game, and live again to feast in the evening. In the hard world, and in the world of shadows, death was not a game. (Byatt 2011: 105)

Hel sets terms which, inevitably, cannot be fulfilled and there is no resurrection of Baldur the Beautiful. "Baldur went, but he did not come back" (Byatt 2011: 77).

Some twenty years after her partial, poetic rendering of the story according to Henry Randolph Ash, A. S. Byatt's new reworking of the Norse myth of the downfall of the Norse gods links her childhood self and literary influences with her present fears for the environmental crises faced by the Earth. In her essay "Thought on Myths" at the end of *Ragnarok* the author refers to the relevance of this myth of destruction to what we see all around us if we care to look: "Almost all the scientists I know think we are bringing about our own extinction, more and more rapidly" (167). Because her telling of the myth is framed by the thoughts of "the thin child" who reads the story while she hears the thrumming of bombers flying overhead and fears that her father will never return from the war, the natural world of seventy years ago which forms part of that frame story is contrasted with the increasing destruction of our present habitat. Byatt makes this contrast explicit in her essay: "The weeds in the fields the thin child sees and thinks of as eternal are many of them already made extinct by modern farming methods. Clouds of plovers do not rise. Thrushes no longer break snails on stones, and the house sparrow has vanished from our gardens" (2011: 167). These comments are reminiscent of her references in *Babel Tower* and *A Whistling Woman* to Rachel Carson's seminal work on the environment, *Silent Spring* (1962). In the second half of Byatt's tetralogy, several of the most significant characters are scientists, whose work Frederica comes to see as more invigorating and challenging than that which is done by her fellow Arts graduates. This is, unsurprisingly, a belief that Byatt shares. In an interview with an Australian science journalist, after commenting on how relentlessly her own education had been focused on the Arts to the almost total exclusion of scientific subjects, first at school and later at Cambridge she commented on the Two Cultures debate:

> And CP Snow wrote *The Two Cultures* in which he said the literary culture is shockingly ignorant of the scientific one and people ought to know what the second law of thermodynamics is. And all my friends said rubbish, rubbish and they're just dry, the scientists are awful. And I thought he's quite right, and I don't know what the second law of thermodynamics said. So I put it in train to find some things out. (Mitchell 2010)

Since that initial spark of interest, she has become intrigued by several areas of scientific research, especially genetics and neuroscience and has participated in encounters with scientists such as the neurophysiologist Giacomo Rizzolatti as well as acknowledging the inspiration and help provided by the neuroscientist Pierre Changeux and the geneticist Steve Jones.

In *The Biographer's Tale* the protagonist meets a Swedish bee taxonomist, Fulla Biefeld, who is working in the area of paleoecology because of her interest in pollination studies. Although at first she fails to make a very positive impression on Phineas, the unsuccessful biographer, Fulla soon interests him in the crisis facing our crops due to inadequate data on pollinators and their indiscriminate destruction as a result of human intervention and carelessness (119-20). Whereas Frederica Potter comes to straddle the "Two Cultures" through her journalistic work on television, Phineas Nanson moves further towards scientific work, abandoning his academic research and instead becoming involved as a helper in Fulla's experiments, as well as being her lover. Phineas discovers a love of writing which is compatible with his new interests and ends his narrative with a description of Fulla which links her with the Norse myths: "Fulla is the name of a minor Norse goddess- a handmaid of Frigga, who kept the jewels of the Queen of Heaven, and spent her time tending woodland and forests, fruit trees and hives, cloudberries, blackberries and golden apples" (260).

This brings us back to Byatt's latest work, as here we find another character from Norse mythology whom she links with science, for she sees the tricksy, devious and creatively intelligent Loki who "was interested in things because he was interested in them, and in the way they were in the world, and worked in the world" (*Ragnarök* 113) as a prototype of the modern scientist.The last page of the book explores this idea: "[Loki] is interested in the order in destruction and the destruction in order. If I were writing an allegory he would be the detached scientific intelligence which could either save the earth or contribute to its rapid disintegration" (170). In a BBC interview[6] with Mark Lawson, discussing *Ragnarök*, Byatt compared the different apocalyptic scenarios that those of her generation have lived through, such as the Second World War, the Cuban Missile Crisis and the Cold War, but observed that her contact with scientists has led to her to see that the current threat to the environment is greater, and more imminent than those other man-made crises. That awareness of environmental catastrophe haunts this Norse myth of the end of the world through ice and fire. It is satisfyingly, or terrifyingly, absolute. She has rejected the Christian attempts by some mediaeval Icelandic scribes to append another, happier, resurrection of

[6] *Front Row* September 2011, BBC Radio 4.

the world, favouring instead this bleak image of the end of the world after the last battle: "After a long time, the fire too died. All there was was a flat surface of black liquid glinting in the small pale points of light that still came through the starholes. A few gold chessmen floated and bobbed in the ripples" (Byatt 2011: 143).

7. CONCLUSION

In the twenty-first century, there is still an ideological conflict between those who support science and those who hold fast to their religious and/or spiritualist beliefs. So, as Levinson (2001) points out in his essay on Byatt's work set in the Victorian Age: "What animates the historical turn in *Angels and Insects* is not a longing for a past epoch, but a conviction that history is now. We have indulged fantasies of sophistication; we have patronized the past and preened in our modernity. But the force of these historical fictions is to insist that although our time is not their time, their problems remain ours" (2001: 164). Awareness of the human impact on the non-human world is one of the features that separate the nineteenth and twenty-first centuries.[7] It is an awareness that serves to connect our moral sense and the need to engage with science in search of knowledge and solutions. A. S. Byatt's fiction has been working towards this stance for at least the last two decades and, perhaps surprisingly, has developed it most dramatically in her retelling of an ancient myth: *Ragnarök*. In her essay on Van Gogh, Byatt observes: "We all make meanings by using the myths and fictions of our ancestors as a way of making sense, or excitement, out of our experience on the earth" (1993: 312), which is what she has done in this tale, using a myth to explore old and new fears together.

As the end of the world approached, the gods launched a death ship called Naglfar, "made of a material buoyant and dully translucent, the horny after-life of dead men's nails […] It was a ghost ship, bone-coloured, deathly grey, as though all the floating mess in the water, that would neither rot nor disintegrate, had coagulated and clung into this ramping vessel" (Byatt 2011: 138-39). It is a bleakly hopeless vision of lifelessness, and one which the author has explained that she saw as an image of the trash vortex, "the wheeling collection of indestructible plastic in the Pacific, larger than Texas" (Byatt 2011: 168).

---

[7] There were some who observed, with dismay, what was happening in the Victorian period. In *Possession* there is a quotation from Edmund Gosse's description of the havoc that misguided collectors were wreaking on the hapless creatures that inhabited the Victorian sea-shore (247).

In *Possession* and *Angels & Insects* A. S. Byatt explored the crisis of faith that was triggered by scientific discoveries in the Victorian Age. Part of that study involved a reworking of the Norse myth of the downfall of the gods which she has now returned to in order to illustrate the threat that faces us now. As an image of what we, as a species, may leave behind us, the trash vortex is a sobering one.

REFERENCES

Beer, G. 1996. *Open Fields: Science in Cultural Encounter*. New York: Oxford University Press.

Browning, R. 1994 (1864). "Mr. Sludge 'The Medium'". *Dramatis Personae. The Poems of Robert Browning*. London. Wordsworth Editions Limited. 736-735.

Buxton, J. 2001. "What's love got to do with it?: Postmodernism and *Possession*". *Essays on the fiction of A.S. Byatt: imagining the real*. Eds. Alexa Alfer and Michael J. Noble. Westport: Greenwood Press. 89-104.

Byatt, A. S. 1978. *The Virgin in the Garden*. London: Chatto & Windus.

Byatt, A. S. 1986 (1985). *Still Life*. Harmondsworth: Penguin.

Byatt, A. S. 1991(1990). *Possession*. London: Vintage.

Byatt, A. S. 1993 (1991). *Passions of the Mind*. London: Vintage.

Byatt, A. S. 1995 (1987). "The July Ghost". *Sugar & Other Stories*. London: Vintage. 39-56.

Byatt, A. S. 1995 (1992). "Morpho Eugenia". *Angels & Insects*. London: Vintage. 3-160.

Byatt, A. S. 1995 (1992). "The Conjugial Angel". *Angels & Insects* London: Vintage. 163-290

Byatt, A. S. 1997 (1996). *Babel Tower*. London: Vintage.

Byatt, A. S. 2000. *The Biographer's Tale*. London: Chatto & Windus.

Byatt, A. S. 2001 (2000). *On Histories and Stories Selected Essays*. London: Vintage.

Byatt, A. S. 2003 (2002). *A Whistling Woman*. London: Vintage.

Byatt. A. S. 2005. "Fiction informed by science". *Nature* 434 (March): 294-297.

Byatt, A. S. 2009. *The Children's Book*. London: Chatto and Windus.

Byatt, A. S. 2011. *Ragnarök*. Edinburgh: Canongate Books Ltd.

Magnusson, M. ed. 1990. *Biographical Dictionary*. Edinburgh: W & R Chambers Ltd.

Dillon, S. 2007. *The Palimpsest*. London: Continuum.

Dusinberre, J. A. 1983. "A.S. Byatt". *Women Writers Talking*. Ed. Janet Todd. New York and London: Holmes & Meier Publishers. 181-195.

Eliot, G. 1985 (1871-2). *Middlemarch*. London: Penguin.

Fowles, J. 1969. *The French Lieutenant's Woman*. London: Jonathan Cape Ltd.

Levinson, M. 2001. "*Angels and Insects*: Theory, Analogy, Metamorphosis". *Essays on the fiction of A.S. Byatt: imagining the real*. Eds. Alexa Alfer and Michael J. Noble. Westport: Greenwood Press. 161-174.

Mitchell, N. 2010. "A.S. Byatt: Woman of Letters and …Science!". <http://www.abc.net.au/radionational/programs/allinthemind/as-byatt-woman-of-letters-and-science/3021714> (Accessed 20 January 2012).

Mullan, J. 2009. "Guardian Book Club: A.S. Byatt". <http://www.guardian.co.uk/books/audio/2009/jul/10/as-byatt-guardian-book-club> (Accessed 20 January 2012).

Newman, J. and J. Friel. 2003 "An Interview with A.S. Byatt". <http://www.cercles.com/interviews/byatt.html> (Accessed 15 December 2011).

Owen, A. 2004 (1989). *The Darkened Room: Women, Power and Spiritualism in Late Victorian England*. Chicago: University of Chicago Press.

Reynolds, M. and J. Noakes. 2004. "Interview with A. S. Byatt". *A. S. Byatt The Essential Guide*. London: Vintage. 11-32.

Shuttleworth, S. 2001. "Writing Natural History: "Morpho Eugenia". *Essays on the fiction of A.S. Byatt: imagining the real*. Eds. Alexa Alfer and Michael J. Noble. Westport: Greenwood Press. 147-160.

Tennyson, A. 2004 (1850). *In Memoriam*. New York and London: W.W. Norton & Company.

Wilson, A. N. 2003 (2002). *The Victorians*. London: Arrow Books.

JOURNAL OF ENGLISH STUDIES - VOLUME 10 (2012), 105-129

ICARUS AND DAEDALUS IN TONI MORRISON'S *SONG OF SOLOMON*

MANUELA LÓPEZ RAMÍREZ
University of Valencia

ABSTRACT. *In* Song of Solomon *Toni Morrison rewrites the legend of the Flying Africans and the Myth of Icarus to create her own Myth. Her depiction of the black hero's search for identity has strong mythical overtones. Morrison rescues those elements of mythology black culture which are still relevant to blacks and fuses them with evident allusions to Greek mythology. She reinterprets old images and myths of flight, the main mythical motif in the story. Her Icarus engages on an archetypical journey to the South, to his family past, led by his Daedalic guide, on which he finally recovers his ancestral ability to fly. His flight signals a spiritual epiphany in the hero's quest for self-definition in the black community.*

Keywords: Myth, flight, quest, identity, Icarus, Daedalus.

ÍCARO Y DÉDALO EN *SONG OF SOLOMON* DE TONI MORRISON

RESUMEN. *En* Song of Solomon *Toni Morrison reescribe la leyenda de "Flying Africans" y el mito de Ícaro para crear su propio mito. Su descripción de la búsqueda de identidad del héroe negro tiene profundas connotaciones míticas. Morrison recupera aquellos elementos de la mitología negra que todavía son relevantes para los Afro-Americanos y los fusiona con evidentes alusiones a la mitología griega. Ella reinterpreta las viejas imágenes y mitos sobre volar, el principal motivo mítico de esta historia. El Ícaro de ésta novela se embarca en un viaje arquetípico al Sur, al pasado de su familia, dirigido por su dedálica guía espiritual, recuperando finalmente sus habilidades ancestrales para volar. El vuelo de Ícaro señala una epifanía espiritual en la búsqueda de identidad del héroe dentro de la comunidad negra.*

Palabras clave: Mito, vuelo, búsqueda, identidad, Ícaro, Dédalo.

Received 28 September 2011
Revised version accepted 25 July 2012

"The desire to reach for the sky runs deep in our human psyche".
Cesar Pelli[1]

Mythology is at the core of every culture. Mircea Eliade writes, "[…] myth is sacred history, the breakthrough of the supernatural or divine into the human to explain the origins, destiny, and cultural concerns of a people. Man, then, has always turned to myth to explain the inexplicable and to tie narratives into a larger cultural and perceptual framework" (Leslie Harris 1980: 69). Morrison wants to look back at old myths, since, as she says in her conversation with Bessie Jones and Audrey Vinson, "Myth is the first information there is and it says realms more than what is usually there" (1978: 183). She believes that "the novel has to provide the richness of the past as well as suggestions of what the use of it is" (Ruas: 1994: 113) and that can only be done through mythology and folklore. In *Song of Solomon* mythical elements are embedded in the narrative. They are everywhere. Morrison's success at depicting the hero's search for identity is, in great measure, due to her use of myth. Flying is the main mythical motif. It is a pervasive element that signals crucial moments of the characters' search for definition as well as essential points in the story.

[1] Taken from "Flying Quotes and Sayings": http://www.quotegarden.com/flying.html.

Morrison (1978) does not want to disregard the mythology black culture, even if it has been scorned as "discredited information held by discredited people", and tries to distinguish between all those elements that are present in blacks, as human beings and also in their culture, and identify those elements which are still valuable for people (Ruas 1994: 113). As Leslie Harris (1980) says, Toni Morrison (1978) fuses "Afro-American myth with the cultural, moral, and religious beliefs of both the Judeo-Christian and the Greco-Roman heritages to fashion *her own Myth*" (69-70; emphasis added). Morrison comments that, despite the fact that she had checked on certain aspects about people who fly in old slave narratives she had read, these were things she had literally heard of and everybody knew about them (Jones and Vinson 1994: 182). She tells LeClair (1994), "My meaning is specific: it is about black people who could fly. That was part of the folklore of my life; flying was one of our gifts [...]. It is everywhere –people used to talk about it, it's in the spirituals and gospels. Perhaps it was wishful thinking– escape, death, and all that. But suppose it wasn't. What might it mean? I tried to find out in *Song of Solomon*" (122).

In fact, flying is a recurring trope in African American literature. During slavery, those slaves who kept close to their African heritage were said to be able to fly. They flew away from oppression. As Beaulieu (2003) points out, "newly enslaved Blacks [...] upon arriving at Ibo landing in South Carolina and sensing the nature of things, turn and fly (or walk) back to Africa" (122). The myth of Solomon/Sugarman, "the Flying African", is based on a Yoruba folktale brought to America by enslaved African people. This tale tells the story of a witch doctor who empowers black slaves to fly back to Africa.[2] According to Wilentz (1989-1990), flight is "a life-giving force to build community strength and resist oppression. It is through the acknowledgment of one's African heritage and the learning of the power of the ancestors that the African American community can achieve wholeness" (28). Beaulieu believes that, in this legend, "Flight signals spiritual rebirth in freedom, so the question of whether those who take flight to escape oppression survive in a physical sense is less important than the fact that they are no longer oppressed" (2003: 122).

---

[2] Originally titled "All God's Chillun Had Wings", the story was first recorded in *Drums and Shadows: Survival Studies among the Georgia Coastal Negroes,* a book produced in the early 1900s by the Federal Writers' Project, an organization committed to, among its other projects, documenting the stories of African Americans that had been passed down to them by their ancestors, many of whom had been slaves. The story also appeared in *The Book of Negro Folklore,* a collection of folktales compiled by Langston Hughes and Arna Bontemps, two African-American writers best known for their works published during New York's famous Harlem Renaissance (1915-35). A revised, contemporary version of the story, "People Who Could Fly", appears in Julius Lester's *Black Folktales,* published in 1969. In Cliffsnotes: http:/www.cliffsnotes.com.

However, Morrison (1978) herself understands how her novel can clearly suggest the Myth of Icarus. She tells LeClair (1994), talking about *Song of Solomon*, "If it means Icarus to some readers, fine; I want to take credit for that" (122).[3] In fact, as Adell (1997) points out, the themes of *Song of Solomon* "are embedded in a complex network of allusions to Greek and Western African mythology" (63). Morrison uses in her novel one of the most pervasive mythic themes in Western culture "the hero and his quest, to inform and control her narrative structure" (Leslie Harris 1980: 70). She depicts a black man's search for identity. However, unlike Greek or Roman heroes, Morrison (1978) ultimately intends a heroic figure "whose heroism can only be defined through dualistic, sometimes ambiguous actions, and whose qualifications for heroism do not depend upon his goodness" (Trudier Harris 1991: 88).

The mythic nature of flying is directly connected with its psychological importance. Everybody has ever dreamed of soaring up into the air. Even though psychoanalysis has frequently linked flying dreams to human sexuality: the early infantile wish to be able to fly is associated with sexual fulfillment and release; there are many other interpretations. Flying dreams are usually a joyful experience, which is accompanied by a great sense of freedom, a feeling of liberation of everyday tribulations. They may be connected to people who have risen above the circumstances of their life, over which they have a sense of command. However, scholars have also pointed to the fact that difficulties in staying in flight might be associated with a lack of power in controlling our own existential situation; or fear of flying might mean that the person is afraid of challenges and success.[4] There is no doubt that flying is extremely important in human psychology and connected to the identity's development. The desire to fly is as old as human nature is; a dream which comes true with the invention of flying artifacts. Consequently, the motif of flying appears in all cultures. Myths and legends around the world are crowded with referents to flight: from Icarus or Phaeton of the Greek mythology, worshipped bird-headed deities as Egypt's Horus or Thoth and Karura from Hindu and Buddhist cultures.[5]

At the beginning of *Song of Solomon* Morrison (1978) introduces a mythic scene with Icarian overtones in which a North Carolina Mutual Life Insurance

[3] Allen (1988) also comments that "The dominant motif of flying may appropriately derive from either the Western myth of Daedalus or the Black folk legend of flying back to Africa or both" (32).

[4] Taken from: King's Chronicler. "Dreams: Analysis, Interpretation and Significance in Human Psychology". 26th Feb. 2010. http:// health.wikinut.com.

[5] Taken from: http://thecreatorsproject.com/blog/our-dreams-come-true-introducing-mind-controlled-flight.

agent flies from the roof of No Mercy Hospital. Mr. Smith's leap has a clear ritualistic and symbolic nature. When the pregnant woman sees him emerge from behind the cupola with his blue silk wings, she drops her basket full with red velvet rose petals that are blown by the wind. According to O'Shaughnessy (1988), "The movements have a ritual quality, the dance of death with the blue wings on the tower contrasted with the chase of the rose petals, symbols of both love and blood against the white snow" (126). Some of the white people who go out of the hospital think of the scene they are watching as "some form of worship", since "Philadelphia, where Father Divine reigned, wasn't all that far away" (12).[6] The pregnant woman's daughters, "two of his virgins", try to catch the rose petals, while their mother starts delivering her baby (12). A poorly dressed woman, some sort of priestess, suddenly begins singing with her eyes fixed on Mr. Smith. She seems to be performing some kind of ritual, repeating her chant:

> O Sugarman done fly away
> Sugarman done gone
> Sugarman cut across the sky
> Sugarman gone home …

Despite the rose-petal lady's refusal, "It's too soon" (15), the priestess foretells the immediate birth of her son: "A little bird'll be here with the morning" (15).

Mr. Smith, as a black Icarus, is "heavily associated with illness and death" (15). He is said to be "More regular than the reaper" (14). His connection with death is not only due to his profession, but also because he is one of members of a secret society called the Seven Days, which seeks to avenge the death of black people by randomly executing white ones. It seems that Mr. Smith jumps off the roof because he can no longer continue killing innocent people. His Icarian leap has different meanings from those of Milkman's. His flight has one of the most common interpretations of all. As in the myth of Daedalus and Icarus, the insurance agent wants to escape from his terrible life. Besides, this anodyne Icarus appears to be looking for the attention, a few minutes of glory, that he has never had before in his life. In Mr. Smith both the figures of Daedalus and Icarus fuse, since he himself builds the artificial wings he uses for his flight. As Lee (1982) suggests, the insurance agent probably lacks something that Milkman acquires on his journey and makes it possible for him to fly: "Mr. Smith is too far removed from his heritage, that he has lost the secret – sing, word,

---

[6] Toni Morrison (1978). *Song of Solomon*. New York: Signet. (All subsequent quotations from this edition will be identified by the page number included in parentheses in the text).

timing – which would have allowed him to go home on his own power. He is unprepared for flight" (65).

As it is stated throughout the novel, Morrison (1978) depicts, in this very first scene, how flying is part of African American's mythic heritage and culture. The black and white people's reactions towards Mr. Smith's actions are very different. The blacks gathered around the hospital are curious and interested in what is happening. However, none of them cries out to Mr. Smith. They do not seem concerned. They rather encourage him. Their behavior contrasts with that of the whites, who once decide to go out of the hospital, start shouting and giving orders, so as to notify emergency services. Blacks, in their calm attitude, seem to believe that Mr. Smith could really fly while the white people of the hospital can only give a logical explanation to what they see; a man is trying to commit suicide.

Mr. Smith's Icarian leap signals the importance that the motif of flight has in the whole novel. His leap heralds the new life that is about to be born. On the day following his death, the first colored expectant mother, Ruth Foster Dead, is allowed to give birth in the hospital wards and not on its steps. Mr. Smith's flight makes the acceptance of Milkman's mother in the Mercy hospital possible. As in any other myth, the birth and death of the hero, Milkman, attain mythic stature. The insurance agent's leap parallels his flight at the end of the novel. A Seven Days' man announces Milkman's birth and another man of the secret society, his childhood friend Guitar, will also be an essential part of his final Icarian leap. Lee says that Guitar's attributes, his hawk-head and golden eyes, correspond to those of "several of the mythic gods who function as agents of rebirth [...] he guides Milkman to new thresholds of experience that are successive descents 'underground', metaphoric deaths preceding rebirth" (65). Milkman's quest sets an example, as corresponds to a mythic hero, of how to change things; conversely to the revengeful scheme of the secret society of the Seven Days, as represented by Mr. Smith and Guitar.

In the legend of Daedalus and Icarus, both the two heroes are men. However, in *Song of Solomon*, in spite of the fact that Milkman, Icarus, is the male protagonist and hero of the novel, female characters are essential, especially Pilate, who plays the role of Daedalus.[7] Pilate, Milkman's paternal

[7] In feminist literature, the flying motif has a remarkable role: "flight is a major theme that often includes images of broken-winged birds and crashing planes, symbolizing women's thwarted attempts to transcend their limited boundaries". Taken from Cliffs Notes: http://www.cliffsnotes.com/study_guide/literature/Song-of-Solomon-Critical-Essays-Levels-of-Language-and-Meaning-in-Song-of-Solomon-Song-of-Songs-and-Flying-Africans.id-188,pageNum-27.html.

aunt, is the spiritual guide on his identity journey: "Milkman Dead lives in a world in which women are the main sources of the knowledge he must gain, and Pilate Dead [...] a larger-than-life character, is his guide to that understanding" (McKay 1994: 139). In black communities, females were the true culture bearers who transmit their knowledge of the past to future generations. According to Hunsicker (2000), Pilate has the role of a *griot* who passes "ancestral knowledge on to younger persons in the form of stories so that they might have a sense of personal, familial, and community identity" (49).

In *Song of Solomon* Daedalus's scientific endeavors become Pilate's witchlike powers. Morrison (1978) highlights her witchlike nature. Pilate's skin shows an unusual smoothness: it is "hairless, scarless and wrinkleless" (153). Besides, she has the "agility of a teen-aged girl" (229). However, her main physical witchlike mark is the absence of a navel. As Morrison (1978) says, she is "something God never made" (159). In fact, Morrison (1978) writes that Pilate is "larger than life", and that "She was not born, anyway – she gave birth to herself" (McKay 1994: 146); or, according to Fabre (1988), "She also has literally to invent herself" (110).[8] Pilate's flat stomach is her true mark of otherness. On account of her anomaly, people regard Milkman's aunt as a witch and "swept up her footprints or put mirrors on her door" (165). Men get horrified when they are going to sleep with her and realize that she has no navel. Already without family since she was twelve and separated from her brother, Pilate has been socially isolated because of her inexplicable oddity. She "was denied her: partnership in marriage, confessional friendship, and communal religion" (164). People see her with disgust, but also with some sort of reverence. Pilate overcomes her ostracism "by means of the power of love and self-knowledge" (Mason 1990: 183).

