"SO LONG AS MY DEEDS LIVE AFTER ME"

ESTUDIOS EN HOMENAJE A CARMELO MEDINA CASADO

EDITORES

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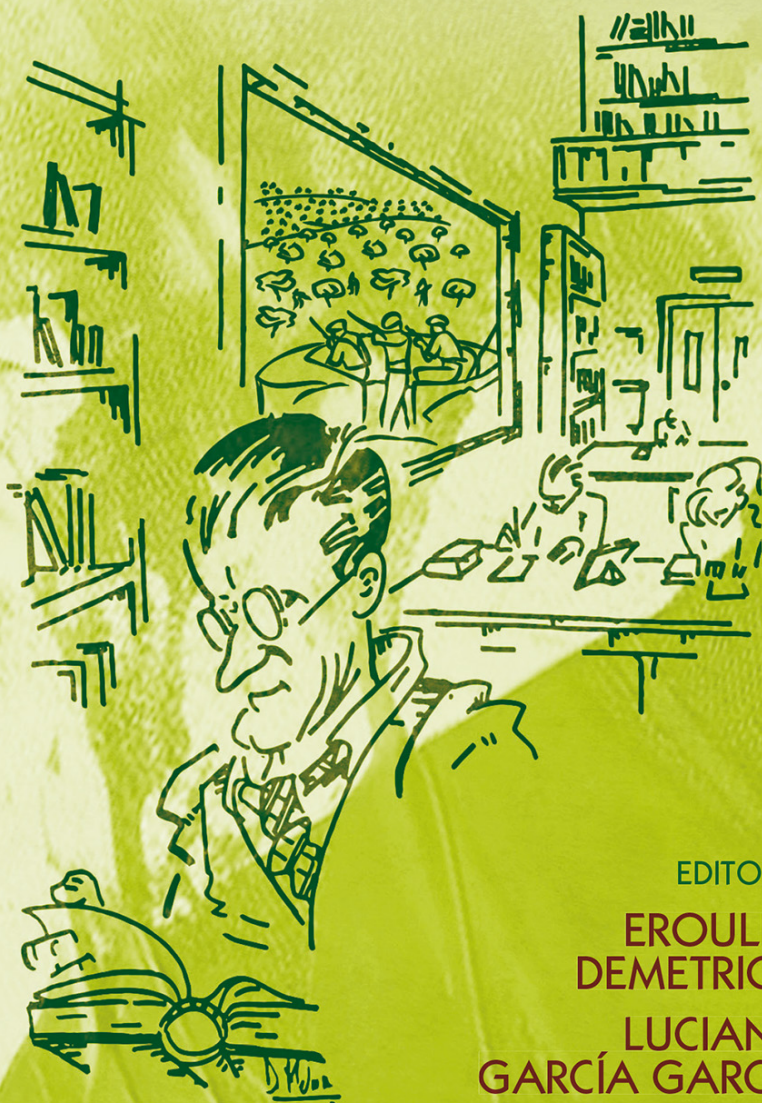
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Obituario

Jesús López-Peláez Casellas
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No escribo este obituario como director de ese Departamento de Filología inglesa en el que Carmelo Medina Casado desarrolló su actividad académica durante casi tres décadas, ni tampoco como investigador responsable del Grupo de Investigación en Estudios ingleses que el propio Carmelo fundó hace ya casi treinta años, pues esto ya lo he hecho en otros ámbitos. Ahora lo hago desde la cercanía y el cariño, como compañero y, modestamente, como persona muy cercana a él —si no amigo— en el ámbito universitario. Mi relación con Carmelo pasó por diversas etapas, y tengo que decir que —como no podía ser de otro modo con una persona tan inteligente e inquieta— experimentó distintos altibajos. Pero nuestras pocas diferencias siempre se resolvieron con facilidad, y lo que aprendí de él y lo que compartimos, me acompañará siempre. En este sentido, llevo como un orgullo que pensara en mí para hacerme cargo del Grupo de Investigación y de la revista que él fundara a principios de los años noventa (*The Grove. Working Papers on English Studies*), así como de la organización de las *III Jornadas de Estudios ingleses*, encuentro académico de anglistas que él también diseñó y creó en 1998 (fueron las primeras de cuya coordinación no se encargó directa y personalmente Carmelo). Nunca he acabado de saber qué vio en mí, pero la deuda de gratitud que tengo contraída con él (y que he reconocido públicamente

en todas partes) es directamente proporcional al cariño y a la confianza con la que me recibió desde que, en el ya lejano otoño de 1995, llegué al Departamento de Filología inglesa de la Universidad de Jaén. Mi carrera profesional, puedo decir con orgullo y a la vez con humildad, le debe mucho a Carmelo.

Como ha quedado dicho en diversos sitios, Carmelo Medina Casado era licenciado en Derecho y también licenciado y doctor en Filología inglesa, aunque su conocimiento del mundo a partir de su azarosa vida y sus numerosos viajes superaba con creces lo que aprendió en las aulas de la Universidad de Barcelona. Era —como también he dicho en otros sitios— un verdadero académico, en el más antiguo y noble sentido de la palabra. Un intelectual y universitario de los que ya no quedan y de estos que, lamentablemente, la universidad española cada vez trata peor. El caso es que en cualquiera de los ámbitos en los que se desenvolvió, esto es, su investigación, su vocación docente y su extraordinaria capacidad para visualizar proyectos académicos, Carmelo era incomparable y único en la anglística española, y un lujo para nuestro Departamento.

Además de ser un muy buen investigador, docente y conferenciante en una diversidad de temas muy dispares tales como literatura de viajes y la Guerra Civil española (incluyendo las Brigadas Internacionales), la poesía modernista o Shakespeare, la traducción literaria y la fonética y la enseñanza del inglés (también era profesor de secundaria por oposición), Carmelo era sobre todo un especialista de primera fila en James Joyce, y alguno de sus trabajos mereció el reconocimiento de los más reputados expertos en estudios joyceanos del mundo. La obra de Joyce (en concreto el endemoniadamente difícil pero apasionante *Ulysses*) era su campo de trabajo preferido, y muy notablemente —y gracias a su formación— lo era la peripecia jurídica (muy especialmente la censura) de la gran obra maestra de Joyce, en la que era una referencia sin duda nacional e incluso internacional.

Viajero impenitente por todo el mundo y persona radicalmente cosmopolita (adoraba Londres, Marruecos y el África subsahariana,

ascendió el Kilimanjaro y llegó a Tombuctú y a la curva del Níger), Carmelo era un amante de su pueblo, la localidad giennense de Lopera. Y siendo natural de Lopera no podía dejar de vincular sus estudios de anglística con las figuras de los poetas ingleses de la Guerra Civil caídos en la tristemente célebre batalla de Lopera: Ralph Fox y John Cornford. En tiempos en los que se busca la transferencia del conocimiento a la realidad cotidiana de las gentes de nuestro entorno inmediato, cómo Carmelo consiguió incorporar estos dos poetas británicos al imaginario de los giennenses resulta admirable, y desde sus trabajos y gracias a su empuje, Fox y Cornford forman parte del legado cultural de Lopera y de la provincia.

Asiduo visitante de la Biblioteca Británica, en la que desarrolló gran parte de su investigación, y de la Biblioteca Karl Marx de Londres (que le fascinaba), Carmelo fue siempre un hombre de sólidas convicciones de izquierdas que manaban de su radical humanismo y empatía por los más débiles. Estoy seguro de que su esposa Marina en vida, y sus hijos Carmelo y Marina, conocían bien esta faceta. Por mi parte, muchas y muy profundas conversaciones he disfrutado con él de todo esto, y tristemente nuestro proyecto de trabajar la literatura de izquierdas en lengua inglesa ya nunca se podrá llevar a la práctica, pero me quedo con todo lo que he aprendido de un colega ejemplar y único.

Carmelo murió el 14 de abril, día de la República española, esa república que sus admirados Fox y Cornford murieron por defender y acerca de la que él y yo charlamos muchas veces. Por eso, me atrevo a afirmar que, de haber sabido que se iría ese día, el 14 de abril, Carmelo habría esbozado una sonrisa.

Carmelo Medina Casado *In Memoriam*

Antonio Bueno González
Universidad de Jaén

Nuestro querido compañero y amigo Carmelo Medina Casado falleció en Málaga el 14 de abril de 2022. Todos quedamos impactados por la noticia, pues desconocíamos que llevaba un tiempo luchando con una grave enfermedad. Su discreción, de la que siempre hizo gala, motivó que no quisiera darnos el mal rato de saberlo. Nos enteramos de su muerte al día siguiente, 15 de abril, la mañana del Viernes Santo. Recuerdo que me dirigía a ver a Nuestro Padre Jesús, cuando la llamada de nuestro director de Departamento me dejó helado. Un día señalado para viajar a una atalaya privilegiada, él que era un creyente y viajero convencido. Descanse en paz.

Conocí a Carmelo a finales de la década de los 80, cuando ambos (y también su querida y añorada mujer Marina) éramos profesores de inglés de Bachillerato. Recuerdo que él ya era un profesor entregado y comenzaba a hacer sus pinitos en investigación para así mejor contribuir al aprendizaje de sus estudiantes y perfeccionar su docencia y ayudar a la de otros. Su inquietud por hacer la tesis doctoral ya hablaba del consumado investigador e impulsor y director de investigación en el que poco después se convertiría. En esos años colaboramos en reuniones de coordinación de COU, tutorizadas por nuestro querido Dr. Fernando

Serrano Valverde, catedrático jubilado de la Universidad de Granada e insigne maestro, para preparar la prueba y los criterios de corrección de la prueba de inglés en Selectividad (en nuestros años como profesores de instituto se incluyó la asignatura de inglés en las Pruebas de Acceso a la Universidad, pues antes no formaba parte de la misma). Culminó la Licenciatura en Filología inglesa, también en Derecho y se convirtió en un acreditado doctor en Filología inglesa, para beneficio de sus estudiantes y del Departamento de Filología inglesa de la Universidad de Jaén (inicialmente Sección Departamental de la Universidad de Granada) en iniciativas como la creación del Grupo de Investigación HUM 271 "Aproximación multidisciplinar al inglés L2 en Andalucía"; la instauración de las *Jornadas de Estudios ingleses* (en las que estudiantes y profesorado del Departamento pudimos asistir e impartir ponencias, aprender de la discusión académica de temas relacionados con nuestra especialidad y hacer nuestras primeras publicaciones, en un momento clave cuando nos afanábamos por perfilar un currículum para nuestra futura plaza por oposición en la universidad); o la puesta en marcha de la revista *The Grove, Working Papers in English Studies*. Todos estos hitos académicos y profesionales perduran todavía y han beneficiado a muchas generaciones de estudiantes, profesores e investigadores —entre los que me incluyo—, que hoy le recordamos con una mezcla de agradecimiento, admiración y nostalgia por su pronta partida. El Dr. Medina Casado, en verdad, creó una escuela en la todavía relativamente reciente especialidad de Estudios ingleses en Jaén que se proyectó en congresos, publicaciones y proyectos de investigación en Andalucía, España y otras partes del mundo, adquiriendo un carácter internacional, global y multicultural por el que siempre luchó de forma constante, paciente y discreta, pero cierta y segura. Otros compañeros del Departamento se han encargado de glosar con mucho más acierto que yo sus logros profesionales, sus características personales y, sobre todo, su capacidad para no dejar a nadie atrás, sino ayudarlos en su trayectoria integrándolos en proyectos cooperativos docentes y de investigación cuyos resultados hoy honran su memoria.

Mi relación personal con Carmelo fue siempre óptima, lo que me honra, desde nuestra experiencia compartida en institutos de Bachillerato hasta nuestras vivencias en el Departamento de Filología inglesa durante casi tres décadas hasta su jubilación. Me incorporé como catedrático de Bachillerato en Comisión de Servicios a la entonces Universidad de Granada, Sección Departamental de Jaén en noviembre de 1989, para impartir clase en 4.º de la recién creada Licenciatura en Filología inglesa de Jaén y también en ese año se incorporaron Jesús Nieto, Elizabeth Adams y Gabriel Tejada. Justo al año siguiente (1990), Jesús Nieto y yo tuvimos ambos la fortuna de formar parte, junto con Alfonso Rizo, que ya pertenecía como profesor a la Sección Departamental, de la Comisión que juzgó 5 plazas para impartir docencia en 4.º y 5.º de la Licenciatura. Entre las personas seleccionadas estaba por sus muchos méritos Carmelo Medina (y también Luciano García, Alejandro Alcaraz, Paula García y nuestro recordado Paco Manzaneda), todos ellos insignes puntales de nuestro Departamento. Con satisfacción formé parte del Tribunal de la Plaza de Profesor Titular de Carmelo los días 25 y 26 de octubre de 1995, que obtuvo con todo éxito (ese mismo año, en mayo, yo había tenido la fortuna de dar fe, como miembro del Tribunal, de la brillante defensa de la tesis doctoral de su esposa, Marina Medina Bellido, que lamentablemente nos dejó prematuramente).

He sido testigo privilegiado del trabajo duro y constante de Carmelo, de su bonhomía y paciente esfuerzo, así como de su preparación enciclopédica en campos de investigación tan variados dentro de los Estudios ingleses como la literatura —con especial atención a Shakespeare y particularmente a James Joyce, convirtiéndose en todo un referente a nivel internacional—; la fonética experimental; los viajeros ingleses; los poetas ingleses en la Guerra Civil española, con destacada dedicación a Ralph Fox y John Cornford, que murieron en la batalla de Lopera, pueblo natal de nuestro recordado Carmelo; las relaciones angloespañolas; y, en un plano más aventurero y comprometido, sus viajes a África. En estas y otras materias impartió asignaturas y cursos específicos en la Universidad de Jaén y otras universidades españolas y extranjeras. Fomentó

encuentros y proyectos de investigación en estas mismas áreas, en los que siempre implicó a estudiantes y colegas con un enfoque multidisciplinar y en todo momento haciendo gala de una discreta generosidad; esto le permitió siempre ayudar a los demás casi sin que se notara, pasando él desapercibido, en un ejercicio de honestidad y humildad que caracteriza a los genios. Y el Dr. Medina Casado lo era, como también puede nombrarse como egregio humanista, por sus inquietudes, experiencias y obras. Todo ello cuenta en su haber, en su ingente lista de méritos, de los que nunca hizo alarde, pero que los que anduvimos muy cerca de él reconocemos, ahora con la tristeza de su ausencia.

Me consta, igualmente, que ha sido un hombre comprometido en muchos sentidos, especialmente en el familiar, con su llorada esposa Marina, sus hijos Carmelo y Marina y sus hermanos (a quienes tengo la dicha de conocer por distintos encuentros personales y/o académicos). Podemos todos tener la seguridad de que Carmelo Medina Casado, allá donde esté (que a ciencia cierta será un buen lugar, en virtud de sus muchos méritos), seguirá velando por su familia (también por sus nietos, a los que apenas tuvo tiempo de conocer y disfrutar) y no cejará en inspirar jornadas, artículos y proyectos para sus queridos compañeros de Filología inglesa, que hoy, con lágrimas en los ojos y un pellizco en el corazón, prestamos merecido homenaje en este volumen. Va por ti, Carmelo.

Las humanidades, la anglística y los estudios literarios en la era del desencanto: hacia una praxis académica activista

Yolanda Caballero Aceituno
Universidad de Jaén

Al compañero Carmelo Medina Casado.
In memoriam

Resumen

La presente contribución incluye una serie de reflexiones sobre el papel de las humanidades, la anglística y los estudios literarios en la época actual. Comienza con unos breves apuntes sobre las tesis catastrofistas acerca del futuro de las humanidades y de los estudios ingleses en particular y superpone a estas teorías una mirada optimista sobre el futuro de los saberes humanísticos, subrayando su extraordinaria utilidad en la época actual. Igualmente, discute cómo las características centrales del ideal humanista (la ética de la expansión epistemológica y el activismo para la consecución del bien común) encuentran una zona de confort en la literatura y en los estudios literarios, argumentando que estos últimos deben estar orientados a subrayar el potencial de la creación literaria para una transformación positiva de la sociedad. Finalmente, la contribución propone centralizar el papel de la ética de la memoria en el ámbito de los estudios literarios como antídoto contra los olvidos intencionados de la historia y el reduccionismo operado por los discursos populistas excluyentes. Todos estos aspectos se ilustran con referencias a la situación actual de los estudios ingleses, que constituyen un ámbito apasionante de investigación y reflexión dada la amplia variedad geográfica, cultural e ideológica que abarcan.

Palabras clave: humanidades, anglística, estudios literarios, literatura, ideal humanista, activismo.

Abstract

The present contribution includes some reflections about the role of the humanities, anglistics and literary studies nowadays. It begins with an overview of catastrophist theses about the future of the humanities and, more specifically of English studies, to superimpose an optimistic view about the future of humanistic disciplines by highlighting their usefulness in our contemporary society. Likewise, it discusses how the central characteristics of the humanist ideal—the ethics of epistemological expansion and the activism to achieve public good—find a comfort zone in literature and literary studies, arguing that the latter must be orientated towards enhancing the potencial of literary texts to transform society from an ethical point of view. Finally, the contribution proposes to centralise the role of the ethics of memory in literary studies as an antidote against the intentional forgetfulness of history and the reductionism operated by exclusionist populist discourses. All these aspects are illustrated with references to the current situation of English studies, which constitute a fascinating area of research and reflection given the wide geographical, cultural and ideological variety that they cover.

Keywords: humanities, anglistics, literary studies, literature, the humanist ideal, activism.

1. Reduccionismo versus expansión: desde el desencanto a la esperanza

En las reuniones formales e informales en las que el profesorado del Departamento de Filología inglesa de la Universidad de Jaén intercambia impresiones sobre el funcionamiento del *Grado en Estudios Ingleses*, implantado en 2010, un comentario recurrente es la percepción de que buena parte del alumnado no entiende su plan de estudios como un medio para obtener una sólida formación filológica que le permita desempeñarse con acierto, desde la amplitud de miras, en un mundo trepidantemente cambiante. Hay quienes acceden al grado pensando que será, exclusivamente, un medio para perfeccionar el uso de la lengua inglesa. En consecuencia, motivarse con el estudio de los diferentes períodos de la literatura en lengua inglesa y la cultura en la que se insertan o con la reflexión lingüística sobre la construcción y la evolución del lenguaje se ha convertido en una empresa compleja.

Lo que ocurre en el microcontexto del aula no puede entenderse sin analizar lo que desde hace tiempo viene ocurriendo tanto en el macro-contexto académico (la universidad) como en la realidad extraacadémica. ¿Qué está pasando para que nuestro alumnado y, por extensión, la sociedad en general, no entiendan que los contextos (en especial los más adversos) se comprenden, se sobrellevan y se transforman mejor 'con textos'? Desde hace tiempo, como afirman Lora Cam y Recéndez, las "políticas reformistas neoliberales" que vienen marcando el rumbo de la Academia alientan "más la fantasía del saber que el saber mismo". Además, han generado "una cultura académica que tiene como ejes los conceptos de productividad [y] competitividad" (3, 5). No es de extrañar, por lo tanto, que el objetivo prioritario de buena parte del alumnado sea obtener un nivel C1 de uso del inglés en lugar de reflexionar, por ejemplo, sobre la construcción de identidades reflejada en la literatura en lengua inglesa. La mentalidad utilitarista ha calado con fuerza: características centrales del ideal humanista—como la curiosidad indómita o la apertura a y la simbiosis con otros saberes—están sucumbiendo a la

excesiva fragmentación y especialización del saber. Como argumentan Obarrio Moreno y Piquer Marí, esta situación

> ... responde a una visión reductora de la cultura y de la universidad, que incardina a sus alumnos a ese *homo oeconomicus*, a ese *homo faber* [al] que las ciencias sociales y las disciplinas éticas le son vedadas … en favor de un mercado que pretende enseñar a obtener los bienes al menor coste y con el máximo beneficio. Y lo hace preparando a los alumnos para ser técnicos de gestión, ya sea de orden social o económico, para ser 'expertos en la minucia', lo que definitivamente aleja a la universidad de ser una comunidad ilustrada … (295).