Pilate has supernatural powers, ancestral properties. She is believed to have the gift to see a bush on fire from some distance and turn a man into a rutabaga (105). She is "a natural healer" (165). Pilate "takes on Christ-like attributes" (Allen 1988: 31) and is associated with the afterlife. This connection is emphasized when her brother, Macon Dead, tells his son that Pilate cannot teach him

---

[8] There are many interpretations of Pilate's lack of a navel. Jennings (2008) claims, "The Carib Indians interpolated into Voudoun the belief that an individual whose soul has fled or been stolen is a dead being and, therefore, lacks a navel, the anatomical sign of life [...]. Not having a navel symbolizes that Pilate is outside the mortal sphere and not the average communal member" (154). Ženíšek (2007) believes that "[...] the missing navel can also be seen as a metonymy of god-like status, which could be derived for example from the well-known religious controversy as to whether Adam and Eve could possibly be portrayed with navels, being the first and original progenitors of humankind. The missing navel on Pilate could then easily be understood as a rank of distinction, indicating her shamanic or even superhuman status" (131).

anything he can use in this world, "Maybe the next" (64). Milkman's aunt can see ghosts, her father's, and explains it to Ruth: "I seen him [her father] since he was shot [...]. Macon seen him too [...]. We both seen him. I see him still. He's helpful to me, real helpful. Tell me things I need to know" (155-156). It comes to her on different occasions. One day, it visits her and her brother. A few years later, it whispers to Pilate the word "Sing". Then it tells her "you just can't fly on off and leave a body" (227). So, Milkman's aunt returns to the cave, where the skeleton of the white man Macon Dead had killed was and puts his bones in a sack. In African beliefs the dead are not scary apparitions, but welcoming ones who help the living deal with their things, "All kinds of things [...]. It's a good feelin to know he's around. I tell you he's a person I can always rely on [...]. He's the only one" (156).

Pilate's witchlike powers are closely connected to her spirituality. As Adell (1997) writes, "Morrison's fictional ancestors and ancestral figures possess mystical powers and a knowledge of the spiritual world that eludes those conditioned by Western logic. They make things happen. They interpret for their people things and events that defy practical reason and understanding" (65). Macon Dead, however, is just her opposite. His strong materialism contrasts with her indifference towards money or material things. Contrary to his sister, the terrible ordeal he undergoes when his father is killed makes him believe that owning worldly possessions is the only thing that matters: "Own things. And let the things you own other things. Then you'll own yourself and other people too" (64). Pilate's wisdom as a female ancestor seems to be associated with her condition as a wanderer: she has been "from one end of the country to another" (154). After the confrontation with her brother, she goes away and heads for Virginia, where her forefathers had come from. Then she moves from one place to another. She only stops her wandering life when her daughter, Reba, has a baby.

According to African beliefs, spirituality is linked to the wild. As Morrison (1978) says, Pilate "was born wild" (183). When Circe hides her and her brother, Pilate feels that she would die if she did not eat cherries from the cherry tree, or drink warm milk from the goat's teat, or a tomato off the vine. When they finally leave, the first day out in the wild is joyous for Milkman's aunt. Everybody in Danville remembers her as "a pretty woods-wild girl 'that couldn't nobody put shoes on'" (255). Pilate is compared to a snake. When Milkman is taken to prison because he has stolen her aunt's sack of bones. She comes there and tells the police a story about those being her husband's remains. Milkman comments how Pilate changes her voice to convince the police that Guitar and he have only

played a joke on an old lady. His father answers him: "I told you she was a snake. Drop her skin in a split second" (224).

Pilate, as a Daedalus figure, is soon associated with the flight motif. She is the "priestess" who performs the ceremonial singing at the insurance agent's leap from Mercy hospital. Besides, when Pilate was in Virginia, she worked doing laundry for a man and his wife. One day the husband, who did not feel very well, came into the kitchen and told her that "he couldn't figure it out, but he felt like he was about to fall off a cliff" (49). Pilate asked the man if he wanted her to hold on to him so he could not fall. He seemed to calm down. However, his wife came in and inquired about what she was doing. It was soon after Pilate released him that he dropped dead on the floor. It took him only three minutes to collapse as if he were falling off a cliff. Even if for a short period of time, Pilate becomes the man's Daedalic spiritual guide, who prevented him from falling, until she let him go. This episode presages Pilate's mission in the novel, to play the role of Daedalus, so Milkman can fulfill his Icarian destiny.

Pilate feels a strong concern for Milkman, even before he is born. As Morrison (1978) writes, among the similarities between Ruth and Pilate is the fact that "Both were vitally interested in Macon Dead's son" (154). She is a decisive person in her nephew's birth as well as in his later maturation, his search for self-knowledge. Milkman and his aunt's fates are intermingled from his birth to his flight. Not only is Pilate the priestess who sings and announces Milkman's delivery, but she also plays a crucial role in his conception. Ever since the death of Ruth's father, Macon has not had sexual relationships with his wife. He could not forgive Ruth's 'incestuous' relationship with her father. When Milkman's mother asks for Pilate's help, she, mysteriously, tells Ruth in a prophetic way: "[...] your baby ought to be his [Macon's]. He ought to have a son. Otherwise this be the end of us" (139). Pilate gives Ruth something to put in her husband's food and, two months later, she gets pregnant. As in myths or fairy tales, the witch supplies the maiden with an aphrodisiac, so she can seduce her lover. Pilate also helps Ruth deliver Milkman safely. When Macon realizes that he has been bewitched and discovers that his wife is going to have a baby; in a rage, he threatens to kill her. Ruth goes to visit Pilate who promises her that she will take care of her brother. Then Pilate uses her witchcraft again. She makes a male doll with a small painted chicken bone between its legs and, on its belly, a painted round red circle and she puts it on Macon's chair in his office. Even though he burns it; after that, remembering the round red mark, he leaves Ruth alone. According to Leslie Harris (1980), "The young hero is traditionally born after a long period of barrenness, and subterfuge is frequently involved in both

his conception and his delivery" (72). Later on, Pilate also helps Milkman be released from prison by doing her number for the cops.

In the mythic framework that Morrison creates in *Song of Solomon* (1978), she describes, chronologically, the black hero's self-knowledge journey from birth to death. Leslie Harris (1980) argues that Milkman's identity follows "the clear pattern of birth and youth, alienation, quest, confrontation, and reintegration common to mythic heroes as disparate as Moses, Achilles, and Beowulf" (70). As in any other myth, Morrison makes Milkman's life more extraordinary than that of an ordinary human being. His existence is full of elements that establish his mythic category. Mr. Smith's leap is the omen that prophesizes his birth. According to Leslie Harris, "Western man has always looked to childhood as a mythic time", as we can see in *Song of Solomon*: "In the novel's opening Morrison" describes "Milkman's birth in terms of signs, omens, and portents" and presents his "childhood in a rapidly-passed-over series of narrative events resonating with symbolic and archetypal significance" (1980: 71).

In the first part of *Song of Solomon* Morrison exposes Milkman's alienation, the constraints from which he will later try to find Icarian liberation. He is raised in a dysfunctional family with an extremely strained relationship between his parents. As Lee points out, "Milkman's family dwelling is. Literally and figuratively, a house of death" (1982: 65); fact that is reflected in his last name, Dead, since "he is the inheritor of a dead culture" (Krumholz 1997: 109). On the other hand, Milkman receives his nickname because he had been nursed for too long. His mother breastfeeds him until he is four, and thus she makes for the lack of love in her life.[9] When, later in his life, Milkman remembers it, he cannot see her as "a mother who simply adored her only son, but as an obscene child playing dirty games with whatever male was near – be it her father or her son" (90). According to Brenner (1988), one of Milkman's characteristics as a hero is the fact that he is the son of "most distinguished parents" (115): his father is the most respected and important black man in the city and his mother is the daughter of a black doctor.

Milkman's relationship with his father is critical in his identity development. Macon Dead has a despotic behavior towards other people, including his family. As Barbara Rigney comments, he "surely represents for Morrison an exaggerated and clearly parodic version of patriarchal inscriptions" (1997: 53). In addition, he has a materialistic approach to life that almost destroys his family and himself as well as isolates them from the rest of the community. When Milkman is

[9] According to Theodore Mason, Ruth might also do it as "some form of protection against the outside world" (1990: 177).

fourteen, he realizes that one of his legs is shorter than the other, a deformity that he disguises. Milkman, who fears but also respects his father, knows that, because of his defect, he will never be like his father and, consequently, he tries to be as different as possible. Milkman also has a difficult relationship with his two sisters, who, as result of his self-centeredness, cannot stand him.

Milkman has always been ostracized. Neither blacks nor whites want him because his clothes and his manners show his social status. His father has used him and his sisters to make other people envious. Milkman has never been able to play with the other children and, as a consequence, he has always felt a hole in his heart. He is shut off his own people and his heritage. An important fact marks Milkman's infancy. He discovers at the age of four what the insurance agent had learned before, that men cannot fly and then he "lost all interest in himself" (15). He cannot stop thinking, "why he had to stay level on the ground" (16), and that makes him sad. During his search, Milkman must find out how to overcome those feelings. He must learn to be the Icarus figure he is destined to be and soar as his ancestors did before him.

From an early age Milkman takes small steps towards his final Icarian leap. When he is twelve, he meets a boy, Guitar, who becomes a key person in his life. In a sense, Guitar is also a Daedalic figure in *Song of Solomon*. Milkman learns from him part of the things that he needs to become a complete human being (McKay 1994: 154). As Brenner states, Guitar is a sort of surrogate father for Milkman (1988: 116). It is Guitar who helps him when the other boys bully him. He leads him to Pilate, his spiritual guide. Guitar "not only could liberate him [Milkman], but could take him to the woman who had as much to do with his future as she had with his past" (43-44).

At his aunt's house Milkman begins to experience a different kind of life, in which harmony can exist. As his Daedalic guide on the journey back to his past and forward into his future, Pilate is connected to the sun. When Milkman first meets her, the sun streams, "strong and unfettered" (48), in the room they spend the afternoon; since "there were no curtains or shades at the windows that were all around the room" (48). Thus, from this moment on, Pilate becomes a sort of agent of light who leads her nephew to his spiritual destination. As Fabre points out, Milkman's "first visit to Pilate's house initiates his journey into the legacy [...] Pilate and her house, in sharp contrast to his father's house of death, bring a promise, suggest the possibility of flight [...] represents the liminal phase of his rites of passage [...]" (1988: 110). The day Guitar and Milkman visit his aunt, the two boys help her, her daughter, Reba, and granddaughter, Hagar, to pluck berries to make wine. At one point the three females start singing in perfect

concordance the rhyme Pilate had sung for Mr. Smith, except that they add a few more lines:

> O Sugarman don't leave me here
> Cotton balls to choke me
> O Sugarman don't leave here
> Buckra's arms to yoke me… (58)

This is the first time in the story that the Icarian myth hints at one of its main meanings in Morrison's fiction. Ever since slavery, men have abandoned their women and left them behind, as when Hagar's father had deserted her and her mother.

Milkman's encounter with his aunt and cousins transforms him. He has met a woman "who was just as tall" as his father, who has always been the biggest thing in the world for him, and that "made him feel tall too" (59). His self-esteem grows. That is why when his father recriminates him for having visited Pilate, Milkman defies him and tells him that he is no longer a baby. As Lee points out, Macon insists that his sister is a snake, in a negative sense, "ignorant as he is of the serpent's mythic role as facilitator of rebirth" (1982: 65). Milkman confronts his father and hits him when he beats his mother. He threatens to kill him if he ever touches her again. It is at this point that Macon Dead, of whom Milkman has always thought to be "impregnable", discovers that his son is as tall as he is, though younger. It is then that his father comes to him with "a terrible piece of news" (89); since, if Milkman wanted to be a whole man, he would need to know the truth. Macon Dead explains to his son what had happened between him and his mother. Milkman's search for self-knowledge starts with him learning about his family's innermost secrets.

On the other hand, Milkman's rupture with Hagar symbolizes his egotistical relationship with other people, his self-centered attitude. After a dozen years, he gets tired of being with her, since there is no excitement, and he starts thinking about putting an end to it. Finally, he decides to send her a break-up letter. Then he begins seeing other women, without any kind of worries. Milkman is a self-absorbed person that cannot think of anything but himself. He believes, as when he hits his father, that "everybody's going in the wrong direction" (118); everybody except him. When Guitar accuses him for the kind of life he leads, Milkman thinks that his friend is partly right, "His life was pointless, aimless" (119). He does not truly care for anyone. Neither has he wanted anything real bad so as to risk anything for it. He is not interested in money, as his father, or in politics, as Guitar. He is only concerned about himself. Milkman is a spoiled city man who lacks connection and commitment to others and who questions

his place in the world. When he looks at his reflection in the mirror, Milkman realizes that he does not know what he really wants; he is not a whole self: "it lacked coherence, a coming together of the features into a total self. It was all very tentative, the way he looked, like a man peeping around a corner of someplace he is not supposed to be, trying to make up his mind whether to go forward or to turn back" (79).

At the symbolic age of thirty, Milkman starts his true Icarian identity journey, "a quest for roots, and spirituality" (Ruas 1994: 110). As Leslie Harris writes, Milkman's "recognition that he is just drifting and lacks both internal and external coherence in his life directs him toward his third stage of development – a quest" (1980: 71). He decides to escape from present constraints and responsibilities at home. He wants liberation from his alienation and family. He is bored of everything and fed up of living a life of rejection. However, as he only cares for himself; at this point, he just has the urge to fly away. According to Leslie Harris, "As we watch Milkman grow up and reject the restrictions of his Southside life, we see him undergoing not only psychological and physical maturation but an approximation of the development of a true hero" (1980: 70). As other landlocked people living in Wyoming who "seldom dream of flight" (179), he starts feeling "appetite for other streets" and a "yearning to be surrounded by strangers" (179). As Milkman tells his father about his decision, Macon Dead tries to convince him to stay. He explains to his son that all the money, "the only real freedom there is" (179), will be his. Milkman feels that his heart is hidden deep down in a pocket and that, throughout his entire life, everybody has used him: "Working out some scheme of their own on him, making him the subject of their dreams of wealth, or love, or martyrdom. Everything they did seemed to be about him, yet nothing he wanted was part of it" (182).

Milkman's escape acquires a materialistic turn when it becomes a search for gold. After he has informed his father about his departure, Milkman mentions the green sack that hangs in Pilate's house and that Hagar calls her grandmother's inheritance. That is when Macon Dead tells him about the time when he killed the white man with the gold. His father believes that Pilate keeps it in that green sack. Milkman proposes Guitar to steal it. This becomes a chance at an erroneously understood defiance, "his latest Jack and the Beanstalk bid for freedom" (197), against his family; rebellions which he has always shared with his friend, even if that has been his father's idea. Nevertheless, Milkman is not so eager to go through with it. For three days Milkman cannot make up his mind about the theft. Guitar recriminates him that he does not really want to steal that gold, since "money ain't never been what you needed or couldn't get" (198).

Milkman soon learns that materialism would stop him from being able to fly. When Milkman and Guitar are planning the robbery, they see a white peacock poised on a roof. Milkman feels the happiness that he experienced, as a child, at the sight of anything that could soar. However, a little later, he notices that the bird can hardly fly. Then Guitar states the secret of the flying ability. The peacock cannot take to the air because it has "Too much tail. All that jewelry weighs it down. Like the vanity. Can't nobody fly with all that shit. Wanna fly, you got to give up the shit that weighs you down" (196).[10] Then Milkman realizes that he has been wrong in believing that he wanted to have the gold. What he truly wishes is a new life: new people and places; and command over his life. He wants to "beat a path away from his parents' past, which was also their present" (197). He becomes aware that he needs to fly away from home.

After the unsuccessful theft, Milkman leaves his city, on his own, in search of the gold, since his father believes that it might still be hidden in Hunter Cave. He heads south, where his ancestors came from.[11] The way Milkman describes his airplane ride to Pittsburgh parallels his final leap into the air. It exhilarates him, "encouraged illusion and a feeling of invulnerability" (240). As an Icarian figure, "In the air, away from real life, he felt free" (240). Far from home, Milkman experiences freedom from those restraints his family and Hagar had imposed on him and that he could no longer stand: "the wings of all those other people's nightmares flapped in his face and constrained him" (240). Milkman realizes how everybody has always wanted something from him "Something they think they can't get anywhere else. Something they think I got. I don't know what it is – I mean what it is they really want" (242). All of them want his "living life" (242).

It is when Milkman gets to Danville that he starts to recover his heritage, his family past, which has been dead to him until that moment: "He gains insight into the generations that preceded him, the names and deeds of people that make his privileged life possible" (Jennings 2008: 107). Milkman talks to the old people who knew his family and he begins to understand what had happened to his granddad, his father and his aunt. For the first time, he really wishes the gold to take revenge. He wants to prove that the Butlers, who envious of his grandfather's successful farm, had murdered him, "were dumb enough to believe

[10] As Ženíšek says, the flying act has many symbolical meanings among which the peacock scene can be considered as an "allegory praising selflessness (as opposed to vanity)" (2007: 132).

[11] According to Trudier Harris, Milkman's journey to the South reverses the usual pattern, which was to go north, since the North was equated with the freer place, "where money was plentiful and liberty unchallenged" (1991: 96).

that if they killed one man his whole line died" (257). Milkman feels proud of his father and repeats what he had said about his own one "I work right alongside him" (257). These words expressed, more than anything else, Macon Dead's love for his dad. Milkman realizes how his father's "relentless, excessive acquisition of property is his material way of paying loving homage to the life of Macon Dead the first as well as psychically recouping the land that the rapacious Butler ruthlessly stole" (Jennings 2008: 111).

In Danville, Milkman goes to the Butler place, where he meets another Daedalic figure of *Song of Solomon*, Circe, who tells him about his inability to truly listen. She says to him: "You don't listen to people. Your ear is on your head, but it's not connected to your brain" (268). As Morrison writes, "he [Milkman] hangs around that town for a long time – not listening to what he hears, not paying any attention to what it is" (McKay 1994: 142). However, it is not until later that Milkman realizes that he must really listen to understand everything. Circe was his father and his aunt's midwife. She also gave them shelter in the house she worked in, after their father had been killed. Circe is a "healer" and a "deliverer" (267). Like Pilate, she is a witch. Both of them have the quality of eternal youth. Circe is "a woman older than death" (239). In fact, at her age she should be dead. However, out of her toothless mouth, "the strong mellifluent voice of a twenty-year-old girl" (262) comes out. Just before Milkman meets Circe, he recalls the dreams about witches he had as a child. He cannot resist the witch's magical magnetism. Milkman climbs up the stairs to the old lady that welcomes him. His embrace is accompanied by an erection. As Lee writes, "Circe is a fairy-tale witch – wizened but with a young girl's voice, capable of arousing Milkman sexually" (1982: 68).

Circe passes on to Milkman her knowledge of his ancestors:

> More a Sibyl than her siren namesake, Circe guards this entrance into the past. She initiates Milkman into his own past, showing both the power and the destructiveness of his heritage, and channels his rebelliousness into a quest for his own identity. He could not reach the dream-like core of his quest, his journey into Virginia, without direct contact with the world of the past and the dead. Lincoln's Heaven, Circe, and the decayed plantation all represent the past which still exerts its influence on Milkman. Like Aeneas, like Ulysses, Milkman needs to look into his, his family's, and his people's past before he can move into the future. (Leslie Harris 1980: 74)

Milkman walks into the cave, the womb, where his father had murdered the white man and he does not find the gold. So, he decides to go to Virginia. He thinks that Pilate might have taken it there. Milkman continues his trip down south, to Shalimar, the hometown of his ancestors, Macon and Sing, the true origins of his family. Despite the troubles he undergoes, on his way there he

feels that "his morale had soared and he was beginning to enjoy the trip" (282). Milkman starts to feel as "his own director" and his "sense of power was strong" (282): he could do anything he wanted. His quest for monetary inheritance becomes a search for selfhood and manhood.

Milkman's mythical and heroic stature is confirmed through his 'immortality'. On different occasions in the narrative, he proves to be indestructible. He has survived everything; usually saved by women, such as Pilate or his mother. First, Pilate manages to rescue him from his father's attempts to kill him, she "had brought him into the world when only a miracle could have" (229). Later on, Milkman lives through Hagar's clumsy endeavors to murder him and he is only slightly hurt, a small cut, when he finally decides to wait for her and let her stab him. Pilate tells Ruth that Hagar will "never pull it off" (154), since Milkman has "come in the world tryin to keep from getting killed [...]. When he was at his most helpless, he made it [...] and won't no woman ever kill him" (155). In Shalimar, his 'home', Milkman, who has been treated extremely well all the way down there, is now "unknown, unloved, and damn near killed" (293): a young man pulls, unsuccessfully, a knife on him. In his ancestors' abode, Milkman comes to the full understanding of his name, Dead. It seems that he cannot be murdered since, as he says, he is already dead (293).

Milkman "must undergo rituals of cleansing and testing before he can decode the tale of history" (Byerman 1997: 138). He must endure a process of initiation, hunting, to reach self-knowledge and manhood. In fact, in many tribes, hunting is a basic ritualistic part of the boy's process of becoming a man; a male initiation rite that, as Byerman writes, helps him "emerge from his extended, narcissistic childhood" (1997: 138). Milkman accepts the invitation of one of Shalimar's inhabitants, Omar, to go hunting with the men of the town. He cannot shoot, but he thinks that if he has survived Hagar, he can survive anything. There is a moment, during the hunt, when he cannot keep up with his hunting partner's pace and stops to rest. He is alone in the dark. For the first time, he can truly see himself, "the cocoon that was 'personality' – gave way" (300), "unobstructed" by himself, by other people, or even by his belongings, since he has lost them on his journey there. As Guitar tells him, when they both see the peacock, Milkman must leave behind his possessions to be able to fly.

The hunt makes it possible for a Milkman bereft of material things to reflect about himself, his selfishness towards all those who love him and his incapacity to take responsibilities. His flight away from Western materialism shows him the true journey to self-knowledge. In *Song of Solomon* hunting is a spiritual experience which allows the primal self to surface and merge with nature. Milkman realizes how the village hunters communicate with the animals in the

wild, using the language of the time "when men and animals did talk to one another" (301). They have not lost those connections that make them part of nature, part of life:

> And if they could talk to animals, and the animals could talk to them, what didn't they now about human beings? Or the earth itself, for that matter. It was more than tracks Calvin was looking for – he whispered to the trees, whispered to the ground, touched them, as a blind man caresses a page of Braille, pulling meaning through his fingers. (302)

After the spiritual journey into his inner self, Milkman needs to confront death in order to be reborn. His friend chases him, as the cat is chased by the hunters and their dogs. While Milkman is in the middle of the woods, Guitar tries to strangle him. His life flashes before him. However, it just consists of one image, Hagar bending over him "in perfect love, in the most intimate sexual gesture imaginable" (302). Sadness invades him and that makes him relax, which, ultimately, saves his life. On his ritualistic initiation process, Milkman experiences death and is restored to a new existence. As Krumholz points out, this hunt section can be read "as a symbolic death and rebirth (at Guitar's hands)" (1997: 108). When Milkman joins the rest of the hunting party again, he finds himself "exhilarated by simply walking the earth. Walking it like he belonged on it [...]. And he did not limp" (304).

Morrison uses the ritual of skinning to indicate Milkman's integration into the community. While the village men skin the bobcat, he remembers Guitar's words "Everybody wants a black man's life" (305), which symbolize slavery and black males' oppression. Milkman has made it through his initiation and his trophy is the heart of the bobcat. According to Trudier Harris, "the bobcat also culminates the ritual of acceptance; by allowing Milkman, the initiate, to pull out is heart, the men incorporate him into their fraternity and forgive him his former superiority over them" (1991: 102). Then, "A peacock soared away and lit on the hood of a blue Buick" (1991: 306). Milkman undergoes a passage rite that ends up with his final resurrection into a different level of self-awareness. Later on, he experiences a different kind of ritual, in which Milkman's relationship with women changes drastically. Sweet washes him in a sort of baptism, a birth into a new self. Then they make love. For the first time in his life, Milkman is capable of sharing with a woman and he offers to bathe her. In the successive actions both lovers do, he shows that now he can give love and not only receive it, as with his cousin Hagar.

Milkman's identity quest becomes a journey to solve the puzzle of his ancestry. When he hears, for the second time, a group of children singing in a ring-around game, he begins to connect some memories. A boy is in the middle

with his arms outstretched, turning around as an airplane until all the children drop to their knees and start to recite a rhyme he had heard Pilate sing before. She sang it all the time, "O Sugarman don't leave me here", except that the children change it a little bit, "Solomon don't leave me here" (324). The song triggers Milkman's recollections about Pilate. He wonders how she could stand sexual deprivation. Then he remembers how her mother also experienced it and could manage by nursing him for such a long time. Now he can understand how his father paid homage to his dad by acquiring property and, that way, he expressed his terrible loss. He feels ashamed of having tried to steal from Pilate, when he had always felt at home in her house.

Milkman also questions how badly he had treated his cousin. He was never honest with Hagar, using her to increase his popularity:

> [...] it made him a star, a celebrity in the Blood Bank; it told men and other women that he was one bad dude, that he had the power to drive a woman out of her mind, to destroy her, and not because she hated him, or because he had done some unforgivable thing to her, but because he had fucked her and she was driven wild by the absence of his magnificent joint. (326)

Milkman thinks he had exerted his will against her, "an ultimatum to the universe, 'Die, Hagar, die'" (326). In both couples Solomon and Ryna, Milkman and Hagar, flight equates abandonment. Flying away, as Solomon did, means leaving behind those you love. Byerman claims that Solomon's act "begins a tradition of family disruption that persists into the present" (1997: 137).

In Shalimar, Milkman finds his true community. There he feels connected to the people around him, just as he felt when he was at Pilate's house. At home, however, he had always had the sense of being an outsider and, with his friends, he was vaguely involved, except for Guitar. On the other hand, ever since Milkman left Danville, his interest in his own people has been growing. He truly wants to know who his ancestors, Jake and Sing, truly were. At this point it is more important for him to decipher his genealogy than looking for the gold. Milkman needs to fully recover his family history in order to understand who he really is. Finally, in Shalimar he finds someone who can tell him about his grandmother Sing, an Indian, who lived near Solomon's Leap and whose parents, the Byrds, did not let her play with other black children (313-315).