El reduccionismo académico impide que nuestro alumnado esté integralmente preparado para hacerle frente a los retos de nuestra sociedad actual, que está sujeta violentamente a lo que Arraiz Pérez y Sabirón Sierra describen como las "oscilaciones del desencanto". Vivimos en un tiempo de "… cambios y transformaciones, prisas, contradicciones, conflictos, hedonismos, … Son momentos de dudas, dilemas y paradojas, de crisis de valores y de sentidos; pero también ... de crisis económica y de pobreza" (11). La respuesta social a la rapidez con la que se suceden muchas de estas transformaciones está acercándose peligrosamente al 'culto a la catarsis *tuitera*', a la inmediatez comunicativa irreflexiva y a la sobrevaloración de lo inmediatamente práctico y cuantificable. Mientras, el valor de actividades humanísticas 'lentas' pero fundamentales, como la argumentación discursiva y el debate sosegado, la escritura imaginativa, la lectura crítico-reflexiva o la curiosidad epistemológica abierta sin juicios ni prejuicios al conocimiento de la otredad, van siendo relegadas a la periferia de nuestras ocupaciones y de nuestras preocupaciones. La cultura *influencer*, con sus narrativas tristemente homogeneizadoras, intenta ocupar el sitio de los relatos literarios que nos permitían levantar y validar nuestras propias construcciones mentales, únicas e inalienables. Intentan, en suma, ocupar el sitio de una mirada libre al conocimiento de la historia, de las culturas y de nuestra propia cotidianeidad.

El debate 'práctico' sobre la necesaria 'adaptabilidad' de la universidad a estas circunstancias sociales nos está llevando—contrariamente a como se ha venido propugnando desde muchos entornos de toma de decisiones donde se aboga, teóricamente, por una formación universitaria integral—a una marginación institucional y curricular de las humanidades. En *Not for Profit. Why Democracy Needs the Humanities* (2010), Martha C. Nussbaum afirmaba que nos encontramos ante una crisis "... of massive proportions and grave global significance" (1): "thirsty for national profit, nations, and their systems of education, are heedlessly discarding skills that are needed to keep democracies alive [whilst favouring] the cultivation of the useful and highly applied skills suited to profit-making" (2). Por el contrario, prosigue Nussbaum, se está dejando de lado el cultivo de otras habilidades esenciales, aquellas que describe como "crucial to the health of any democracy internally, and to the creation of a decent world culture capable of constructively addressing the world's most pressing problems" (7). Estas habilidades constituyen el corazón competencial de las humanidades, un campo que, como David Damrosch señala, está en horas bajas, "... under severe strain, buffeted by declining enrollments as STEM fields garner more and more interest from college students and their anxious parents" (4).

Resulta paradójico que en este tiempo en el que el acceso a las fuentes de conocimiento es más fácil que nunca, esa accesibilidad no se ponga prioritariamente al servicio de la exploración intelectual de zonas cada vez más amplias de la realidad en la que nos movemos o al servicio del ejercicio de la reflexión crítica sobre todos los mensajes que nos llegan. Amparándose en las bondades técnicas de la especialización del conocimiento, muchos sistemas educativos de nuestro tiempo están sucumbiendo a una pandemia transnacional: el confinamiento del amor y de la curiosidad por saber a zonas cada vez más estrechas. Dentro de esas zonas estrechas donde frecuentemente se hallan confinados nuestros desvelos docentes e investigadores en la universidad, nos conducimos con la rapidez vertiginosa que marca el culto contemporáneo a la inmediatez, a la máxima 'productividad' investigadora y a la falta de reflexión crítica y

sosegada sobre lo que acontece a nuestro alrededor. Las zonas estrechas generan un sentimiento de falso confort: se postula como deseable enseñar aquello que es 'útil', inmediatamente aplicable y 'práctico' para el funcionamiento de un sistema que se compone de demasiados ámbitos donde no son lo suficientemente valoradas las mentes exploradoras de la vida amplia. Centrándonos en el ámbito filológico, que es el que nos ocupa, Jordi Llovet señalaba hace algo más de una década que, en respuesta al culto a la especialización descarnada de los saberes, los estudios filológicos se encuentran en una posición de especial vulnerabilidad: las facultades donde se imparten podrían "... derivar con suma facilidad en centros de enseñanza de lenguas modernas … con un añadido caritativo que consistirá en un baño de cultura general" (198). Es cierto que en los últimos años hemos venido comprobando cómo en los programas de los grados de muchas universidades europeas se han ido reduciendo los créditos dedicados a, por ejemplo, la enseñanza de la literatura. Los sucesivos ataques a las enseñanzas artísticas y a la filosofía que venimos sufriendo en nuestro país dan sentido al tono apocalíptico que utiliza Llovet. Contemporáneas a sus reflexiones eran las de Alejandro Llano, que un año después afirmaba que se había encendido la "alerta roja" para los saberes humanísticos:

> Como si respondieran a un toque de trompeta, casi todos los países occidentales han emprendido reformas de sus planes de estudio, con una orientación sospechosamente coincidente: encaminar toda la educación formal hacia el rendimiento económico, a base de implantar instrumentos estereotipados de evaluación y control regidos por el pragmatismo, disminuyendo así drásticamente la presencia de la literatura, la historia y la filosofía en la escuela y la universidad (187).

No obstante, proseguía Llano, "a pesar de la docilidad característica de las sociedades tecnificadas, se están escuchando, cada vez más altas, voces de protesta de muy variadas procedencias" (187). De estas protestas están emergiendo, con extraordinaria vitalidad, voces de esperanza. Una mirada a la historia nos muestra que la crisis de las humanidades no es algo exclusivo de nuestro tiempo, sino que tiene un carácter atemporal.

Hace casi cincuenta años, Plumb (1973) ya lo apuntaba. Si entendemos las humanidades como generadoras de "un pensamiento crítico y unos valores que muy posiblemente no coticen en bolsa, pero que seguramente harán que [el] pensamiento [del alumnado] no siga navegando en la atrofia y en la estulticia" (Obarrio Moreno y Piquer Marí, 21), si las entendemos como un conjunto de saberes orientados a formar una ciudadanía crítica, con ideas propias, que no se deje convencer ni manipular por las estructuras de poder de cada tiempo, puede hallarse una respuesta a por qué, de una forma u otra, las humanidades han estado siempre en crisis: porque molestan a la mala praxis de un poder político y económico que sustituye "el ágora, la *eclessia* y el *oikos* que los griegos pensaron como fundamentos de la polis ... por la primacía del mercado, ese nuevo becerro de oro que ha decidido que la única legitimidad es la que deviene de un nuevo y reluciente algoritmo que parece esculpido por los tecnócratas de Wall Street: mínimo tiempo—mínimos costes— máxima rentabilidad" (Obarrio Moreno y Piquer Marí, 16-17). Buena parte del conocimiento humanístico que debemos transmitir hoy en día debe consistir en un ejercicio de memoria histórica: en la recopilación de todos aquellos intentos que, a lo largo de la historia, han intentado minar el impacto del saber humanístico. Mediante este ejercicio de memoria se despertará nuestra conciencia crítica al descubrirnos como potenciales víctimas de esas trampas atemporales del poder a las que no podemos sucumbir. El cultivo de los saberes humanísticos y de las habilidades socioculturales, políticas y discursivas que de ellos emanan, es una coraza protectora ante el reduccionismo y la tristeza paralizadora que conlleva.

Desde la Academia tenemos el deber de sustituir la actitud de queja apocalíptica por un trabajo activista en favor de la revitalización de las humanidades, porque una universidad 'sectorizada' ni es deseable ni conduce a la excelencia. En este sentido, Patricia Waugh—contraria a las "declinist theses" (24)—recomienda un movimiento intelectual desde el desencanto a la esperanza y el activismo. En su opinión, "'crisis of the humanities' thinking has mostly focused on the identification of threats—the neo-liberal university and the infatuation with

techno-science—rather than seeing opportunities for the re-presentation of English's distinctive strengths in these emerging contexts" (25). Para Waugh, igualmente, "the rhetoric of the 'Future of English' genre has mostly been catastrophist" (21). El debate pesimista sobre el futuro de los estudios ingleses pasa por alto varios datos fácilmente constatables que James F. English describía con precisión hace una década, justo en el momento en el que estábamos intentando sobrevivir a una de las grandes crisis económicas y sociales de nuestro tiempo. Estos datos, que giran en torno a la vitalidad de las múltiples manifiestaciones de la lengua inglesa, crean un *background* especialmente favorable a ese optimismo militante que debe presidir la praxis académica en el ámbito de los estudios ingleses:

> Our discipline has not reached a precipice of especial vulnerability. If we step back from our local positions and consider the global future of English studies, there is little to suggest it is fading away. English is becoming an ever more dominant language of a rapidly expanding global higher education system. Anglophone literature is becoming an ever more integrated element of the global media system. New literatures in English are emerging, both inside and outside the horizon of metropolitan control (English, 8).

En consecuencia, English propone una interesante línea de actuación en el campo de los estudios ingleses: "we need to move beyond … the normative thinking of a *discipline in crisis* towards a realistic appraisal of our choices and responsibilities as a *discipline with a future*" (5). En mi modesta opinión, la reivindicación optimista de la importancia de nuestro campo de conocimiento, y la consecuente percepción social de su 'utilidad,' debe comenzar en el ámbito docente. Es absolutamente prioritario 'desmercantilizar' el concepto de competencia para orientarlo hacia nuestro verdadero objetivo: una formación universitaria integral del alumnado mediante el estudio de la lengua inglesa, su cultura y su literatura. Expandir el concepto de *competencia* implica ir más allá de las habilidades específicas dentro de un área de conocimiento o de las requeridas para el futuro desempeño profesional para abrazar "el fin

común que caracteriza a las universidades: la búsqueda del conocimiento que permita, a través de las más adecuadas y pertinentes estrategias, contribuir al desarrollo de la sociedad" (Silva Ramírez, 84-85). Solo desde esta óptica, desde la comprensión de que el papel de la universidad no es exclusivamente profesionalizante, escaparemos del confinamiento al reduccionismo para abrazar un *ethos* académico altamente deseable: el de la expansión epistemológica, ese que nos recuerda la responsabilidad social de la Academia, cuyo principal indicador de excelencia ha de ser la capacidad de las universidades para crear entornos hospitalarios a la validación plena de un modelo de preparación del alumnado que posibilite que pueda desenvolverse con soltura no solo en el ámbito de su futuro desempeño profesional, sino también en las diferentes esferas de una realidad cambiante. Vivimos un momento histórico de oscilaciones entre la progresión social y la regresión y nos movemos en una sociedad en permanente flujo que requiere de cualidades como la adaptabilidad a diferentes entornos, el ejercicio del pensamiento crítico, la sensibilidad intercultural, la gestión de las emociones, la aceptación de la diferencia, la empatía o la capacidad para tomar decisiones propias. El profesorado universitario no solo debe guiar al alumnado en el proceso de adquisición de saberes específicos: debe también despertar su curiosidad intelectual y su afán por explorar la vida en toda su amplitud más allá de la compartimentación o fragmentación interesada del conocimiento. Debe, igualmente, espolear su conciencia cívica para mejorar el mundo en el que vivimos. Los saberes humanísticos, que deberían ser transversales a las diferentes titulaciones universitarias, son un excelente vehículo para alcanzar una formación universitaria integral.

Retomando el hilo discursivo de la esperanza que vincula a pensadores como James F. English y Patricia Waugh, es constatable que el cultivo de los saberes humanísticos está empezando a verse como un antídoto contra "las oscilaciones del desencanto" (Arraiz Pérez y Sabirón Sierra, 11). No hace mucho, en febrero de 2021, me encontré el siguiente titular: "Oslo University Unveils Unprecedented Plan for the Humanities", que se acompañaba de una justificación bastante significativa y alentadora:

"the strategy shall contribute both to new knowledge and to ring-fencing the democratic values our society is built upon and decide the way forward for the next decade" (Myklebust, 2021). Una proliferación de documentos, artículos de opinión y ensayos está reforzando en la actualidad el papel vital de las humanidades para hacer frente a las diversas crisis por las que atravesamos. La percepción de que la transversalidad del conocimiento humanístico puede ayudar a mitigar muchas de las manifestaciones del 'estado de malestar' está empezando a diseminarse, y ojalá lo haga al mismo ritmo que las opiniones de aquellos y aquellas que denominamos *influencers*.

Desde la Academia debemos convertir en tendencia el trabajo para la consecución de lo que autores como Jonathan Gibson han descrito como "desirable student attributes" (105). Entre estos atributos, Gibson destaca los siguientes: "pleasure in language at the level both of production and of reading"; "flexibility of mind: an ability to move between interpretations or conceptual possibilities"; "athletic reading: an enthusiasm for diverse kinds of books (including long ones)"; "willingness to draft, edit, re-draft"; "ability to pick up a wide range of cultural and historical resonance (religious, mythological, historical)" o "risk taking: willingness to try new texts, new approaches … open-mindedness about possibilities" (105). Estas cualidades—que Gibson considera como conducentes a la formación universitaria integral y, en consecuencia, a la regeneración, la cohesión y la vertebración social—están explícitamente definidas como competencias esenciales en las distintas materias que articulan el campo de los estudios ingleses: esa es, por lo tanto, nuestra fortaleza y nuestra esperanza.

2. El ideal humanista y los estudios ingleses: confluencias sanadoras

En esta segunda sección de mi contribución pretendo subrayar la existencia de zonas de confluencia entre el ideal humanista, los estudios ingleses y, más específicamente, la literatura, que pueden contribuir a crear un clima biointelectual sanador, generador de acciones y de proyec-

tos transformadores de la sociedad frente a la pandemia del desencanto. Nos enfrentamos en la actualidad a un mundo dolorosamente convulso, marcado en 2022 por la invasión rusa de Ucrania. En Europa respiramos un ambiente político enrarecido: están proliferando movimientos populistas, excluyentes y xenófobos que dificultan una verdadera convergencia entre naciones y abocan a que el espacio sociocultural compartido que anhelábamos se vaya quedando, simplemente, en una "Europe of the mind" (Marquand, 99). Como apunta Palma Muñoz, "el Brexit, la crisis de los refugiados, la crisis económica y las medidas de austeridad, la amenaza de atentados terroristas [o] el avance de los populismos, representan, entre otros, una acumulación de problemas para la UE sin precedentes" (16). De entre todos estos factores el resurgimiento de los partidos populistas representa uno de los ataques conscientes más directos al proyecto de una Europa compartida. Estos partidos, que creen en las fronteras y en la cerrazón y se edifican sobre ideologías supremacistas y excluyentes, ocupan ya escaños en casi todos los parlamentos. Frente a esta situación, sin duda dolorosa y desconcertante, las humanidades y la anglística pueden ser ámbitos poderosamente generadores de activismo por el bien común.

En una monografía titulada *Writing Europe* (2004), escritores y escritoras de varias nacionalidades europeas trasladan, desde diferentes perspectivas, una misma visión: "none of the authors really wishes to imagine a Europe closed in by, or locked behind, its geographical borders .... what is always present is the idea of a common intellectual space" (Keller, 9-10). El imaginario de este espacio común ha permeado históricamente toda la actividad humanística, que a través de sus diferentes saberes puede contribuir decididamente a allanar el camino hacia una verdadera convergencia de las naciones basada en la tolerancia, en la solidaridad y en el intercambio de ideas, proyectos y conocimiento. Igualmente, y desde el respecto a las diferencias, la praxis humanística puede entretejer un espacio ético intensamente compartido, donde lo que nos une sea más fuerte que lo que nos separa y donde el cultivo del pensamiento crítico se presente como un antídoto contra las ideologías

excluyentes. Hace décadas, en "Education and the Humanities" (1947), Northrop Frye incluía unas interesantes reflexiones sobre la utilidad atemporal de las humanidades, que se intensifica en tiempos de crisis:

> ... it is true that just as in times of prosperity and confidence men turn to science to help speed up their own progress, so in times of trouble and confusion ... the humanities come into focus again. For they lead us away from that ordinary and unthinking life which promised us comfort and gave us misery, and toward the discipline of spiritual freedom from which they derive the name of liberal (52).

En momentos de desazón necesitamos desarrollar nuevos esquemas de pensamiento y proponer soluciones imaginativas a los problemas que se nos presentan. En este sentido, como apunta Patricia Waugh, no nos sirven ni la lógica reduccionista ni el pensamiento mecánico o lineal: "The challenges facing the globe—economic, environmental, epidemiological, demographic, ethical—are no longer amenable to solution by linear thinking, or the classic realist methods of science-in-the-laboratory" (25). Necesitamos, por lo tanto, revitalizar la importancia de los saberes humanísticos, porque como argumenta Waugh, "complexity thinking has a long pedigree in the humanities" (32). Waugh pone como ejemplo de disciplina especialmente activadora de las habilidades de pensamiento complejo la hermenéutica literaria: "the kind of imaginative cognitive processing, affective response, and search por personal meaning involved in the close engagement with the language and emergent structure of complex literary works, offers to hone important cognitive skills that are likely to become increasingly important in dealing with this new world" (25).

Mi concepción de la literatura y de los estudios literarios, ejes centrales de la anglística, solo puede entenderse desde su servicio a lo que, aun siendo consciente de la amplitud o la vaguedad del término, denomino *el ideal humanista*. Desentrañar o categorizar los componentes del ideal humanista, o definir el propio concepto de *humanismo*, no es tarea fácil. Ya en la década de los años veinte del siglo pasado, W.P.

Ker apuntaba "how hard or even impossible it is to define the humanist ideal so as to include all its manifestations" (30). La definición del ideal humanista es un reto por su carácter altamente 'maleable', ya que las condiciones que determinan nuestra felicidad, nuestras expectativas o nuestros posicionamientos vitales, éticos o ideológicos son diferentes en cada época histórica. A la dificultad inherente a definir el concepto de *humanismo* se añade otra: la apropiación excluyente del término por parte de movimientos que han olvidado, como señalaba hace décadas Corliss Lamont, que "humanism means simply *human-being-ism,* i.e., devotion to the interests of human beings" (15). El extenso catálogo de apropiaciones—desde aquellas practicadas por movimientos políticos populistas a las diseminadas por religiones excluyentes—pasa por alto que el ideal humanista no representa ni sirve de forma absoluta a ningún interés concreto porque reniega de las mutilaciones del término *humanismo* operadas por determinados intereses políticos, culturales o económicos. Desde esta perspectiva, tiene como objetivo holístico la defensa del bienestar de los seres humanos. En el contexto actual, pensadoras como Christine Henseler invocan la necesidad de un giro humanístico ("a humanistic turn") como antídoto para muchos de los males sociales que nos atenazan. Este giro contribuirá a crear "a more inclusive, equitable, caring, and kind—yet no less productive and innovative—world community" (1). El adjetivo *inclusive* me lleva a describir otra característica esencial del ideal humanista, que es integral (no mutilador de la complejidad de lo real) y aboga, por lo tanto, por la expansión epistemológica y por proporcionar acceso al conocimiento de lo que denomino 'vida amplia,' que se entreteje de una pluralidad de voces, cosmovisiones y manifestaciones de todo tipo. Esta pluralidad emerge como un *input* enriquecedor para generar patrones de pensamiento complejo y, en consecuencia, potencialmente transformador de nuestras realidades para bien.

En suma, el ideal humanista tiene como núcleo medular el *ethos* de la expansión epistemológica, aquel que está guiado por "an aesthetic that restores complexity against reductionist simplification of experience"

(Neumann, 135). En este punto, y en referencia a la expansión epistemológica, he de mencionar una confluencia sanadora entre el ideal humanista y la anglística que Northrop Frye describe con brevedad y precisión: "What English does the humanities do, and the humanities are the index to the university" ("The Study of English in Canada", 61). La anglística puede replicar de manera muy especial el afán humanístico por explorar la vida amplia. Como señalan Norrby y Hajek, la cara positiva de la incuestionable globalización de la lengua inglesa reside en que su expansión ofrece a quienes trabajamos en el ámbito de la anglística un campo fascinantemente plural y de gran dinamismo semiótico para la exploración intelectual, la investigación y el análisis crítico de, por ejemplo, cómo la lengua inglesa "... as a global force interacts with national, transnational or local interests in a variety of contexts" (xiii). La reflexión sobre estas interacciones y el estudio de cómo la lengua inglesa "... is the purveyor of thoughts, cultures and ideologies that affect the ways in which people think and behave" (Pennycock, 107-108) genera un conocimiento de gran valor de cara a fomentar la emergencia de nuevos esquemas éticos y de pensamiento en el siglo XXI. Junto con la ética de la expansión epistemológica otra característica esencial del ideal humanista es que es activista, porque pone el *ethos* de la amplitud de miras al servicio del bien común mediante la reflexión y la acción: "teaching the humanities is a militant activity: it has constantly to fight for the freedom that the critical faculty represents against passivity and uncritical acceptance" (Frye, "Language as the Home of Human Life", 578). Es, por ello, contrario al 'academicismo' aséptico, que Escámez Sánchez y Peris Cancio definen como

> la actitud, aún presente en la universidad actual, que considera que su misión principal consiste en amontonar partidas de conocimientos en el alumnado como un fin en sí mismo; no en la preparación intelectual de los estudiantes para interpretar los hechos actuales, ni la cultura, ni la vida, sino la erudición sobre los hallazgos de quienes nos han precedido. El mayor escándalo del academicismo universitario se

manifiesta en su ignorancia de las ideas que vertebran la cultura de nuestro tiempo (45).

En demasiadas ocasiones, no obstante, el carácter activista de las humanidades se intenta relegar a la periferia de los asuntos académicos. Como apuntan Tilley y Taylor, en la Academia, "the production and advancement of knowledge are privileged over ... action connected to the everyday work of fighting for individual and community rights [which is] often very distanced from the knowledge producing priorities of universities" (53-54). En un movimiento oposicional a esta tendencia debemos volver permeables los muros que separan la Academia (con su excesivo énfasis en la producción del conocimiento) de la intervención sociopolítica. Desde la óptica mercantilista de la practicidad y la aplicabilidad inmediata del conocimiento, se intenta desvirtuar el potencial transformador y activista de las humanidades, a las que se ha venido acusando históricamente de no causar cambios empíricamente palpables en la realidad. Frente a esto, debemos instaurar la visión de que aunque las metas que persigue el ideal humanista no son rápidamente adquiribles, para su consecución los medios son tan importantes como el fin. En segundo lugar, como argumenta Nuccio Ordine, es necesario distinguir entre *utilidad* y *utilitarismo* e impedir que el segundo término engulla al primero:

> Existen saberes que son fines por sí mismos y que—precisamente por su naturaleza gratuita y desinteresada, alejada de todo vínculo práctico y comercial—pueden ejercer un papel fundamental en el cultivo del espíritu y en el desarrollo civil y cultural de la humanidad. En este contexto, considero útil todo aquello que nos ayuda a hacernos mejores (9).

Dentro de los saberes humanísticos, la literatura es uno de los más acusados de falta de aplicabilidad y practicidad. El humanista Jüri Talvet señala que la idea de que "literature and arts cannot improve life directly, in the material and economic sense" disfruta de una gran popularidad en la actualidad. No obstante, como manifiesta Talvet, "literature and

art are always psychologically and spiritually practical, and ... socially, too …: by psychologically and spiritually influencing individuals who compose society" (89). En la misma línea, Northrop Frye reivindicaba el potencial del estudio y de la enseñanza de la literatura como un antídoto de efectos lentos pero poderosamente efectivos contra las múltiples manifestaciones del 'estado de malestar':

> The study of literature ... is not a panacea; it is not a cure; it does not solve social problems. What it does is to base education on the sense of a participating community which is constantly in process and constantly engaged in criticizing its own assumptions and clarifying the vision of what it might and could be. The teaching of literature in that sense, and in that context, seems to me to be one of the central activities of all teachers and educators in their continuous fight for the sanity of mankind ("The Social Importance of Literature", 334).

Por lo tanto, el conocimiento humanístico proporcionado por el disfrute y el estudio de la literatura es, contrariamente a como se piensa desde muchos ámbitos, indiscutiblemente útil y transformador. En *Paideia: the Ideals of Greek Culture* (1933) Werner Jaeger nos recordaba que la antigua civilización griega no podía concebir el progreso social fuera del cultivo de la *paideia* (la educación, el arte y, por extensión, la literatura), que nunca se vieron como "an external apparatus for living" (xviii), sino como instrumentos de expresión con un marcado carácter de utilidad social. La visión de la literatura que presento a continuación está enraizada en esta concepción de su función, tan arcana como actual.

3. LITERATURA Y ESTUDIOS LITERARIOS: RÉPLICAS INTENSAS DEL IDEAL HUMANISTA

Cuando era pequeña solía lanzar piedrecitas lisas sobre la superficie del río para ver cómo saltaban y replicaban ondas que alcanzaban la otra orilla. Existen saberes que, como esas ondas, replican la energía del ideal humanista con especial intensidad. En esta sección hablaré de dos potencialidades de los textos literarios que, a mi juicio, son fundamentales y

los convierten en buenos replicadores de la ética humanística: su carácter epistemológica y emocionalmente expansivo y su 'performatividad'. Igualmente, argumentaré que una de las funciones humanísticas más interesantes y productivas de los estudios literarios ha de ser poner de manifiesto la relevancia de estas dos cualidades del texto literario desde la interpretación, la investigación y la divulgación.

La creación literaria abre la puerta a la exploración de la vida amplia, sin compartimentaciones o exclusiones interesadas. El conocimiento individualizado que emana del diálogo con el texto escapa a la homogenización de significados: surge de repensar personalmente el universo del texto, de expandir sus horizontes semióticos y de asociarlo de manera única con nuestras realidades. Es, por lo tanto, un nutriente esencial de nuestro posicionamiento individual en el mundo desde un punto de vista ético e ideológico, ese que nos permite responder a los retos y situaciones que nos presenta el mundo actual. Ese conocimiento, diferente y complementario al conocimiento más práctico e instrumental que proporcionan otros saberes, activa una habilidad fundamental, que ha de ser transferible desde el ámbito de la lectura y de la interpretación al de la vida: "the ability to imagine well a variety of complex issues affecting the story of a human life as it unfolds: to think about childhood, adolescence, family relationships, illness, death, and much more in a way informed by an understanding of a wide range of human stories, not just by aggregate data" (Nussbaum, 26). Como argumenta Neumann, si una cultura centraliza en su sistema organizativo la valía de aquellos saberes que, como el literario, fomentan esta habilidad transferible, no se estancará. En su opinión, la literatura

> ... engages us in the negotiation of meaning and thereby increases our capacity to imagine alternative cultural scenarios, alternative values and new "paradigm scenarios" ... for interpreting reality. Seen in this way, literature opens up a space where new possibilities of meaning- and value-making can be explored, thus initiating processes of transformation and precluding cultural stagnation (Neumann, 136-137).

La literatura en lengua inglesa—que hunde sus raíces en una apasionante variedad de *world Englishes* y en las diferentes cosmovisiones que verbalizan—es un locus privilegiado para alimentar la actitud humanista de amplitud epistemológica y para fomentar la adquisición de habilidades transferibles. En palabras de Saxena y Omoniyi, tenemos la oportunidad de acercarnos al estudio de los *world Englishes* y de sus literaturas desde una perspectiva intelectualmente expansiva, que describen como "decentred/deterritorialized", ya que se acerca al estudio de la lengua inglesa y de sus manifestaciones "… in a holistic way capturing the diversity and the unity that is seen in global multilingualism and changing world order" (211). Esta variedad, que es objeto de estudio de la anglística, nos da la oportunidad de expandir nuestra *episteme* en una amplia franja geográfica, sociocultural, política, artística y cultural, donde la lengua inglesa y sus manifestaciones se encuentran en una constante redefinición gracias a las interacciones "… between people and institutions on various scales in response to globalization wherein the core-periphery structures of colonial globalization no longer exist" (Saxena y Omoniyi, 213). La puesta en valor de la riqueza semiótica de estas interacciones es culturalmente sanadora en un tiempo en el que, como apunta David Damrosch, los esquemas de pensamiento están marcados por "the general shortening of people's Twitter-fed attention spans". Por lo tanto, en su opinión, "literature's utopias, dystopias, and heterotopias are needed more than ever …The globalizing forces that have given the world McDonald's and McFiction also bring us a far wider range of alternative literary worlds, both old and new, giving us new kinds of aesthetic pleasure as well as broader ethical and political perspectives" (4-5).

El conocimiento literario expande nuestros horizontes epistemológicos e imaginativos. Cuando guiamos la educación literaria de nuestro alumnado por este deseo expansionista, el conocimiento y el disfrute de la literatura se convierten en un poderoso antídoto contra todos esos sistemas totalitarios que, en su materialización sociopolítica y cultural, hacen que la ciudadanía se sienta deprimida y oprimida. Estos sistemas,

y las macroteorías que utilizan para autovalidarse, trabajan levantando fronteras invisibilizadoras de la pluralidad de lo real y aumentando separaciones frente a lo deseable: la apertura a la totalidad de lo real; la interconexión de ideas, creencias, artes y saberes o la comunicación transnacional. Ya que la literatura genera mundos alternativos cuya significación trasciende el espacio imaginativo y se configura como válida para nuestro posicionamiento ético, ideológico, creativo y sociopolítico en el mundo, su lenguaje puede describirse, en palabras de Hillis Miller, como "performative utterance": "a performative utterance … is a way of doing things with words. It does not name a state of affairs, but brings about the thing it names" (37). A lo largo de la historia los textos literarios han emocionado y enseñado, pero también han estado en la raíz de cambios históricos profundos. El carácter *performativo* de la creación literaria debe traerse con fuerza a nuestras clases universitarias para desmontar la ficción de su 'inutilidad'. Por eso, la crítica literaria y los estudios literarios en general tienen una enorme responsabilidad. Como apunta Jordi Llovet, el estudio de la literatura no debe vincularse exclusivamente "a las teorías más recónditas", sino ponerse "constantemente al lado de la vida misma, y, en especial de las condiciones sociales y de la vida cotidiana de nuestros días" (217).

Un principio fundamental para garantizar que en el aula de literatura en lengua inglesa la ética de la expansión sea plenamente funcional es fomentar la permeabilidad intelectual y emocional del alumnado a la incorporación de nuevo conocimiento. La ética de la expansión deviene, en este sentido, un posicionamiento simbiótico 'de frontera' entre lo ya conocido y 'lo todavía por conocer'. Tener 'conciencia de frontera' significa disfrutar la zona donde se funden el deseo y la curiosidad por lo nuevo y lo diferente. Conforme a la teoría de la semiótica cultural de Yuri M. Lotman, es fundamental trabajar en clase dentro del espacio emocional e intelectual que Lotman denomina "la frontera" (*the boundary*). Siguiendo a Lotman, que concibe la semiosfera, por analogía con la biosfera, como el espacio necesario para la producción y diseminación

de mensajes dentro de una cultura determinada[1], hemos de considerar el aula de literatura como una microsemiosfera bordeada por una frontera que, con nuestra praxis docente, debemos volver extremadamente permeable. La frontera puede tener una acepción rígida, simbolizando la separación o la negación de la otredad desconocida. Como señala Lotman, en este sentido la frontera es "the outer limit of a first-person pronoun. This space is 'ours', 'my own', it is 'cultured', 'safe', 'harmoniously organized', and so on. By contrast, 'their space' is 'other', 'hostile', 'dangerous', 'chaotic'" (131). Cuando la entendemos así, la frontera es un mecanismo protector de nuestras cómodas 'normalidades' y de contención de la curiosidad exploradora *del otro lado*. No obstante, como indica Lotman, la frontera es también un locus de intensa permeabilidad, de diálogo y, en consecuencia, de valioso dinamismo semiótico. Desde el posicionamiento ideológico en esta zona altamente permeable hemos de trabajar para que el alumnado perciba como falso el 'confort intelectual' que se edifica sobre prejuicios, ocultaciones, rechazos y estereotipos. Esta sensación de 'confort' mata el deseo de explorar lo que hay al otro lado de esa frontera que edifican determinados intereses para invisibilizar y, en consecuencia, no abrazar la otredad desconocida. Considero que el alumnado debe ver la frontera como un lugar de enriquecimiento intelectual, cultural y emocional posibilitado por las adiciones de la otredad al bagaje de lo que somos.

Los estudios literarios, otro ámbito esencial de la anglística, deben diseminar a través de sus publicaciones el carácter expansivo y performativo de los textos literarios. En *Miseducation: A History of Ignorance-Making in America and Abroad* (2016), A. J. Angulo subrayaba que quienes nos dedicamos a la tarea investigadora estamos dejando vacío un campo de actuación prioritario al que aplicar los resultados de nuestro trabajo: el del pensamiento crítico que se alimenta de la reflexión y de la lectura,

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[1]   De acuerdo con Lotman, la semiofera es "the whole semiotic space of the culture in question … The semiosphere is the result and the condition for the development of culture. …We justify our term by analogy with the biosphere … namely the totality and the organic whole of living matter and also the condition for the continuation of life" (125).

y a cuyo fomento deberían ir dirigidos nuestros principales esfuerzos investigadores. Angulo concluye que, debido a la obsesión con el factor de impacto, "scholars have ignored ignorance" (3), "an *active* ignorance" [that] moves beyond naïveté and passivity and into the territory of active construction, maintenance, regulation and diffusion" (6). El rigor investigador, la aplicación de teorías y métodos específicos y la contribución sólida a la ampliación del corpus de estudios críticos que tienen por objeto los diferentes géneros, períodos y textos literarios no son incompatibles con la voluntad y el esfuerzo de transferir ese conocimiento a la sociedad para mejorarla. Nuestra tarea debe ser permeable a lo que ocurre más allá de los muros de la Academia. La pretendida 'validez científica' de los estudios literarios no está reñida con la interpretación, la pasión, la implicación, la compasión, la intervención sociopolítica o el activismo. La tarea crítica debe estar tanto al servicio de ampliar el conocimiento como al servicio del bien común. En el contexto de esta era de la desinformación, entiendo primordialmente el servicio al bien común como trabajar para motivar la emergencia de una ciudadanía crítica e informada capaz de configurar sus propios códigos éticos y de hacer valer sus posicionamientos personales; una ciudadanía capaz de imaginar, de construir y de transcender el radicalismo, los populismos y sus empobrecedoras polarizaciones. La crítica literaria, por lo tanto, ha de ser también profundamente performativa y activista. Como argumentaba Annette Kolodny en referencia a la responsabilidad social de la crítica feminista, "to write chapters decrying the sexual stereotyping of women in our literature, while closing our eyes to the sexual harassment of our women students and colleagues … is not merely hypocritical; it destroys both the spirit and the meaning of what we are about" (36).

4. Conclusiones: ¿Lo doblemente inútil? La ética de la memoria, la crítica literaria y la rebeldía académica activista

Retomaré en esta última sección el carácter activista de la crítica literaria y la articularé en torno a este asunto, enraizándolo con la memoria. Durante el curso académico 2001-2002, el doctor Carmelo Medina

Casado impartió un curso de doctorado titulado "Escritores ingleses en la Guerra Civil española". A través de sus explicaciones encendió en mí la llama de la pasión por la función política de la literatura, esa que hace que los textos reflejen posicionamientos bioliterarios (pues ambas dimensiones son inseparables) encaminados a encender no solo las emociones de quienes los leen sino también su voluntad activista de transformar el mundo. Incorporé lo aprendido a mi bagaje filológico, y me lo llevé a la exploración de las cosmovisiones oposicionales del Siglo de las Luces británico tal y como se reflejaron en los textos literarios escritos por mujeres. La imposibilidad de separar la construcción de la identidad personal de su expresión literaria refuta, entre otros muchos aspectos, la concepción utilitarista del saber literario como un entretenimiento meramente escapista o accesorio.

Volviendo a esa polarización descriptiva de las manifestaciones culturales como 'útiles' o 'inútiles' que denunciaba Nuccio Ordine, si desde la óptica de la mentalidad utilitarista los estudios literarios y, más específicamente, la crítica literaria, pueden considerarse 'inútiles', estudiar los textos del pasado en esta era de la obsolescencia intencionadamente programada podría considerarse doblemente inútil. Me referiré brevemente a los ataques al cultivo de la memoria histórica. El auge de los movimientos populistas—xenófobos, homófobos, machistas y, en suma, excluyentes—hunde su raíz en el afán por institucionalizar el culto al olvido. Mi militancia activa en el movimiento feminista comenzó hace más de una década, y en este tiempo he podido constatar una involución palpable materializada, por ejemplo, en el negacionismo de la existencia de la violencia machista por parte de partidos de extrema derecha cuyos postulados están calando ampliamente en la sociedad. He podido constatar también la voluntad de invisibilizar los logros históricos de la lucha feminista. Mientras escribo estas líneas, a una menor de 16 años, sin estudios y sin recursos económicos, se le ha prohibido abortar en el estado de Florida (EE. UU.).

El negacionismo y la invisibilización, que invaden muchos otros ámbitos aparte del que he mencionado como ejemplo, se nutren del

culto al olvido histórico, que conlleva, además, manipulaciones y distorsiones de la historia que se difunden a la velocidad de la luz asistidas por los patrones de comunicación instantánea que proporcionan las redes sociales. El culto a la memoria desde el ámbito académico puede definirse, por lo tanto, como una práctica humanística de rebeldía cuya utilidad social debe restaurarse con fuerza en este presente empobrecido, entretejido de olvidos intencionados. Birgit Neumann reivindica guiar la praxis investigadora en el ámbito de la literatura por una ética de la memoria ("ethics of remembering", 131), porque como argumenta Irimia, "literature and cultural memory form a mutually supportive match in the humanities …, they exist with a shared space of topoi, tropes, images, references, echoes, apprehensions, joys and worries underlying an expanse of culturally recognizable identity" (6). Este espacio compartido—que es un ámbito de investigación, interpretación y (re)apropiación apasionante—proporciona evidencias de que uno de los mecanismos de funcionamiento de la historia es la existencia de un continuo comunicativo basado en el diálogo atemporal entre diferentes mentalidades que se retroalimentan o se contradicen. Como apunta Confino, el poder de la memoria se localiza "… not only in monuments and museums, but also in the ways people make it part of how and why they act in the world. This kind of history sees its task not simply to explore how people remember the past after the fact, but how memory structures behaviours and thoughts" (81). Por lo tanto, en lo que hacemos, pensamos y sentimos late un sistema de interconexiones muy especial: "the system of beliefs and collective emotions with which people in the past understood and gave meaning to the world", porque "past and present commigle and coalesce" (Confino, 78, 82). En las construcciones asertivas de nuestra propia identidad late un diálogo indeleble con empeños anteriores, con sus aciertos y con sus errores, con lo que funcionó en un determinado contexto histórico y con lo que no.

Es incuestionable, por lo tanto, que la conexión crítica de los textos literarios del pasado con las tribulaciones y emociones de nuestro presente es uno de los núcleos medulares del culto a la memoria como práctica

culturalmente sanadora. Resulta, pues, que lo que desde otras ópticas podría considerarse como 'doblemente inútil' tiene mucho sentido y da mucho sentido a lo que hacemos porque la praxis memorística ofrece respuestas y soluciones imaginativas a los retos presentes. Creo, por lo tanto, en el inagotable potencial semiótico de los textos del pasado y en su enriquecedor diálogo con el tiempo presente y sus cosmovisiones. Mediante una comparación muy acertada del texto literario con un grano de trigo, Yuri M. Lotman describe su potencial para generar continuamente nuevas significaciones: "the inner and as yet unfinalized determinacy of its structure provides a reservoir of dynamism when influenced by contacts with new contexts" (19). Es precisamente este dinamismo semiótico, que reside en la capacidad del texto para actualizarse continuamente y seguir generando diferentes mensajes a través del tiempo, el que da sentido a nuestra labor investigadora en el ámbito de la anglística. Frente a la desmemoria y al bucle de la cultura irreflexiva que nos quiere en serie, profundizar en los mensajes de los textos literarios en lengua inglesa, apropiárselos e incorporarlos al bagaje de experiencias que configuran nuestra identidad como seres humanos es una práctica culturalmente saludable, oposicional y expansiva epistemológicamente, y nuestra labor investigadora debe incentivarla. Además, con los resultados de nuestra investigación, basada en la recuperación significativa de los textos del pasado, necesitamos poner en primera línea "ethically valuable representations of the past" (Neumann, 138):

> … we have a moral obligation to remember events of radical evil to ensure that they will never happen again. To the extent that ethics names the obligation to remember the hitherto silenced and de-privileged memory can form an arena of resistance to dominant forms of culture. Remembering in this sense is closely intertwined with questions of responsibility: Memory entails caring, a regard for the well-being of others in the present. Memories cause us to reflect upon the past, present, and future. They enable us to lead more reflexive and therefore more human lives (Neumann, 137).