Milkman has been changed by his identity quest. He has become much more confident. He decides that Guitar is not going to determine what he is going to do, since "If I do that now I'll do it all my life and he'll run me off the earth" (319). When Milkman confronts his friend after his visit to Susan Byrd, he is not

scared any more. That night he sleeps peacefully in Sweet's arms and he dreams about soaring the sky, "about sailing high over the earth" (322). His flying is like

> […] floating, cruising, in the relaxed position of a man lying on a couch reading a newspaper. Part of his flight was over the dark sea, but it didn't frighten him because he knew he could not fall. He was alone in the sky, but somebody was applauding him, watching him and applauding. He couldn't see who it was. (323)

The following day he cannot shake the dream and he does not want to, since it has given him a "sense of lightness and power" (323). Milkman does not seem to be afraid of flying any more. He is no longer the spoiled city man who did not know what he wanted. He is a whole different man.

From the rhyme the children sing, "a mythologizing of his own heritage" (Leslie Harris 1980: 71), and what Susan Byrd tells him, Milkman pieces together the story of his ancestry. The Jay of the song is Jake, the man who lived in Shalimar with his wife, Sing. Some of the places he passes by on his hunting trip are mentioned too, Solomon's Leap and Ryna's Gulch. Jake was the last of Solomon's twenty-one children, one of those flying Africans. According to the legend, Solomon had flown away to where he was from and his wife, Ryna, had lost her mind. Jake was the only one his father had tried to take with him, but dropped near the porch of a house. Heddy, an Indian woman, who had a daughter, Sing (Singing Bird), found him and raised him. Sing and Jake grew up together. They got married and ran away on a wagon with a lot of ex-slaves.

Once Milkman has found out about his ancestors, he wants to go swimming, another baptism, a celebration of his new self. On his way to the river, he starts reciting the children's rhyme. When Sweet tells him that she used to sing it when she was little, he says: "Of course you did. Everybody did. Everybody but me. But I can play it now. It's my game now" (352). Milkman has been disengaged from his community and his heritage his whole life. In the water he begins to whoop, dive and splash happily, announcing to the world that his grandfather could fly and that he belongs to the legendary tribe of flying Africans. However, Sweet asks him two questions, which highlight Morrison's feminist approach, casting doubt on the heroism of his ancestor's deed: "Where'd he go, Macon?" and "Who'd he leave behind?" (353). As Morrison points out in her conversation with Anne Koenen, in his identity quest Milkman has walked into the earth, the cave, has then walked the surface of the earth, has gone into the water and now he is ready to get to the air (1994: 76).

Uncovering the hidden truths of his ancestry has transformed Milkman. Now, on his way back home, he realizes that everybody wants to have him dead, except for two women, Pilate and his mother, whom he had never thanked.

Milkman decides to visit his aunt, who knocks him out. Then he knows that Hagar has died. Milkman associates the story of Ryna and her twenty-one children, who were abandoned when Solomon flew away back to Africa, with his relationship with Pilate's granddaughter. Both Hagar and Ryna go mad when their lovers desert them. Milkman wonders: "Who looked after those twenty children? Jesus Christ, he left twenty-one children!" (357). Pilate makes Milkman assume responsibility for Hagar's death, since "You just can't fly on off and leave a body" (358). Consequently, he has to keep something that belonged to her, so he takes home with him a box of Hagar's hair.[12]

Icarus and Daedalus, Milkman and Pilate, must go together on their final journey to fulfill their fate, to fly. As Leslie Harris claims, "by the end of the novel he [Milkman] knows himself and his obligations to both present and past, to himself and his world" (1980: 70). It is Macon's sister who helps her nephew find his own destiny away from his father's materialism. Pilate "must guide him beyond the peacock plumage of materialism that binds him to earth and teach him how to fly" (Trudier Harris 1991: 91). She transmits to Milkman her ancestral knowledge. They come back to Shalimar to leave the bones of Pilate's father, Jake, which she has been carrying along all her life, so that they rest in peace. Pilate can finally bury them in Solomon's Leap, where the remains of Jake's own parents rest too. Next to the bones' burial place, in a little hole, she also deposits Sing's snuffbox with the only word her husband had ever written. There, beside her ancestors, Pilate finally ends up her journey. As a spiritual agent who leads her nephew on his quest, she dies when she can no longer be of assistance. He has already fulfilled his destiny, and so has she. Guitar shoots her dead. Pilate, Milkman's Daedalic guide, dies with a wish of love: "I wish I'd a knowed more people. I would of loved 'em all. If I'd a knowed more, I would a loved more" (361). Pilate has shown true heroic stature in her commitment to the others and in her ethic of love.

Before dying, Pilate asks her nephew to sing something for her. Milkman's song wakes up two birds, which circle them. One of these birds dives into the grave and takes something shiny – probably the snuffbox with her name – in its beak and then flies away. Finally, Pilate's spirit can soar. Milkman realizes why

[12] By giving Milkman the box containing Hagar's hair, Pilate entrusts him with her granddaughter's soul which, according to the voodoo religion, is contained in the deceased's hair and fingernails. Milkman must take responsibility for his cousin's soul; thus carrying on with the tradition Pilate has established by caring for the bones she thinks belong to the white man. Taken from CliffsNotes. http://www.cliffsnotes.com/study_guide/literature/Song-of-Solomon-Summary-and-Analysis-Epigraph-Part-2-Chapter-15.id-188,pageNum-19.html.

he loves his aunt so much: "Without ever leaving the ground, she could fly" (362). Daedalus, Pilate, has started her flight and Icarus, Milkman, must follow her. On his identity search he has regained family knowledge and his African heritage. As a result, he has recovered the lost ancestral powers he has inherited from his forefathers. Milkman leaps toward Guitar's killing arms. Now he knows "what Shalimar knew: if you surrendered to the air, you could *ride* it" (363). As Fabre argues, Milkman's flight "is an act of faith in the legacy, an act of communion with Pilate, and with his flying ancestor" (1988: 113).

On his final leap, Milkman soars towards his friend. Guitar, in his involvement in the Seven Days, has become the antithesis of Milkman's new values. Their ways have become separated. Guitar has devoted his life to death and vengeance, while Milkman's struggle for identity leads him towards love and commitment to others. Despite the differences between them, Milkman cannot complete his spiritual growth until he embraces his friendship. As Morrison claims,

> [...] in *Song of Solomon* I really did not mean to suggest that they [Milkman and Guitar] kill each other, but out of a commitment and love and selflessness they are willing to risk the one thing that we have, life, and that's the positive nature of the action [...]. It's important that the metaphor be in the killing of this brother, that the two men who love each other nevertheless have no area in which they can talk, so they exercise some dominion over and demolition of the other. I wanted the language to be placid enough to suggest he was suspended in the air in the leap towards this thing, both loved and despised, and that he was willing to die for that idea, but not necessarily to die. (Ruas 1994: 111)

Milkman's flight can be understood, according to Trudier Harris, as "an act of love" (1991: 106) towards his brother, Guitar. It does not matter whether he dies or not, since, as Morrison says, "it's not about dying or not dying, it's just that this marvelous epiphany has taken place" (Davis 1994: 232).[13] Milkman's leap is not a flight of escape, as his ancestor Solomon was, but a flight of commitment to others, as Pilate's (362).

Milkman's quest starts as a greedy one, a search for a treasure of hidden gold. However, throughout the narrative, it becomes an identity journey, which takes him back to his roots. As Krumholz points out, "Milkman's quest shifts from one for gold to one for knowledge, his quest for freedom changes from the freedom obtained through the solitary power of money to the freedom gained

[13] In this last scene, Krumholz sees Morrison's "redefinition of the hero quest and of black manhood" (1997: 111).

through connections to others, imaginative engagement, and love" (1997: 109). It is an archetypical journey full of baptisms and rites of passage, which will initiate him back into his ancestry. Milkman must discover his role in his family and in his community. After his quest, he ends up as a whole person. The constraints Milkman had suffered at his household had suppressed the ability to fly that his forefathers had, but he has recovered it on his journey to the South, to his ancestral roots. As Trudier Harris argues,

> Milkman's growth on his journey is measurable. He changes from a self-centered, middle-class bore to a man genuinely able to share in a physical relationship as well as in societal and communal interchanges. He realizes how wrongheaded he has been about his father and mother and how he has used all the women in his life, especially Hagar. (1991: 104-105)

In Morrison's Icarian story, women get some well-deserved recognition. Although *Song of Solomon* features a male protagonist, it also focuses on its female characters' experiences. While Solomon flew away and dropped his baby, Ryna stayed and raised twenty children.[14] However, it is Solomon who appears as a hero. Morrison emphasizes a new perspective, that of the women and children who are left behind. Pilate can fly without ever leaving ground. This way she can assume her responsibilities towards her family and community. When Milkman sings to her the rhyme devoted to Solomon, he changes the lyrics:

> Sugargirl don't leave me here
> Cotton balls to choke me
> Sugargirl don't leave me here
> Buckra's arms to yoke me

Milkman is rendering homage to his aunt. She has been his Daedalus, his spiritual guide. Pilate has helped him transform his search for gold into an acceptance of his African heritage As Morrison says, "What's likelier is that it'll be a woman save his life" (155).

Not only women, but also children find recognition in *Song of Solomon*. They also play a key role. They preserve the story through a song and, as Virginia Hamilton writes at the end of her tale "The People Could Fly", they will pass it on to their own offspring.[15] Morrison emphasizes an aspect of the legend

---

[14] According to Wilentz, when Solomon drops his baby, he abandons "the life-giving qualities of the legend" (1989-1990: 31).

[15] Hamilton writes, "They say that the children of the ones who could not fly told their children" (1985: 172).

that had been neglected, the fact that children are also transmitters of ancestral knowledge. In her conversation with Mel Watkins, she claims:

> The fathers may soar, they may triumph, they may leave, but the children know who they are; they remember, half in glory and half in accusation. That is one of the points of Song: all the men have left someone, and it is the children who remember it, sing about it, mythologize it, make it a part of their family history. (1994: 46)

In *Song of Solomon*, myth becomes art. Morrison reinterprets the legend of the Flying Africans as well as the myth of Icarus and Daedalus. She gives her own view of the motif of flying, which has always played a pivotal role in both African and Western cultures: "She not only adapts old images and myths of flight to new characters and situations. She also extends and enlarges them" (Hovet and Lounsberry 1983: 133). As Beaulieu argues, in Morrison's novels, the myth of the flying African or the Icarian legend are "invoked to examine the potential that exists for self-knowledge and self-actualization, both of which are tied to the capacity to locate value and authority in Black experience" (2003: 124). Morrison truly fashions her own myth: "[...] rather than picking up the Icarus motif of escape and doomed flight, Morrison creates her own myth of those who fumble in their efforts to fly and then soar higher – more Daedaluses than Icaruses" (Leslie Harris 1980: 76).

REFERENCES

Adell, S. 1997. "Song of Solomon: Modernism in the Afro-American Studies Classroom". *Approaches to Teaching the Novels of Toni Morrison*. Eds. N. Y. McKay and K. Earle. New York, NY: MLA. 63-67.

Allen, S. 1988. "[Review of *Song of Solomon*]". *Critical Essays on Toni Morrison*. Ed. N. Y. McKay. Boston: G. K. Hall & Co. 30-32.

Beaulieu, E. A., ed. 2003. *The Toni Morrison Encyclopedia*. Westport, Conn.: Greenwood Press.

Brenner, G. 1988. "*Song of Solomon*: Rejecting Rank's Monomyth and Feminism". *Critical Essays on Toni Morrison*. Ed. N. Y. McKay. Boston, Massachusetts: G. K. Hall & Co. 114-125.

Byerman, K. E. 1997. "Songs of the Ancestors: Family in *Song of Solomon*". *Approaches to Teaching the Novels of Toni Morrison*. Eds. N. Y. McKay and K. Earle. New York, NY: MLA. 135-140.

Davis, C. 1994. "An Interview with Toni Morrison". *Conversations with Toni Morrison*. Ed. D. Taylor-Guthrie. Jackson: University Press of Mississippi. 223-233.

Fabre, G. 1988. "Genealogical Archaeology or the Quest for Legacy in Toni Morrison's *Song of Solomon". Critical Essays on Toni Morrison*. Ed. N. Y. McKay. Boston: G. K. Hall & Co. 105-114.

Hamilton, V., ed. 1985. *The People Could Fly. American Black Folktales*. New York: Alfred Knopf.

Harris, A. L. 1980. "Myth as Structure in Toni Morrison's *Song of Solomon*". *Melus,* 7 (3): 69-76.

Harris, T., ed. 1991. *Fiction and Folklore: The Novels of Toni Morrison*. Knoxville, TN: University of Tennessee Press.

Hovet, G. and B. Lounsberry. 1983. "Flying as Symbol and Legend in Toni Morrison's *The Bluest Eye*, *Sula* and *Song of Solomon*". *CLA Journal,* 27 (2): 119-140.

Hunsicker, S. R. 2000. "Fly Away Home: Tracing the Flying African Folktale from Oral Literature to Verse and Prose". Diss. Ball State University of Muncie, Indiana (April 2000).

Jennings, L. V. D., ed. 2008. *Toni Morrison and the Idea of Africa*. Cambridge: Cambridge University Press.

Jones, B. W. and A. Vinson. 1994. "An Interview with Toni Morrison". *Conversations with Toni Morrison*. Ed. D. Taylor-Guthrie. Jackson: University Press of Mississippi. 171-187.

Koenen, A. 1994. "The One Out of Sequence". *Conversations with Toni Morrison*. Ed. D. Taylor-Guthrie. Jackson: University Press of Mississippi. 67-83.

Krumholz, L. J. 1997. "Reading in the Dark: Knowledge and Vision in *Song of Solomon". Approaches to Teaching the Novels of Toni Morrison*. Eds. N. Y. McKay and K. Earle. New York, NY: MLA. 106-112.

LeClair, T. 1994. "'The Language Must Not Sweat:' A Conversation with Toni Morrison". *Conversations with Toni Morrison*. Ed. D. Taylor-Guthrie. Jackson: University Press of Mississippi. 119-128.

Lee, D. 1982. "*Song of Solomon*: To Ride the Air". *Black American Forum,* 16 (2): 64-70.

Mason, T. O., Jr. 1990. "The Novelist as Conservator: Stories and Comprehension in Toni Morrison's *Song of Solomon*". *Modern Critical Views Toni Morrison*. Ed. H. Bloom. New York and Philadelphia: Chelsea House Publishers. 171-188.

Morrison, T., ed. 1978. *Song of Solomon*. New York: Signet.

McKay, N. 1994. "An Interview with Toni Morrison". *Conversations with Toni Morrison*. Ed. D. Taylor-Guthrie. Jackson: University Press of Mississippi. 138-155.

O'Shaughnessy, K. 1988. "'Life life life life': The Community as Chorus in Song of Solomon". *Critical Essays on Toni Morrison*. Ed. N. Y. McKay. Boston: G. K. Hall & Co. 125-132.

Rigney, B. H. 1997. "Hagar's Mirror: Self and Identity in Morrison's Fiction". *Toni Morrison*. Ed. L. Peach. New York, NY: St. Martin's Press. 52-69.

Ruas, C. 1994. "An Interview with Toni Morrison". *Conversations with Toni Morrison*. Ed. D. Taylor-Guthrie. Jackson: University Press of Mississippi. 93-118.

Watkins, M. 1994. "Talk with Toni Morrison". *Conversations with Toni Morrison*. Ed. D. Taylor-Guthrie. Jackson: University Press of Mississippi. 43-47.

Wilentz, G. (1989-1990). "If You Surrender to the Air: Folk Legends of Flight and Resistance in African American Literature". *Melus,* 16 (1) *Folklore and Orature*: 21-32.

Ženíšek, J. 2007. "Voodoo or Allegory? Toni Morrison's Magical Realism Walks a Thin Line Between Magic Reality and Mythical Folklore". *South Bohemian Anglo-American Studies: Dream, Imagination and Reality in Literature*, 1: 128-134.

JOURNAL OF ENGLISH STUDIES - VOLUME 10 (2012), 131-145

STRUCTURE AND DESIGN OF THE BRITISH LAW REPORT CORPUS (BLRC): A LEGAL CORPUS OF JUDICIAL DECISIONS FROM THE UK

Mª José Marín Pérez
Camino Rea Rizzo
University of Murcia

ABSTRACT. *The aim of this paper is to describe and justify the structure and design criteria to create a legal English corpus of judicial decisions. The authors, lecturers of this ESP variety, decided to engage into specific corpus design due to the small variety of teaching materials and corpora available. Judicial decisions are essential wheels in the legal machinery of common law systems and, precisely because of that fact, they are fundamental as a legal genre. This is why we intend to compile a 6m word legal corpus of UK judicial decisions in order to establish the core vocabulary of the genre and use it for further linguistic analysis and the elaboration of didactic materials.*

Keywords: Corpus linguistics, law reports, ESP, representativeness, common law.

ESTRUCTURA Y DISEÑO DEL BLRC: UN CORPUS DE INGLÉS JURÍDICO BASADO EN SENTENCIAS JUDICIALES

RESUMEN. *La finalidad de este artículo es describir y justificar la estructura y los criterios de diseño para la creación de un corpus de inglés jurídico basado en sentencias judiciales. Las autoras, profesoras de esta variedad de ESP, decidimos involucrarnos en el diseño de un corpus específico debido a la escasez de materiales y corpus existentes. Las sentencias judiciales son una pieza fundamental en los sistemas judiciales common law y, precisamente por este motivo, son esenciales como género dentro del inglés jurídico. Así pues, pretendemos compilar un corpus de sentencias judiciales del Reino Unido de 6 millones de palabras para así establecer el vocabulario básico de éstas y utilizarlo también para posteriores análisis lingüísticos y elaboración de materiales didácticos.*

Palabras clave: Lingüística del corpus, sentencias judiciales, ESP, representatividad, *common law*.

Received 19 July 2011
Revised version accepted 14 September 2011

1. INTRODUCTION[1]

The implementation of the Bologna Reform has brought about a substantial change in the status of English as a subject in Higher Education programmes excepting degrees in English studies and Translation. The new European Higher Education system aims to qualify graduates for professional competences among which the mastering of a second language, particularly English, is a must. In fact, the European Commission and the European Language Council actively promote language learning through the development and implementation of language policies, according to which all future graduates in Europe should be able to communicate in at least two languages other than their mother tongue (Räisänen and Fortanet 2008: 21).

The restructuring of university programmes according to European language standards entailed the learning of English as a transversal competence. Its presence in the current university programmes has resulted from the choice between two possible ways of integration: the adoption of English as the language of instruction in a considerable part of some compulsory subjects, or the offer of English for specific purposes (ESP) courses, as a separate subject

[1] A preliminary version of this proposal was presented at the III Congreso Internacional de Lingüística de Corpus, held at the Universidad Politécnica de Valencia (7-9th April, 2011).

independently of content courses. The latter is the case of Legal English incorporated into the degree in Law at the Law Faculty of the University of Murcia which the authors have been and will be in charge of teaching.

It was a hard task to decide on teaching materials when first facing the subject. Legal English is a particularly obscure variety of ESP. Jonathan Swift would state in *Gulliver's Travels* as early as 1726 that it is "a peculiar Cant and Jargon of their own, that no other Mortal can understand" (Mellinkoff 1963: 5). In addition to this, the amount of available materials, especially text books, was considerably scarce, as usually happens in other branches of ESP (Rea 2010). Resorting to specific corpora could have been an option:

> Such corpora can be used to provide many kinds of domain-specific material for language learning, including quantitative accounts of vocabulary and usage which address the specific needs of students in a particular domain more directly than those taken from more general language corpora (McEnery and Wilson 1996: 121).

Nevertheless, to our knowledge, the amount of written legal corpora is also reduced, and access to them, except for a few cases, is not complete. As a consequence of the scarce amount of such corpora and the methodological void derived from it, we engaged into ESP corpus design and decided to create the British Law Report Corpus (BLRC): a legal English corpus of judicial decisions that could act as a reliable source of specific vocabulary for the development of new teaching materials, and information for further language analysis.

The aim of this paper is to present the process of design and compilation of the BLRC, according to Corpus Linguistics standards (Wynne 2005) for general corpora and its adaptation to specific corpora (Rea 2010). First, the legal corpora found are introduced; next, we give a detailed account of the design process and justify the reasons that lead to the selection of this legal genre, the mode of the texts, the organization of the corpus into different categories, and the distribution of texts per category; to finish with some final remarks on further corpus applications and future research.

2. THE BLRC AND OTHER LEGAL CORPORA

The research into specific corpora availability led us to a short list of legal corpora which did not satisfy our needs. The first corpus worth mentioning is the Bononia Legal Corpus (Rossini, *et al.* 2001), since this is probably the most comprehensive legal corpus existing due to its selection of texts from varied genres and topics, and also the closest to ours especially regarding the genres it covers. It was "set up with representative documents of a legislative, judicial

and administrative nature" –as stated on their website–. It is a multilingual comparable Italian-English corpus, which aims at "representing the two different legal systems, in particular the differences between the civil law and the common law systems" –on the website –. Its English section, whose initial target was 10m words, covers several legal genres, namely, UK statutes, law reports and statutory instruments. It can be freely accessed through the internet but not downloaded.

However, the rest of corpora we have found were either too small to act as a normative reference for us, or inaccessible. They focused on aspects of the language we are not interested in, or were conceived as parallel corpora with a translational or comparative purpose. The JRC-Acquis Corpus is one of them. It is a multilingual parallel corpus which includes European Union legislative texts affecting all Members States in 22 different languages. The English section contains 23,545 texts and 34,588,383 words. It is fully accessible and downloadable.

Next, the CorTec corpus is a scientific-technical parallel corpus divided into four sections, one of them deals with commercial law and includes agreements and contracts in English and Brazilian Portuguese. It has 1m words per section and has been developed by the Translation and Terminology Centre of the University of St. Paul, Brazil.

As for the HOLJ corpus, it is a monolingual synchronic one comprising 188 judgments of the House of Lords from 2001 to 2003. The number of words is approximately 3,000,000 and its aim is to define a set of rhetorical role labels.

To finish, the Cambridge International Corpus, owned by Cambridge University Press, has a legal corpus section of 20m words. It is not accessible or commercialised. It has been employed by CUP to design their legal English books.

There also exist legal sections or materials within some of the best known general British English corpora like the BNC or the COBUILD, but they could not serve our purpose either as they are non-specific.

3. LAW REPORTS AND THEIR ROLE IN COMMON-LAW-BASED LEGAL SYSTEMS

Establishing the *sampling frame,* that is, "the entire population of texts from which we [would] take our samples" as McEnery and Wilson put it (1996: 78), was our first objective, and law reports were selected due to the pivotal role they play in the UK judicial system as well as in any other common law countries. We are aware that the conclusions drawn from the study of one single genre

cannot be extrapolated to the whole variety. However, judicial decisions or judgements – as reflected on law reports – stand at the very core of common law systems acting as the main source of law followed by statutes and equity, and thus hold a prominent position in legal ESP.

If representativeness is crucial for the design of any corpus (Sinclair 1991; Biber 1993; Sánchez *et al.* 1995; McEnery and Wilson 1996; Tognini-Bonelli 2001; Hunston 2002; Wynne 2005, etc.), narrowing the boundaries of our object of study became a must, as we soon realised how legal language is intertwined with everyday language, how it is present both in the public and private fields, and consequently how the vastness of this ESP branch could not be covered or managed in a project of this nature.

Orts (2006, 2009) offers a comprehensive review of different approaches to *legalese* and legal genres both from the field of law (Mellinkoff 1963; Jackson 1985; Tiersma 1999; etc.) and linguistics (Crystal and Davy 1969; Danet 1980; Swales 1985; Kurzon 1984; Maley 1987; Alcaraz 1994; Bathia 1993, 2004; etc.). The number of legal genres authors have identified varies depending on the perspective of their analysis, and law reports, that is, written reports of judicial decisions or judgments, appear in generic classifications as part of the oral mode (Danet 1980), within the category: *recording and law making* (Maley 1994), or as public unenacted law (Orts 2009), amongst others.

Sinclair states that "the contents of the corpus should be selected [...] according to their communicative function in the community in which they arise" (2005: 1), so it appeared to us that the selection of law reports as our object of study was fully justified since they are an essential wheel in the British legal machinery, and their status within it is unquestionable.

The United Kingdom belongs to the realm of common law, as opposed to civil or continental law. Western European law, except for the UK, is based on the civil law system. Although it may refer to and apply the existing jurisprudence, it mostly relies upon the law pertaining to the criminal or civil fields -amongst others- which is codified following the Roman law tradition. On the other hand, in common law countries like USA, Canada, Australia, and so forth, and specifically in the UK, law decisions were based on previous cases always abiding by the principle of *stare decisis* – to stand by what has previously been decided –, and not on acts passed at the parliament.

However, common law systems have evolved in different ways: some of them are mixed like Québec or Scotland, where the law is both codified and uncodified. The majority of them is mostly jurisprudential and complies with the principle of binding precedent, that is to say, the decisions made at a higher tribunal should act as binding precedent as long as they are related to the case

in question in their essence. Determining what the essence of a given case is – establishing the *ratio dicendi* – is part of the judge's role.

Nonetheless, in purely common law systems, the acts passed at their parliaments have gained greater importance being most often cited in case decisions. In the last 150 years (Orts 2006), enacted law has become essential as a source of law, albeit judicial decisions, as far as they interpret the law and the existing precedents, stand out as the major one.

Another fact that makes law reports an outstanding genre in common law legal systems is that they not only cover all the branches of law, but also touch upon other genres like statutes, or others like wills, contracts, and so forth, when such text types are referred to as facts, evidence, or any other section within the judicial decision.