Por ello—y con *A Room of One's Own* (1929) de Virginia Woolf en mente—me concentro en la actualidad en el análisis de cómo escritoras del siglo XVIII como Lady Mary Wortley Montagu, Eliza Fenwick, Sarah Scott o Mary Hays construyeron en sus textos 'cuartos propios' en los que afirmar su identidad mediante un continuo compartido de estrategias retóricas y discursivas que generó un código asertivo único. Es la anatomía de esta continuidad la que me afano en desentrañar, poniendo de manifiesto su relevancia en este tiempo en el que proliferan discursos populistas y discriminatorios que optan por invisibilizar, desde el ámbito periodístico al educativo, las contribuciones de las mujeres a la generación de profundos cambios éticos y sociales. Muchas de nosotras, en diferentes lugares del mundo, seguimos buscando nuestros espacios propios. Ellas, las escritoras del Siglo de las Luces, se posicionaron para construirlos en la incómoda frontera que separaba el imperialismo anglocéntrico, marcadamente patriarcal, de otras posibilidades ideológicas, de otras formas de vida edificadas sobre la comunión con la otredad y de otros modos de organización social basados en la economía comunal y en el intercambio sentimental de conocimiento, experiencias culturales y sensaciones frente al materialismo exacerbado que estaba en la raíz del Imperio británico en el siglo XVIII.

Los diferentes períodos históricos y las creaciones literarias que generaron no son constructos estáticos o encasillables en coordenadas temporales inviolables. La mentalidad transhistórica—que no está sino guiada por el empeño de traer al presente la vitalidad de esas mentes del pasado que se afanaron en abrir nuevos caminos en contextos hostiles en los que fácilmente podemos vernos reconocidos, reconocidas—es contemporáneamente deseable. Trabajar la memoria contenida en la estructura profunda de los textos del pasado, buceando más allá de las eventualidades contextuales e históricas que los originaron, nos devuelve al presente elementos poderosamente funcionales: anatomías de ideologías, patrones de trangresiones, generación de mentalidades oposicionales, edificación de nuevas posibilidades vitales ante la cerrazón y procesos personales de construcción de identidades cuya 'validez' es

inextinguible. Por lo tanto, quienes investigamos el pasado hacemos una tarea doblemente útil: no solo tenemos el objetivo de enriquecer la *episteme* colectiva con la recuperación del conocimiento que nos proporcionan las diferentes formas de percibir, literaturizar la vida y hacer adiciones a la historia de las ideas, sino que también tratamos de visibilizar las historias de quienes, en diferentes épocas, han sido capaces de minar el imperio del pensamiento único a través de la reflexión y de la creación literaria. Tratamos, en suma, de encender la llama activista e inconformista. En este tiempo, la recuperación, la visibilización, la conexión de los textos del pasado con nuestro presente y el activismo han de ser algunos de los ejes paradigmáticos de la labor investigadora en el campo de la anglística. Así, seguiremos nutriendo esas firmes raíces asertivas de las humanidades que nos sostienen en los procesos de ataque a lo mejor que llevamos dentro. En un momento de la evolución académica en el que se nos insta a priorizar en nuestra praxis docente e investigadora la consecución de objetivos de desarrollo sostenible, estamos aquí para recordar que nada hay más sostenible que centralizar el ideal humanista en la universidad: los empeños históricos por materializarlo desde diferentes saberes y quehaceres han tejido un campo de fuerza cuya revitalización en el presente nos sostiene, optimistas, resilientes y activistas, frente a la parálisis que deviene del desencanto.

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Lo que los árboles cuentan del amor en la novela pastoril[1]

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Resumen

La escritura de nombres y versos en la corteza de los árboles constituye un tópico asociado al mundo pastoril que procede de la tradición clásica y se perpetúa, sobre todo, a través de la poesía italiana y castellana. El caso de los libros de pastores, que se analiza en estas páginas, es especialmente significativo, pues casi todos los títulos recogen este tópico que, en lo más básico, contribuye a incrementar los exacerbados sentimientos de los pastores, pero que podrá reiterarse hasta el extremo de transformar aquellos campos en un gran libro. En tal situación, algunos escritores lo emplearán para secuenciar el relato.

Palabras clave: libros de pastores, novela pastoril, escritos en la corteza de los árboles, escritura arbórea, letras en el árbol.

Abstract

The writing of names and verses on tree trunks forms part of a motif associated with the pastoral world, which dates from the classical tradition and is perpetuated mainly through Italian and Spanish poetry. The pastoral literature analysed in this chapter is especially significant as nearly all the texts include this motif which, on a fundamental level, contributes to increasing the shepherds' exacerbated feelings, but which can be recurring to the extreme of transforming those fields into a great book. In such situations, some writers employ it to sequence their narrations.

Key words: pastoral books, pastoral novel, tree trunk writings, tree writing, letters on a tree.

Entre los diversos elementos del mundo vegetal que componen el paisaje pastoril literario, se alza con especial protagonismo el árbol. Además de prados y llanuras, abundan florestas en cuyos ramajes se entrelazan múltiples historias. Con árboles se abren y se cierran las *Bucólicas* de Virgilio[2], modelo de la pastoril europea y origen —o cauce de difusión— de tres *topoi* que contribuyen a subrayar la atmósfera estilizada en la que pastores y pastoras viven el amor. Me refiero al *locus amoenus*, el *arbore sub quadam* y la escritura arbórea. El primero, del que dice Curtius que "es un paraje hermoso y umbrío; sus elementos esenciales son un árbol (o varios), un prado y una fuente o un arroyo; a ellos puede añadirse un canto de aves, unas flores y, aún más, el soplo de la brisa" (I, 280), engloba a los otros dos, centrados exclusivamente en la figura del árbol, ya sea por la grata sombra que proporciona o porque su tronco se convierte en soporte de escritura para los desdichados amantes. De este último quiero ocuparme en las páginas que siguen pues convierte al árbol no solo en testigo silencioso de lo que acontece en valles, selvas o riberas, sino también en transmisor de las penas de los enamorados. La costumbre de escribir nombres o versos en su corteza arraiga en la Antigüedad clásica. Encontramos ejemplos en Calímaco (*Aitia*, fragmento 43), Teócrito (*Idilios*, XVIII-48), Propercio (*Elegías*,

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[2]   "Tityre, tu patulae recubans sub tegmine fati" (Virgilio, 74) y "Surgamus! Solet esse grauis cantantibus umbra; / iuniperi grauis umbra; nocent et frugibus umbrae. / Ite domun saturae, uenit Hesperus, ite capellae" (Virgilio, 242). Tiempo despúes hará lo propio Jacopo Sannazaro al abrir la *Arcadia* diciendo "Sogliono il più de le volte gli alti e spaziosi alberi negli orridi monti da la natura produtti, più che le coltivate piante, da dotte mani espurgate, negli adorni giardini" ("Los altos y espacios árboles, creados en los hórridos montes, suelen, a menudo, agradar más a quien los mira que las cultivadas plantas, expurgadas por doctas manos en los adornados jardines" [57]) y terminarla con el gesto del narrador abandonando en sus ramas la zampoña, signo de renuncia a la poesía "e lasciarti con la tua pace stare appiccata in questo albero, ove io ora con sospiri e lacrime abondantissime ti consacro in memoria di quella, che di avere infin que scritto mi è stata potente cagione; per la cui repentina morte la materia or in tutto è mancata a me di scrivere, et a te di sonare" ("y dejarte en paz colgada de este árbol, donde yo ahora, con suspiros y abundantes lágrimas, te consagro a la memoria de aquella que de haber escrito hasta aquí ha sido poderosa razón, y por cuya repentina muerte el motivo me falta del todo para escribir, y a ti para sonar" [218-19]).

I), Ovidio (*Heroidas,* V) o Calpurnio Sículo (*Bucólicas,* I-19), aunque será sobre todo Virgilio[3] quien deje una mayor impronta en la literatura española ya sea de manera directa o a través de la fecunda poesía italiana (Devoto, 802). No hay más que recurrir a Sannazaro para toparse con la recreación de esta práctica en el interior de la *Arcadia* e incluso en su famoso proemio ("Per la qual cosa ancora, sí come io stimo, addiviene che le silvestre canzoni vergate ne li ruvidi cortecci de' faggi dilettino non meno a chi le legge che li colti versi scritti ne le rase carte degli indorati libri")[4]. Pero ni mucho menos será el único. Ludovico Ariosto se sirve de ella en el *Orlando furioso*:

> Fra piacer tanti, ovunque un arbor dritto
> vedesse ombrare o fonte o rivo puro,
> v'avea spillo o coltel subito fitto;
> così, se v'era alcun sasso men duro:
> ed era fuori in mille luoghi scritto,
> e così in casa in altritanti il muro,
> Angelica e Medoro, in vari modi
> legati insieme di diversi nodi. (Canto XIX, estrofa 36)[5]

> Volgendosi ivi intorno, vide scritti
> molti arbuscelli in su l'ombrosa riva. (Canto XXIII, estrofa 102)[6]

Torquato Tasso hace lo propio en la *Aminta* ("Ch' è ben ragion, ch'io lasci, chi ridica / La cagion del morire, e che l' incida / Ne la scorza d'un faggio, presso il luogo, / Dove sara sepolto il corpo esangue" [acto I,

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[3]   "Immo haec, in uiridi nuper quae cortice fagi / carmina descripsi…" [V, 13-14], "Certum est in siluis inter spelaea ferarum / malle pati tenerisque meos incidere amores / arboribus: crescent illae, crescetis, amores" [X, 53-54].

[4]   "Por lo que igualmente, y así lo creo, sucede que las silvestres canciones escritas en las rugosas cortezas de las hayas deleitan a quien las lee no menos que los cultos versos escritos en los lisos papeles de los dorados libros" (57-58).

[5]   "Era tanto el placer, que en cualquier tronco / de árbol umbrío junto a fuente o río, / o en roca no muy dura, al punto hacía / con cuchillo o punzón mil inscripciones, / y aun dentro y fuera de la casa estaban / escritos en los muros con mil lazos / sus dos nombres, Angélica y Medoro, / entrelazados de diversos modos".

[6]   "Ve a Angélica y Medoro con cien nudos / y en cien diversos troncos enlazados. / Todas las letras son ardientes clavos / con los que Amor el corazón le hiende".

escena II][7]) y Benedetto Varchi, en su soneto CCCLX ("Cossi scritto leggendo in un troncone, / al pié dell'onorate antiche mura", 886)[8], por citar un último caso. De esta manera, se establece un diálogo intertextual latino-italiano con claros ecos en la pastoril castellana, especialmente poética, de los siglos XVI y XVII. Basta con citar a Garcilaso de la Vega y a un sinnúmero de vates, entre los que se cuentan Gutierre de Cetina, Hernando de Acuña, Juan de la Cueva, Francisco de Trillo y Figueroa, Lupercio Leonardo de Argensola, Lope de Vega, Góngora, el conde de Villamediana, Tirso de Molina o Calderón de la Barca. Todos ellos han sido estudiados con pericia por Daniel Devoto, Maria Rosso y Soledad Pérez-Abadín, a cuyos estudios remito.

Si nos centramos exclusivamente en los libros de pastores, advertiremos que este *topos* aparece en la mayor parte de los títulos que conforman el corpus, desde *Los siete libros de la Diana* de Jorge de Montemayor (1558 o 1559) a *Los pastores del Betis* de Gonzalo de Saavedra (1633), pasando por aquellos otros de corte religioso como la *Clara Diana a lo divino* de Bartolomé Ponce (1599) o *Los sirgueros de la Virgen* de Francisco Bramón (1620).

En el mejor de los casos, asistiremos al momento en que el doliente enamorado, con un cuchillo, un punzón, una podadera o con la punta afilada de su cayado, graba las letras en el tronco del árbol. Aunque casi siempre seremos lectores u oidores de los poemas que los pastores encuentran a su paso en hayas, encinas, fresnos, pinos, robles, alerces, manzanos y, sobre todo, álamos. En la bucólica clásica abundan las hayas, como bien ha estudiado Ángel Gómez Moreno; en los libros de pastores, sin embargo, hay una mayor preferencia por los álamos blancos (*populus alba*). Tal vez se deba a que su madera "es muy dulce de cortar y labrar, y por eso es muy buena para hacer paveses y escudos, que por ser fofa

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[7]   "porque ya estoy tan cerca de mi muerte, / que me importa dejar quien manifieste / de mi morir la causa, y que la imprima / en la corteza de una haya infausta, / junto al lugar do yacerá mi cuerpo".

[8]   Que Francisco de la Torre traduce como "Leyendo aquesto escrito en un florido / tronco de un haya de una vid cercada" (145). Sobre el particular, véase Rosso, 8-9.

cierra presto la herida o cuchillada o saetada, como el corcho" (Alonso de Herrera, LXVIIr) o a que "era tenido por árbol infeliz, por cuanto se cuenta entre los infructuosos" (Covarrubias, s.v. álamo). Y a pesar de que la mitología señala que es el árbol consagrado a Alcides (Heracles) y que en él se transformaron las Helíades tras llorar la muerte de su hermano Faetón, no parece haber vinculación directa con los aconteceres de estos pastores por más que pudieran funcionar en el imaginario del lector.

Lo que no podemos obviar, tal y como ha estudiado la antropología, es que el árbol se ha considerado, desde antiguo, símbolo de la vida, de la fortaleza y de la protección (Eliade II, 42; Castillo, *El árbol*). Su corteza será altavoz del enamorado y, en ocasiones, epitafio de sepulcros cavados por desesperados amantes que se han ahorcado, apuñalado o incluso enterrado vivos[9]. Sea de la manera que sea, este motivo incrementará los ya de por sí exacerbados sentimientos de los pastores y, desde el punto de vista narratológico, permitirá secuenciar y, por tanto, ralentizar el relato.

1. Nombres escritos en la corteza de los árboles

Los árboles se convierten, así, en cauce idóneo para la comunicación amorosa entre los pastores. A veces basta con escribir el nombre de la persona amada para manifestar un sentir que se desea perdurable en el tiempo, aunque su vista pueda provocar dolor llegada la ausencia. Es lo que le sucede a Diana al saber de la marcha de Sireno en la obra de Montemayor:

> Mira si será tristeza
> no verte y ver este prado

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[9]   Pérez-Abadín recuerda que, en la *Arcadia* de Sannazaro, hay varios pasajes que incorporan el epitafio sepulcral: "De este modo, un elemento propiamente bucólico como la corteza portadora de leyenda amorosa se adapta a contextos funerales, cambiando el mensaje de proclamación por las manifestaciones de duelo y homenaje de la persona fallecida. Amor y muerte convergen en las letras escritas en un álamo en recuerdo de Elisa (égloga III de Garcilaso, vv. 241-48), en el *verso postrero* puesto en el mirto que da sombra al sepulcro de Amarilis (Herrera, égloga III, vv. 323-36) y en los epitafios por Ercila (Juan de la Cueva, égloga V, vv. 422-29)" (158).

> de árboles tan adornado
> y mi nombre en su corteza
> por tus manos señalado. (85)

Para Acrisio, protagonista de las *Tragedias de amor* (1607), de Juan Arce Solórceno, no será suficiente pronunciar "infinitas veces el dulce nombre de Lucidora" (134v), por lo que, además de escribirlo en la arena y en las peñas, e incluso de componerlo con guijarros, "le entallaba ingeniosamente con un cuchillo en las cortezas de los duros robles" (135r).

Pero esas marcas que se graban en la piel del árbol uniéndolas a su futuro no siempre indican abiertamente la identidad de la amada. Así, en el *Siglo de Oro en las selvas de Erifile* (Bernardo de Balbuena, 1608), donde los pastores son proclives a la escritura arbórea en todas sus modalidades, presenciamos el momento en que Rosanio, trasunto ficcional del autor, esconde el nombre de doña Isabel de Tobar[10] en los versos acrósticos de un soneto:

> sacando una podadera que en su ancho cinto traía …, habiéndola primero en una piedra bastantemente afilado, vuelto a nosotros dijo: "Yo ahora, pastores, en la corteza deste álamo de mi mano pienso entallar un nombre que con vivas letras amor en mi alma tiene escrito, con tal concierto que si alguno aquí tan entendido se hallare que la cifra en que le pusiere por sí solo acertare a leer, esta nueva podadera sea el premio que celebre su aventajada habilidad" … Y allí de los que le seguíamos con gran placer rodeado, al son de nuestras zamponas comenzó a labrar su cifra y cantar desta manera: … (138).

Estos juegos tan del gusto barroco aparecen también en *Los sirgueros de la Virgen* (1620), obra escrita por el bachiller criollo Francisco Bramón y comprometida con el dogma inmaculista. Este cariz mariano, por un lado, justifica que el pastor Anfriso talle en la corteza de un olivo las iniciales "A. M.", referidas no a una pastora sino a la salutación del ángel

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[10]   Se sabe de la amistad de Balbuena con esta dama a la que alaba en varias de sus obras, sin embargo no consta que mantuviera con ella una relación amorosa, según señala Martínez Martín en su edición (9).

Gabriel a la Virgen María en el momento de la anunciación; y, por otro, dará sentido al sueño de Palmerio en el que una ninfa le dispara una flecha robada al mismo dios Amor para que corresponda a la mujer que verdaderamente le ama:

> —¿Cómo se llama? —le dije—.
> —La corteza dese árbol
> te dirá —dijo—; que Dios
> su nombre en él ha grabado[11].
> Junto de un ciprés me vi,
> alcé los ojos llorando,
> vi cinco letras que forman
> de María el nombre santo. (88)

Se haga explícita o no la identidad de la persona amada, la escritura de su nombre es tan frecuente que puede perder su eficacia discursiva. Un argumento que emplea Menandro en *La constante Amarilis* (Cristóbal Suárez de Figueroa, 1609) para alabar a Damón su elocuencia frente a la de los virgilianos Títiro, Coridón y Menalca, quienes "no llegaban a la profundidad de tus discursos. Aquellos imprimían en mil troncos los nombres de sus pastoras, donde juntamente con la corteza crecían los versos, mas tú con diferente gloria declaras las ideas del entendimiento, adivinas las imaginaciones y penetras lo más interior de las almas" (90).

2. Versos escritos en las cortezas de los árboles

Es cierto que en un nombre cabe el sentir de un amante, pero las más de las veces este necesitará explicarse con más detalle y para ello recurrirá a la creación de composiciones poéticas. Fortuna y Frexano, protagonistas de *Los diez libros de la Fortuna de amor* de Antonio de Lofrasso (1573), escriben versos en los árboles para dejar constancia del dolor que les supone separarse:

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[11]   Por considerar que se ajusta mejor al sentido del texto, me he permitido modificar la puntuación que hace Trinidad Barrera, quien lee: "¿Cómo se llama, le dije, / la corteza dese árbol? / Te dirá —dijo— que Dios / su nombre en él ha grabado" (88).

Frexano se partió, ella quedando sola debajo de la encina en la corteza de la cual con la punta del cayado escribió esta letra:

> Puede tanto el Amor,
> que muda nombre y sayal,
> mas no bien querer leal. (257)

Acabado [Frexano] que hubo su canto y glosa, escribió en la corteza del fresno[12] este quinto:

> El dolor de la partida
> del puro amor leal
> es cruel pena mortal,
> que nos consume la vida
> con tormento desigual.

Bien se conoscía el sentido y significación de la letra, que era sobre lo que sentía de haberse de partir y dejar a quien tanto en extremo quería, y […] el pastor, antes de salir de su prado en la orilla del río y camino real, vido un hermoso álamo, en la corteza del cual escribió:

> Pues no conociste prado,
> Frexano, tu fiel pastor,
> quiero ir donde mi valor
> ha de ser muy más presciado
> que de ti ha sido mi honor. (359-360)

En la *Diana tercera* de Jerónimo de Tejeda (1627), Aristeo encuentra talladas en un árbol las quejas de su esposa Marfisa por haberla dejado sola: "Vuelto, pues, en mi acuerdo, quise dar una vuelta por la peña …, mas aunque la anduve toda a la redonda, no pude en ella descubrir otra cosa que a la entrada de una pequeña grota, escrito en un álamo estos versos" (85-86). Este pasaje adquiere especial relevancia porque, como muchos otros, es copia reelaborada de la *Diana enamorada* de Gil Polo (Castillo, *Tras los pasos*, 173), con la salvedad de que en este último texto

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12 El fresno es símbolo del pastor Frexano, alter ego de Lofrasso.

el soneto está escrito en una roca (Gil Polo, 128), mientras que en aquel aparece en un árbol para disimular la imitación.

El árbol también asistirá al amante que, no pudiendo soportar los desprecios de su amada, decida poner tierra de por medio no sin antes expresarlo en su corteza, situación en la que se ve Pradelio en *El pastor de Fílida* de Gálvez de Montalvo (1582): "y para testigo de su apartamiento, llegando a la cabaña de Filena, en la corteza de un álamo que junto a ella estaba dejó escripta esta piadosa despedida" (318). En otras ocasiones servirá para devolver las prendas entregadas con una leyenda explicativa. Piénsese en el desmayo que sufre Rusticano al descubrir que su amada, protagonista de *La enamorada Elisea* (Covarrubias Herrera, 1594), prefiere a su contrincante Félix. La pareja, entre risas, intenta reanimarle poniéndole en su dedo el anillo de ella para reclamárselo, sin éxito, nada más despertar. Más adelante, mientras los crueles enamorados descansan al pie de un árbol, encuentran el preciado objeto "junto al cual, en la corteza del fresno estaba escrita esta letra: "Avente allá Elisea con tu anillo, / pues en lugar, pastora, de alegrarme / en términos me ha puesto de acabarme"" (78r).

No falta este tópico de la escritura arbórea en la *Arcadia*. En sus páginas, Lope de Vega perfila a dos pastores de semejantes hechuras que, enajenados por el desengaño amoroso clamarán a la naturaleza antes de llamar a la muerte. El primero en aparecer es Celio que "con abiertos ojos y erizado cabello comenzó así: Hermosos árboles, viento que entre sus hojas murmuras (...) ¿Ha puesto jamás pastoril mano tan enamoradas enigmas por vuestras tiernas cortezas o ha llevado jamás el viento más encendidos suspiros que estos míos?" (246). Y después lo hará el desesperado Anfriso para dirigirse, esta vez en verso, a cada uno de los elementos de la frondosa Arcadia entre los que no podían faltar "fresnos, en cuya corteza / escribí tantos requiebros" (529).

También Armindo, en *Los pastores del Betis* de Gonzalo de Saavedra (1633), se sumará a esa caterva de amantes desesperados por no ser correspondidos. Sin embargo, en su caso aflorará la sensatez gracias a

los consejos de su amigo Leurimo, quien le reprende por su destructiva actitud mostrándole el "famoso pino donde me dicen que están estampados unos versos […] que fueron escritos por Bracoldo" (265). Este afirma que quien no es querido e insiste en ese amor, "Necio es y loco pues sin causa muere" (266). Más comedida, aunque no exenta de tristeza, será la reacción de Lisardo en *El pastor de Clenarda*, de Miguel Botelho Carvalho (1622), cuando al volver de la corte y no encuentre a su pastora exclame: "Verdes olmos, altos fresnos, / en quien se vieron impresas / más lástimas que razones / y más razones que letras …" (146r).

A tenor de lo dicho, parece que la escritura en el árbol queda fijada para la eternidad, pero siempre y cuando nadie tache o elimine aquellas letras, pues sucede que el sentimiento, como la escritura, no es ajeno al error ni mucho menos a la inestabilidad y al cambio. Incomprensible le resulta a Numea —en las *Ninfas y pastores de Henares* (1587), de Bernardo González de Bobadilla— la tristeza de su amado Elisio. Nunca responde a sus preguntas. Tan solo deja constancia de su sentir en los árboles, tachando incluso algunos de sus versos:

> Por otra parte, cada mañana hallaba nuevas razones escritas en las cortezas de los álamos por do tengo costumbre dar majada a mi rebaño, y una vez particularmente leí rótulos semejantes por árboles divididos … Otras veces hallaba lo que he referido borrado y un poco más abajo escritas estas razones: … jamás pude entender a qué propósito las fijaba en aquellos troncos con tanta curiosidad y concierto como si no tuviera otra cosa en qué esmerarse. (123r-124v).

De manera semejante procede Melancio en *Siglo de Oro en las selvas de Erífile*, pues, congojado y triste, se sienta

> al pie de un funesto ciprés, queriendo por ventura darnos con esto a entender su cercana muerte. Mas luego que un rato así estuvo, volviéndose a levantar, con una podadera comenzó a borrar ciertos versos, que pocos días antes en la corteza de un árbol había escrito,

con que luego tuvimos por cierto que algún repentino mal le traía afligido. (Balbuena, 64).

La enmienda, incluso, se puede dar en versos que no son propios. Por eso Elisa, en la carta que escribe a Mendino para confirmarle que él es la única persona a la que ama, contará:

> Andando a solas un poco,
> ayer sin vos y sin mí,
> en un álamo leí:
> "Nunca mucho costó poco".
> Mas yo que sé cómo lucho,
> con deseo y con trabajo,
> borrelo, y puse debajo:
> "Nunca mucho costó mucho". (Gálvez de Montalvo, 129)

Con cierta frecuencia los versos tallados adquieren un tono epistolar al evidenciar al destinatario, dejar constancia del propósito de la escritura o incluir un éxplicit. Así, en *La Galatea* (1585), Artidoro expresa sus quejas hacia Teolinda en ochenta versos (distribuidos en diez coplas castellanas) en un álamo blanco. Comienza con un: "Pastora en quien la belleza /en tanto extremo se halla" (Cervantes, 245) y hacia la mitad hace confluir sus sentimientos con la propia escritura diciendo: "Las letras que fijaré / en esta áspera corteza / crecerán con más firmeza / que no ha crecido tu fe" (245-246).

Muy interesante es el éxplicit con el que el misterioso Elisio (de las *Ninfas y pastores de Henares*) concluye el poema que talla con su acerado cuchillo en un álamo ante la absorta mirada de su amada Numea que permanece escondida:

> Puse en este álamo verde
> la causa de mi partida
> para que siendo leída
> el lector de mí se acuerde
> mientras durare su vida. (González de Bobadilla, 126v)

Sean o no cartas, y aunque asuman un tono íntimo, estos versos son escritos con vocación de eternidad y como un acto comunicativo público, de ahí que sean grabados en un espacio tan visible como el tronco de los árboles y de ahí que tengan la capacidad de hacer cómplices, como sucede en este último caso, al mismo lector.

3. La floresta convertida en libro

El motivo de la inscripción arbórea se llegará a utilizar con tintes hiperbólicos cuando la floresta se convierta en libro y no solo resulte imposible retener en la mente tal cantidad de composiciones ("Desde luego nos hallamos en la deseada alameda, donde por las cortezas de los árboles tanta variedad de amorosos versos se hallan escritos, que venturoso se llamaría el pastor que en la memoria los tuviese" [Balbuena, 138]), sino que obligue a los pastores a buscar de tronco en tronco la continuación de una misma historia. Así, en la *Diana segunda*, conocemos la circunstancia amorosa de Delicio porque la ha dejado escrita en quince quintillas dobles[13] en la corteza de un haya (Pérez, 185-190) y en catorce estrofas más en el tronco de un álamo (202-207). La partición viene determinada, según señala, por falta de espacio:

> Pues ya me falta la haya,
> no faltándome el penar,
> bien será que yo me vaya
> a buscar tronco en que caya
> lo que aquí no puede estar. (190)

No obstante, desde el punto de vista narrativo, sirve para mantener la atención del auditorio de pastores y lectores.

Algo similar ocurre en el sexto y último libro de *Desengaño de celos* de Bartolomé López de Enciso (1586) (Castillo, *Debajo*). Al abrigo de cuatro frondosos árboles, los pastores encuentran un sepulcro construido sobre piedra. En él yace Fenisa, que se enterró viva para no tener que

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[13]   Esta estrofa, también conocida como copla real o falsa décima, será una de las más frecuentadas en estos casos.

casarse con otro pastor que no fuese su amado Flamio, a quien cree muerto. Ella misma lo escribió con su sangre en la piedra sepulcral y lo resumió en dieciséis falsas décimas distribuidas en aquellos cuatro troncos, la última de las cuales reza así:

> Por faltarme árbol do pueda
> acabar tan triste historia
> dejando aquesta memoria,
> debajo esta piedra queda
> el cuerpo mas no la gloria.
> El galardón que da Amor
> al más constante amador
> es una muerte temprana
> y el gusto que dél nos mana,
> pasión, cuidado y dolor. (292r)

Con todo, el caso más singular es, sin duda, el que ofrece el monje cisterciense fray Bartolomé Ponce en su *Clara Diana a lo divino* (1580) (Montero, 69-80). Allí presenta un marco narrativo en el que confluyen el pastor Barpolio (representante del hombre racional) y varios personajes alegóricos: el Mundo, la Carne (Caro), sus hermanas Escuálida (concupiscencia de la carne), Rutuba (concupiscencia de los ojos) y Felia (soberbia de la vida), además del Diablo (Pluto, mayoral del rebaño), sus siete hijas que son los vicios, el Alma y las siete virtudes. La historia de Barpolio y Vicelia, así como los relatos intercalados de unos pastores anónimos, de Andria y Agelio, y de Silenio y Tarsia aparecerán narrados en diversos troncos, como ahora analizaré con más detalle. De manera que el *topos* de la escritura arbórea se lleva al extremo ya que el bosque es un libro del que leen y sobre el que comentan los pastores, pues el grupo no solo se preocupa por el tema tratado, sino también por la forma en la que están escritos los versos e incluso por el modo en el que se leen. De hecho, insisten en que sea Barpolio quien lo haga por su destreza.

La primera de las historias es la de Vicelia, a quien solo conocemos por medio de los versos que deja tallados en aquella floresta como reproches a Barpolio. Este, con culpa, lee primero un villancico (11r-v)

y, poco después, veintiún tercetos encadenados que concluyen con un premonitorio "Acabo pues el árbol se me acaba"[14] (12v), de acuerdo a la misma estrategia de interrupción antes aludida. Lo singular es que, en el libro siguiente, Mundo pide a Escuálida que le ponga un ejemplo de cómo los enamorados caen en sus redes y ella, entonces, recuerda las once quintillas dobles que leyó en un alta haya y en las que Vicelia cuenta cómo, tras maldecir a Barpolio por haberla abandonado, se quita la vida:

> Al fin ello es hecho ya
> y yo pago mi delito,
> mas tú, Barpolio maldito,
> si vinieres por acá,
> podrás leer este escrito
> donde verás dibujada
> tu maldad y mi ventura,
> tu bajeza y mi locura,
> hallarme has aquí enterrada
> en muy bonita sepultura,
>
> la cual yo mesma acabé
> con la daga que me diste
> cuando varón me vestiste
> y con ella me maté,
> pues que tú ansí lo quesiste.
> Abrirás aquesta tierra,
> si quieres la daga sacar,
> y podrástela llevar
> pues ya no ternás más guerra
> comigo que desear. (71v-72r)

Por si fuera poco, Escuálida refiere treinta y cuatro quintillas dobles que dice haber encontrado esta vez en un álamo a cuyo pie había cenizas y una calavera humana. Son los restos del propio Barpolio que,

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[14]   Es muy frecuente el juego de palabras, a modo de dilogía, con la doble acepción del verbo acabar "dar fin a alguna cosa" "vale también morir" (Covarrubias, s.v. 'acabar').

paradójicamente, escucha el relato de su muerte a causa del fuego al que se entregó tras ver morir a Vicelia:

> Ya yo no puedo escrebir.
> Leeréis esto, pastores,
> veréis mis tristes amores
> ¡Ay, Vicelia! ¡Ay, ay, Vic…! (81v)

La llegada de siete pastoras —símbolo de los vicios y emisarias de una carta de Caro a Mundo— propicia un debate sobre el poder de la carne y da pie a contar una nueva historia de procedencia arbórea. Esta vez se trata del relato de una pastorcilla a quien su madre obliga a casarse con quien no quiere para que olvide al pastor que verdaderamente ama. Antes de que esto suceda se despide de él en su ventana. En ese momento, enferma de amor, cae muerta en sus brazos y él, al escapar, provoca el derrumbe del tejado y también muere. Esta historia, ejemplo de cómo los amantes perecen cuando se dejan guiar por los deseos carnales, la encuentra repartida en tres álamos, conforme a la ya conocida estructura episódica en la que no falta el recurso a la *admiratio* para captar la atención del auditorio: "quiero contar un caso maravilloso que este otro día hallamos escripto en un alto, blanco y hojoso álamo" (100). En este primero solo aparece un soneto amoroso escrito por la protagonista. En un segundo álamo, "no menos alto, grueso, blanco, liso, frondoso y ancho" (101v), un "curioso y buen escribano" (101v) narra el fin de estos amores en treinta y seis octavas reales precedidas por la imagen de Cupido. Mientras que en el tercero y último, junto al dibujo de los sepulcros de los pastores, aparecen varias preguntas a las que responde el dios Amor.

Con aparente afán recreativo, Pluto, Caro y el resto de pastores alegóricos ponen atención a lo inscrito en aquellas elocuentes arboledas. Barpolio no tarda en dar con un laurel del que lee la historia de Andria y Agelio ilustrada con imágenes. Mientras estos jóvenes disfrutan de su casta compañía junto al río, un tercero los observa celoso y compite con Agelio hasta clavarle un puñal que le hace caer al río y ahogarse. El

narrador se refiere a esta historia como "nueva y nunca vista" (204v), echando mano de una expresión más que habitual en las relaciones de sucesos con las que comparte, además, la retórica del asombro, así como la concreción de la fecha y del lugar de los hechos a los que se les da el nombre de "caso"[15]:

> A nueve del mes de mayo,
> año de sesenta y seis,
> sucedió, según veréis,
> cerca del alto Moncayo,
> el caso que aquí veréis… (205v)

Parece que no hay tronco en la *Clara Diana a lo divino* que no recoja fragmentos de un amor trágico. El último que incluyo es el que trata de Sileno y Tarsia. Ella es una infanta que se enamora de un pastor al que ha hecho prisionero su padre, el rey. Guiada por sus sentimientos, lo libera y juntos escapan prometiéndose matrimonio, pero el progenitor de Sileno la rechaza por su desigual estado. Tarsia, decepcionada por la impasividad de su amado, se marcha dejando escritos sus reproches en un tronco. Cuando Sileno los encuentra, se ahorca en las ramas de ese mismo árbol del que más tarde la infanta habrá de descolgarlo para darle sepultura.

4. La corteza desgajada del árbol

La arboleda es, así, un compendio de historias fragmentadas cuyo orden está sujeto al azar, lo que obliga a que los pastores-lectores caminen en busca del desenlace, porque este tipo de lectura implica siempre movimiento. Pero también sucederá que la corteza en la que se escribe se desgaje del tronco del que forma parte para transformarse, por ejemplo, en carta de enamorado: "Entonces, sacando del seno una delgada corteza de árbol, Rosanio, oyéndole todos, así comenzó a leer: Carta de Felicio: …" (Balbuena, 110). Su dimensión reducida hace que sea un objeto portable como si se tratara de una hoja arrancada o suelta:

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[15]   No es el único ejemplo en los libros de pastores (Castillo, *Una relación*).

Pues luego que nosotros con la reverencia debida ofrecimos nuestros dones, quien un ramo de casta oliva, quien una guirnalda de azucenas, unos copia de frescas rosas, y otros en delicadas cortezas de árboles escritos amorosos versos, comenzando a danzar en torno de la sepultura. (Balbuena, 156)

También puede contener una nota con señas identificativas en una suerte de anagnórisis, como sucede en *El premio de la constancia*, de Jacinto de Espinel Adorno (1620) en la deliciosa leyenda que explica el topónimo de Manilva:

A lo cual respondió que cuando entendió coger la gama que con su carrera le llevó a aquel sitio, se desapareció y colgadas de las ramas de aquel laurel había hallado aquella niña que tenía en los brazos, que el prodigio y significación de ello no podía pensar cuál fuese. Volvieron a mirar la niña y junto del pecho la hallaron una corteza o lámina con esta letra:

> Manilva será su nombre
> pues apareció lozana,
> como sol de la mañana
> para que la tierra asombre (98v-99r).

Esta práctica viene de antiguo pues, según recuerda Pérez-Abadín (130-131), Mopso, en la bucólica V de Virgilio, ya utilizó una corteza desgajada como borrador de sus versos.

Sea de la manera que sea, este *topos* en general conecta con las formas primitivas de la escritura que tanto interés despertaron en el Siglo de Oro. Fray Antonio de Guevara hace una síntesis en la novena carta dirigida a don Pedro Girón en sus *Epístolas familiares*. Una idea que reitera Pedro Mexía en su *Silva de varia lección*, una de las misceláneas más importantes del XVI:

… después acá todos los antiguos afirman que al principio los hombres no tenían papel ni pergamino y que escrebían en hojas de palma y desto

dura hasta hoy llamarse hojas las de los libros. Despúes escribieron en cortezas de árboles señaladamente en aquellas que fácilmente se despiden del árbol, como de álamo blanco y de plátano y fresno y de olmo. Y estas eran las telicas o cortezas interiores que están entre el árbol y la cáxcara, de las cuales sutilmente sacadas se hacían libros, juntando unas con otras artificiosamente. Y porque estas en latín se llaman liber, de aquí vino que se llaman así los libros puesto que ya no se haga de aquella materia. (Libro III, cap. II)

5. Letra e imagen

En este recorrido por la escritura arbórea no podían faltar las imágenes que dibujan los pastores no solo como ilustración gráfica de sus versos, según hemos visto más arriba, sino también como entretenimiento simbólico desprovisto de letras. Los trazos más elementales son evidentemente los que perfilan un corazón, símbolo por antonomasia de los enamorados:

> Probaron en el campo su destreza
> Diana, Amor y la pastora mía
> flechas tirando a un árbol que tenía
> pintado un corazón en la corteza… (Gil Polo, 309-310).

Pero la destreza de estos estilizados pastores va mucho más allá. Barpolio, eminente lector de árboles en la *Clara Diana a lo divino*, encuentra en más de una ocasión escenas talladas que representan ninfas, pastores o dioses y que responden al propósito adoctrinador que recorre toda la obra. Sirva como muestra el momento en que, temeroso al bajar por los doce escalones de una rica fuente:

alzando los ojos vio un muy blanco álamo en la corteza dibujado el mundo, con una grande bola, con tres líneas compartidas, Asia, África y Europa. Harto subtilmente junto al mundo estaba una calavera de muerto, tan fea cuanto bien cortada. De la parte do la bola del mundo estaba, había una mano que higas[16] le estaba dando con una letra que

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16   Amuleto contra el mal de ojo o contra el demonio.

decía "Pues essa está a par de ti, babau para ti". Un poquito más abajo en el mesmo árbol, estaban esculpidos dos coraçones muy llenos de acutísimas saetas, sobre las cuales estaba fundado un muy torreado y fuerte castillo o fortaleza con una letra que decía: "A los amantes nada hay difícil, ningún trabajo les es penoso". El sentido y declaración desto con mucha elegancia estaba más abajo, juntamente con la sentencia y intento del escriptor, en cinco regloncillos, según se sigue:

> Es en grado tan terrible
> la fuerça del buen amor
> que convierte al amador
> a no sentir imposible
> ningún caso de valor. (Ponce, 15v-16r)

Las copiosas écfrasis de los libros de pastores —herencia también de la bucólica clásica— describen a veces árboles escritos. Es lo que sucede con el cayado de Delicio (*Diana segunda* de Alonso Pérez) que tanta fascinación suscita entre los pastores, pues recrea cuatro escenas mitológicas:

En la cuarta parte, riberas de un río, Xantho llamado, estava Alexandro, que después se nombró Paris, echado el braço izquierdo sobre el cuello de la nimpha dicha Enone, y con el derecho escriviendo en un álamo blanco estas letras —servíale de papel la lisa corteza; de tinta y pluma, un agudo cuchillo—:

> Olvidarte he yo entonces, ¡o, amor mío!,
> Cuando bolviere atrás aqueste río. (110)

A la hora de escribir este pasaje, Alonso Pérez debió de inspirarse en las descripciones que Virgilio hace del bastón de Mopso en las *Bucólicas* y Sannazaro del de Sincero en la *Arcadia*, pero, en lo que atañe a la historia en sí, parece tener muy presente la carta V de las *Heroidas* de Ovidio (de Enone a su esposo Paris):

> Incisae seruant a te mea nomina fagi
> Et legor Oenone falce notata tua;

Et quantum trunci, tantum mea nomina crescunt.
Crescite et in titulos surgite recta meos.
[Populus est, memini, fluuiali consita riuo,
Est in qua nostri littera scripta memor;]
Popule, uiue, precor, quae consita margine ripae
Hoc in rugoso cortice carmen habes:
"Cum Paris Oenone poterit spirare relicta,
Ad fontem Xanthi uersa recurret aqua".
Xanthe, retro propera, uersaeque recurrite lymphae.
Sustinet Oenonen deseruisse Paris. (vv. 21-32)[17]

Tiempo antes la había recreado Sannazaro en las pinturas de la puerta del templo de Palas, pero dejando la descripción interrumpida con la llegada de las diosas Juno, Minerva y Venus: "Cerca de este estaba Paris, que con la hoz había comenzado a escribir *Enone* en la corteza de un olmo, y por juzgar a las desnudas diosas, que frente a él se hallaban, no lo había podido terminar del todo" (83-84). Y por tanto sin incluir los versos con el motivo del río que invierte su curso, ejemplo de *adynaton* o *impossibilia*, que Virgilio consagró en la poesía bucólica (Pérez-Abadín, 128-130, 135-141).