Law reports are written collections of judicial decisions on cases that solicitors, barristers, judges, or any other legal professionals need to know. They must be cited and act as the solid ground on which they will build their arguments. This is why, in those systems based on case law, case reports are published by councils, that is, The Incorporated Council of Law Reports of England and Wales (ICLR), publishing houses like Butterworth or Lloyds, and so forth, every year. Due to the widespread use of information technologies and particularly the internet, there is a tendency towards digitalising these texts and storing them in online databases. Using search engines can make case citation a really easy task that used to take ages for legal practitioners to become fully informed about the existing jurisprudence.

Access to most of these databases is often restricted; there are such popular ones as Justis.com, LexisNexis.com, and so forth – they are really expensive due to the amount of time they save, so law firms, law faculties, and the like are subscribed users precisely because of that –. They offer different possibilities to the legal practitioner to locate and cite cases depending on the court they were heard at, their main topic, the judges who heard them, the identity of the parties, and so forth. However, the British and Irish Legal Information Institute (BAILII.org) has created a completely free and comprehensive online database with more than 200,000 cases available and classified them according to the court where they originated and the jurisdiction they belong to.

Although we are not subscribed users of the databases mentioned above, we have enjoyed free access to some of them and confirmed the fact that, leaving aside the numerous possibilities and applications they provide to legal practitioners, they offer a smaller amount of texts than the free-access BAILII database. BAILII has become a really useful and free source of not only case decisions, but also statutes and some scientific legal texts. It is supported by a number of sponsors like the Inns of Court –barristers' professional associations–,

law faculties –Cambridge, Oxford, Glasgow, Edinburgh, Cork, etc.– , law firms and other prestigious institutions, hence its importance and recognition by professionals. This is precisely why we have decided to use it as our main source to obtain the legal texts that form the BLRC.

4. CRITERIA APPLIED IN BLRC COMPILATION

4.1. GEOGRAPHIC CRITERIA AFFECTING THE SELECTION OF TEXTS

As well as abiding by hierarchical criteria when organizing the corpus, one of the first elements that conditioned our choice was the way that legal vocabulary varies according to the system where it is used. This is so because of the laws and regulations that organise the countries which the UK is divided into. The judicial systems of Northern Ireland, Scotland, England and Wales do not solely depend on UK institutions, but rather have their own autonomous systems and structure. But for the Supreme Court –in general terms– and the UK Tribunal Service –except for some cases–, each country is fully independent as regards its judicial system. Therefore, we decided to structure the BLRC into five main branches depending on the jurisdictions of their judicial systems, that is, the geographical scope of their courts and tribunals: Commonwealth countries, United Kingdom, England and Wales, Northern Ireland, and Scotland.

Special attention is deserved by the first section, that of Commonwealth countries. The Judicial Committee of the Privy Council is a UK institution whose main role is acting as the "highest court of appeal for many current and former Commonwealth countries, as well as the UK's overseas territories, crown dependencies, and military sovereign base areas" –as stated on their website–. The cases heard at this court may come from such varied origins as Mauritius, Jamaica, Trinidad and Tobago, and so forth. Since such geographical variation necessarily implies terminological changes due to their different legal systems, we considered it interesting to devote one of the sections of the corpus to the texts coming from such varied sources, in spite of them not being too numerous.

As regards the second section, it comprises those institutions which are competent to judge cases from all over the UK –with certain exceptions–. This category includes the court of last resort of Great Britain: The Supreme Court as well as the net of administrative courts.

The other three sections are organised in the same way as their judicial systems, that is, except for England and Wales who share the same structure and laws, the justice of Northern Ireland and Scotland work independently from the other two but for the net of administrative tribunals –excepting some cases– , and the Supreme Court.

4.2. CHRONOLOGY

The BLRC is a specific synchronic monolingual corpus of legal English texts which aims at establishing the core vocabulary of law reports in the UK. Following Pearson, "a specific corpus compiled for terminological studies [...] delivered in the last 10 years prior to the date of compilation" (1998: 51). This is why we decided to compile the texts produced at UK courts and tribunals from 2008 to 2010 as we expect to finish gathering them before the end of 2011. The texts were always gathered randomly yet always belonging to the time span just mentioned, and we will not include any that was added to the database after December 2010.

Moreover, due to the changes that the structure of these courts has experienced for the recent modifications of the law that regulates it, we considered that, if the structure of the corpus responds to the structure of UK courts and tribunals because of thematic and hierarchical reasons, it should adjust to the latest modifications it has experimented.

We are specifically referring to the *Constitutional Reform Act, 2005*, by which the Supreme Court of the UK was created and started to work on 1 October 2009 –its role was formerly performed by the so-called Law Lords of the House of Lords–, and the *Tribunals, Courts and Enforcement Act, 2007* which regulates the structure of these institutions thus affecting the structure of the BLRC itself.

4.3. MODE

The mode of the texts included in the BLRC is written. Initially, the corpus is not intended to be tagged so the written samples are stored as raw text. Obtaining oral samples of legal language that reflected the arguments, facts, and decisions dealt with at court, would have implied having access to courtrooms and permission to record the trial sessions, a certainly complicated objective for Spanish researchers merely interested in linguistic data. Furthermore, supposing we had been granted access and permission to do so, obtaining an amount of texts that could make our conclusions representative of the variety, would have taken ages. Besides, the range of the text selection included in the BLRC would have required going to one and every courtroom belonging to all the jurisdictions and levels the corpus has been structured into, a definitely unattainable task for a project like this one.

Regarding the texts themselves, they are authentic transcriptions of judicial decisions whose structure may vary depending on the nature of the case and the hierarchical position of the court where it was heard, that is, cases heard at the Supreme Court follow a complex and long route of appeal that implies much greater argumentation and case citation than a case tried at a first-tier tribunal –at the bottom of the judicial pyramid–.

They are full texts obtained in digital format from BAILII, which was certainly a great advantage that saved much time as regards the compilation phase. The size of the texts themselves varies from really long ones of 20,000 words, to really brief ones of about 600. However, the average is 2,000 to 2,500 words. They have all been produced, though not necessarily transcribed, by British judges and reflect their decisions about the cases in question as well as the facts, arguments, prior decisions made at other courts, and any other kind of information relevant to the case.

4.4. CORPUS SIZE AND REPRESENTATIVENESS: ESTABLISHING THE WORD TARGET

Representativeness is central to corpus design, as shown above, and the size of a corpus may determine whether it is representative of the variety of language it aims at covering, or simply an illustrative sample of it with no predictive value.

Authors do not agree regarding the recommended size for a specific corpus. Whereas Pearson (1998) proposes a million words as a reasonable number –she poses that the limit should rather be established by the number of texts available and convertible into digital format–, Sinclair (1991) believes that corpora must be as large as possible establishing 10 to 20m words as the recommendable target for a specific one. On the other hand, Kennedy (1998) does not think that a big corpus necessarily represents the language better than a small one. In general, some 40% or 50% of the lemmas in a corpus occurs once, and more than one occurrence is required to establish a comparison.

In addition to these arguments, we took into consideration the availability of legal texts and their high numbers –16,612 texts in total from 2008 to 2010– in order to decide on the word target. Also the relevance of law reports in the judicial system coupled with the great amount of topics covered by these texts, was determining when we had to make the first decisions on the size of our corpus.

As a consequence, we established that, although this is a specific corpus based just on one legal genre, the target should be 6,000,000 words approximately, six times as big as Pearson proposes, essentially because of the easy access to already digitalized texts in either .rtf or .pdf format and, naturally, of what has just been stated above.

4.5. WIDE TOPIC VARIETY

Law reports should not only be paid special attention within ESP because of their essential function in common law systems, but also because of their vast topic coverage. This corpus has been organised according to the source where

the corpus texts originated, that is, what court or tribunal cases were heard at and decided on.

Tribunals and courts are specialized in a given branch of law: criminal law, family law, commercial law, intellectual law, and so forth, and law reports touch upon one and every branch of both the private and public fields. Judges are in charge of judging cases by both interpreting the law itself –the statutes passed at the parliament–, and fundamentally taking into consideration the existing precedents, therefore their judgments, as reflected on law reports, pertain to all the fields of law.

4.6. THE STRUCTURE OF COURTS AND TRIBUNALS AND THEIR PARALLELISM WITH THE BLRC

In *Corpus Linguistics,* McEnery and Wilson cite Biber when highlighting the importance of establishing a clear structure for the design of a corpus prior to its compilation and analysis: "Biber [...] emphasises the advantage of determining beforehand the hierarchical structure or strata of the population, that is, defining what different genres, channels and so on it is made up of" (1996: 79). Hence, we deem it fundamental to justify the categorization method followed to organise the BLRC.

Our corpus retains the current UK tribunal and court structure after its recent modifications as reflected on BAILII due to several reasons, the first one being the relevance of the hierarchy of courts and tribunals in the UK legal system. The principle of binding precedent, which the British judicial system revolves around, establishes that any decision made at a higher court or tribunal will set binding precedent as long as the case is similar to the one under examination in its essence –the *ratio dicendi*–.

Secondly, if we maintain this structure, the texts will be grouped according to the field of law they belong to, so they will be similar in lexical terms, and comparing results by studying the categories separately will be easier and respond to a thematic criterion we consider fundamental as far as our further objective is concerned, that of establishing the core vocabulary of law reports.

In the third place, the route of appeal for a case also responds to this hierarchy. One single case could be heard at more than one tribunal or court if it obtained leave of appeal, that is to say, when a decision is not favourable to any of the parties involved in a trial, it may be appealed to and, if granted permission, it could be heard at higher instances. This fact implies that there are similar tribunals and courts belonging to the same field of law at different levels of the judicial structure, that is, the UK Upper tribunal of Finance and Tax and the First Tier Tax Tribunal deal with similar cases, yet the former is at a higher

level and would either have jurisdiction over certain cases which imply, say, greater amounts of evaded money, or others that come from First Tier tribunals and have been granted leave of appeal.

The same case could go up the structure to the court of last resort of the UK: the Supreme Court, although, as far as the lexical content of the texts is concerned, it would be modified and argued in greater depth every time it is revised and heard at a higher level, hence becoming a different text as it follows the route of appeal.

To finish with the enumeration of the criteria that have conditioned the organization of the corpus, we would like to refer to the distribution of the population in the UK. As it is shown in the UK official census 2011, elaborated by the Office of National Statistics, it appears that almost 90% of the population of the whole territory is concentrated in England and Wales while Northern Ireland only has about 3% and Scotland 9%. Although we have not mathematically distributed the number of texts and word targets per category and subcategory depending on these figures, we did take them into account in order to reinforce the representativeness of the texts obtained from English and Welsh sources that amounted to approximately 55% of the total. The structure and categorisation of the BLRC will be shown in the following section where its distributional criteria and word targets will also be explicated.

4.7. DISTRIBUTIONAL CRITERIA AND TARGETS PER CATEGORY

The amount of texts forming the BLRC is not evenly distributed amongst its categories. We found great variation depending on the text source: court or tribunal. Whereas there were sections where the overall number of texts was remarkably high –The Administrative Chamber of England and Wales high Court section of BAILII offered 1922 cases between 2008 and 2010–, there were others which were also exceptionally low with 1 or 2 at most –The UK VAT & Duties Tribunals, Insurance Premium Tax section–.

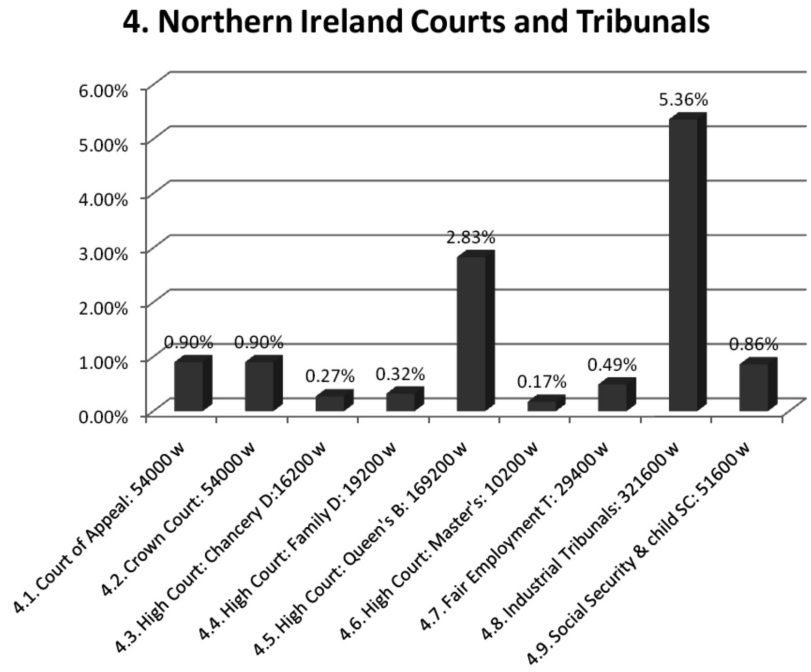
The reasons for the irregular distribution of the texts available are varied, in some cases, especially regarding tribunals, they have either started working recently or disappeared due to the *Tribunals, Courts and Enforcement Act, 2007*. In some others, the high figures coincide with a densely populated area –one of the criteria supporting text distribution within the corpus– or with a court that, due to its high status in the hierarchy –i.e. any of the chambers of the High Court of Justice of England and Wales–, is in charge of hearing a very high number of cases.

In addition to this, we assume that the fact that a court or tribunal is less productive in terms of text availability implies that there are fewer cases being heard at it. Whether this is true or not, it is beyond our knowledge since BAILII is a free online database supported by authoritative institutions and built up by

reputed contributors who altruistically donate the transcriptions of judge's decisions obtained from official sources.

Nonetheless, and regardless of the possible explanation we may have found for this phenomenon, we believe that the targets established for the sections and subsections of the corpus, had to be proportional to the total number of texts available within the covered time span. Therefore, all the subtargets were set according to this criterion: if the number of texts in a section was higher, we believe they necessarily had to keep a greater proportion of words, and thus be more representative of the language as that is the proportion they keep in real life, or at least we assume this to be so.

The total amount of texts available between 2008 and 2010 is 16,612, and the distribution of texts and targets per section and subsection is exemplified in the following graph for category 4: Northern Ireland Courts and Tribunals. Each main category of the corpus, namely, Commonwealth countries, UK, England and Wales, Scotland and Northern Ireland, has been organised in the same way. After having calculated the word targets per section and subsection, the overall corpus size will be 6,249,000 words.



Graph 1. Distribution and targets in the Northern Ireland section of the corpus.

5. CONCLUSION AND FURTHER RESEARCH

The processes of design and compilation of the BLRC have been carried out according to Corpus Linguistics standards so that the results obtained from its subsequent analysis could be worthy, reliable and useful for language teaching and learning. We have attempted to adhere as far as possible to both the criteria proposed for text selection and the guidelines for the compilation of specialized corpora from the literature available.

A well-designed corpus creates an excellent opportunity to look into language evidence and perform quantitative and qualitative analyses. The BLRC is structured in such a way that it will allow multiple contrastive analyses in relation to the different parameters governing in its projection, namely topic variety, types of courts and tribunals, and geographical situation.

Once accomplished the compilation, the following step is the processing of the corpus. WordSmith.5 is the programme chosen for this task. It is first intended to provide direct information about the basic computational characteristics of the corpus. The programme generates immediate data about types, tokens, type-token ratio, frequency lists and so forth. In a second stage, a corpus comparison approach will be adopted in a bid to identify the most significant keywords in legal English in comparison to general English, since the ultimate goal of our research consists in extracting the essential vocabulary of legal English. Our objective fits in the long tradition within lexical studies of developing word lists (Thorndike and Lorge 1944; West 1953; Nation 1990; Coxhead 2000) for teaching and learning English as a second language. In addition, many authors have claimed the adequacy of developing discipline-based lexical repertoires (Nation 2001; Hyland and Tse 2007; Read 2007; Rea 2008) in order to guide materials writers and exams developers, assist instructors' teaching, and meet students' specific needs.

Finally, the BLRC has been envisaged to serve multiple purposes in the long term. The BLRC is intended to be available on line as a source of language examples for students, as a terminological database, even as a limited content-disciple source for students and lawyers and, needless to say, as the solid ground for linguistic research.

REFERENCES

Alcaraz Varó, E. 1994. *El inglés jurídico: textos y documentos*. Madrid: Ariel Derecho.

Bhatia, V. 1993. *Analysing Genre: Language Use in Professional Settings*. London: Longman.

Bhatia, V. 2004. "Applied genre analysis: a multi-perspective model". *Ibérica* 4: 3-19.

Biber, D. 1993. "Representativeness in corpus design". *Literary and Linguistic Computing* 8 (4): 243-257.

Bononia Legal Corpus. <http://corpora.dslo.unibo.it/bolc_eng.html> (Accessed 20 May 2010).

Constitutional Reform Act. 2005. <http://www.legislation.gov.uk/ukpga/2005/4/> (Accessed 20 May 2010).

The CorTec corpus. <http://www.fflch.usp.br/dlm/comet/consulta_cortec.html> (Accessed 20 May 2010).

Coxhead, A. 2000. "A New Academic Word List". *TESOL Quarterly* 34 (2): 213-238.

Crystal, D. and D. Davy. 1969. *Investigating English Style*. London: Longman.

Danet, B. 1980. "Language in the Legal Process". *Law and Society Review* 14, (3): 445-564.

The HOLJ corpus. <http://www.ltg.ed.ac.uk/SUM/CORPUS/index.html> (Accessed 20 May 2010).

Hunston, Susan. 2002. *Corpora in applied linguistics*. Cambridge: Cambridge University Press.

Hyland, K. and P. Tse. 2007. "Is there an "Academic Vocabulary"?". *TESOL Quarterly,* 41 (2): 235-253.

Jackson, B. 1985. *Semiotics and Legal Theory*. London: RKP.

JRC-Acquis corpus. <http://langtech.jrc.ec.europa.eu/JRC-Acquis.html> (Accessed 20 May 2010).

Kennedy, G. 1998. *An introduction to corpus linguistics*. New York: Longman.

Kennedy, G. and R. Bolitho. 1984. *English for specific purposes*. London: Mcmillan.

Kurzon, D. 1984. "Themes, Hyperthemes and the Discourse Structure of English Legal Texts." *Text* 4: 1-3.

Maley, Y. 1987. "The Language of Legislation". *Language and Society* 16: 25-48.

Maley, Y. 1994. "The Language of the Law". *Language and the Law*. Ed. J. Gibbons. London: Longman.

Mellinkoff, D. 1963. *The Language of the Law*. Boston: Little, Brown & Co.

McEnery, T. and A. Wilson. 1996. *Corpus Linguistics*. Edinburgh: EUP.

Nation, I.S.P. 1990. *Teaching and Learning Vocabulary*. New York, Newbury House.

Nation, I.S.P. 2001. *Learning vocabulary in another language*. Cambridge: CUP.

Orts Llopis, M. A. 2006. *Aproximación al discurso jurídico en inglés: las pólizas de seguro marítimo de Lloyd's*. Madrid: Edisofer.

Orts Llopis, M. A. 2009. "Legal genres in English and Spanish: some attempts of analysis". *Ibérica* 18: 109-130.

Pearson, J. 1998. *Terms in Context*. Amsterdam: John Benjamins.

Räisänen, C. and I. Fortanet, eds. 2008. *ESP in European Higher Education: Integrating language and content*. Amsterdam: John Benjamins.

Rea, C. 2008. *El inglés de las telecomunicaciones: estudio léxico basado en un corpus específico*. Tesis doctoral. <http://www.tesisenred.net/TDR-0611109-134048/index_cs.html> (Accessed 20 May 2010).

Rea, C. 2010. "Getting on with Corpus Compilation: from Theory to Practice". *ESP World*. <http://www.esp-world.info/Articles_27/Camino%20Rea.pdf> (Accessed 20 May 2010).

Read, J. 2007. "Second Language Vocabulary Assessment: Current Practices and New Directions". *International Journal of English Studies* 7 (2): 105-125.

Rossini, R., F. Tamburini, and E. Martelli. 2001. "Words from the Bononia Legal Corpus". *International Journal of Corpus Linguistics* 6 (special issue): 13-34.

Sánchez, A., P. Cantos, R. Sarmiento and J. Simón. 1995. *Cumbre. Corpus lingüístico del español contemporáneo. Fundamentos, metodología y análisis*. Madrid: SGEL.

Sinclair, J. 1991. *Corpus, Concordance and Collocation*. Oxford: OUP.

Sinclair, J. 2005. "Corpus and Text - Basic Principles". *Developing Linguistic Corpora: a Guide to Good Practice*. Ed. Wynne. Oxford. 1-16. <http://ahds.ac.uk/linguistic-corpora/> (Accessed 20 May 2010).

Swales, J. 1985. *Episodes in ESP*. Hemel: Prentice Hall.

Thorndike, E. L. and I. Lorge. 1944. *The teacher's Word Book of 30,000 Words*. New York: Teachers College, Columbia University.

Tiersma, P. 1999. *Legal Language*. Chicago: UCP.

Tognini-Bonelli, E. 2001. *Corpus linguistics at work*. Amsterdam & Philadelphia: John Benjamins.

Tribunals, Courts and Enforcement Act. 2007. <http://www.legislation.gov.uk/ukpga/2007/15/contents> (Accessed 20 May 2010).

West, M. 1953. *A General Service List of English Words*. London: Longman.

Wynne, M., ed. 2005. *Developing Linguistic Corpora: a Guide to Good Practice*. Oxford: ASDS Literature, Languages and Linguistics.

JOURNAL OF ENGLISH STUDIES - VOLUME 10 (2012), 147-173

PASSION BEYOND DEATH? TRACING *WUTHERING HEIGHTS* IN STEPHENIE MEYER'S *ECLIPSE*

MARTA MIQUEL BALDELLOU
University of Lleida

ABSTRACT. *Stephenie Meyers'* Twilight *tetralogy has lately become an enormously successful phenomenon in contemporary popular fiction, especially among a young adult readership. Regarded as a mixture of genres, the* Twilight *series can be described as a paradigm of contemporary popular-culture gothic romance. Stephenie Meyer has recently acknowledged she bore one literary classic in mind when writing each of the volumes in the series. In particular, her third book,* Eclipse *(2007), is loosely based on Emily Brontë's Victorian classic* Wuthering Heights *(1847). This paper aims at providing a comparative analysis of both Brontë's novel and Meyer's adaptation, taking into consideration the way the protofeminist discourse that underlines Brontë's text is not only subverted but also acquires significantly reactionary undertones in Meyer's popular romance despite its contemporariness.*

Keywords: Popular fiction, Victorian novel, gothic romance, intertextuality, protofeminist interpretation, reactionary discourse.

¿PASIÓN TRAS LA MUERTE? TRAS LA PISTA DE *CUMBRES BORRASCOSAS* EN *ECLIPSE* DE STEPHENIE MEYER

RESUMEN. *La tetralogía de* Crepúsculo *de Stephenie Meyers se ha convertido en un fenómeno enormemente exitoso en la ficción popular contemporánea, especialmente entre el público joven adulto. Considerada como una mezcla de géneros, la serie literaria de* Crepúsculo *puede describirse como claro exponente literario de la cultura popular romántico-gótica. Stephenie Meyer recientemente ha confirmado tener una novela clásica en mente cuando escribía cada uno de los libros de la serie. En particular, su tercer libro,* Eclipse *(2007), está basado libremente en el clásico victoriano de Emily Brontë,* Cumbres borrascosas *(1847). Este artículo pretende ofrecer un análisis comparativo entre la novela de Brontë y la adaptación de Meyer, tomando en consideración el modo en que el discurso protofeminista que puede identificarse en el texto de Brontë no sólo es subvertido sino que adquiere matices significativamente reaccionarios en la novela popular romántica de Meyer pese a su contemporaneidad.*

Palabras clave: Ficción popular, novela victoriana, romance gótico, intertextualidad, interpretación protofeminista, discurso reaccionario.

Received 21 February 2011
Revised version accepted 17 September 2012

1. INTRODUCTION: GOTHIC ROMANCE, THE DISCOURSE OF FEMININITY AND NEO-VICTORIAN FICTION

According to Chase (1986), in the centennial year of Emily Brontë's novel, it was claimed that, when *Wuthering Heights* was published in 1847, it was widely dismissed as a coarse, immoral and subversive novel. From that time onwards, feminist critics have cherished Emily Brontë as a Romantic rebel who made passion part of the novelistic tradition against the repressive conventions prevailing at the time, even if the Brontës always remained essentially Victorian, since the happy marriages at the end of their novels tend to underline the triumph of a sentimental point of view, thus highlighting a solid preference for domesticity (Chase 1986: 33). *Wuthering Heights* has thus been received with "both condemnation and grudging praise" since its publication (Alexander and Smith 2003: 561). If early readers were shocked by Heathcliff's raw emotions, later readers have been fascinated by his enigmatic nature as a great demonic hero, illustrative of the romantic spirit of the age. Likewise, women writers who began their literary career in the 1840s began to seek heroines who would combine strength and intelligence with feminine tenderness (Showalter 1999:

100), selecting Catherine Earnshaw, Cathy, as a paradigmatic heroine that would reverberate in the literary imagination up to our days.