Los contextos festivos que en ocasiones aparecen en las páginas de estas obras se prestan de manera especial a la descripción ecfrástica por los vínculos de la pastoril con el ámbito cortesano. En la descripción de las justas reales del octavo de *Los diez libros de la Fortuna de amor*, se alude a uno de los carros que recrea un artificioso monte en cuya cumbre:

había un hierto y gentil pino con muchas piñas doradas. En la más alta cima de él, había una más grande que las otras, de la cual salían

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[17] "Incisas por ti conservan mi nombre las hayas y Enone soy leída grabada por tu cuchillo. Y cuanto los troncos, tanto crece mi nombre. Creced y alzaos apropiados a mis títulos. // Hay un álamo, me acuerdo, plantado a la orilla del río, en el que hay escritas unas letras que me recuerdan. Vive, te lo ruego, álamo que, plantado en el margen de la ribera, conservas inscripción tal en tu rugosa corteza: "Cuando Paris pueda respirar, abandonada Enone, tornará el agua del Janto hacia su fuente". Janto, corre hacia atrás y, dando la vuelta, retroced, aguas: se atreve Paris a abandonar a Enone" (31).

muchas centellas de oro y, encima de ellas, estaba una reluciente estrella de oro relevada, broñida a todas partes, dando grandísima luz, y en la corteza del pino estas letras:

> De un hermoso y alto pinar,
> me crio Dios tal centella,
> por que hubiese de penar
> por vos, mi Diana estrella. (Lofrasso, 508)

Bernardo de Balbuena, prolífico en escenas de escritura arbórea como buen seguidor de la bucólica clásica e imitador de Sannazaro (Avalle-Arce, 209; Fucilla, 77-99), no dejará pasar la oportunidad de recurrir al dibujo de un árbol escrito:

Estas cosas estaba yo contemplando cuando en el tronco de un álamo no sin gran curiosidad a vueltas de algunos sátiros vi talladas muchas ninfas, unas haciendo guirnaldas de flores, otras bailando al son de flautas y rústicos instrumentos, y todas de mil maneras regocijándose, y entre ellas un anciano sátiro, que impedido por su mucha vejez de semejantes placeres, sentado al pie de un árbol por entonces se contentaba con escribir en su corteza estos versos… (Balbuena, 120)

6. Últimas consideraciones

Resulta inusual encontrar libros como objetos en el argumento de las novelas pastoriles y, sin embargo, no faltan escritos, escritores y lectores, como acabamos de ver. Podría tratarse de una paradoja si no fuera por el sustrato idealizado de amor y naturaleza sobre el que se fundamenta el género. El más excelso de los sentimientos no solo se vive y se discute, sino que precisa plasmarse por escrito, pero en lugar de hacerlo en papel —materia resultado de un proceso de elaboración—, lo hace en los troncos de unos árboles que crecerán llevándose consigo los deseos o los lamentos en ellos inscritos. Los amantes que los han tallado son estilizados pastores con ademanes de cortesanos que subliman el amor entre sutilezas poéticas y culturales.

La escritura arbórea se perpetua así como un *topos* que identifica la literatura pastoril desde antiguo. Bien lo sabía Cervantes, quien no solo lo empleó de acuerdo a esta tradición en la ya citada *Galatea* o en el episodio de Grisóstomo y Marcela de la primera parte de *El Quijote* (Castillo, *Nombres escritos y De cómo don Quijote,* 31-33), sino que también lo sometió a crítica en la segunda parte de esta gran obra cuando el ingenioso caballero proyecta hacerse pastor y Sansón Carrasco, buen conocedor de estas claves literarias, le anima a escoger pastora y a no dejar "árbol, por duro que sea, donde no la retule y grabe su nombre, como es uso y costumbre de los enamorados pastores" (II, LXXIII).

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A cognitive-pragmatic approach to the translation of wordplay in the Spanish and Portuguese subtitles of Olivier's and Branagh's *Hamlet*

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Abstract

The presence of wordplay in a source text is normally considered a translation problem which requires the translator's creativity and ability to provide suitable translation solutions. For different reasons, translating puns normally entails many difficulties. These difficulties are increased in the case of audiovisual translation and especially in the subtitling modality, due to the simultaneous presence of source text and target text. The objective of this chapter, in this sense, is to analyse the translation solutions adopted to render puns in the Spanish and Portuguese subtitled versions of Olivier's (1948) and Branagh's (1996) film adaptations of Shakespeare's tragedy *Hamlet* from the perspective of Relevance Theory. The corpus of study is formed by 264 source-text punning fragments and their 528 target-text counterparts. Regarding the results, it may be stated that, despite the difficulty involved in the translation of wordplay, in more than half of the cases the pragmatic scenario has been preserved. This implies, in relevance-theoretic terms, that source-text intended cognitive effects associated with wordplay processing are also accessible to target-text viewers.

Resumen

La presencia de juegos de palabras en un texto origen suele considerarse un problema de traducción que requiere de la creatividad de la persona encargada de la traducción y de sus habilidades para proponer soluciones de traducción adecuadas. Por diversos motivos, traducir juegos de palabras entraña numerosas dificultades. Dichas dificultades se ven incrementadas en el caso de la traducción audiovisual y especialmente en la modalidad de subtitulación, debido a la presencia simultánea de texto origen y texto meta. El objetivo del presente capítulo, en este sentido, consiste en analizar las soluciones de traducción adoptadas para trasladar los juegos de palabras en las versiones subtituladas en español y portugués de las adaptaciones cinematográficas de la tragedia shakespeariana *Hamlet* de Olivier (1948) y Branagh (1996) desde la perspectiva de la Teoría de la Relevancia. El corpus de estudio está constituido por 264 fragmentos con juegos de palabras en el texto origen y sus 528 correspondencias en los textos meta. Con relación a los resultados, se puede afirmar que, a pesar de la dificultad que supone la traducción de los juegos de palabras, en más de la mitad de los casos se ha preservado el escenario pragmático. Esto implica, según la Teoría de la Relevancia, que los efectos cognitivos asociados con el procesamiento de juegos de palabras que intenta transmitir el texto origen son también accesibles a los espectadores del texto meta.

Palabras clave: *Hamlet*, adaptación cinematográfica, juegos de palabras, traducción audiovisual, subtitulación, Teoría de la Relevancia.

1. Introduction

Amongst Shakespeare's plays, *Hamlet* is probably that in which the presence of wordplay is most pervasive. In fact, according to Sulick (132; quoted in Delabastita, *There's a Double,* 249), in *Hamlet* "puns play a larger role [...] than in any other Shakespearean drama". Delabastita (*There's a Double*) identified 178 puns in this play, to which two additional puns were added for this investigation. This linguistic device is not equally represented in the screenplays of the films which constitute the corpus of this study, namely Olivier's and Branagh's film adaptations of this universal play. From this point of view, the main objective of the present paper involves analysing the translation of puns in the Spanish and Portuguese subtitled versions of the two afore-mentioned films from the perspective of a cognitive-pragmatic theoretical framework, Relevance Theory[1].

After dealing with Relevance Theory and translation in the next section, section three will be devoted to a definition and classification of wordplay, section four will focus on the translation of puns in the corpus of study, and section five will present and discuss the results before moving on to the concluding remarks section.

2. Relevance Theory and translation

Relevance Theory is a cognitive-pragmatic theoretical framework which was devised by Sperber and Wilson in the eighties and which quickly became very successful. It departs from the general assumption that human beings are programmed to address their attention to that which they consider relevant, or, in other words, to that which will be

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[1]   Previous studies on the translation of the puns in this Shakespearean play include Delabastita (*There's a Double*), into Dutch, French and German, Díaz-Pérez (*Os xogos*), into Galician, and Díaz-Pérez (*Shakespeare*), into Galician and Spanish. In none of these papers is Relevance Theory adopted as a theoretical framework. In Díaz-Pérez (*The Translation*) the translation of puns with sexual innuendos in *Hamlet* and *Othello* into Galician and Spanish is analysed from the perspective of Relevance Theory.

able to modify their cognitive environment. An individual's cognitive environment consists of all that individual's assumptions about the world. The changes produced in the cognitive environment, in turn, are technically called positive cognitive effects. The more cognitive effects a certain stimulus gives rise to in a given situation, the more relevant that stimulus will be. However, the processing effort needed to derive those cognitive effects will also have to be considered. In this connection, an increase in the processing effort will be detrimental to relevance. An essential principle within Relevance Theory is the principle of relevance, according to which a certain addressee will make the effort to process a given statement if the addressee considers that the statement will be relevant to him/her or, in relevance-theoretic terms, will be able to yield modifications in his/her cognitive environment. The principle of relevance can be used to explain many of the decisions taken by translators.

The first and probably most influential scholar that applied Relevance Theory to the field of translation studies was Gutt (A Theoretical; Pragmatic; *Translation*; Challenges; On the Significance). In his view, translation implies interpretive use across languages. In other words, a translator must rephrase in a given language what somebody else said or wrote in a different language. From that point of view, translation is very similar to paraphrasing in intra-linguistic use. When language is put to an interpretive use, there is an utterance which intends to represent another utterance. The relation which connects both utterances has been called interpretive resemblance. From a relevance-theoretic standpoint, therefore, between source text[2] and target text[3] there is a relation of interpretive resemblance. Translators will try to reproduce the cognitive effects intended by the ST author with a minimal processing effort by the TT addressee. Previously, they will have to assess the ST author's intended cognitive effects as well as the cognitive environments of ST addresser and TT receiver. Whenever both cognitive environments do

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[2]   Henceforth ST.
[3]   Henceforth TT.

not coincide, the translator will have to resort to human metarepresentational ability, as claimed by Gutt (Challenges).

Yus (Relevance; *Humour*), who also applied Relevance Theory to translation, and particularly to the translation of humour, establishes three scenarios for humour translation, namely a semantic scenario, a pragmatic scenario and a cultural scenario. The same three scenarios or parameters may also be considered in the translation of wordplay. In Yus's view, the translator should make an effort to keep the pragmatic scenario, even if this decision involves sacrificing the other two parameters. Two aspects can be identified within the pragmatic scenario: the inferential steps required to derive cognitive effects and the balance between positive cognitive effects and processing effort.

3. Definition and classification of wordplay

3.1. Definition of wordplay

Of all the existing definitions of wordplay, that proposed by Delabastita has been chosen here, since it is at the same time general enough to cover the different types of puns and specific enough to leave aside those other linguistic or rhetorical devices which, though being similar to puns, would not be classified as instances of wordplay. Thus, in Delabastita's (Introduction, 128) own words, "[w]ordplay is the general name indicating the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings".

3.2. Classification of wordplay

Although different criteria may be used to classify puns, two will be used here, namely a formal criterion and the linguistic device which gives rise to the pun. From the perspective of the formal criterion, two main types of pun may be distinguished: a vertical one and a horizontal one.

A vertical pun is that in which the two different senses or semantic layers are present within the same word or textual fragment. In other words, the relation between the two or more semantic layers is established on a paradigmatic level. In example 1, the two different senses conveyed by the pun are present in a single word, *canon*.

Speaker	ST
HAMLET	O that this too too solid flesh would melt, thaw and resolve itself into a dew, or that the Everlasting had not fixed his **canon** 'gainst self-slaughter! O God, O God, (…)[4]

Example 1. Branagh (00:18:34)

A horizontal pun, in turn, is that in which each semantic layer is represented in a different word or phrase in the textual fragment in which the pun is inscribed. The relation between the components of the pun is, then, of a syntagmatic type. Thus, in example 2 one of the meanings ("[u]nusual or surprising; difficult to understand or explain"[5]) is present in *strange*, whereas the other meaning ("[a] person who does not know, or is not known in, a particular place or community"[6]) is present on *stranger*.

Speaker	ST
HORATIO	O day and night, but this is wondrous **strange**.
HAMLET	And therefore as a **stranger** give it welcome.

Example 2. Branagh (00:46:50)

If the linguistic criterion is considered, depending on the linguistic device which serves as a basis to the pun, at least four different types can be established: polysemic, phonologic, idiomatic, and morphologic.

Polysemic puns are based on the representation of two or more different meanings of a polysemic word. *Declension* has two simultaneous

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[4]   Bold type has been used for words or phrases containing puns and for their translations in the Target Language subtitles. Emphasis is mine.

[5]   https://www.lexico.com/definition/strange

[6]   https://www.lexico.com/definition/stranger

interpretations in example 3, namely "the variation of the form of a noun, pronoun, or adjective, by which its grammatical case, number, and gender are identified" and "[a] condition of decline or moral deterioration"[7].

Speaker	ST
POLONIUS	And he, repulsed, a short tale to make, fell into a sadness, then into a fast, thence to a watch, thence to a weakness, thence into a lightness, and by this **declension**… into that madness wherein now he raves… and all we mourn for.

Example 3. Olivier (00:47:48)

Phonologic puns take as a basis phonologic devices —such as homophony, homonymy or paronymy— which connect different words which are not semantically or etymologically related, but which share several phonemes. The horizontal and phonologic pun in example 4 is based on the homonymy between lie_1 ("be in or assume a horizontal or resting position on a supporting surface"[8]) and lie_2 ("[t]o tell a lie or lies; to utter falsehood; to speak falsely"[9]).

Speaker	ST
HAMLET	Whose grave's this, sirrah?
1ST GRAVEDIGGER	Mine, sir.
HAMLET	I think it be thine indeed, for thou **liest** in't.
HAMLET	You **lie** out on 't, sir, and therefore it is not yours. For my part, I do not **lie** in't, and yet it is mine. Thou dost **lie** in 't, to be in 't and say 'tis thine. 'Tis for the dead, not for the quick; therefore thou **liest**.

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[7]   https://www.lexico.com/definition/declension

[8]   https://www.lexico.com/definition/lie

[9]   https://www--oed--com.ujaen.debiblio.com/view/Entry/108042?rskey=L-GWSqX&result=7&isAdvanced=false#eid

<div style="text-align:center">Example 4. Branagh (00:34:26)</div>

The homophony between *air* /'ɛə/ ("[t]he invisible gaseous substance which immediately surrounds the earth, is breathed by all terrestrial animals, and is now recognized as a mixture of oxygen and nitrogen, with smaller amounts of other substances"[10]) and *heir* /'ɛə/ ("[t]he person who is entitled by law to succeed another in the enjoyment of property or rank, upon the death of the latter"[11]) in example 5 is exploited for the sake of producing a pun.

Speaker	ST
HAMLET	Excellent, i' faith, of the chameleon's dish. I eat the **air**, promise-crammed. You cannot feed capons so.

<div style="text-align:center">Example 5. Branagh (01:46:09)</div>

Kin ("[o]ne's family and relations"[12]) and *kind* ("[h]aving or showing a friendly, generous, and considerate nature"[13]) in example 6 are two paronymic words combined within the same clause to give rise to a phonologic pun.

Speaker	ST
CLAUDIUS	But now, my cousin Hamlet, and my son.
HAMLET	A little more than **kin**, and less than **kind**.

<div style="text-align:center">Example 6. Branagh (00:13:53)</div>

Idiomatic puns play on the figurative and literal meanings of an idiomatic expression, as happens in example 7. The idiomatic or figurative meaning of *chop-fallen* ("dejected, dispirited, miserable, crestfallen") and

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[10] https://www--oed--com.ujaen.debiblio.com/view/Entry/4366?rskey=qPpDky&result=1&isAdvanced=false#eid

[11] https://www--oed--com.ujaen.debiblio.com/view/Entry/85509?rskey=w3I-hL8&result=1&isAdvanced=false#eid

[12] https://www.lexico.com/definition/kin

[13] https://www.lexico.com/definition/kind

the literal one ("[w]ith the lower jaw fallen, hanging down, or shrunk")[14] are combined in the pun.

Speaker	ST
HAMLET	Where be your gibes now, your gambols, your songs, your flashes of merriment that were wont to set the table on a roar? Not one now to mock your own grinning? Quite **chop-fallen**?

Example 7. Branagh (00:37:38)

A morphologic pun has as its basis a morphologic device such as compounding or derivation. The pun on *out-Herods* and *Herod* in example 8 serves to illustrate this class.

Speaker	ST
HAMLET	O, it offends me to the soul to hear a robustious, periwig-pated Jellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb shows and noise. I would have such a fellow whipped Jor o'erdoing Tumagant. It **out-Herods Herod**. Pray you avoid it.

Example 8. Branagh (01:41:21)

4. Translation of puns in Olivier's and Branagh's *Hamlet*

Comparing the screenplays of the two films focused on in this study, whereas the 180 puns identified in Shakespeare's play are also present in Branagh's script, Olivier's one only keeps 84 of them. This makes a total of 264 ST puns and 528 TT fragments which constitute the corpus of study.

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[14] https://www--oed--com.ujaen.debiblio.com/view/Entry/32257?redirected-From=chop-fallen#eid
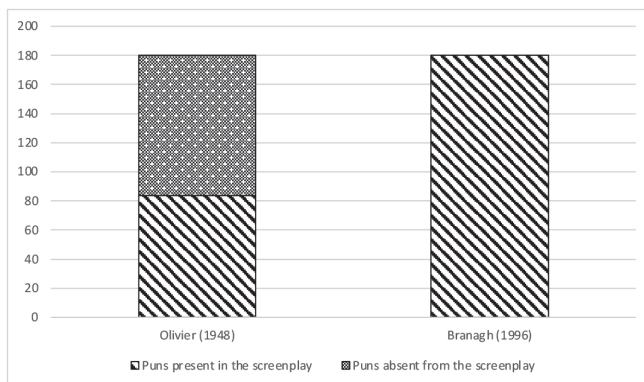
Graph 1. Shakespeare's original puns in the two film adaptations of the corpus

In those cases in which by translating the ST fragment which contains the pun word by word into the target language[15] a congenial pun is obtained in the TT, the translator normally takes the opportunity, by adopting a translator solution which can be labelled as punning correspondence. By congenial pun, Delabastita (*There's a Double*) means a pun which is based on the same linguistic device as its ST counterpart and which reproduces the same semantic layers. In example 9 the vertical and phonologic pun on *diet* is translated into Spanish by means of a congenial pun on *dieta*. In both cases homonymy is the linguistic device exploited and the semantic layers represented on both puns are exactly the same: "[t]he kinds of food that a person, animal, or community habitually eats" and "[a] legislative assembly in certain countries"[16].

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[15]   Henceforth TL.
[16]   https://www.lexico.com/definition/diet

Speaker	ST	TT
CLAUDIUS	Now, Hamlet, where's Polonius?	Bien Hamlet, ¿dónde está Polónio?
HAMLET	At supper.	Cenando.
CLAUDIUS	At supper? Where?	¿Cenando? ¿Dónde?
HAMLET	Not where he eats, but where he is eaten. A certain convocation of politic worms are e'en at him. Your worm is your only emperor for **diet**.	No donde come, sino donde se lo comen. Cierta asamblea de gusanos políticos están con él. El gusano es el auténtico emperador de la **dieta**[17].

Example 9. Branagh (02:24:00)

Punning correspondence is also the translation solution adopted to render the *conception* pun in Portuguese in example 10. In both cases there is a polysemic pun and in both cases the same two interpretations are available: "the action or faculty of imagining or conceiving something in the mind; the forming or creation of a mental image, idea, or concept of anything; imagination"[18] and "[t]he action of conceiving a child or of one being conceived"[19].

Speaker	ST	TT
HAMLET	**Conception** is a blessing but as your daughter might conceive.	A **concepção** é uma benção, mas não no caso da vossa filha.

Example 10. Olivier (00:46:50)

In the previous two examples, the degree of interpretive resemblance is very high and both the pragmatic and semantic scenarios are adhered to. However, unfortunately for the translator, translating the ST punning fragment word by word into the TL more often than not will not give rise to a congenial pun. The translator, then, will have to take a decision whether prevalence should be given to semantic content or to the cognitive effects produced by the processing of a pun. If the decision implies

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[17]   TL examples do not reflect boundaries between lines and subtitles, as it is not an issue analysed in this study.

[18]   https://www--oed--com.ujaen.debiblio.com/view/Entry/38137?redirectedFrom=conception#eid

19 https://www.lexico.com/definition/conception

prioritizing the cognitive effects produced by wordplay processing, a new pun will have to be created in the TT at the expense of sacrificing at least part of the semantic content.

In example 11 the horizontal pun on *breath* and *breathe* is translated in the Spanish subtitles by means of a new pun on *aliento*, which may be interpreted in this context as both "breath" and "courage, spirit".

Speaker	ST	TT
GERTRUDE	Be thou assured, if words be made of **breath**, And **breath** of life, I have no life to **breathe** what thou hast said to me.	Puedes estar seguro, si las palabras son **aliento**...... y el **aliento** es vida que no tendré vida ni **aliento** para decir lo que me has dicho.

Example 11. Branagh (02:16:45)

Likewise, in example 12, a new pun on *intimidad* (referring in this context to both "private parts" and "intimacy, familiarity"[20]) is created in Spanish to translate the ST punning fragment on *privates*, which in this context referred both to "[t]he lowest rank in the army, below a corporal"[21] and to "private parts; someone's sexual organs"[22].

Speaker	ST	TT
GUILDENSTERN	Happy in that we are not over-happy, On Fortune's cap we are not the very button.	Felices de no ser muy felices, pues no somos la borla del gorro de la Fortuna.
HAMLET	Nor the soles of her shoe?	¿Ni la suela de sus zapatos?
ROSENCRANTZ	Neither, my lord.	Tampoco, señor.
HAMLET	Then you live about her waist, or in the middle of her favour?	¿Vivís por su cintura, en medio de sus favores?
GUILDENSTERN	Faith, her **privates** we.	En su **intimidad**.
HAMLET	In the secret parts of Fortune? O, most true, she is a strumpet.	¿En las secretas partes de la Fortuna? Qué golfa es.

Example 12. Branagh (01:07:57)

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[20] https://www.collinsdictionary.com/es/diccionario/espanol-ingles/intimidad
[21] https://dictionary.cambridge.org/dictionary/english/private
[22] https://dictionary.cambridge.org/dictionary/english/private-parts?q=privates

In example 13, the horizontal pun on *quick*, meaning in this context both "[t]hose who are living" and "[m]oving fast or doing something in a short time" is rendered in Portuguese by means of a new pun on *vivo*, which can be interpreted in this context as "alive, living" and as "quick-thinking"[23], which implies that one of the semantic layers represented in the TT pun is new with respect to the ST pun.

Speaker	ST	TT
HAMLET	'Tis for the dead, not for the **quick**. Therefore thou liest.	A cova é para o morto e não para o **vivo**. Por isso, mentes.
1ST GRAVEDIGGER	'Tis a **quick** lie, sir.	Para mentir, senhor, sou tão **vivo** quanto vós.

Example 13. Olivier (01:50:00)

The pun on *carrion* (interpreted as "[a] dead body; a corpse or carcass" and at the same time "[u]sed contemptuously of a living human body"[24]) is translated by means of a new pun on *podridão* (simultaneously referring to "rottenness, putrescence" and figuratively to "corruption, decay"[25]) in example 14. Although one of the meanings is semantically related to one of the senses of the ST pun, strictly speaking both semantic layers are new with respect to the ST pun.

Speaker	ST	TT
HAMLET	For if the sun breed maggots in a dead dog, being a god kissing **carrion**.	Pois se o sol pode crear larvas num cão morto, sendo ele um deus, beijando a **podridão**.

Example 14. Branagh (01:05:07)

In examples 11 to 14, following the principle of relevance, translators decided to sacrifice at least part of the semantic scenario in order to maintain the pragmatic scenario. In this way, the TT addressee will

[23]   https://dictionary.cambridge.org/pt/dicionario/portugues-ingles/vivo

[24]   https://www--oed--com.ujaen.debiblio.com/view/Entry/28233?redirectedFrom=carrion#eid

[25]   https://dictionary.cambridge.org/dictionary/portuguese-english/podridao?q=podrid%C3%A3o

be able to recover ST-intended cognitive effects associated with the processing of wordplay. As the semantic layers of the TT puns are not identical to those corresponding to the ST puns, the degree of interpretive resemblance, though, is not as high as for those instances in which punning correspondence is adopted. In addition, it has to be taken into account that, as stated by Díaz-Cintas and Remael (57), subtitling is an example of *vulnerable translation*, as its additive nature (or the fact that ST and TT are simultaneously available) allows TT viewers who might have some knowledge of the source language[26] to scrutinise the translated version. Based on some studies in the psychology of viewing, Karamitroglou stated, in this sense, that when viewers recognise certain linguistic elements in the SL, they expect those elements to be literally translated in the TL subtitles. This possibility might deter some subtitlers from adopting the change of pun solution on certain occasions.

Very often, due to the difficulty involved in translating wordplay, extracts containing puns are translated by means of non-punning fragments. In those cases, there are three different possibilities. The first of those alternatives implies prioritizing one of the interpretations of the ST pun. The translator decides, then, to sacrifice secondary information, as happens in example 15. The ST contains a phonologic pun which exploits the homophony between *air* ("the mixture of gases that surrounds the earth and that we breathe"[27]) and *heir* ("a person who will legally receive money, property, or a title from another person, especially an older member of the same family, when that other person dies"[28]). Of those two interpretations, the first one has been prioritized by the translator and carried to the TT.

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[26]   Henchforth SL.
[27]   https://dictionary.cambridge.org/dictionary/english/air
[28]   https://dictionary.cambridge.org/dictionary/english/heir

Speaker	ST	TT
CLAUDIUS	How fares our cousin Hamlet?	Como está o nosso sobrinho Hamlet?
HAMLET	Excellent, i faith. Of the chameleons dish. I eat the **air**, promise-crammed. You cannot feed capons so.	Excelente como o camaleão, vivo de **ar** e promessas. Não alimenteis capões.

Example 15. Olivier (01:07:33)

In the second alternative, which may be called non-selective, instead of prioritizing one of the interpretations of the ST pun, both of them are present in the TT. The non-selective option is very common when the ST is a horizontal one, as is the case in example 16. As each of the senses of the ST pun is present in one part of the text, space and time restrictions do not prevent the translator from reflecting both of them in the TT subtitles. In example 16, then, the two semantic layers of the ST pun are present in the Portuguese subtitles on *Capitólio* and *notável*.

Speaker	ST	TT
HAMLET	My lord, you played once in the university, you say?	Dizeis que fostes actor uma vez?
POLONIUS	That did I, my lord, and was accounted a good actor.	Sim, senhor e passei por bom actor.
HAMLET	What did you enact?	Que papel desempenhastes?
POLONIUS	I did enact Julius Caesar. I was killed in the **Capitol**. Brutus killed me. It was a brute part of him to kill so **capital** a calf there.	Representei César. Era morto no **Capitólio**. Por Bruto. E bem bruto, por matar alguém tão **notável**.

Example 16. Olivier (01:07:44)

Diffuse paraphrase is the name given to the third alternative when the ST pun is translated by means of a non-punning fragment. Neither of the semantic layers of the ST puns is present in the TT on this occasion, although there is a fragment which can be identified as the translation of the ST pun. The phonologic pun on *country matters* and *cunt matters* simultaneously refers to "the sort of thing that goes on among rustics

in the country coarse or indecent things" and "activities involving the female parts", as indicated by Delabastita (*There's a Double,* 422-423). Neither of those two interpretations is reflected in the textual fragment which may be identified in the Spanish subtitles as a translation of *country matters*, namely *política* ("politics").

Speaker	ST	TT
HAMLET	Lady, shall I lie in your lap?	¿Puedo apoyarme en vos?
OPHELIA	No, my lord.	No, mi señor.
HAMLET	I mean my head upon your lap.	Mi cabeza en vuestro regazo, digo.
OPHELIA	Aye, my lord.	Sí, señor.
HAMLET	Do you think I meant **country matters**?	¿Creíais que hablaba de **política**?
OPHELIA	I think nothing, my lord.	No creí nada, señor.

Example 17. Olivier (01:11:41)

Translators may also decide to translate the ST pun by means of some rhetorical device which may at least reproduce some of the cognitive effects associated with the processing of wordplay. Among those rhetorical devices, which Delabastita (*There's a Double*) brings together under the term *punoid*, rhyme, alliteration, or repetition may be resorted to. Whereas in example 18 the selected rhetorical device has been consonant rhyme on *querido*, *desposeído* and *engreído*, in example 19 the translator has made use of alliteration, in particular of nasal consonants, the voiced labiodental fricative /v/ and and the diphthong /ou/.

Speaker	ST	TT
HAMLET	For thou dost know, O Damon dear, This realm dismantled **was** Of Jove himself, and now reigns here a very, very - peacock.	Pues tú bien sabes, Damon quer**ido** que este reino fue desposeído de Júpiter mismo. Y ahora reina aquí un engreído.
HORATIO	You might have rhymed.	Os falla la rima.

Example 18. Branagh (01:56:07)

Speaker	ST	TT
HAMLET	Hark you, Guildenstern, and you too -- At each **ear** a hearer.	**Ouv**i, Guildestern, e **vós** ta**mbé**m. U**m ouvin**te para cada **ouv**ido.

Example 19. Branagh (01:14:44)

The peculiarities of the subtitling translation modality, such as the maximum number of characters per line and subtitle and the highest reading speed allowed[29], very often make condensation inevitable. The subtitler may in those cases either reduce the text and/or omit part of it. Omissions in general are, then, very common in subtitles, and the translation of punning fragments is not an exception in this sense. Not all the omissions are necessarily determined by space and time restrictions which apply in the case of subtitling, although in a considerable number of cases those restrictions may play a determining role. In examples 20, 21 and 22, the puns have no textual counterpart at all in the TL subtitles. The words conveying the puns are respectively *hard* (s1: "[u]nwilling to make concessions or to be swayed by sentiment" and s2: referring to the ring used to sign a document, "[f]irm and unyielding in consistency; not easily broken, bent, or pierced; solid, rigid")[30], *fool* (s1: "[a] person whose behaviour suggests a lack of intelligence, common sense, or good judgement; a silly person, an idiot" and s2: "[a] jester or clown, *esp.* one retained in a royal court or noble household as a source of casual entertainment, traditionally dressed in a particoloured costume including a hood or cap adorned with bells and ass's ears, and carrying a bauble")[31], and *state* (which may refer in this context to s1: "a particular manner or way of existing as defined by the presence of certain circumstances or attributes; a condition", s2: "[t]he body politic as organized for

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[29]   The maximum number of characters per line for DVD and cinema is normally established between 39 and 40, and as the maximum number of lines is 2, a subtitle should not have more than 78 or 80 characters. The maximum reading speed allowed, in turn, is generally between 15 and 16 CPS or characters per second.

[30]   https://www--oed--com.ujaen.debiblio.com/view/Entry/84122?rskey=MYb6xW&result=1&isAdvanced=false#eid

[31]   https://www--oed--com.ujaen.debiblio.com/view/Entry/72642?rskey=3OEch6&result=1&isAdvanced=false#eid

supreme civil rule and government; the political organization which is the basis of civil government", and s3: "[t]he lords, nobles, or high-ranking persons of a realm considered collectively; a ruling body consisting of such persons, a government, grand council, or court")[32].

Speaker	ST	TT
CLAUDIUS	Have you your father's leave? What says Polonius?	¿Tienes la venia de tu padre? ¿Qué dice Polonio?
POLONIUS	He hath, my lord, wrung from me my slow leave By laboursome petition and at last upon his will I sealed my **hard** consent.	Lo tiene, mi señor. Me lo arrancó a mi pesar por tediosas súplicas y finalmente sellé mi Ø consentimiento ante su tenacidad.

Example 20. Branagh (00:13:22)

Speaker	ST	TT
HAMLET	It shows a most pitiful ambition in the **fool** that uses it.	Isto mostra uma ambição lamentável. Ø

Example 21. Olivier (01:05:21)

Speaker	ST	TT
MARCELLUS	Something is rotten in the **state** of Denmark.	Hay algo podrido en Ø Dinamarca.

Example 22. Olivier (00:08:42)

5. Results and discussion

A general overview of the results of the present study indicates, as reflected in graph 2, that the most frequent translation solution in the whole corpus, with 42.4 %, involves translating the punning fragment by means of an extract which contains no pun. However, if the percentages corresponding to punning correspondence —21.8 %— and to change of pun —27.3 %— are added, it may be seen that in 49.1 % of the cases

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[32] https://www--oed--com.ujaen.debiblio.com/view/Entry/189241?rskey=zm-802b&result=1&isAdvanced=false#eid

ST puns have TT punning counterparts. Moreover, if it is taken into account that the adoption of punoid results in giving rise to effects similar to those corresponding to ST puns, it may be concluded that, as graph 3 portrays, in 52.5 % of the cases the pragmatic scenario is preserved in the TT. In other words, in relevance-theoretical terms it can be said that in more than half of the cases ST-intended cognitive effects associated with the processing of wordplay will also be accessible to TT addressees.
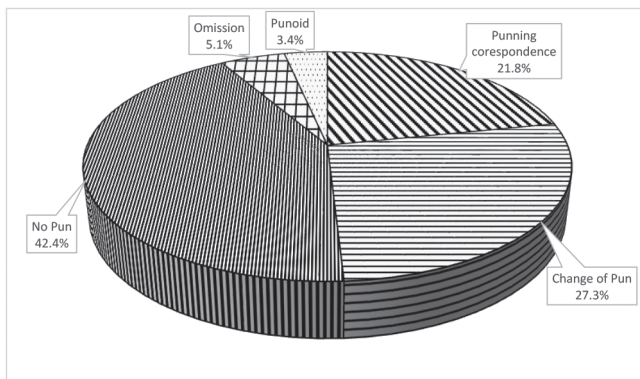
Graph 2. Translation solutions in the whole corpus
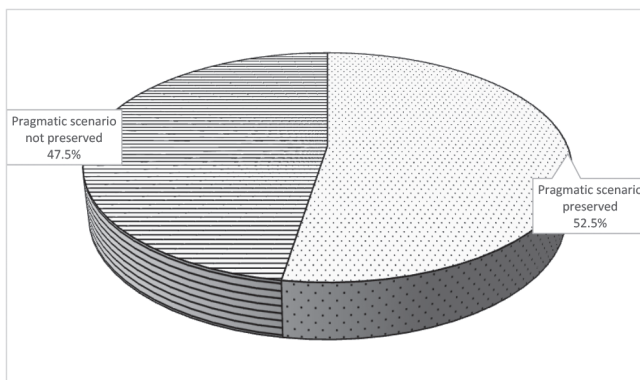
Graph 3. Preservation of the pragmatic scenario

As shown in graph 4, the translation solutions adopted differ across the different types of puns. Thus, for instance, it may be observed that polysemic and idiomatic puns tend to be translated more frequently by means of punning extracts than morphologic or phonologic puns. More specifically, adding up the percentages corresponding to punning correspondence and change of pun, it can be seen that whereas 68.2 % of idiomatic puns and 53.4 % of polysemic puns have TT punning counterparts, in the case of phonologic and morphologic puns, the percentages descend respectively to 39.1 % and 33.3 %.

The results of the chi-squared test applied to the data prove that translation solution and type of pun are mutually dependent variables. In other words, the choice of translation solution has been shown to be conditioned by the type of pun. As the p-value is lower than 0.05 it may be stated at 95 % confidence level that the data found for translation solution will be related to the data found for type of pun. Consequently, the null hypothesis, or the hypothesis that differences in the choice of translation solution across types of pun are simply due to chance, can be rejected.
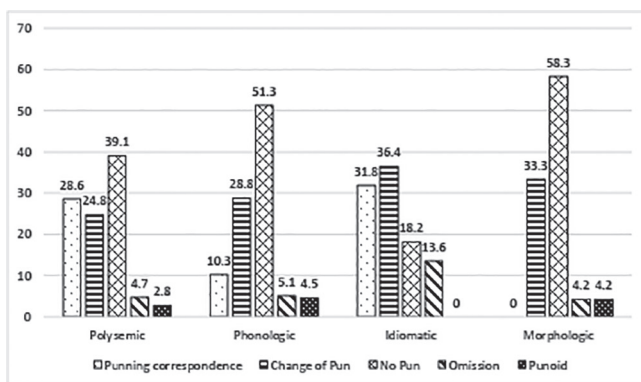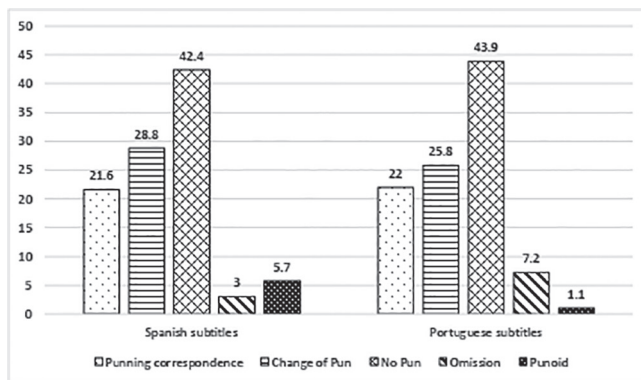

Graph 4. Translation solutions across types of pun

Test	Statistic	Df	P-Value
Chi-squared	49.150	16	0.0000

Table 1. Results of the chi-squared test for translation solutions by types of pun

With regard to the other variable analysed, the TL version, it has also been found to be related to the choice of translation solution, although in this case the differences across Spanish and Portuguese subtitles are not as significant as for the type of pun variable. It can be stated, though, that the pragmatic scenario is more preserved in the Spanish subtitles than in the Portuguese ones. The percentage corresponding to punning correspondence, change of pun and punoid together is 56.1 % in the former subtitles and 48.9 % in the latter. Again, the results of the independence test have proved the relation of mutual dependence between the TL version and translation solution, although the p-value is in this case higher, which implies that statistical significance is lower.

Graph 5. Translation solutions across TL subtitles

Test	Statistic	Df	P-Value
Chi-squared	13.220	4	0.0102

Table 2. Results of the chi-squared test for translation solutions by TL subtitled version

Concluding remarks

Difficult as the translation of wordplay may seem, as proved in this study, in more than half of the cases ST-intended cognitive effects associated with the processing of wordplay will also be accessible in the Spanish and Portuguese subtitled versions of the two *Hamlet* film adaptations focused on. The pragmatic scenario has been preserved in the majority of the examples analysed. In those cases in which there was symmetry in the relation between form and content across the SL and the TL, translators normally adopted punning correspondence so that interpretive resemblance was as high as possible. In the rest of the cases, translators had to decide whether more prevalence should be given to the cognitive effects produced by wordplay processing or to semantic content. Whenever the translator decides to prioritize the cognitive effects, a new pun is created in such a way that at least part of the semantic content is sacrificed. From the perspective of Relevance Theory, the principle of relevance will account for the selection of translation solution. However, other factors should not be disregarded when the ST pun is translated by means of a non-punning fragment, such as the translator's inability to find a punning translation solution, the fact that certain puns may have gone unnoticed by the translator, his/her personal attitude towards punning, audiovisual translation and subtitling requirements or limitations, etc.