Taking into consideration both the sentimental and feminist discourse through which Emily Brontë's gothic Victorian classic has traditionally been interpreted, Neo-Victorian novels and popular culture have often looked for inspiration in nineteenth-century literary classics to revise and transform some of the most well-known and successful stories in contemporary best-sellers. Since the field of research of Neo-Victorian studies is simply emerging, the standards by means of which works can be described as Neo-Victorian seem to be still in the making at this stage. Within the literary theoretical framework of postmodernism, Neo-Victorian fiction revises, subverts, and transforms different tenets of Victorian discourses in an attempt to get closer to a past period that, at first sight, seems insurmountable. Because of the recent emergence of Neo-Victorian studies, which is the critical apparatus that analyses Neo-Victorian fiction, according to Kohlke there are still missing definitions that "delineate possible generic, chronological, and aesthetic boundaries" (2008: 2). This is precisely the reason why currently Neo-Victorian studies should adopt its widest possible interpretation, thus including "the whole of the nineteenth-century, its cultural discourses and products, and their abiding legacies, not just within British and British colonial contests and not necessarily coinciding with Queen Victoria's realm" (Kohlke 2008: 2). This broad definition of the texts which shape the corpus of Neo-Victorian studies has recently incorporated exponents of contemporary popular culture, which appropriate nineteenth-century textualities, rendering them more suitable and, to use Kohlke's words, significantly more "appealing to present-day sensibilities" (2008: 11). Within the domain of popular culture, a recent case in point is Stephenie Meyer's *Twilight* series, which has recently become particularly successful among a young adult readership.

Even though its mixture of romance and horror in a contemporary setting may account for some of its extraordinary success and popularity, Stephenie Meyer seems to exemplify T. S. Eliot's commitment to both tradition and the individual talent since she has acknowledged each book of her *Twilight* series was inspired by a different literary classic (Proctor 2008). If *New Moon* (2006) and *Breaking Dawn* (2008) bear a close resemblance with Shakespeare's *Romeo and Juliet* and *Midsummer Night's Dream* respectively, the first book of the series, *Twilight*, appeared to be clearly inspired by Jane Austen's *Pride and Prejudice*, while *Eclipse* (2007) includes explicit references to Emily Brontë's *Wuthering Heights* and parallel episodes all through its text that strongly resemble this early Victorian classic. In this respect, taking into account Stephenie Meyer's acknowledged tribute to *Wuthering Heights* in the third volume of her tetralogy,

together with explicit references to Emily Brontë's novel within the text and striking similarities in terms of its plot, it may be argued that Meyer's *Eclipse* arises as an illustrative example of a popular culture novel with remarkable Neo-Victorian undertones. According to Krueger, contemporary interdisciplinary exponents of the arts that refer back to the Victorian era enormously contribute to the phenomenon of Victorian revivalism to the extent it is claimed that, in our society, at large, "Victorian culture has probably never been more popular and influential" (2002: xiii) as it has become nowadays.

Hence, bearing in mind Meyer's tribute to some nineteenth-century literary classics, some volumes of her tetralogy, and especially, her novel *Eclipse*, may be explored from a different perspective apart from regarding her novels as a sociological phenomenon which has acquired remarkable popularity among young adult readers. In this respect, Meyer's novel *Eclipse* can be interpreted as a contemporary popular-culture paradigm of intertextual revision and transformation of a Victorian canonical work, Emily Brontë's *Wuthering Heights*. Taking this premise as a point of departure, it may be questioned to what extent the perspective taken in Meyer's volume in relation to Brontë's canonical novel contributes to subverting or prolonging the domestic as well as the protofeminist discourse that underlines this Victorian classic. In this context, Joyce (2002) aptly refers to the image of a rear-view mirror, arguing that the view of our past is necessarily mediated, thus rendering the Victorians as distorted and closer to our times than they might appear at first sight, therefore claiming that postmodern and contemporary approaches to the Victorian period often exhibit a binary opposition in relation to our contemporariness, that is, we attempt to define ourselves in opposition to our past. Accordingly, Neo-Victorian fiction, or literary texts with Neo-Victorian undertones, often reveal more of our contemporary epistemology than about the actual past period they seek to portray.

Despite Meyer's evident legacy to Brontë, as this paper aims to show, her novel *Eclipse* can hardly be alleged to illustrate the protofeminist discourse in which Brontë's original text began to engage, which came hand in hand with a domestic discourse as a legacy to the eighteenth-century sentimental novel from which it arose. Thus, this article will mainly take into account the protofeminist discourse that underlines Brontë's text and will juxtapose it with Meyer's reactionary discourse in her novel *Eclips*e, despite its contemporariness, thus claiming that Brontë's text can ultimately be regarded as significantly more protofeminist than Meyer's contemporary novel inspired by this Victorian classic. If *Wuthering Heights* has often been described as a blending of eighteenth-century sentimental and nineteenth-century gothic novels, mainly dwelling into

the domain of realism with important romantic features, Meyer's series is often catalogued as contemporary popular gothic romance.

The Victorian discourses of domesticity and female purity preached a single version of ideal femininity, whereby women were both protected and oppressed (Moran 2006). Religious, medical and psychological discourses at the time associated femininity with innocence, purity and passivity, thus justifying the exclusion of women from institutions of power. This view of women was further emphasised through the separation of spheres, which John Ruskin (1865) addressed stating that women were particularly suited to the domestic realm, while men were best prepared for the active domain of public life. These ideas gave shape to the perception of women as spiritually inspiring, culminating in Coventry Patmore's (1866) metaphor of the Victorian woman as the angel of the house. Nonetheless, this Victorian discourse of pure womanhood, envisioning women as deprived of power and untainted by sexuality, was often counteracted by the contemporary cultural upheaval caused by the so-called 'woman question', which began to arise as a result of women's changing expectations about their role as well as their need to show they could succeed outside the domestic domain. Hence, despite the ethics of female domesticity that prevailed in Victorian literature as legacy of the eighteenth-century sentimental novel, likewise, some Victorian women writers became mediators of a protofeminist discourse that, slowly but surely, also began to take shape.

In spite of this truly ambiguous situation prevailing in Victorian times, some novels with Neo-Victorian undertones, often consist in appropriations of the past rendering an oversimplified version of reality, focusing on an idealised interpretation of chaste womanhood, as is the case with Stephenie Meyer's *Eclipse*, or rather, offering an overtly sexualised vision of Victorian life, thus none of them ultimately producing a picture faithful enough to reality. Neo-Victorian novels often tend to reveal more about twenty-first century-discourses than actual Victorian interpretations of reality. In this respect, Michel Foucault ponders about this thesis with regard to sexuality, wondering whether Victorians could be truly characterised as sexually repressed in comparison with apparently sex-saturated postmoderns (Kukich and Sadoff 2000: xviii), and finally claiming that, precisely because of the assumed Victorian concern about sexual repression, Victorians could ultimately be heralded as pioneers of sexual self-realisation, as opposed to views traditionally held about Victorian prudish ways.

Likewise, Stephenie Meyer's novel, *Eclipse* must also be necessarily interpreted within the broader context of gothic tradition, which ultimately determines the discourse of gender and sexuality that mostly prevails in the story. In this sense, according to David Stevens, feminist interpretations of the gothic

have drawn attention to issues related to the condition of women such as the relative silence and passivity of many female characters in gothic tales, the stereotyping of female characters from a male perspective, the enclosure and confinement of heroines in castles or abbeys, and the punishment of those women who dare trespass the limits of decency according to Victorian precepts and gender conventions (2010: 108). Hence, the ultimate morale addressed to women readers that is ingrained within the classic gothic genre seems not far removed from that of fairy tales addressed to children. In this respect, Isabella dreads the mere presence of Manfred in Sir Horace Walpole's quintessential gothic classic *The Castle of Otranto* (1764), just as Little Red Riding Hood flees from the wolf in Charles Perrault's fairy tale. This moralising message and iconography from fairy tales, as well as its marked discourse about gender conventions, is also vividly present in Meyer's novel, as the wolf or the vampire, literally personified by Jacob and Edward, are present to tease Bella as soon as she dares trespass the limits considered appropriate to women, for instance, when she takes the initiative or makes decisions on her own and is consequently reprimanded.

Within the framework of gothic tradition, and the reactionary discourse that it often defends, the fallen women or madwomen that arouse male fear and hatred must be ultimately punished or ostracised, while submissive women that behave appropriately are ultimately rewarded with praise, marriage and sanctification. This was usually the literary formula that prevailed within gothic romance, as a clear legacy of Samuel Richardson's novels of sensibility featuring virtuous heroines that were ultimately rewarded if they acted according to sanctioned precepts. In this sense, Meyer's tetralogy is also deeply indebted to the tradition of the gothic romance with the corresponding moralising message of the heroine behaving according to decorum so as to ultimately be rewarded.

Nonetheless, the reactionary discourse that was traditionally perceived as prevailing in the gothic genre, was eventually subverted and reinterpreted through feminist perspectives. In this respect, as Ferguson Ellis (2000) claims, in the 1970s, Ellen Moers perceived the female gothic, like in Ann Radcliffe's novels, as a feminine substitute for the picaresque, where heroines could enjoy all the adventures masculine heroes often experienced. Hence, exponents of the gothic genre began to be interpreted through a new light. As a case in point, to use Botting's words, Emily Brontë's *Wuthering Heights*, through Cathy's rebellious passions, appeared to be a "refusal of the niceties of domestic passivity, propriety and duty [...] thus signalling an untamed and wild invasion of the home rather than comfortable domestication" (2004: 129). Even if Stephenie Meyer is probably aware of some feminist discourse underlying the

female gothic tradition, she has not picked up the same cue in her novels as Bella Swan is well-known precisely for her clumsy ways and her reluctance to take part in any kind of physical effort.

Therefore, Meyer's more traditionally feminine rather than feminist discourse renders her novels much closer to romance within contemporary popular fiction, as her discourse seeks to reflect that of her female readers within the social, cultural and religious context of a reactionary, capitalist, and Republican American society. Likewise, Stephenie Meyer's cultural and religious upbringing within the Mormon faith is also key to understand her novels. In this sense, all characters in her novels display highly moral behaviour and exquisite manners, despite the fact that most of them are teenagers. In terms of sexuality, resisting temptation and the discourse of abstinence prevail through most novels of Meyer's vampire tetralogy, creating a combination of desire and restraint that merely ends up in sexual tension. This underlying message in her novels is thus rooted in the moralistic world of fairy tales and the reactionary discourse that often characterises the tradition of gothic romance as well as romance novels in popular culture.

Moreover, as Kucich and Sadoff argue, Neo-Victorian texts also often emerge as a result of the diversification of the cultural marketplace, "recalling a time when High culture was 'popular', as the postmodern-Victorian mode both reifies a lost era of high culture and popularises its imitations" (2000: xi). Thus, popular literary texts with Neo-Victorian undertones often look back to the Victorian period, when the present-day canonical works they acclaim were highly popular, with the view to popularise these canonical works once again. In this respect, within the domain of popular and consumer culture, Hoppenstand, in his anthology of popular fiction, claims that the romance story arises as the most commercially successful in popular culture, and yet, still remains as perhaps the least critically regarded category (1997: 127). Some feminist critics dismiss popular romance for its inherent reactionary discourse (Batsleer 1997), while others interpret romance as fiction that explores women's dissatisfaction and offers an illusory attempt to cope with women's condition, in Light's words, "a postponement of fulfilment" (1997: 224).

Likewise, following Stoneman, poststructuralist theories have encouraged to perceive high and low culture – no matter how blurring this distinction is – as a continuum of textuality produced by the intersection of cultural forces which determine the way these texts are received and transmitted (1996: 1). Some Neo-Victorian contemporary works also tend to portray the nineteenth-century as a commodity, thus, according to Kucich and Sadoff, the contemporary consumer culture often shares the postmodern nostalgia for the nineteenth-century, using the

Victorian past to "aestheticize contemporary reality" (xii). Consequently, it can be argued that, even if Meyer's *Eclipse* is set in the contemporary American society, the tribute to Brontë's eponymous novel, along with the pervading presence of vampires as archetypal characters in nineteenth-century, seem to be enough evidence to describe Meyer's novel as remarkably Neo-Victorian, making use of a sort of nineteenth-century revivalism to attract a contemporary readership. Thus, a comparative study between both novels will also serve the purpose of analysing the transformation of Brontë's Victorian classic to suit contemporary demands.

Thus, even if Meyer's *Eclipse* cannot be regarded as a Neo-Victorian novel strictly speaking, the vampirical tradition it adopts, as well as its reiterative references to Brontë's novel, render it a contemporary novel with remarkable Neo-Victorian features. Actually, as Kohlke argues, the spiritualist or haunting trope, the gothic, which characterises Meyer's novel, is frequently used in Neo-Victorian fiction as both a "metaphor and analogy for our attempted dialogue with the dead and for the lingering traces of the past within the present [...] as the compulsion to repeat the past that has not, as yet, been adequately processed" (2008: 9). Likewise, Kaplan also makes reference to the important role gothic elements play in Neo-Victorian works claiming they often deal with "the mix of familiarity and strangeness which Freud theorised as the uncanny" (2007: 11), and which arises as a result of the ultimate impossibility to come to terms with a past historical period from a contemporary perspective. Meyer's tetralogy is thus deeply rooted in the vampiric tradition, making use of the revivalism of nineteenth-century novels and gothic archetypes, even if set in the present-day society, so as to suit contemporary audiences and blend realistic and fantastic elements, contributing to the idealisation of the Victorian past personified by the vampire figure.

A comparative and intertextual analysis of Brontë's and Meyer's texts, especially focused on the love triangle set among the three leading characters in each of the novels, will bring to the floor the transformation of Brontë's discourse into Meyer's novel, as well as Meyer's ultimate aim to popularise a Victorian classic with a view to reach the young adult public, envisioning the nineteenth-century as a contemporary commodity, by means of a process of idealisation and oversimplification that arises as a result of her attempt to come to terms with the Victorian past from a contemporary and popular-culture perspective.

2 BELLA SWAN AND CATHY EARNSHAW IN THE MIRROR

Eclipse (2007) is the third novel in Stephenie Meyer's popular best-selling *Twilight* series. In *Twilight* (2005) and *New Moon* (2006) the love story between the vampire Edward Cullen and the mortal Bella Swan begins to take shape, while

Edward, well-aware of the risk Bella is taking for his own sake, decides to end their relationship to Bella's own benefit. Unable to cope with Edward's absence, Bella gets closer to her childhood friend, Jacob Black, a Native-American werewolf, although she finally decides to commit suicide. Due to a misunderstanding, Edward believes Bella dead and decides to kill himself as a result. Nonetheless, aided by Edward's sister, Alice, Bella manages to prevent his death and they both resume their former relationship.

Taking into consideration these precedents, *Eclipse* focuses on the love triangle established from then onwards among Edward, Bella and Jacob. After Edward's return, Bella is unable to forget Jacob and the fact that he is suffering for her sake. Despite Edward's reluctance, Bella frequently visits Jacob and his wolf pack at the reserve in La Push, while Edward finally proposes marriage to Bella. In the meantime, an army of newborn vampires under the command of Victoria, whose partner James was killed by Edward, arrives at Forks to seek revenge. In spite of their ancestral enmity, the Cullens join forces with Jacob's wolf pack to defeat the threatening army of newborn vampires. Unable to accept the engagement between Edward and Bella, Jacob reveals he plans to join the fight and get himself killed. Bella intends to prevent Jacob's plans, realising she is also in love with Jacob, even though she confesses her love for Edward is so unfathomable that she would willingly agree to sacrifice her mortal life and become a vampire so as to seal their compromise.

All through Meyer's novel *Eclipse*, Bella acknowledges, on many occasions, that she is reading Emily Brontë's novel again, while the actions taking place in *Wuthering Heights* as Bella peruses them seem to reflect the parallel experiences Bella undergoes in the novel fairly closely, thus producing a meaningful mirror effect. In this respect, drawing on Kucich and Sadoff, it can be argued that Bella constructs a history of the present by rewriting this Victorian past, thus perceiving the present as history, distancing herself from her immediacy (2000: xiv). Likewise, at the opening of *Eclipse*, Bella and Edward have just resumed their relationship after his long absence when Bella admits she is browsing through Emily Brontë's novel again, just getting close "to the part where Heathcliff returns" (7). Bella's constant need to reread *Wuthering Heights* seems particularly significant as, even if unconsciously, she begins to identify similarities in the relationship established between Heathcliff and Cathy in Brontë' novel and her own relationship with Edward Cullen. Consequently, an intertextual pattern can be gradually traced between Brontë's gothic domestic novel and Meyer's contemporary gothic romance.

Likewise, Edward constantly scorns Bella for reading the same book once more, as he believes Heathcliff to be a despicable character. Unable to gain

insight into the reasons why Bella pursues her reading of this Victorian classic again, Edward strongly advises her not to fall in love with someone as selfish and malignant as Heathcliff, even if acknowledging "Catherine is really the source of all the trouble, not Heathcliff" (25). Unlike Bella, Edward is ironically unable to perceive any parallelism between Brontë's novel and their own relationship, even if Bella points at the inevitability of their love as well as the impossibility to keep both lovers apart despite Cathy's selfishness, Heathcliff's evil, or even their death. Bella is also the source of all problems in Meyer's novel since her falling in love with Edward condemns her to a life of damnation in the underworld. Similarly, in Brontë's novel, Cathy's gradual attachment to Heathcliff, a gypsy, also threatens to disrupt the boundaries separating the social classes to which both characters belong. In this respect, Edward often teases Bella asking: "do you ever think that your life might be easier if you weren't in love with me?" (204), thus identifying himself ironically, even if in a subtle way, with the demonic hero in Brontë's novel. Nonetheless, despite the fact Bella is aware of all the risks she is taking, she gladly succumbs to what she perceives to be her fate. In a well-known interpretation of *Wuthering Heights*, Gilbert and Gubar (1984) appropriately referred to the fact "the similarity of Isabella's and Catherine's fates suggests that 'to fall' and 'to fall in love' are equivalents, so the bridle or bridal hook is an apt, punning metaphor for the institution of marriage" (289). In Bella's case, her prospective marriage to Edward literally implies 'a fall', since her wedding would officially sanction her transformation into a vampire and thus the closure of her mortal existence.

It is not until the moment that Jacob Black menaces to disrupt Bella's devotion to her vampire that Edward really begins to sympathise with Heathcliff, also feeling the need to revise some passages from Brontë's novel while Bella is asleep. To Bella's surprise, Edward finally discloses he has realised he can sympathise with Heathcliff in ways he had not thought possible before. When Edward left Bella, well-aware that their relationship posed a serious threat to Bella's safety, Jacob established a closer link with her to the extent their former friendship transformed into something deeper. Jacob's constant presence and support nurtured a love triangle that began to take shape in *New Moon* and is fully displayed in *Eclipse*. Despite Bella's evident attachment to Edward, her feelings grow more insecure due to Jacob's presence, thus realising she is also feeling increasingly attracted towards Jacob. Thus, if Edward admits his sympathy for Heathcliff, Bella identifies with Cathy Earnshaw as she also faces a dilemma, unable to choose between her love for Heathcliff and the economic security and social status with which Edgar Linton may provide her. As Bella argues: "I was like Cathy, like *Wuthering Heights*, only my options were so much better

than hers, neither one evil, neither one weak. And here I sat, crying about it, not doing anything productive to make it right. Just like Cathy." (459)

Bella feels trapped in her incapacity to make the right choice with regard to her two suitors, Edward and Jacob; a situation that closely resembles Cathy's inability to choose between Heathcliff and Edgar. Nonetheless, Bella believes Cathy's decision involves choosing between evil and weakness, meaning Heathcliff and Edgar, whereas her own choice entails a greater difficulty than Cathy's alternative since, from her perspective, Edward and Jacob significantly present more complex features. Bella's words ultimately imply her interpretation of Heathcliff and Edgar is fairly Manichean, as she describes the former as inherently evil, while Edgar arises as Heathcliff's true opposite since Bella believes him to personify sheer weakness. In this respect, Bella's Manichean interpretation of Brontë's novel and its male heroes, Heathcliff and Edgar, as flat characters seems to respond to Krueger's thesis about postmodernist responses to the Victorian period as exhibiting a remarkably dominant binary opposition (2002: xv). Consequently, Bella, as a postmodern reader of a Victorian novel, is able to identify with Cathy, but unable to gain insight into the more intricate nature of both Heathcliff and Edgar, thus simplifying Brontë's novel quite ostensibly from a contemporary perspective. Consequently, Bella is ultimately reinterpreting a classic and popularising it by means of simplifying its thesis. Actually, despite the fact Bella believes Cathy is in an easier position than she is because of the clear opposition established between Heathcliff and Edgar, Bella seems unaware of the fact Cathy is also unable to choose between both suitors due to their intricate nature. Moreover, if Bella seems ultimately able to identify with Cathy, but easily dismisses Heathcliff as evil and Edgar as weak, Edward increasingly grows more attached to Heathcliff but accuses Cathy to be the source of all problems. Thus, eventually, both Bella and Edward are able to understand Cathy and Heathcliff respectively, but cannot gain insight into the nature of their respective partners, blaming them for the situation in which they find themselves. Even though Bella and Edward are unable to give voice to this inconvenience explicitly, their reading of Brontë's novel and their interpretation of its main episodes run parallel to their development as characters.

In relation to *Wuthering Heights*, even if Edward will gradually identify with Heathcliff, at first he advises Bella to have better sense than Cathy and refuse to succumb to someone as malignant as Heathcliff. Edward thus initially grows detached from Heathcliff due to the evil nature he identifies in Brontë's male character. Nonetheless, Edward is a vampire, and, as such, he is supposed to murder and snatch in order to pursue his immortal existence, thus his nature is not entirely different from that of Heathcliff, if not even worse. Edward only

perceives Cathy's whimsical behaviour and the pain she causes to both Edgar and Heathcliff, and despite his blatant dark nature, Edward, ironically enough, feels unable to sympathise with Heathcliff. As legacy and homage to Rice's (2008) kind-hearted and peaceful vampire, Louis, Edward and the Cullens refuse to drink human blood and thus only nourish on animal blood, declining any display of their presumed evil nature as vampires. Nonetheless, it is precisely when Edward perceives Bella grows more attached to Jacob that his jealousy renders him more daring and ferocious, thus beginning to sympathise with Heathcliff for the first time and identifying with the romantic demonic hero. Significantly, Bella finds Edward reading through some chapters of *Wuthering Heights*, and when the book falls open by accident, a passage particularly catches Bella's attention inasmuch as it reminds her of Edward. This excerpt is uttered by Heathcliff when Nelly lets him know another encounter between rivals Heathcliff and Edgar would surely undermine Cathy's declining health even more. It is at this point Heathcliff's both dark and noble nature is revealed as he feels determined to see Cathy again. In Meyer's novel, Bella rereads this episode as follows:

> And there you see the distinction between our feelings: had he been in my place and I in his, though I hated him with a hatred that turned my life to gall, I never would have raised a hand against him. You may look incredulous, if you please! I never would have banished him from her society as long as she desired his. The moment her regard ceased, I would have torn his heart out, and drank his blood! But, till then – if you don't believe me, you don't know me – till then, I would have died by inches before I touched a single hair of his head! (236)

This quotation is an extract from chapter fourteen of Emily Brontë's *Wuthering Heights*, which Bella reproduces literally. Therefore, Bella is well-aware that Edward could have also used Heathcliff's words to describe the way he feels towards Jacob as well as to show his devotion to Bella, thus she implicitly sets a parallelism between Edward and Heathcliff. In Brontë's novel, Nelly accuses Heathcliff of ruining all hopes of Cathy's improvement by returning after his long absence to find Cathy married to Edgar. Nonetheless, despite Nelly's reprobation of Heathcliff's intrinsic hostility, he also displays his profound nobility and respect for Cathy's wishes as he admits he would never hurt Edgar as long as Cathy loved him. Heathcliff's precise words, "I would have torn his heart out, and drank his blood" (Brontë, 139) are especially enlightening for Bella, as Edward's vampiric nature is significantly reminiscent of Heathcliff's violent and dark temperament. Both in Brontë's novel and Meyer's neo-gothic adaptation of the text, this episode proves pivotal for the development of the

story as both Cathy and Bella begin to gain insight into the complexity of both their own feelings and those of their respective partners. Heathcliff's elopement somehow prompts Cathy's closer attachment to Edgar in clear resemblance with Edward's absence, which contributes to Bella's increasing affection for Jacob.

Bella's identification with Cathy gains depth all through Meyer's novel, as Bella rereads *Wuthering Heights*, and Edward also recites some significant passages due to his photographic memory as a vampire. Nonetheless, towards the end of the novel, Bella shows her disaffection for Cathy agreeing with Edward that she is the source of all the troubles arising in Brontë's novel, thus leading Bella to feel utterly guilty for having hurt both Edward and Jacob owing to her irresolution. According to Bella, Cathy is to be blamed for her hesitation as well as for her final choice, that is, social status and economic security, personified by Edgar, as opposed to what she perceives to be true love, her profound attachment to Heathcliff. Conversely, while Edward firstly believed Heathcliff to be utterly malignant, he feels more inclined to sympathise with Brontë's hero, especially due to the ancestral enmity established with Jacob, which is rooted in the ancient rivalry between vampires and werewolves. The antagonism between representatives of both supernatural factions brings both Edward and Jacob closer to Heathcliff and Edgar, as ultimate heirs to Wuthering Heights and Thrushcross Grange. When Edward firstly discovers Bella reading *Wuthering Heights*, he states: "it isn't a love story, it's a hate story" (25), thus showing his disapproval, unable to perceive any similarity between Brontë's narrative and the situation in which he and Bella are involved. Nonetheless, towards the closing of Meyer's novel, both Bella and Edward acknowledge their debt to Cathy and Heathcliff. Despite the fact that Bella believes Cathy's behaviour cannot possibly be redeemed, Cathy's eternal attachment to Heathcliff entices Bella to envision her final transformation into a vampire to certify her never-ending engagement to Edward. Similarly, even if Edward firstly scorned Heathcliff's dubious deeds, he eventually cites one of Heathcliff's most well-known quotes to show Bella his devotion:

> 'Heathcliff has his moments, too,' he said. He didn't need the book to get it word perfect. He pulled me closer and whispered in my ear, 'I cannot live without my life! I cannot live without my soul!'
> 'Yes,' I said quietly. 'That's my point.' (541)

In Brontë's novel, Heathcliff delivers this soliloquy after Cathy's death, begging Cathy to curse him and haunt him for all eternity. At the end of Meyer's novel, Bella is engaged to Edward, taking for granted their marriage would only officially sanctify Bella's willing transformation into a vampire. In Brontë's novel, Cathy

ultimately dies after giving birth to her daughter Catherine, and it is assumed her weak condition, despite her youth, is due to her impossibility to join Heathcliff in real life, since she is married to Edgar, and Heathcliff got married to Isabella so as to punish Cathy for having chosen Edgar during his absence. Nonetheless, Bella gladly agrees to sacrifice her mortal life so as to become a vampire and spend the rest of her days near Edward. Bella is thus eager to complain about Cathy's vacillation but unable to notice the fact that Cathy's choice of Edgar over Heathcliff responded to the Victorian constraints of the time regarding class and race. As Bella herself acknowledges, as opposed to Cathy, she really has a choice to spend her mortal existence with Jacob and thus reject to sacrifice her own life to be with Edward for all eternity. In this respect, it can be argued that Meyer's novel underlines a more reactionary discourse than Brontë's classic text, as Bella gladly accepts to die to fulfil an idyllic love rather than accepting to give free vent to an actual and physical relationship with Jacob. Thus, Cathy's ultimate union with Heathcliff remains ideal as it was impossible to fulfil in real life owing to Victorian standards. Nonetheless, Bella's will to die so as to fulfil her love for Edward involves a willing sacrifice in favour of ideal love as opposed to real passion despite Meyer's novel's evident contemporariness.

3. EDWARD CULLEN AS BOTH A DEMONIC HERO AND A NEO-VICTORIAN ARISTOCRAT

Even if Bella is fond of reading *Wuthering Heights* and establish obvious links between the plot of the Victorian classic and her own situation, to Bella's mind, the love triangle established among Edward, Jacob and herself is further explored and subverted than the relationships among Heathcliff, Edgar and Cathy in Brontë's novel. Although Bella identifies with Cathy, Edward gradually grows more attached to Heathcliff, and by extension, Jacob may fulfil Edgar's role in Meyer's novel, the parallelisms established between these pairs of characters is often problematised, especially with regard to Edward and Jacob, and their indebtedness to Brontë's male characters. Even though Edward seems to be Heathcliff's counterpart in Meyer's novel, he presents many points in common with Edgar, and conversely, Jacob's features bear a significant close resemblance with those of Heathcliff, despite the fact he apparently plays the part of Edgar in Meyer's novel.

Since he was transformed into a vampire, Edward has lived with the Cullens, a family of vampires that have managed to suppress their deadly instincts. Despite his evil nature as a creature of the night, Edward feeds on animals rather than human beings, thus showing he is inherently kind-hearted, regardless of his

lethal capacity for destruction. His immortal existence changes when he meets Bella, a mortal teenager, at the high school of Forks, falling in love with her despite his initial reluctance. As a vampire, Edward possesses the supernatural ability of reading people's minds. Nonetheless, Bella seems immune to his power as a human, which only increases Edward's fascination for her. When Edward decides to leave Bella to protect her life as a mortal being, Jacob, a childhood friend, grows more attached to Bella, thus beginning a new relationship which is hampered and finally brought to a halt when Edward comes back, unable to forget Bella.

Like Heathcliff, Edward is an outcast as far as he remains different and separate from the rest of the teenagers in Forks. In Brontë's novel, Heathcliff is a gypsy orphan brought to Wuthering Heights by Mr.Earnshaw, who takes pity on him as he sees the young boy rambling in the streets of Liverpool. While Hindley abuses Heathcliff and treats him as a servant, Catherine grows more attached to him until Heathcliff falls in love with her. A social and racial difference separates Heathcliff from Catherine, since Heathcliff is not only a humble orphan but he is also a gypsy. Conversely, Catherine, a spoiled and whimsical young girl, belongs to the upper-middle-class and, well-aware of social conventions, aspires to acquire social prominence through her recent attachment to the Lintons.

The disparity of social origins which keeps Heathcliff and Catherine apart is maintained in Meyer's novel as Bella is a mortal young girl and Edward belongs to the underworld due to his vampiric condition. In clear parallelism with Heathcliff, Edward arises as a demonic hero, as a legacy of romanticism, connected with the rebellious forces of nature and endowed with preternatural powers that defy logic and reason. As a result of Hindley's constant humiliation, and especially due to Catherine's intention to marry Edgar, Heathcliff decides to run away when he overhears Catherine telling Nelly she would degrade herself marrying him. During his absence, Heathcliff plans to seek revenge for a life of humiliation and for Cathy's final decision to acquire social status rather than fulfilling her love for him. Eventually, Heathcliff comes back as a self-made man, smart and wealthy, and powerful enough to take revenge on Hindley and on Cathy's decision to marry Edgar. Similarly, at the opening of *Eclipse*, Edward also returns to Forks to find Bella in a closer relationship with Jacob, who has grown more attached to her during Edward's absence. While Heathcliff shows a clear change between his former humble situation and his newly-acquired social status after his return, seeking revenge for his previous suffering, Edward arrives at Forks to remain closer to Bella and prevent a further attachment between Jacob and Bella.

In close resemblance with Heathcliff and Cathy, Edward initiates Bella in the course of love. However, the passionate love that ties Heathcliff and Cathy significantly differs from the apparently pure and chaste affection Edward and Bella feel for each other. Despite the fact that Edward awakens Bella's passion, he feels the need to discourage her advances before their marriage as he knows he may easily put Bella's life in jeopardy should he give free vent to his instinct as a vampire. All through Meyer's novel, there is a clear connection established between Bella's loss of virginity and her transformation into a vampire. In this respect, Edward's cool and rational mindset clearly differs from Heathcliff's passionate and instinctive nature. Actually, both Heathcliff and Edward know their love for Cathy and Bella may only be fulfilled in the afterlife, when they may be dissolved into their double (Davies, 1998: 75), their twin soul, that is to say, Cathy and Bella, respectively. Heathcliff's gypsy origins and Edward's vampiric condition thus prevent any prospective attempt at an official compromise.

In Brontë's novel, soon after he arrives at Wuthering Heights, Lockwood becomes well aware of Cathy's ghostly presence, who entices Heathcliff to leave his mortal existence and fulfil their love in the afterlife. Similarly, in Meyer's novel, Bella tries to convince Edward to transform her into a vampire and seal their union for eternity. Due to Edward's high sense of responsibility, quite opposed to Bella's instinctive behaviour, which also renders her closer to Heathcliff, her ultimate rite of passage - becoming a vampire - does not take place until they are married so that a significant correspondence is established between Bella's virginity and her wish to relinquish her mortal life. Meyer's reactionary discourse is blatant and significantly remindful of Foucault's history of sexuality, which ultimately locates the Victorians as "a convenient yet unreliable 'other' for late-twentieth-century sexed individuals" (Kucich and Sadoff 2000: xviii). Nonetheless, despite contemporary interpretations of the Victorian period as a particularly repressed era in terms of sexuality, Foucault argued that the Victorians produced sexuality rather than repressed it, thus becoming forerunners of sexual self-realization. Hence, Meyer seems to simplify the Victorian discourse of sexuality as pure and ideal as opposed to sex-saturated postmodern perspectives, indulging in an oversimplified interpretation of the past.

Edward's relationship with Bella also resembles that of Heathcliff and Cathy inasmuch as it is constantly discouraged by surrounding factors. Their relationship is often doomed to failure due to Edward's condition as a vampire and Bella's mortal existence. Unable to understand Edward's behaviour when he decides to abandon Bella for her own sake, Bella's father, Charlie, grows

dissatisfied with Edward to the extent he forbids his daughter to see him again. Charlie's opposition is not entirely unlike that of Hindley in Brontë's novel, as Hindley frequently bans Heathcliff's presence in Wuthering Heights, especially after his father's demise, when he begins to treat Heathcliff as his own stable boy. Nonetheless, Charlie is totally unaware of the fact that Edward's vampiric condition endows him with the ability to climb to Bella's room every night to protect her. If Bella's father tries to prevent his daughter's relationship with Edward, Bella's mother, Renée, who lives in Florida, is able to identify the special bond that unites both lovers thus arguing

> 'The way you move – you orient yourself around him without even thinking about it. When he moves, even a little bit, you adjust your position at the same time. Like magnets…or gravity. You're like a…satellite, or something. I've never seen anything like it' (61).

Even if they are far apart, Renée seems to be Nelly's counterpart in Brontë's novel, as she plays the part of her own daughter's close confidante.

The clandestine relationship Edward and Bella maintain at first urges them to meet in secret abodes, far removed from civilisation, such as the forest or the Cullens' mansion, far away from the town centre. In this respect, natural spaces such as the forest are reminiscent of the important connotations the moors acquire in Brontë's novel, as the only place, in the midst of nature, where Heathcliff and Cathy can possibly meet and remain together. Similarly, the window of Bella's bedroom is also remindful of the window of Cathy's bedroom, on which Cathy's ghost taps and Lockwood becomes aware of her presence. In this sense, a reversal of roles may be observed as, in Brontë's novel, it is Healthcliff who wishes to join Cathy in the afterlife, while, in Meyer's novel, Bella is at Edward's mercy to join him in his immortality.

Despite the numerous parallelisms that can be established between Heathcliff and Edward, Meyer's male protagonist in the *Twilight* series also shares many points in common with Edgar, Heathcliff's counterpart in *Wuthering Heights*. Well-bred but weak in appearance, Edgar stands for the perfect and ideal gentleman. His civilised manners as well as his social and economic status irremediably attract Cathy to the extent that she finally accepts his proposal of marriage. Even if Edward belongs to the underworld and conceals a definite dark nature, he also shares Edgar's aristocratic origins and lives in a mansion that rather resembles Thrushcross Grange. Moreover, Edward's civility and impeccable manners are often reminiscent of those of Edgar, and even if aptly capable of exerting violence, Edward's exquisite education overtly differs from Heathcliff's cruelty and thirst for revenge. Thus, Heathcliff's passion and

resolution to win Cathy back ultimately stand in sharp contrast with Edward's coolness and detached manner.

Similarly, when Jacob asks Bella to account for the reasons why she has chosen Edward instead of him, Jacob claims she may prefer Edward due to his good looks and his economic status. This episode in Meyer's novel resembles Nelly's questioning Cathy why she has decided to marry Edgar Linton. Cathy resolutely says that she loves "the ground under his feet, and the air over his head, and everything he touches, and every word he says […] all his looks, and all his actions, and him entirely, and altogether" (84). In Meyer's novel, Bella confesses to Jacob she wished Edward was not so good-looking and so wealthy because she is certain she would still love him then. Bella's answer does not satisfy Jacob, unable to understand how Bella can be eager to sacrifice her life for a monster. Jacob's testimony bears a strong resemblance with Nelly's scepticism regarding Cathy's true motivation to marry Edgar to the extent both Nelly and Jacob are aware that Cathy and Bella are about to condemn themselves willingly to a life of unhappiness.

Even if the marriage of Bella and Edward conceals an alternative rite of passage, Bella's transformation into a vampire, Bella reluctantly accepts Edward's proposal as she cannot possibly understand why they have to get married at all since she is far too young to marry anyone by contemporary standards. Bella's need to release her passion is carefully counteracted by Edward's vow to preserve both his and her virtue until their compromise is officially sanctioned. Edward's sense of propriety and status consciousness renders him definitely closer to Edgar Linton than Heathcliff, as Edward often resembles a Victorian gentleman and could never be mistaken for a stable boy. Consequently, as happens in Brontë's novel, Bella is engaged to Edward as he promises to offer the protection she needs against the gang of vampires threatening Forks. Similarly, Cathy marries Edgar to acquire the social and economic status she has always desired since the moment she and Heathcliff escaped from Wuthering Heights to take a glimpse of the party the Lintons held at the Grange while they were hiding in the garden.

The Cullens, a family of vampires with aristocratic origins, also bear a close resemblance with the Lintons in Brontë's novel. The noble and upper-class manners that characterise Carlisle, the patriarchal figure of the Cullens, are not entirely different from those of Mr. Linton in Brontë's novel. If Edward seems to be Edgar's counterpart, Alice, Edward's sister, presents a close parallelism with Isabella, Edgar's sister in Brontë's novel. Like Isabella, Alice has been raised in a wealthy estate, and is quite fond of ostentation and wealth. When Cathy is attacked by a dog and needs to remain in Thrushcross Grange for some time,

Isabella becomes her close friend and aids significantly in transforming naughty Cathy into a real lady. Likewise, in Meyer's novel, Bella is frequently described as a working class girl, not particularly fond of trendy clothes and elegant celebrations. Alice often advises Bella how to dress, and feels particularly glad to organise her brother's wedding once she is informed Edward and Bella are engaged to be married.

Nonetheless, other characters may play the role of Isabella in Meyer's novel. Once Cathy is married to Edgar and Heathcliff returns to seek his revenge, Isabella falls in love with him and begins to nourish some kind of hatred towards Cathy, well-aware she may still feel some affection for Heathcliff. Isabella's jealousy for her sister-in-law is also personified in some characters in Meyer's novel such as Tanya, Victoria and Rosalie. Edward lets Bella know that, during his stay in Italy, one female vampire, Tanya, felt attracted to him but he declined her approach for the sake of Bella's love. Like Isabella, Tanya becomes Bella's rival to obtain Edward's favour. Moreover, in the first book of the *Twilight* series, Edward killed a vampire named James as he threatened to murder Bella. In due course, Victoria, James' fiancée, wishes Bella's death as she comes back to seek revenge. As is the case in Brontë's novel when Isabella wishes Cathy's death to begin a life of her own with Heathcliff, Victoria also wishes Bella's death to redeem her late lover's demise. Finally, in Meyer's novel, Rosalie, a newborn vampire, lets Bella know how she was transformed into a creature of the night so as to warn Bella to remain mortal as long as possible. Rosalie belonged to a wealthy family, and she was brutally attacked by her fiancée's friends to the point a vampire had to transform her into her present state so as to save her life. Rosalie confesses she wished she had been more humble, because in that case, she would not have attracted the attention of wicked men. Rosalie's upper-class manners and her noble origins are also strongly reminiscent of Isabella in Brontë's novel.

4. JACOB BLACK AS BOTH A ROMANTIC HERO AND A PROTECTIVE GENTLEMAN

If Edward presents features which render him closer to both Heathcliff and Edgar, Jacob, despite being Edward's rival, also shares traits pertaining to both male characters in Brontë's novel. In the first volume of the *Twilight* series, Jacob plays a minor role as a member of the Native-American tribe of the Quileutes and is also Bella's childhood friend. During Edward's absence, Jacob helps Bella struggle through her depression over losing Edward, and although Jacob is in love with Bella, at first she only considers him one of her best friends. Even if

he is a mortal being unlike Edward, Jacob, along with the rest of his tribe members, can shift into a wolf. Nonetheless, despite the fact they are supernatural creatures, werewolves are not immortal and are considered ancestral rivals of revenants. In *Eclipse*, Bella finally realises she is also in love with Jacob, even though her feelings are overpowered by her devotion to Edward Cullen.

Although the bond uniting Bella and Edward presents important similarities with the relationship established between Cathy and Heathcliff in *Wuthering Heights*, Jacob presents a striking resemblance with Brontë's dark hero, Heathcliff. If Heathcliff is a gypsy orphan, Jacob belongs to a tribe of Native-Americans, thus they are both often set apart from the mainstream group. If Heathcliff lives in the stables beside Wuthering Heights, Jacob's dwellings are located in the reservation of La Push, where he lives with the rest of his family. Unlike Edward, Jacob and the rest of werewolves are often unstable and rebellious to the extent Edward confesses werewolves are perfectly capable of killing anyone when they are under the influence of the moon. Consequently, Edward strongly warns Bella not to spend too much time with Jacob in the reservation for the sake of her own safety. As opposed to Edward's noble and upper-class manners, Jacob is often straightforward and direct, and scorns Bella's will to become part of the Cullens family. Since both Bella and Jacob have known each other since childhood, like Cathy and Heathcliff in Brontë's novel, they maintain a special bond and complicity, as Bella admits she feels irresponsible, immature and released when she spends her time with Jacob, as if she was a child again. Like Heathcliff, Jacob also presents a special connection with nature which renders him strong and instinctive. Moreover, his love for Bella is primarily based on passion and ardour so that he does not hesitate to be mean and mischievous, if necessary, to gain Bella's love over Edward. The singular bond that ties Jacob to nature enables him to identify the person he may call his soul mate as a werewolf, which he defines as follows to Bella:

> 'It's so hard to describe. It's not like love at first sight, really. It's more like…gravity moves. When you see her, suddenly it's not the earth holding you anymore. She does. And nothing matters more than her. And you would do anything for her, be anything for her…You become whatever she needs you to be, whether that's a protector, or a lover, or a friend, or a brother' (156).

Jacob's description of a soul mate is fairly reminiscent of Heathcliff's words after Cathy's death, when he wishes her ghostly presence would haunt him for all eternity. Even if Jacob does not concede Bella is his soul mate, he acknowledges his love for Bella and lets her know that, were it not for Edward,

he is convinced they would lead a happy life together because he can sense this is what things would be like if they were to follow nature's dictates. Likewise, even though Bella admits she sometimes feels afraid among werewolves, she finally realises she is also in love with Jacob despite the fact that she inevitably feels the need to marry Edward. The way Bella feels when she is with Jacob - released and unconstrained - is thus strongly reminiscent of the way Cathy feels when she is with Heathcliff in the moors as opposed to Edgar. Jacob's accurate description of the werewolves' way to know their soul mate, given its intrinsic identification, seems to refer back to Cathy's epiphanic revelation to Ellen, exclaiming: "Nelly, I *am* Heathcliff – he's always, always in my mind – not as a pleasure, any more than I am always a pleasure to myself – but, as my own being" (87). Actually, it is by means of Cathy's confession that she acknowledges her unbreakable identification with Heathcliff.

The explicit rivalry established between Edward and Jacob is overtly indebted to the enmity that separates Edgar from Heathcliff. Nonetheless, even if Jacob shares many of Heathcliff's qualities, several features also render him close to Edgar. As opposed to Edward, Jacob is mortal and as such does not entirely belong to the underworld. Conversely, despite his strong and bellicose appearance, Jacob is truly more fragile than Edward as he is constantly exposed to danger in the course of their fight against the newborn vampires. As a matter of fact, Jacob gets seriously injured when he tries to defend one of his female relatives in their fight to defeat the wicked vampires threatening to invade Forks. Jacob's vulnerability in comparison with Edward renders him closer to Edgar than Heathcliff. Similarly, as Hindley approves of Edgar but looks down on Heathcliff, Bella's father, Charlie, also holds Jacob in a high opinion, since he is a close friend of Jacob's father, whereas he advises Bella not to see Edward so often, especially after Bella attempted to commit suicide after Edward left. Likewise, should she choose Jacob over Edward, Bella is aware of the fact that she would have an uncomplicated relationship with a mortal being so that she would not have to sacrifice her life for the sake of love. As is the case with Cathy with regard to Edgar, Jacob may provide Bella with security and protection, and she knows her relatives would gladly approve of Jacob to become part of the family.

5. FURTHER CASES OF INTERTEXTUALITY

In addition to explicit similarities among all the main characters, some particular episodes in Meyer's novel seem especially indebted to Brontë's novel. The enmity existing between Edward and Jacob, and, by extension, between vampires and werewolves, is often illustrated through the territories assigned to

each faction, which bear a close resemblance with the rivalry established between the Earnshaws' house, Wuthering Heights, and the Lintons' manor, Thrushcross Grange. The treaty established between vampires and werewolves forbids going beyond the boundaries separating their respective territories. Bella is the only one enabled to trespass the limits surrounding the reservation of the werewolves, La Push, in order to see Jacob. Bella often laughs at the fact Edward has to deliver her near the frontier, as he is unable to trespass the limits, so that she exclaims "it was all very childish. Why on earth should Edward have to leave for Jacob to come over? Weren't we past this kind of immaturity?" (190). This rivalry is further explored through the metaphors of fire and ice, and light and darkness, as Edward's touch is extremely cold as opposed to Jacob's warmth, and Edward belongs to the underworld and darkness, while Bella often describes Jacob as "my replacement sun" (438).

Moreover, in Brontë's novel, Heathcliff and Cathy decide to remain behind the scenes while a party is being held at Thrushcross Grange. Both are attacked by dogs, and Cathy is taken inside to treat her injury, whereas Heathcliff is soon expelled from the manor. Heathcliff swears not to set foot in the house again, in clear resemblance with the agreement established between both factions in Meyer's novel. Moreover, the attraction both Heathcliff and Cathy feel for the magnificence and sumptuousness of the Lintons' house closely matches the awe and respect all Bella's classmates show regarding the Cullens' abodes when they are invited to join a party in their mansion after their high school graduation ceremony. Jacob's presence in the party, especially when Bella has acknowledged her love for him, is also reminiscent of the party held at the Lintons which Heathcliff attends soon after his return, thus causing an important upheaval.

As a result of jealousy, Heathcliff scolds Cathy's behaviour when she spends much time with Edgar and begins to acquire polite manners that set her apart from him. Consequently, Cathy soon retaliates as she feels ashamed of Heathcliff once she is initiated in manners and comes out in society. This argument between Heathcliff and Cathy also resembles that of Jacob and Bella, when he tries to kiss her and she harshly reprimands him despite her evident attraction towards him. Conversely, Edward, through his capacity to read people's minds, is able to witness Jacob kissing Bella and Jacob's obvious passionate feelings for her. This situation bears a close resemblance with the episode in Brontë's novel in which Heathcliff overhears Catherine telling Nelly she would degrade herself marrying him. Even though Heathcliff does not possess Edward's gift of mind-reading, like Edward, he also overhears Kathy's declaration stating she also loves somebody else. This scene propels the rivalry between both opponents to the

extent Heathcliff decides to take revenge marrying Edgar's sister, Isabella, while Jacob designs a dubious strategy to win Bella and defeat Edward. Jacob intends to make Bella believe he will let himself to be killed in the battle with the newborn vampires since nothing else matters after Bella has decided to choose Edward over him. Frightened by Jacob's intention, Bella eventually confesses she also loves him and obliges him to promise him he will return alive. Obviously, Jacob knows Edward may be reading his mind and thus gaining insight into the fact he kissed Bella even if she was already engaged to Edward.

Subsequently, this enduring rivalry is gradually soothed. When Heathcliff returns having acquired some wealth, he purchases Wuthering Heights so as to pay off Hindley's debts. It is at this moment when Heathcliff clearly resembles Edward Cullen, taking into consideration the singular contrast established between manners as a gentleman and his truly dark nature. Thus, legally, Heathcliff acquires some status in Cathy's own family, as a result of which his relationship with Edgar gets on better terms. In Meyer's novel, Edward and Jacob also come closer when they are obliged to make a deal to fight together against an army of opponent newborn vampires. Furthermore, as Cathy marries Edgar and Heathcliff marries Isabella, both families become entangled as this connection will reverberate in subsequent generations with Hareton, Catherine and Linton. Even if Heathcliff and Cathy cannot be together during their lifetime, Cathy's daughter, Catherine, and Hindley's son, Hareton, who strongly resembles Heathcliff's bellicose manners and darkish nature, eventually get married after Heathcliff's son's demise.

Similarly, even though Bella finally marries Edward instead of Jacob, in the last volume of the *Twilight* series entitled *Breaking Dawn*, Bella gives birth to Renesmee, who is ultimately Jacob's soul mate. This circularity and mixture of different generations in Meyer's novel also recalls the intermarriages established between the Earnshaws and the Lintons at the end of *Wuthering Heights*. As the second generation of the main characters matures, their members emerge as combinations of their progenitors' qualities, weaknesses and strengths, social status and humbleness, kindness and hostility, which come hand in hand with the underlying discourse of Meyer's *Twilight* series. This never-ending circularity and celebration of renewal is further explored in *Breaking Dawn*, the last novel of the series, in which Edward finally transforms Bella into a vampire so as to save her life. Edward's murdering of his wife ensures Bella will acquire immortal life and, in clear resemblance with Cathy, will remain to haunt Edward forever, as Heathcliff begs Cathy to torment her murderer soon after her death. This postmodern exchange and reversal of identities, which was already present in Brontë's novel, aids in blurring any Manichean traits defining Edward, Jacob,

and especially, Bella who eventually becomes a creature blending disparate characteristics, and whose daughter fulfils her unfeasible union with Jacob in real life.

Moreover, *Eclipse* is entirely narrated from the point of view of Bella, who shares Lockwood's quality of being an unreliable narrator. Bella faces an intricate dilemma as she is caught between two factions and needs to clarify her feelings with regard to Edward and Jacob. She constantly repeats to herself she could not possibly live without Edward by her side since she believes they are fated to remain together. Nonetheless, she also feels unable to resist Jacob's advances as she realises she is also in love with him. Unlike Cathy, whose ultimate choice is conditioned by the Victorian social conventions of the time, rendering her unable to choose Heathcliff due to social and racial differences, Bella is free to do her wish, and yet, she agrees to sacrifice her mortal life to fulfil her love for Edward. In Meyer's novel, both Edward and Jacob present blended traits that are representative of both Heathcliff and Edgar. Thus, the love triangle in *Eclipse* seems to echo both the first and the second generation in *Wuthering Heights*, through which the descendants of Heathcliff, Edgar and Cathy present features of their respective direct ancestors, and also, of other distant relatives as a result of the union of their different lineages.

6. CONCLUSIONS

In addition to the blatant similarities in terms of characters, plot and motifs between both novels, Brontë's gothic classic, a legacy of the eighteenth-century sentimental novel as well as an early Victorian domestic and gothic work, and Meyer's *Eclipse*, a paradigm of a popular gothic romance, also explore the discourses of gender and race, as well as the enduring contest between nature and civilisation. Cathy's wish to acquire social status eventually leads her to marry Edgar and thus forsake true love, for which she is ultimately punished, along with the rest of characters in the novel due to her choice. Nonetheless, due to the social conventions of the time, the love between Cathy and Heathcliff would have defied morality and propriety since Heathcliff was not only an orphan and a servant, but also a gypsy. Moreover, Cathy and Heathcliff cannot possibly fulfil their love in real life as they could never get married under such circumstances. In contrast, Meyer's contemporary novel portrays a similar situation presenting an analogous dilemma. However, Bella is able to choose between a platonic love and an actual love, finally showing her preference for the former. Despite Bella's latent passion, her advances are frequently counteracted by Edward, as he feels afraid he might kill her if they surpass the

limits of propriety. Thus, Edward asks Bella to marry him before losing her virginity, which, at all times, is clearly associated with her transformation into a vampire and her eternal alliance with the Cullens. In this respect, some feminist critics have underlined Meyer's reactionary discourse in her *Twilight* series, complaining about the emphasis placed on Edward as a representative of the romantic hero status (Miller 2007), as well as the abstinence message, which conflates Bella's losing her virginity with her losing her sense of self and her very life (Seifert 2008). All in all, Meyer's contribution revises and updates Brontë's *Wuthering Heights*, gaining insight into the dilemma between love and social convention, and further exploring the duality of all characters, even if often in a simplified way. Thus, despite its contemporariness as a popular romance, *Eclipse* underscores a reactionary discourse of repression about love and sexuality in a seemingly more poignant way than Brontë's novel. If Cathy was unable to choose due to social conventions and moral constraints, Bella gladly chooses to sacrifice her life for the sake of love, and thus prefers an ever-lasting pure and idyllic love to its actual accomplishment.

Meyer's popular gothic romance, *Eclipse*, with clear Neo-Victorian undertones and blatant intertextual references to *Wuthering Heights*, also contributes to popularising Emily Brontë's novel, by means of incorporating literal extracts taken from this Victorian novel and publicising this Victorian text to a contemporary young audience, even if oversimplifying the intricate discourses unfolded in this canonical text. As a clear paradigm of intertextuality in popular fiction, Meyer's novel is also illustrative of the apparent transformation of Victorian texts to suit contemporary sensibilities, even though these contemporary interpretations usually reveal more about present-day cultural and social beliefs rather than the past period they seek to recreate. As shown in this paper, Meyer's novel constructs its main characters – Bella Swan, Edward Cullen and Jacob Black – along the love triangle set in Brontë's novel among Cathy Earnshaw, Heathcliff and Edgar Linton. However, Bella's oversimplified interpretation of Brontë's novel and the disparate presentation of both Heathcliff and Edgar situates the reader in a position of ironic distance, noticing the way Bella dismisses Cathy's choice between her pretenders as remarkably easy in comparison with her own, thus dismissing or ignoring that, unlike hers, Cathy's choice was inevitably conditioned by Victorian conventions. Likewise, Edward's rejection of Heathcliff also becomes an ironic device as he gradually grows aware of the striking parallelisms set between Brontë's hero and himself.

Finally, Meyer's novel *Eclipse* and its undeniable intertextuality with an early Victorian text is illustrative of the way postmodern and popular-culture works reinterpret and recreate Victorian novels. The romantic relationship established

between Bella and Edward in Meyer's novel ultimately proves more idealised and unfeasible than the impracticable romance of Heathcliff and Cathy due to their different social class. Even though Heathcliff and Cathy can only fulfil their love in the afterlife, their escape to the moors and their contained passion about to emerge unfold a sexualised discourse that is reified once Cathy declares she is actually Heathcliff, thus contributing to making their union feasible even if by means of words. Conversely, in Meyer's novel, despite its contemporariness and the inexistence of social-class differences in an apparently more egalitarian society, Bella's advances are strategically repressed by Edward for the sake of her safety, while Bella is willing to sacrifice her life to fulfil her idealised love for Edward. Hence, it can be argued that Meyer's novel aims to underline a repressed and reactionary discourse through direct references to a Victorian canonical work, even though it ultimately presents a contemporary biased conservative approach rather than an actual portrait of the Victorian past. Consequently, it can be argued that Brontë's novel, according to early feminist critics, actually enclosed a more remarkably significant protofeminist discourse in comparison, thus rendering what appears to be a closer portrait of passion beyond death than Meyer's contemporary recreation within the domain of popular fiction.

REFERENCES

Alexander, C. and M. Smith. 2003. *The Oxford Companion to the Brontës*. Oxford: Oxford University Press.

Batsleer, J. 1997. "Pulp in the Pink". *Reading Popular Narrative: A Source Book*. Ed. B. Ashley. Leicester: Leicester University Press. 217-222.

Botting, F. 2004. *Gothic*. London: Routledge.

Brontë, E. 1992 (1847). *Wuthering Heights*. Ed. L. H. Peterson. Boston: Bedford Book of St. Martin's Press.

Chase, R. 1986. "The Brontës: A Centennial Observance". *The Brontës: A Collection of Critical Essays*. Ed. I. Gregor. London: Prentice-Hall. 19-33.

Davies, S. 1998. *Emily Brontë*. Plymouth: Northcote House Publishers.

Ferguson Ellis, K. 2000. "Can You Forgive Her? The Gothic Heroine and Her Critics." *A Companion to the Gothic*. Ed. D. Punter. Oxford: Blackwell. 257-268.

Gilbert, S. M. and S. Gubar. 1984 (1979). *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New York and London: Yale University Press.

Hoppenstand, G. 1997. *Popular Fiction: An Anthology*. New York: Longman.

Joyce, S. 2002. "The Victorians in the Rear-view Mirror". *Functions of Victorian Culture at the Present Time*. Ed. C. L. Krueger. Ohio: Ohio University Press. 3-17.

Kaplan, C. 2007. *Victoriana: Histories, Fictions, Criticism*. Edinburgh: Edinburgh University Press.

Kohkle, M. L. 2008. "Introduction: Speculations in and on the Neo-Victorian Encounter". *Neo-Victorian Studies* 1 (1): 1-18.

Krueger, C. L., ed. 2002. *Functions of Victorian Culture at the Present Time*. Ohio: Ohio University Press.

Kucich, J. and D. F. Sadoff, eds. 2000. *Victorian Afterlife: Postmodern Culture Rewrites the Nineteenth-Century*. Minneapolis and London: University of Minnesota Press.

Light, A. 1997. "'Returning to Manderley': Romance Fiction, Female Sexuality and Class". *Reading Popular Narrative: A Source Book*. Ed. Bob Ashley. Leicester: Leicester University Press. 222-226.

Meyer, S. 2009 (2007). *Eclipse*. London: Atom.

Miller, L. 2007. "Touched by a Vampire". *Salon.com*. <http://www.salon.com/books/review/2008/07/30/Twilight/> (Accessed 26 June 2010).

Moers, E. 1977. *Literary Women: The Great Writers*. New York: Doubleday.

Moran, M. 2006. *Victorian Literature and Culture*. London: Continuum.

Patmore, C. 1866. *The Angel of the House*. London and Cambridge: Macmillan.

Proctor, M. 2008. "Stephenie Meyer's *Twilight*". *Meridian*. <http://www.meridianmagazine.com/books/080806vampire.html> (Accessed 26 June 2010).

Rice, A. 2008. *Interview with the Vampire*. London: Sphere.

Ruskin, J. 1865. *Sesame and Lilies. London:* Smith, Elder and Co.

Seifert, C. 2008. "Bite Me! (or Don't)". *Bitchmagazine.org*. <http://bitchmagazine.org/article/bite-me-or-dont> (Accessed 26 June 2010)

Showalter, E. 1999. *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton: Princeton University Press.

Stevens, D. 2010. *The Gothic Tradition*. Cambridge: Cambridge University Press.

Stoneman, P. 1996. *Brontë Transformations. The Cultural Dissemination of* Jane Eyre *and* Wuthering Heights. London: Prentice-Hall.

JOURNAL OF ENGLISH STUDIES - VOLUME 10 (2012), 175-191

'REAL ENGLISH' IN JAPAN: TEAM TEACHERS' VIEWS ON NATIVENESS IN LANGUAGE TEACHING

SEAN SUTHERLAND
University of Westminster

ABSTRACT. *In Japan, English is often taught by teams composed of a local Japanese teacher of English (JTE) and a native English speaking assistant English teacher (AET). This form of team teaching is typically assumed to be beneficial as it provides the students with exposure to models of native English which they would otherwise not encounter. Research has found that students and JTEs approve of team teaching as it provides students with motivation to study a language that would otherwise have little relevance to their daily lives. Less research has been done to explore how team teaching affects the JTEs with regards to their feelings about their own skills as English language users. In this paper, based on interview research with JTEs, I argue that team teaching reinforces the dichotomy between native and non-native speakers to the detriment of both Japanese teachers and their students.*

Keywords: Teaching, English, Japan, team, native, non-native.

SEAN SUTHERLAND

INGLÉS "REAL" EN JAPÓN: VISIÓN DE EQUIPOS DE PROFESORES SOBRE LOS PROFESORES NATIVOS EN LA ENSEÑANZA DE LENGUAS

RESUMEN. *En Japón es frecuente que la enseñanza del inglés se realice con equipos de profesores formados por un profesor local (JTE) y un asistente nativo (AET). Esta estructura de equipo de enseñanza se considera generalmente positiva, puesto que proporciona a los aprendices exposición a modelos de lengua nativa, imposible de encontrar de otra manera. Las investigaciones prueban que tanto los alumnos como los profesores no nativos aprueban este sistema de enseñanza por equipos, ya que resulta muy motivador para aprender una lengua que de otro modo tiene poca relevancia en su vida diaria. Sin embargo, todavía escasean las investigaciones que exploran cómo los equipos de trabajo afectan al propio profesor no nativo, especialmente en lo concerniente a sus sensaciones sobre sus propias habilidades para usar el inglés. En este artículo, y sobre la base de entrevistas con profesores no nativos, defendemos la postura de que la enseñanza por equipos refuerza la dicotomía entre hablantes nativos y no nativos en detrimento tanto de los profesores japoneses como de sus estudiantes.*

Palabras clave: Enseñanza, inglés, Japón, equipo, nativo, no nativo.

Received 25 January 2011
Revised version accepted 25 November 2011

1. ENGLISH LANGUAGE TEACHING IN JAPAN

Many Japanese people could live quite happily and fully without English. As one Japanese student told Beale (2002: 26), "We rarely face the occasion where we have to speak languages other than Japanese in daily life. So some of us never need English and neither are we interested in learning English."

Despite this, English is everywhere in Japan. Visitors to any of the cities of Japan, even those far from tourist areas, will immediately notice the prevalence of English on signs and printed advertisements. Martin (2007: 170) argues that the presence of English in advertisements "associates the product with modernity, quality engineering, exclusivity, professional mobility [and] international appeal". The use of English, and not the actual meaning of the words used, may be enough to create those associations, because the English used in advertisements often has little or nothing to do with the products being advertised. Much of the English one sees comes across as nonsensical to native English speakers, such as shops and restaurants called Every Day's and Tasty Plaza (Hyde 2002).

While there is therefore a certain amount of acceptance of English in Japan, both as a superficial adornment and as a tool for achieving status or employment

goals, there are also more negative feelings about English. Ike (1995) argues that Japanese people both desire and reject English simultaneously. Kubota goes further, calling it a "love / hate sentiment" (1998: 300) that causes linguistic tension in society at large and in education.

Notwithstanding the dislike some Japanese people may have of English, the language has become the primary foreign language studied in elementary, secondary and tertiary education. The Ministry of Education does not specifically equate foreign language education with English education, but in practice English is the only foreign language taught in most schools (Kubota 2002).

English is a key part of a Japanese student's progress from one level of schooling to another. The three years of junior high school for students from ages 12 to 15 culminates in what the Japanese sometimes call 'examination hell' (Ono 2005), the process of studying for, sitting and sometimes re-sitting entrance exams covering a variety of topics to secure admission to a senior high school. The process begins again in senior high school with a battery of examinations leading to admission to university.

English language education plays a large role in this cycle of examinations and admission to higher levels of schooling, and has been called "the most important school subject" (Kobayashi 2002: 184-185) because it is the only subject required on all university entrance exams (LoCastro 1996), even those such as engineering or mathematics where the need for English might not be immediately apparent. This has produced a school system that favours the teaching and learning of grammar and vocabulary for English exams (Butler and Iino 2005), which has in turn led some commentators to conclude that Japanese students are not getting sufficient instruction in other aspects of English use, in particular the chance to hear and use spoken English. This may contribute to studies that show Japanese students underperform compared to English as a foreign language students in other countries (Martin 2004; McConnell 2000). Even when teachers are encouraged to teach a curriculum based on oral proficiency, students who wish to attend university must continue to write entrance exams based on grammatical and lexical knowledge (Lamie 1998).

Since the late 1970s, in an effort to increase the oral language proficiency of Japanese students and to counter the grammar-based entrance examinations, Japan introduced what has been called one of the greatest social exchanges since World War II (McConnell 2000), bringing thousands of people each year to Japan to work as assistant English teachers (AETs). The AETs must be university-educated, but not necessarily in fields related to English or to teaching, and they come almost exclusively from countries in what Kachru (1985) called the inner circle of English: the United States, the United Kingdom, Canada,

Australia, and other countries in which English is the main language of the majority of the populace. These AETs work side by side with Japanese teachers of English (JTEs) in Japanese schools, with the JTEs largely being responsible for overall curriculum management, while the AETs provide a model of the language as it is used by native English speakers. In a typical lesson the AET might introduce the purpose of the lesson in English, followed by a translation in Japanese by the JTE. The two teachers might then model an English language interaction, after which the students try to do the same with partners while the teachers circulate and provide advice and feedback. The ultimate benefit of this form of team teaching, according to its founders, is for students to realize that "English is a living language through firsthand communication with a native speaker" (Brumby and Wada 1990: 3).

The idea that putting students in contact with native speakers of English will be beneficial to those students is relatively uncontroversial, perhaps to the extent that it is rarely examined critically. Jeon and Lee write that China, Hong Kong, Taiwan, Japan and South Korea "have found that hiring NSET [native-speaking English teachers] is one of the most efficient ways to improve the local student English proficiency" (2006: 57). However, less has been written about how the presence of AETs affects their co-workers. The purpose of this study is to examine this gap in the research.

2. THE ENGLISH AS A LINGUA FRANCA PARADIGM

This juxtaposition of non-native English speaking JTE and native English speaking AET provides an interesting locale for examining current trends in the conception of English as a lingua franca. The concept of ELF can be summarised quite simply as "a way of referring to communication in English between speakers with different first languages" (Seidlhofer 2005: 339). For example, a study of ELF in a European context (Louhiala-Salminen, Charles, and Kankaanranta, 2005) examines how Finns and Swedes interact when they are brought together by corporate merger and how they use English to communicate with each other.

More generally, ELF research is concerned with examining the language of non-native English speakers without continuous reference to native English norms. Scholars such as Jenkins (2006) and Seidlhofer (2004) argue that ELF interactions should not be analysed from a deficit perspective, where questions of mistake and error (Corder 1967) or interlanguage (Selinker 1972) dominate the analysis and where reference to native English speaker (NES) English will be taken as the baseline for any comparisons.

The ELF paradigm changes the answer to the question of who 'owns' English. The standard idea of 'ownership' in texts like Hook's (2002) is that a native speaker owns his or her language. Other speakers of English may use it, but they do not own it like native speakers do. For some, the idea of ownership is especially important when it comes to English, because ownership of English is seen by them to be more important than ownership of other languages. There is a triumphalist attitude present in many descriptions of the current state of English, such as Hook's (2002: 35-36) exhortation: "With [English], doors in every field of endeavor stand wide open... Imagine what life is like for those knowing only Lithuanian, Czech, Pushtu or Turkish!"

This concept of native speaker ownership of English has been critically analysed, often using Widdowson's (1994) arguments as a starting point. Widdowson argued that if native speakers own English because they speak it more correctly than non-native English speakers (NNESs) do, then by extension some native speakers must own larger shares of English because they speak it more correctly than other NESs do. Or at least some native speakers will feel they own their personal variety of English more than other NESs own it, because they display certain grammatical, phonological and lexical features when they speak English that other NESs do not.

Had he stopped here, Widdowson's argument might have been relatively uncontroversial. However, he earned the ire of those whom he calls the self-appointed "custodians of standard English" (Widdowson 1994: 379) by going on to argue that English speakers from outer circle countries should be considered owners of English. He gave the example of the words 'depone' and 'prepone', both coined by replacing the prefix in 'postpone'. However, only the first is typically accepted as standard English, because it was created by NESs, while the second, created by Indian speakers of English, is not. Widdowson's belief that there was no difference between the two words beyond the linguistic character of their creators led him to conclude that it was irrational to call one standard English and not the other. This led to his controversial claim that English "is not a possession which they [NESs] lease out to others, while still retaining the freehold. Other people actually own it" (Widdowson 1994: 385).

This conception of ELF as a means to legitimizing the language use of Japanese speakers of English underpins my research. The default assumption for the implementation of team teaching was that JTEs' English is deficient in some ways and that native speaker support from AETs was a necessity, but ELF research helps for a re-conceptualization of the need for native speaker support in team teaching.

3. METHOD

For this study 20 JTEs were interviewed using semi-structured research interviews in an attempt to discover how team teaching affects them as teachers, and in particular how it affects their perceptions of the ownership of English. According to Sinding and Aronson (2003), research interviews can be a reliable method of data collection, potentially giving researchers a method of entry into certain social groups' otherwise closed discourses. The successful interview should provide access to members of those groups' subjective opinions about the meaning of various social phenomena, allowing the interviewer to gain access to what Patton (2002: 340) has called "inner perspectives", the ability to see things from the participant's point of view.

Little in-depth qualitative work has been done in this area. Some of the most-cited studies, such as those by Mahoney (2004) and Scholefield (1996), are primarily quantitative studies concerned with uncovering what teachers feel should be done when they team teach. Fujimoto-Adamson's (2004: 1) meta-analysis of the methodologies used in team teaching research in Japan puts forward "a proposal for qualitative, interview-based research at the local level."

All of the teachers I interviewed were fully-qualified JTEs with at least one year of experience working with an AET, but the majority had at least five years of experience. The JTEs ranged in age from 24 to 65 years old, worked in rural and urban schools, were male and female, and worked in both public and private institutions. While this is not quantitative research by any means, the range of JTEs interviewed does, it is hoped, provide a cross-section of answers from which to draw an analysis.

To analyse the data I used a discourse analytic / conversation analytic approach. Discourse analysis is the analysis of language in use (Brown & Yule 1983), especially language "beyond the sentence boundary" (van Dijk 1997: 7), and also within the sentence. Discourse analysis is also focused on the scrutiny of how knowledge is produced, a concern largely associated with the work of Michel Foucault and his assertion that "effects of truth are produced within discourses which in themselves are neither true nor false" (Foucault 1980: 118).

My data analysis does not completely adhere to the practices of grounded theory, Glaser and Strauss' (1967) research method which emphasises collecting data and looking for patterns in it before developing theories about the appearance of said patterns. My analysis is informed by literature to a greater extent than grounded theory's founders would likely recommend. However, grounded theory ideals informed my research to an extent, especially the notion that, as Eaves (2001) argues, data collection and data analysis should proceed

together. From the first interview I attempted to look for any emergent patterns, while simultaneously being open to the fact that "all data... can constantly modify the theory through comparison" (Glaser 1999: 841).

3.1. TRANSCRIPTION NOTATIONS

<.>	pause less than one second
<..>	pause less than two seconds
<3>	pause, numeral indicates number of seconds
/	rising intonation
\	falling intonation
:	lengthened segment, additional colons show extra length
[ ]	comment inserted by the transcriber

4. AETS AS PROVIDERS OF "REAL ENGLISH"

During the first interview with Teacher 01 she called the English spoken by AETs 'real English'. (I use numbers rather than names to preserve the anonymity that interviewees were promised.) The adjective 'real' in this case is not common part of the usual discourse of language use, where 'native', 'mother tongue', and 'first language' are more often used to describe the English of speakers like the AETs. From a grounded theory perspective, this immediately marked it as something worth investigating further. Teacher 05 used 'real' in a similar way, when she referred to students' reactions to AET visits, saying, "so probably they (the students) are very excited to listen to the real English or native speaker's English". By calling the AET's English 'real', Teacher 05 has implicitly marked her own English as something other than real.

Teacher 13 used the same adjective, 'real', when he discussed the English of the native speaker as a target for language learning in Japan. In Excerpt 1 he compares Japanese people's desire to speak English like native speakers to a general desire for authenticity.

Excerpt 1

01	Teacher 13	and you know Japanese people really like you know um <.> very expensive you know
02		designer bag you know real one not fake one yeah I I think that's something to do with
03		the <.> that thing <.> real one

While Teacher 13's comment shows that he feels some Japanese people see native English as 'real' and 'not fake', he said later that he was happy to

speak English the way he did, pointing out that his English was not perfect but was communicatively functional. However, other JTEs do not seem satisfied with communicatively functional English, which leads to their tendency to see the native English of the AETs as a more desirable target for their students. Both Teacher 01 and Teacher 05 earned Master's degrees in TESOL, Teacher 01 in the United States and Teacher 05 in the United Kingdom. Teacher 05 said she had studied the concepts of language variety and language change while she was a post-graduate student. Teacher 01 did not specify whether or not she studied these topics, but as most MA TESOL courses in the United States include courses on sociolinguistics (Nelson, 1998) it is possible she has some exposure to these concepts. Despite this, both made explicit reference to AET English as 'real English', thus implicitly relegating the English they themselves speak to the status of something else, something inherently less valid if it is being denied the label of being 'real'. These JTEs would certainly be classified as expert speakers, as defined by Rampton (1990), yet they did not see their own English as authentic. This apparent contradiction between most JTEs' actual use of English and their denigration of their own English abilities became evident during discussions about the roles they felt AETs should play in the classroom.

Teacher 07 told me that visits from AETs were consistently rated by students as the "most impressive" events of the year in students evaluations she administered. Similar comments about the popularity of AETs were made by other JTEs. The JTE is the one who spends more time with the students directly and more time behind the scenes working for them, yet the AETs are often more popular with students. In Excerpt 2 I ask Teacher 07 to tell me more about this.

Excerpt 2

01	Researcher	do you do you what do you think about that does it seem /fair or <..>
02	Teacher 07	u:::m <.> well I prefer <..> teaching English u::m I prefer um so very what can I /say really
03		good output <.> giving the really good output for to students <.> so our English is OK but
04		so it's quite far from maybe native English speakers' English <.> so in a foreign language
05		settings like in Japan <.> so we need a high quality input for my students so if even it's only
06		once <.> a semester or just a couple of of times in i::n a month or something like that <.> I
07		\think so we need it <3>
08	Researcher	OK

09 Teacher 07 so of course the students need it <.> otherwise students can't cannot have any opportunity
10 to speak with native speakers

In lines 03 and 04, Teacher 07 has set the English of the JTEs ("our English is OK") in opposition to native speakers' English, saying that they are "quite far" from each other. Her obvious fluency in this excerpt, and the fact that she had just begun a PhD programme in an inner circle country, provide some evidence that she is an expert speaker of English. Despite this, she refers to her desire for high quality input for students as only being available a couple of times a month, that is, when the AET joins her in the classroom. She, and other JTEs who made similar comments, discount the possibility that they themselves could provide this "high quality input".

During my interview with Teacher 18, he told me that he had once worked in Australia for a period of two years as a Japanese teacher in an Australian high school. He was the sole native Japanese speaker in the school, and the rest of the Japanese language teachers were Australians. He was, in effect, in the position in Australia that the AETs are in when they work in Japan. I thought that this role reversal might allow him some especially interesting insights, so I questioned him at some length about his thoughts on native and non-native language models. In Excerpt 3 he begins by describing the Australian teachers of Japanese.

Excerpt 3

01 Teacher 18 they [Australian teachers of Japanese] know everything even they know better than I do
02 about Eng ah Japanese grammar but they were not they when they asked me to go maybe
03 they just want genuine you know Japanese language /teacher it's the sort of same thing they
04 really we really want the native speaker of English and also maybe parents still know <.>
05 yeah maybe Japanese teachers do not you know speak English they do not know a lot about
06 English if compare about with a native speaker of English maybe parents demand something
07 about that

Teacher 18 is quite complimentary regarding the Australian teachers of Japanese. He says that the Australians had more explicit knowledge of Japanese grammar than he did when he worked with them. This is not surprising, as they

Journal of English Studies,
vol. 10 (2012) 175-191

were trained to be teachers of Japanese while he was trained to be an English teacher. (Several JTEs showed that they were aware of the difficulties of teaching a different language than one's speciality when they spoke of the frustration of trying to answer AETs' questions about the Japanese language.) Yet he still calls himself the "genuine you know Japanese language /teacher", with 'genuine' here echoing other JTEs' use of the term 'real' described earlier. The subsequent link to "native speaker of English" in lines 04 makes it clear that 'genuine' also refers to them, not just to Japanese teachers of Japanese in Australia. I had originally surmised that Teacher 18's experience in Australia as a untrained native speaker of Japanese working with trained non-native teachers, and his positive descriptions of those non-native teachers, might have made him less interested in defining teachers by whether they are native or not. It seems from this excerpt that this was not the case, and if anything his description of himself as 'genuine', despite his lack of training in Japanese language teaching methods, shows that the link in his mind between nativeness and teaching ability seems to be a strong one.

Excerpt 3 is also interesting because its beginning and its end are contradictory. In lines 01 and 02 it is trained non-native language teachers, the Australian teachers of Japanese, which are positioned as the more knowledgeable. Then in lines 05 and 06 the non-native language teachers, the Japanese teachers of English in this case, are positioned as being less knowledgeable. Either Japanese teachers are at fault, and they can never be more knowledgeable regardless of whether or not they are teaching their native language or another one, which seems unlikely, or something else is responsible for this contradiction. It is possible that Teacher 18 is positioning himself and other JTEs as less knowledgeable for cultural reasons, although Kubota (1999) warns against the tendency in applied linguistics to over emphasise cultural differences between East Asian and Western cultures. Instead, I can surmise that it is English itself that is the cause of this, because it is the other factor that distinguishes lines 01 and 02 from lines 05 and 06. In lines 01 and 02 the language being taught is not English, which perhaps makes the connection between it and the nativeness of the teacher weaker. In lines 05 and 06 the discussion has shifted to the teaching of English, which as we saw earlier in this section, is highly associated with nativeness for many Japanese people. As Teacher 18's two references to the demands of parents in this excerpt show, nativeness seems to override other factors when it comes to the question of English in Japan.

Teacher 19, the head English teacher at a senior high school, made the association between nativeness and language knowledge even stronger.

Excerpt 4

01	Teacher 19	so uh in Japan I I would say I dare to say that the native speakers is like a god
03	Researcher	of course yeah
04	Teacher 19	they know everything <.> grammar and in many fields
05	Researcher	yeah
06	Teacher 19	English they know they are the god and the teacher of English Japanese teacher English
07		teacher comes next

Teacher 19 is an English teacher with many years of experience. Prior to beginning his teaching career he worked for a Japanese company in Germany, using English to communicate with German and other European customers, so he has experience using English for practical purposes. The comments he made in Excerpt 4 were not expressed in a jocular manner, so I do not think Teacher 19 was being hyperbolic for comic effect. Rather, I think his comments reflect the feelings of many JTEs. This deification of NES English echoes the comment of one of Jenkins' (2005: 539) participants, who said that she, like other Japanese people, "worships" NES English accents.

In the context in which Teacher 19 and I were talking, "native speakers" in line 01 can be taken as referring to AETs more specifically than to all native speakers, so it must be frustrating for a person like him to see that the AETs' linguistic knowledge is treated as god-like, and therefore superior to his. This recalls Widdowson's (1994: 386) comment that "there is no doubt that native speakers of English are deferred to in our profession. What they say is invested with both authenticity and authority", although Widdowson did not go so far as to associate that authority with god.

In this section I have shown how some of the respondents to my interviews, all experienced English teachers, still felt that there was a major distinction to be made between their own English and that of NESs.

5. DISCUSSION AND CONCLUSION

As I explained earlier, English is not a necessary language for those Japanese people who live in Japan and spend their time dealing with Japanese people, seeing as Japan is linguistically quite homogeneous and day-to-day life for a typical Japanese person features few encounters with languages other than Japanese. (Of course the case is different for those Japanese people who live or work abroad, but that is outside the discussion of this paper.)

This suggests that the ELT industry would not be viable in Japan, and yet learning English is a very popular activity. This level of popularity seems to go beyond what would be expected even when the importance of English for high school and university entrance examinations is taken into account. Surely not every student wants to attend the most prestigious schools, which means devotion to mastering English syntax and lexis. The *kyoiku mama* [literally 'education mothers' in Japanese] who lobby for increased numbers of oral English classes in their children's schools must be aware that spoken English is not tested on university exams, yet they ask for more classes led by NES instructors. This leads to the conclusion that it is the social value of native English, not its use as a communicative tool or as a means of passing gatekeeping entrance examinations, that accounts for the popularity of AETs.

The popularity of English, and almost exclusively native varieties of English, provides another answer to the question of why JTEs accept AETs as partners without much complaint, yet appear to do little to take advantage of the possibilities of team teaching. The answer lies in Teacher 13's metaphor relating varieties of English to varieties of hand bags, presented in Excerpt 1. He described a division between 'real' and 'fake' branded bags, a metaphor for the division between 'real' and 'fake' brands of English. English is presented as something other than a communicative tool according to this metaphor. Any handbag serves the same function with regards to carrying things, but only certain ones do so in a style that matches whatever trends are current. So perhaps English can be seen to be functionally communicative regardless of variety, but some varieties lack the sense of style that makes them more desirable.

This division appears again in the term 'real English', the respondents' own term for AET English, and their use of it seems to signify a deeper division than the typical native / non-native dichotomy. The English spoken by Japanese people may be communicatively valuable, but it is not socially valuable. To continue Teacher 13's metaphor, Japanese English is not branded in the same way that native English varieties, especially American, are. The term 'Japanese English' as it would be used in the ELF paradigm means a variety of English spoken by Japanese people with certain characteristics marking it as unique. However, among Japanese people the term 'Japanese English' (or more rarely Japlish or Jinglish, echoing Chinglish, Spanglish, Frenglish, and so on) is used disparagingly, to mean something akin to borrowed English words at best, or broken English at worst. Japanese English in this sense is an unbranded, fake variety.

As Jenkins (2007: 244) points out, textbook and dictionary publishers promote their wares by presenting native English "as the only 'real' English, and

its speakers as the only 'experts'." Textbooks for Japanese students reinforce this idea of native English as 'real' by featuring NESs as the majority of the characters and presenting NNESs as eternal language learners, not as proficient language users (Matsuda 2002). JTEs who use the term 'real English' are part of this discursive construction, and in turn are reinforcing it, when they position NES English as the most desirable variety.

The discourse of 'real English' goes beyond the acceptance of it as the definitive brand, extending to the conclusion that NES English must also be the default choice for teaching. In Excerpt 2, Teacher 07 spoke of the need her students had for AET input. As was clear to me, and as should be apparent from the excerpt I presented of her responses, she can certainly provide her students with quality input. She is a proficient user of English and she possesses both linguistic and pedagogical knowledge. She should therefore be able to target her students' language level as easily as an AET could. In fact, it could be argued that she, as a JTE, will have additional knowledge available to her that allows her to target her students' level of English better than an AET might. As a NNES with the same first language as her students she would have some memories of the earlier stages of her language ability and would thus be more able to mimic a realistic model of simplified English. A NES would not necessarily have access to these memories. Teacher 07 would also be more knowledgeable than an AET about the language curriculum her students were following, so she would be able to target her language to the students' existing level.

This makes it difficult to argue that AETs are providing something that JTEs cannot in terms of language input. Teacher 07's references to input, and her assertion that "of course" students need input from native English speakers, seem especially illogical when one considers that AETs must almost always modify their speech, slowing it and simplifying it, to make themselves understandable to their students. The typical unmediated spoken language of an AET is incomprehensible to most Japanese high school students.

Teacher 05 was quoted as saying that students are excited when they listen to AETs' 'real English'. However, it became apparent from the interviews that there was little of what she called 'real English' in the classroom. JTEs said some of the AETs' spoken language was too difficult and required a JTE's mediation, some was too simple and could be easily replicated by the JTE, and some was scripted and easily replicable through technological means. If the goal of the AETs is to provide examples of nativised English, then the goal is often not being met in practise.

The point of team teaching is supposedly for students to encounter English as a "living language" (Brumby & Wada 1990: 3). This seems a distant goal, as

students are one step further step removed from the AETs' use of 'real English' than are the JTEs. Based on what they said in their interviews JTEs seem to feel removed from 'real English', so it seems probable that students, who have had far less opportunity to use English for whatever reason, would feel their own English was even more removed from 'real English'. Based on her questionnaires and interviews, Matsuda (2003) reaches a similar conclusion, saying that the view of English as internationally-owned that is held by some researchers is not shared by language students, who still see it as something for NESs.

The assumption, popular in Japan as elsewhere, is that exposure to native English will produce speakers of native English (Honna & Takeshita 1998), if only the teaching methodologies can be tweaked, changed and modernised such that English input can flow into the students, be acquired by them, and then flow out again in new, but still 'real' forms. JTEs like Teacher 07 seem to have accepted this assumption in spite of their own obvious capabilities. Leung (2005: 139) argues that "an idealized native-speaker model should not be an automatic first choice" of target for language learning goals, but the JTEs seem to have done so, ignoring the possibility that they themselves might serve as better models.

It does not seem reasonable to argue that students need the AETs' native English input for any pedagogical reasons, so it is instead possible that the need is related to the social value of native English. The AETs are not providing 'real English' at a level that the JTEs cannot match, therefore it might be this social value that the JTEs are referring to when they discuss it. This is not to say that there is no value in this social aspect of learning English, but team teaching should not be positioned as providing students with native English or 'real English' when it cannot be doing so.

REFERENCES

Beale, J. 2002. "EFL in Japan: Whose English is it anyway?". *Babel* 37 (2): 26-28.

Brown, G. and G. Yule. 1983. *Discourse analysis*. Cambridge: Cambridge University Press.

Brumby, S. and M. Wada. 1990. *Team teaching*. Harlow: Longman.

Butler, Y. and M. Iino. 2005. "Current Japanese reforms in English language education: The 2003 'action plan'". *Language Policy* 4 (1): 25-45.

Corder, S. 1967. "The significance of learners' errors". *International Review of Applied Linguistics* 5 (4): 161-170.

Eaves, Y.D. 2001. "Metodological issues in nursing research. A sunthesis technique for grounded theory data analysis". *Journal of Advanced Nursing* 35 (5): 654-663.

Foucault, M. 1980. *Power / knowledge*. New York: Pantheon Books.

Fujimoto-Adamson, N. 2004. "Localizing team-teaching research". *Asian EFL Journal* 6 (2): 1-16.

Glaser, B. 1999. "The future of grounded theory". *Qualitative Health Research* 9 (6): 836-845.

Glaser, B. and A. Strauss. 1967. *The discovery of grounded theory*. Chicago: Aldine.

Honna, N. and Y. Takeshita. 1998. "On Japan's propensity for native speaker English: A change in sight". *Asian Englishes* 1 (1).

Hook, D. 2002. "On English, its simplicity and great usefulness". *English Today* 18 (4): 35-38.

Hyde, B. 2002. "Japan's emblematic English". *English Today* 18 (3): 12-16.

Ike, M. 1995. "A historical review of English in Japan (1600 - 1880)". *World Englishes* 14 (1): 3-11.

Jenkins, J. 2005. "Implementing an international approach to English pronunciation: The role of teacher attitudes and identity". *TESOL Quarterly* 39 (3): 535-543.

Jenkins, J. 2006. "Current perspectives on teaching world Englishes and English as a lingua franca". *TESOL Quarterly* 40 (1): 157-181.

Jenkins, J. 2007. *English as a lingua franca: Attitude and identity*. Oxford: Oxford University Press.

Jeon, M. and J. Lee. 2006. "Hiring native-speaking English teachers in East Asian countries". *English Today* 22 (4): 53-58.

Kachru, B. 1985. "Standards, codification and sociolinguistic realism: The English language in the outer circle". *English in the world: Teaching and learning the language and literatures*. Eds. R. Quirk and H. Widdowson. Cambridge: Cambridge University Press. 11-30.

Kobayashi, Y. 2002. "The role of gender in foreign language learning attitudes: Japanese female students' attitudes towards English learning". *Gender and Education* 14 (2): 181-197.

Kubota, R. 1998. "Ideologies of English in Japan". *World Englishes* 17 (3): 295-306.

Kubota, R. 1999. "Japanese culture constructed by discourses: Implications for applied linguistics research and ELT". *TESOL Quarterly* 33 (1): 9-35.

Kubota, R. 2002. "The impact of globalization on language teaching in Japan". *Globalization and Language Teaching*. Eds. D. Block and D. Cameron. London: Routledge. 13-28.

Lamie, J. M. 1998. "Teacher education and training in Japan". *Journal of In-service Education* 24 (3): 515-534.

Leung, C. 2005. "Convivial communication: recontextualizing communicative competence". *International Journal of Applied Linguistics* 15 (2): 119-144.

LoCastro, V. 1996. "English language education in Japan". *Society and the language classroom*. Ed. H. Coleman. New York: Cambridge University Press. 40-58.

Louhiala-Salminen, L., M. Charles and A. Kankaanranta 2005. "English as a lingua franca in Nordic corporate mergers: Two case companies". *English for Specific Purposes* 24: 401-421.

Mahoney, S. 2004. "Role controversy among team teachers in the JET programme". *JALT Journal* 26 (2): 223-244.

Martin, A. 2004. "The 'katakana effect' and teaching English in Japan". *English Today 20* (1): 50-55.

Martin, E. 2007. "'Frenglish' for sale: Multilingual discourses for addressing today's global consumer". *World Englishes* 26 (2): 170-188.

Matsuda, A. 2002. "'International understanding' through teaching world Englishes". *World Englishes* 21 (3): 436-440.

Matsuda, A. 2003. "The ownership of English in Japanese secondary schools". *World Englishes* 22 (4): 483-496.

McConnell, D. 2000. *Importing diversity: Inside Japan's JET program*. Berkeley: University of California Press.

Nelson, G. 1998. "Intercultural communication and related courses taught in TESOL Master's degree programs". *International Journal of Intercultural Relations* 22 (1): 17-33.

Ono, H. 2005. "Does *examination hell* pay off? A cost-benefit analysis of 'ronin' and college education in Japan". *Economics of Education Review 26* (3): 271-284.

Patton, M. 2002. *Qualitative research & evaluation methods*. Thousand Oaks, CA: Sage.

Rampton, B. 1990. "Displacing the 'native speaker': Expertise, affiliation, and inheritance". *ELT Journal* 44 (2): 97-101.

Scholefield, W. 1996. "What do JTEs really want?". *JALT Journal* 18 (2): 7-25.

Seidlhofer, B. 2004. Research perspectives on teaching English as a lingua franca. *Annual Review of Applied Linguistics* 24: 209-239.

Seidlhofer, B. 2005. "English as a lingua franca". *ELT Journal* 59 (4): 339-341.

Selinker, L. 1972. "Interlanguage". *International Review of Applied Linguistics* 10 (3): 209-231.

Sinding, C. and J. Aronson. 2003. "Exposing failures, unsettling accommodations: tensions in interview practice". *Qualitative Research* 3 (1): 95-117.

van Dijk, T. 1997. "The study of discourse". *Discourse as structure and process*. Ed. T. van Dijk. London: Sage. 1-34.

Widdowson, H. 1994. "The ownership of English". *TESOL Quarterly* 28 (2): 377-389.

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

1. Editorial Policy

1.1. Journal description. *JES* is the journal of the English Studies Division at the University of La Rioja. It accepts for publication, after favourable reports from two anonymous referees, original scholarly contributions in all research areas within the domain of English studies (linguistics, literature, literary theory, cultural studies, film studies, etc.). Proposals for publication may fall under one of the following three categories:

A. Research papers involving empirical investigations and methodological or theoretical studies within the field of English Studies (min. 15 and max. 30 double-spaced pages).
B. State of the art reports of recent books covering issues relating to the area of interest of the journal (max. 8 double-spaced pages).
C. Notes and squibs (max. 6 double-spaced pages).

Exceptionally, and with a positive report by the Editorial Board, contributions which exceed these maximum lengths may be considered for publication on the grounds of their scientific relevance.

1.2. Language. *JES* only accepts for publication contributions written in English.

1.3. Evaluation. Contributions for publication will be sent to two anonymous referees proposed by the members of the Editorial Board and/or Advisory Board. In order to be accepted for publication in *JES*, contributions should be informed positively in relation to the following criteria:

— Originality and interest concerning the subject-matter, methodology, and conclusions of the study.
— Relevance concerning current research in the field.
— Knowledge of previous research in the same field.
— Scientific rigour and depth of analysis.

Journal of English Studies,
vol. 10 (2012) 193-200

— Accuracy in the use of concepts, methods, and terms.
— Relevance of the theoretical implications of the study.
— Use of updated bibliography.
— Correct use of language and correction in the organization of contents and other formal aspects of the text.
— Clarity, elegance, and conciseness in the exposition.
— Suitability to the range of topics of interest for the journal

Evaluation reports will be carried out anonymously within three months from their reception. Once the evaluation process is completed, authors will receive a statement of the editorial decision together with an anonymous copy of the reports on which the decision is based. The editorial decision will be considered final.

1.4. Revision and proof-reading. Should any formal or content aspect of the contributions be improved and/or modified, it will be the authors' responsibility to return the new version within the deadline established by the Editor. Failing to do so will result in the non-publication of the contribution.

Likewise, authors are responsible for proof-reading their contributions and returning the revised versions by the deadline established by the Editor.

1.5. Copyright. Authors warrant that their contributions to *JES* are original and have neither been submitted for publication, nor have been published elsewhere.

Once published, *JES* holds the copyright of any contribution. In order to re-publish any part of a contribution in any other venue and/or format, authors must ask for written permission to the Editor.

1.6. Exchange policy. *JES* welcomes exchanges with similar publications in the field of English Studies and other related areas.

2. Submission of proposals

Proposals should be sent to:

Dr. Cristina Flores Moreno
Secretary of *JES*
E-mail: jes@unirioja.es

For further information, contact the Editor of *JES*

Dr. Mª Pilar Agustín Llach
E-mail: jes@unirioja.es

In order to be sent off for evaluation, proposals must follow the guidelines below.

3. Instructions for contributors

3.1. What to send. Authors should send their proposals via e-mail, indicating the title of the proposal that is being submitted in order to be evaluated for publication in *JES*.

Attached to the message, authors should send two Word or RTF documents. In the first document, authors should include the title of the proposal (in **bold**

face), the name/s of the author/s (in Small Capitals), their institutional affiliation (in *italics*) and any other relevant information, such as e-mail and postal address and telephone and fax number.

In the case of multiple authorship, please state clearly which of the contributors will be in charge of the ensuing correspondence with *JES*.

Authors should also include here a brief biographical note of about 100 words.

The second document should include the full proposal to be sent off for evaluation. Authors should be extremely careful to avoid any kind of information which might reveal their identity.

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.

3.3. Copyright information. If a preliminary version of the proposal has been presented at a conference, information about the name of the conference, the name of the sponsoring organization, the exact date(s) of the conference or paper presentation and the city in which the conference was held should be provided in a footnote in the first page of the document. Seeking permission for the use of copyright material is the responsibility of the author.

4. Manuscript preparation

4.1. Formatting. Minimum formatting should be used. Indentation, underlining and tabulation should be avoided unless absolutely necessary.

4.2. Document. All margins in the document should be of 2.54 cms. Paragraphs should be fully justified. The main text of the proposal should be written in 12-point Garamond. Quotations will be in 11-point Garamond when they appear in an independent paragraph. Abstracts, keywords, footnotes, superscript numbers, tables and figures will appear in 10-point Garamond.

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 *italics* (titles of books and keywords will appear in normal characters), 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. Asides. For asides other than parenthetical asides, dashes (and not hyphens) should be used, preceded and followed by a blank space. For compounds use hyphens. Notice the following example:

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

4.10. Punctuation. Authors are requested to make their usage of punctuation as consistent as possible. Commas, full stops, colons and semi-colons will be placed after inverted commas (";).

Capital letters will keep their natural punctuation such as accents, etc. (e.g. PUNTUACIÓN, LINGÜÍSTICA, etc.).

Apostrophes (’), not accents (´), should be used for abbreviations and the saxon genitive.

4.11. Footnotes. Footnotes should only be explanatory (references should be provided only in the main text). Footnotes will appear at the end of the page. Superscript numbers will be separated from the main text of the footnote by a blank space.

References to footnotes should be marked in the text with consecutive superscript Arabic numerals, which should be placed after all punctuation (including parenthesis and quotation marks).

4.12. Quotations. Quotations should normally appear in the body of the text, enclosed in double quotation marks. Single quotation marks will be used to locate a quotation within another quotation (e.g. “toward a unified policy that ‘natural’ English was altogether preferable”).

Quotations of four lines or longer should be set in a separate paragraph, without quotation marks, typed in 11-point Garamond and indented 1,5 cms. from the left-hand margin. They should be separated from both the previous and the following text with one blank line.

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

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

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

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

Example 1:

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

Example 2:

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

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

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

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

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

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

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

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

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

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

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

4.14. Bibliographical references. All (and only those) books and articles quoted or referred to in the text (those quoted in the footnotes included) should appear in a final bibliographical list of references, which completes the information provided by the in-text citations provided in the text.

The heading for this list should be REFERENCES.

Hanging or reverse indentation (i.e. indentation of all lines of a paragraph except the first one, which is a full line) of 1 cm. from the left-hand margin should be used.

This list should be arranged in alphabetical order and chronologically, when two or more works by the same author are cited. The author's full name should be repeated in all cases. Example:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Several authors. A journal article with three authors:

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

Magazine article in a weekly or biweekly publication:

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

A **review** in a journal:

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

An **unpublished dissertation**:

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

An **on-line** publication:

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

JOURNAL OF ENGLISH STUDIES (JES)
Política Editorial, Presentación de Originales y Hoja de Estilo

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 15 y máximo 30 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 8 páginas a doble espacio).
C. Notas o reflexiones críticas breves (*squibs*) (máximo 6 páginas a doble espacio).

Excepcionalmente, y siempre acompañados de un informe positivo del *Consejo Científico*, se admitirán trabajos que superen la extensión indicada, cuando la relevancia de los mismos lo justifique.

1.2. Idioma. JES sólo admite propuestas de publicación escritas en inglés.

1.3. Evaluación. Los trabajos serán remitidos a dos evaluadores anónimos propuestos por los miembros del *Consejo de Redacción* y/o *Consejo Científico* de *JES*. Es requisito imprescindible para la publicación de los trabajos la obtención de dos evaluaciones positivas. La evaluación se efectuará en relación a los siguientes criterios:

— Originalidad e interés en cuanto a tema, método, datos, resultados, etc.
— Pertinencia en relación con las investigaciones actuales en el área.
— Revisión de trabajos de otros autores sobre el mismo asunto.
— Rigor en la argumentación y en el análisis.
— Precisión en el uso de conceptos y métodos.
— Discusión de implicaciones y aspectos teóricos del tema estudiado.
— Utilización de bibliografía actualizada.
— Corrección lingüística, organización y presentación formal del texto.
— Claridad, elegancia y concisión expositivas.
— Adecuación a la temática propia de *JES*.

La evaluación se realizará respetando el anonimato, tanto de los autores como de los evaluadores; posteriormente, en el plazo de tres meses desde la recepción del artículo, los autores recibirán los correspondientes informes sobre sus trabajos, junto con la decisión editorial sobre la pertinencia de su publicación, sin que exista la posibilidad de correspondencia posterior sobre los resultados de la evaluación.

1.4. Revisión y pruebas de imprenta. Si fuera necesaria la revisión de alguno de los aspectos formales o de contenido de la propuesta de publicación, ésta será responsabilidad exclusiva del autor, quien deberá entregar el documento informático de la nueva versión corregida en el plazo establecido por la dirección de la revista. De no hacerlo así, el trabajo no será publicado aunque hubiera sido evaluado positivamente.

Asimismo, los autores son responsables de la corrección de las pruebas de imprenta, debiendo remitir los textos corregidos en el plazo indicado por la dirección de la revista.

1.5. Copyright. Los autores se comprometen a que sus propuestas de publicación sean originales, no habiendo sido publicadas previamente, ni enviadas a evaluar a otras revistas. La publicación de artículos en *JES* no da derecho a remuneración alguna; los derechos de edición pertenecen a *JES* y es necesario su permiso para cualquier reproducción parcial o total cuya procedencia, en todo caso, será de citación obligatoria.

1.6. Política de intercambio. *JES* está interesado en realizar intercambios con otras publicaciones similares dentro del campo de los estudios ingleses o de otras áreas de conocimiento relacionadas.

2. Envío de propuestas

Los trabajos se remitirán en formato Word o RTF como documentos adjuntos de correo electrónico a la secretaria de la revista:

Dr. Cristina Flores Moreno
Secretaria de *JES*
E-mail: jes@unirioja.es

For further information, contact the Editor of *JES*

Dr. Mª Pilar Agustín Llach

E-mail: jes@unirioja.es

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

3. Instrucciones para los autores

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

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

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

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

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

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

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

4. Preparación del manuscrito

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

4.2. Documento. La medida de todos los márgenes (izquierdo, derecho, superior e inferior) en el documento será de 2,54 cms. Todos los párrafos estarán justificados y se utilizará la letra Garamond de 12 puntos para el texto y la bibliografía, de 11

puntos para las citas que aparezcan en un párrafo separado de la estructura del texto y de 10 puntos para los resúmenes o abstracts, las palabras clave, las notas, los números sobrescritos, las tablas y las figuras.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Ejemplo 1:

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

Ejemplo 2:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Varios autores. Artículo de revista con tres autores:

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

Artículo en una publicación semanal o quincenal:

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

Reseña en una revista:

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

Tesis sin publicar:

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

Publicaciones **on-line**:

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

CALL FOR PAPERS

The *Journal of English Studies* (JES) invites submissions for the next issue on all areas of research within the domain of English Studies (linguistics, literature, literary theory, film studies, cultural studies, etc.). The *Journal of English Studies* is published by the Modern Languages Deparment at the University of La Rioja. All articles must be written in English. For further information about the guidelines for publication, please, visit: http://publicaciones.unirioja.es/revistas/jes.shtml

Deadline for submissions: March 15th, 2013

Manuscripts should be sent via e-mail directly to: jes@unirioja.es

For further information, contact the Secretary of JES:
Dr. Cristina Flores Moreno
E-mail: jes@unirioja.es
Tel. 941 299 421
Fax: 941 299 419

For further information, contact the Editor of JES:
Dr. Mª Pilar Agustín Llach
E-mail: jes@unirioja.es
Tel. 941 299 435
Fax: 941 299 419

JOURNAL OF ENGLISH STUDIES

VOLUME 10 (2012)
ISSN 1576-6357

CONTENTS

UNIVERSIDAD DE LA RIOJA