The two variables analysed in this study, namely type of pun and TL version, have been found to have an effect on the choice of translation solution. This is more evident in the case of type of pun, as indicated by the results of the chi-squared test. As might be expected, punning translation solutions are more frequently adopted to translate polysemic and idiomatic puns than phonologic or morphologic puns. Regarding the TL version variable, cognitive effects related to wordplay processing are more accessible to the viewers of the Spanish subtitled versions analysed than to the viewers of the Portuguese versions.

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Hamlet. Directed by Laurence Olivier, Two Cities Films, 1948.

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—. *Relevance. Communication and Cognition*. 2nd edition. Oxford: Blackwell, 1995.

Yus, Francisco. "Relevance, Humour and Translation". In *Relevance Theory: More than Understanding*. Ed. Ewa Walaszewska, and Agnieszka Piskorska, New Castle upon Tyne: Cambridge Scholars Publishing, 2012, pp. 117-45.

—. *Humour and Relevance*. Amsterdam & Philadelphia: John Benjamins, 2016.

BRITISH/IRISH POETRY IN SPANISH TRANSLATION

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ABSTRACT

This essay offers an overview of the translations into Spanish of contemporary British and Irish poets from 1960 to 2010. We have consulted official book databases, such as the ISBN, and the lists of titles of the main Spanish publishing houses. We have also checked literary and translation journals and newspapers' cultural supplements, looking for reviews and comments on the translated works. We have restricted ourselves to the printed books produced and commercialized in Spain during fifty years which, aptly enough, are representative of the middle twentieth century and the inception of the twenty-first century, limiting the scope of our research to Spain and leaving aside those works translated and published in Hispanic American countries. The majority of the British and Irish poetical works that have been translated into Spanish between 1960 and 2010 have been written by canonical authors who have received national and international recognition such as W. H. Auden, Philip Larkin, Ted Hughes, Charles Tomlinson, Seamus Heaney, Elaine Feinstein, Kathleen Raine, Eavan Boland, John Burnside, Basil Bunting and Patrick Kavanagh. Their works have appeared in the main Spanish publishing houses. We have also found a number of small publishers that have edited books of widely known poets (Ted Hughes, Philip Larkin, W.H. Auden) and lesser known authors (Douglas Dunn, Peter Redgrove, Peter Reading, Roy Fisher,

Ruth Fainlight to the Spanish reading public). Institutional and academic publishers such as universities, local councils and regional institutions have also participated in the publication of translations of contemporary British and Irish poetry.

Keywords: British poetry, Irish poetry, translation, Spanish language, Spain, 1960-2010.

Resumen

Este trabajo ofrece una panorámica de las traducciones al español de poetas británicos e irlandeses contemporáneos desde 1960 hasta 2010. Hemos consultado bases de datos oficiales de libros, como el ISBN, y los catálogos de títulos de las principales editoriales españolas. También hemos consultado revistas literarias y de traducción y suplementos culturales de periódicos, buscando reseñas y comentarios sobre las obras traducidas. Nos hemos ceñido a los libros impresos producidos y comercializados en España durante cincuenta años que, competentemente, son representativos de mediados del siglo XX y principios del siglo XXI, limitando el ámbito de nuestra investigación a España y dejando de lado aquellas obras traducidas y publicadas en países hispanoamericanos. La mayoría de las obras poéticas británicas e irlandesas traducidas al español entre 1960 y 2010 han sido escritas por autores canónicos que han recibido reconocimiento nacional e internacional, autores tales como W. H. Auden, Philip Larkin, Ted Hughes, Charles Tomlinson, Seamus Heaney, Elaine Feinstein, Kathleen Raine, Eavan Boland, John Burnside, Basil Bunting y Patrick Kavanagh. Sus obras han aparecido en las principales editoriales españolas. También hemos encontrado una serie de pequeñas editoriales que han editado libros de poetas muy conocidos (Ted Hughes, Philip Larkin, W.H. Auden) y autores menos conocidos (Douglas Dunn, Peter Redgrove, Peter Reading, Roy Fisher, Ruth Fainligh para el público lector español). Editores institucionales y académicos como universidades, ayuntamientos e instituciones regionales también han participado en la publicación de traducciones de poesía británica e irlandesa contemporáneas.

Palabras clave: poesía británica, poesía irlandesa, traducción, idioma español, España, 1960-2010.

Needless to say, literary relationships between different European countries have become increasingly close in the last century, ultimately fostered by the political and economic convergence in the European Union. To this, the recent development of CIT must be added, which in the last decade makes it very difficult to trace the swift and often volatile emergence and disappearance of translations and editions on the internet.

Poetry has always been the poor relative of the book trade family. As the Spanish poet Juan Ramón Jiménez pointedly said, it addresses the "immense minority". Indeed, an "immense minority" of devoted authors, readers, and publishers have kept the flame of poetry alive both in the United Kingdom, Ireland, and Spain. Moreover, this minority has been curious and broad-minded enough to branch out into foreign domains in order to search for the pleasures of imagination supplied by this art. Thus from the late nineteen-sixties onwards a small catalogue of international poets have modestly enriched Spanish editorial catalogues, among which contemporary British and Irish poets could not be absent.

Our aim in this article is therefore to supply the reader with a state of the art of the translations of contemporary British and Irish poets into Spanish in the period from 1960 to 2010. This has been done trying to be as exhaustive as possible, given the limited space we have at our disposal. In our research, we have consulted official ISBN databases of the Ministry of Education of Spain as well as the catalogues of the main Spanish publishing houses. However, due to lack of space, we have had to restrict ourselves to the printed translations produced and commercialized in Spain during the last fifty years, leaving aside, much to our regret, those works translated and published in Hispanic American countries or in other official Spanish languages, namely, Catalan, Galician, and Basque.

To determine which British and Irish poets we had to search for, we have put together an *ad hoc* canon made up of the scholarly anthologies and criticism currently in use (see References). We have also considered the British and Irish writers marked with the label "poetry" by the British Council in its serial publication *Literature Matters*.

A first finding is that the British and Irish poetical works that have been translated into Spanish between 1960 and 2010 belong in general to those canonical authors who have received national and international acclaim, such as W.H. Auden, Philip Larkin, Ted Hughes, Charles Tomlinson, or Seamus Heaney. It is noticeable that authors who are not primarily labelled as poets such as Harold Pinter, Samuel Beckett or John Berger have found their way into Spanish translations no doubt due to their renown in other literary genres. It is also remarkable that the popularity in Spain of some British and Irish poets goes hand in hand with the reception of a prestigious international award. This is the case of both Samuel Beckett and Seamus Heaney, the latter being practically absent from the repertoire of the Spanish translations until 1995, the year in which he received the Nobel Prize.

Some of the poets included here started to publish before 1960. We have included them in our account, provided that they have contributed with at least three substantial works after that year. Our British and Irish canon would informally comprise a round total of 200 authors if we take an average of the number of poets currently anthologized or related to poetry by the bulletin of the British Council *Literature Matters*[1]. Of these, only 35 have been translated in print with one book at least, which would make 17.5 % of our so-called "canonical" authors. If we take into account those that are represented with at least one or more poems in translated anthologies (57 authors) the number goes up to 92, which would increase the rate of translated British and Irish poems to 46 %.

The poets that are more abundantly translated are, in this order, H.W. Auden (13 books)[2], Philip Larkin (9), Seamus Heaney (8), Ted Hughes (7), John Berger (5), Kathleen Raine (4), Samuel Beckett (3),

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[1]   The real number of writers characterized in one way or another as practising poetry amounts to 230, but we may easily leave out a number of them on the account that poetry is not their main occupation (they are primarily novelists, dramatists, children's literature writers, etc.) or that they belong to another national affiliation.

[2]   There is also a book of essays on his writing: 1996. *El prolífico y el devorador*. Horacio Vázquez Rial. Barcelona: Edhasa.

Stephen Spender (3), Charles Tomlinson (3), John Burnside (2), Eavan Boland (2), Menna Elfyn (2), Geoffrey Hill (2), Patrick Kavanagh (2), Paul Muldoon (2), and, finally, John Ash, George Barker, Basil Bunting, Anna Crower, Egan Desmond, Douglas Dunn, Ruth Fainlight, Elaine Feinstein, Roy Fisher, Michael Hamburger, Tony Harrison, Adrian Henri, Pearse Hutchinson, Louis MacNeice, Alice Oswald, Brian Patten, Harold Pinter, Peter Redgrove, Alan Spence, and Ronald Stuart Thomas (one book of poems each).

The following list summarizes the main data of the translations of the authors above:

W.H. Auden:

1981 & 1995. *Poemas escogidos*. Antonio Resines. Madrid: Visor. Monolingual.

1984. *Auden: Diez poemas*. Juan Vicente Martínez Luciano. Valencia: Fundación Instituto Shakespeare.

1987. *Auden: Doce poemas*. Juan Vicente Martínez Luciano. In *Quervo poesía*. Separata 15.

1991. *Propuesta de edición bilingüe de In Time of War*. Ana María Gimeno Sanz. Tesis doctoral de la Universidad de Valencia.

1996. *El mar y el espejo*. Antonio Fernández Lera. Madrid: Bartleby Editores. Monolingual. From *The Sea and the Mirror*.

1996. *Gracias, niebla*. Silvia Barbero. Valencia: Pre-Textos. From *Thank You, Fog: last poems by W. H. Auden*.

1999. *Parad los relojes y otros poemas*. Javier Calvo. Barcelona: Mondadori. From *Stop all the watches and Other Poems*. From Collected Poems. London: Faber and Faber: 1994.

1999. *Un poema no escrito = Dichtung und Wahrheit*. Javier Marías. Valencia: Pre-Textos[3]. From *Dichtung und Wahrheit (An Unwritten Poem)*.

2002. *Otro tiempo*. Álvaro García. Valencia: Pre-Textos. From *Another Time*.

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3   Aphorisms in prose.

2006. *Canción de cuna y otros poemas*. Eduardo Iriarte. Barcelona: Lumen. From *A Lullaby and Other Poems*. Poems selected from Edward Mendelson's edition of Auden's *Collected Poems* (1976 and 1991).

2006. *Carta de año nuevo*. Gabriel Insausti Herrero-Velarde. Valencia: Pre-Textos. From "New Year Letter".

2007. *Canción de cuna y otros poemas*. Eduardo Iriarte. Barcelona: Debolsillo.

2007. *Los señores del límite: selección de poemas y ensayos (1927-1973)*. Jordi Doce. Barcelona: Círculo de Lectores-Galaxia Gutenberg.

2011. *Poemas*. Margarita Ardanaz Morán. Madrid: Visor.

Philip Larkin:

1988. *Altas ventanas*. Antonio García Ysábal. Las Palmas de Gran Canaria: Editorial Regional Canaria, S.L. From *High Windows*.

1989. *Ventanas altas*. Marcelo Cohen Levis Choklers. Barcelona: Lumen. From *High Windows*.

1991. *Un engaño menor*. Álvaro García. Granada: Editorial Comares. From *The Less Deceived*.

1995. *Poemas sueltos, 1960-1984*. Valentín Carcelén Ballesteros. Albacete: Diputación Provincial de Albacete.

1999. *El barco del norte*. Jesús Llorente. Madrid: Ediciones Acuarela. From *The North Ship*.

2007. *Las bodas de pentecostés*. Álvaro García. Valencia: Pre-Textos. 1.ª edición. From *The Whitsun Weddings*.

2007. *Las bodas de pentecostés*. Damián Alou. Barcelona: Lumen. From *The Whitsun Weddings* (2nd edition in 2012).

2014. *Poesía reunida*. Marcelo Cohen Levis Choklers. Barcelona: Lumen. From *The Less Deceived, The Whitsun Weddings*, and *High Windows*.

Seamus Heaney:

1993. *Antología poética*. Brian Hughes Gesall, Esteban Pujals. Alicante: Instituto Alicantino de Cultura Juan Gil-Albert (2nd edition in 1994).

1995. *La linterna del espino*. Dídac Pujol Morillo. Barcelona: Ediciones Península. From *The Haw Lantern*.

1992. *Norte*. Margarita Ardanaz Morán. Madrid: Hiperión (2nd edition in 1995). From *North*.

1996. *Muerte de un naturalista*. Margarita Ardanaz Morán. Madrid: Hiperión. From *Death of a Naturalist*.

2003. *Luz eléctrica*. Dámaso López García. Madrid: Visor Libros. From *Electric Light*.

2005. *Campo abierto: Antología poética 1966-1996*. Jenaro Talens Carmona. Madrid: Visor Libros. From *Open Ground: Selected Poems 1966-1996*.

2007. *Distrito y circular*. Dámaso López García. Madrid: Visor Libros. From *District and Circle: Poems*.

2011. Heaney, Seamus.. *Cadena humana*. Pura López Colomé. Madrid: Visor Libros. From *Human Chain*.

Ted Hughes:

1971. *Antología poética*. Barcelona: Plaza y Janés. From poems from *Lupercal*, *Wodvo*, *The Hawk in the Rain*, *Crow*, and *Two Skimo Songs*.

1991. *La violencia de la palabra: Poemas selectos 1957-1981*. Manuel Álvarez de Toledo Morenés. Cádiz: Universidad de Cádiz. From *Selected Poems: 1957-1981*.

1999. *Cuervo: De la vida y canciones del Cuervo*. Jordi Doce. Madrid: Hiperión. From *Crow: From the Life and Songs of the Crow*.

1999. *Poemas de animales*. Javier María Calvo Sanz. Barcelona: Literatura Random House.

1999. *Cartas de cumpleaños*. Luis Antonio de Villena. Barcelona: Lumen. From *Birthday Letters* (reedited in 2013).

2010. *El azor en el páramo: (Antología poética)*. Xoán Abeleira. Madrid: Bartleby.

2010. *Gaudete*. Juan Elías Tovar. Barcelona: Lumen. From *Gaudete*.

John Berger:

1986. *Y nuestros rostros, mi vida, breves como fotos*. Pilar Vázquez Álvarez. Madrid: Hermann Blume. From *And Our Faces, My Heart, Brief as Photos*.

1996. *Páginas de la herida: Antología poética*. Pilar Vázquez Álvarez. Madrid: Visor. From *Pages of the Wound*.

2014. *Poesía, 1955-2008*. Nacho Fernández, Pilar Vázquez Álvarez, José María Parreño. Madrid: Círculo de Bellas Artes.

2002. With Luis Eduardo Aute, Félix Grande, Ernesto Sábato. *Un perro llamado dolor*. Castellón: Ellago Ediciones, S.L. From *A Dog Called Pain* (it was turned into a film as well).

2011. *La razón del campo: Veintiún poemas*. Antonio Viñas Márquez, Pilar Vázquez Álvarez. Málaga: Centro de Ediciones de la Diputación.

Kathleen Raine:

1951. Raine, Kathleen. *Poemas*. Marià Manent. Madrid: Rialp. From *Stone and Flower* (1943), *Living in Time* (1946), and *The Pythonesse and Other Poems* (1949).

1981. *En una orilla desierta*. Rafael Martínez Nadal. Madrid: Hiperión. From *On a Deserted Shore*.

2008. *Poesía y naturaleza*. Adolfo Gómez Tomé. Murcia: Tres Fronteras Editores.

2010. *Fragmentos de una visión sagrada.* Emilio Alzueta. Motril (Granada): Editorial Aljamía (Escuela Oficial de Idiomas). From (All the poems, except two, are taken from *Collected Poems of Kathleen Raine*, Golgonooza Press, 2000).

Samuel Beckett:

1970. *Poemas*. Jenaro Talens. Barral Editores (translated from English and French).

2005. *Quiebros y poemas*. Loreto Casado. Alcobendas (Madrid): Árdora.

2007. *Obra poética completa*. Jenaro Talens. Madrid: Hiperión.

Stephen Spender:

1981. *Poemas*. Jorge Ferrer Vidal. Madrid: Visor.

2007. *Ausencia presente y otros poemas*. Eduardo Iriarte. Barcelona: Lumen. From *Present Absence and Other Poems*.

2009. *Poemas de España*. Gabriel Insausti Herrero-Velarde. Valencia: Pre-Textos. From Series "Spain" (The poems are taken from Spender's *Collected Poems*, 1985).

Charles Tomlinson:

1994. *La huella del ciervo / The track of the deer*. Juan Malpartida. Tenerife: Nilo Palenzuela Borges, Editor.

1994. *La insistencia de las cosas: Antología*. Octavio Paz *et alii*. Madrid: Visor. From *The Insistence of Things and Other Poems*.

2005. *En la plenitud del tiempo (Poemas 1955-2004)*. Jordi Doce. Barcelona: DVD Ediciones (Poems taken from *Collected Poems*, 1985, *Jubilation*, 1995, *The Vineyard Above the Sea*, 1999, and *Skywriting*, 2003).

John Burnside:

2012. *Conjeturas y esperanza (Antología 1988-2008)*. Jordi Doce: Valencia: Pre-Textos.

2013. *Dones*. Juan Antonio Montiel Rodríguez. Lumen. From *Gift Songs*.

Eavan Boland:

1997. *En un tiempo de violencia*. Pilar Salamanca. Madrid: Hiperión. From *In a Time of Violence*.

2013. *Violencia doméstica*. Antonio Linares Familiar. Tegeste (Santa Cruz de Tenerife): Baile del Sol S.L. From *Domestic Violence*.

Menna Elfyn:

2006. *El ángel de la celda*. Elisabete Tolaretxipi Lertxundi. Bassarai Ediciones. From *Cell Angel*.

2011. *Mancha perfecta*. Elisabete Tolaretxipi Lertxundi. Bassarai Ediciones. From *Perffaith Nam - Perfect Blemish*.

Geoffrey Hill:

2003. *Veintisiete poemas*. Andrés Sánchez Robayna and Jordi Doce. Santa Cruz de Tenerife: Taller de Traducción Literaria.

2006. *Himnos de Mercia*. Jordi Doce and Julián Jiménez Heffernan. Barcelona: DVD Ediciones. From *Mercian Hymns*.

Patrick Kavanagh:

Kavanagh, Patrick. 2000. *La gran hambre y otros poemas: Una selección de poemas de Patrick Kavanagh*. Patrick H. Sheerin. Valladolid: Ediciones Universidad de Valladolid. From *The Great Hunger* and *Other Poems*.

Kavanagh, Patrick. 2011. Fruela Fernández Iglesias. *La hambruna y otros poemas*. Valencia: Pre-Textos. From *The Great Hunger* and *Other Poems*.

Paul Muldoon:

2003. *Topamos con los británicos*. Eduardo Iriarte. Barcelona: La Poesía, señor Hidalgo. From *Meeting the British*.

2004. *Indecisiones: Antología 1968-1998*. Dámaso López García. Madrid: Visor. From *Poems 1968–1998*.

John Ash:

2011. *Travesía escéptica: Poemas 1978-2007*. Ana Gorría Ferrín, James Willima Womack. Málaga: Servicio de Publicaciones de la Diputación Provincial (Poems taken in chronological order from *The Goodbyes*, 1982 to *The Parthians*, 2007).

George Barker:

2001. *Antología poética de George Barker*. José Luis Vázquez Marruecos, Esther Vázquez y del Árbol. Granada: Método Ediciones.

Basil Bunting:

2004. *Briggflatts y otros poemas*. Aurelio Major. Barcelona: Lumen. From *Briggflatts and Other Poems*.

Anna Crower:

2008. *Punk con salterio = Punk with Dulcimer*. John Margarit i Pau. Lucena (Córdoba): Juan de Mairena Editores.

Egan Desmond:

2002. *Famine. De hambruna*. José Marcos Hormiga Santana. Puerto del Rosario: Ediciones del Ayuntamiento de Puerto del Rosario (Fuerteventura). From *Famine*.

Douglas Dunn:

2009. *Poemas escogidos*. José Morella Miranda. Vitoria (Álava): Bassarai Ediciones.

Ruth Fainlight:

2009. *La nueva ciencia de los materiales fuertes = The New Science of Strong Materials*. Mirta Rosenberg, Daniel Saimolovich. Lucena (Córdoba): Juan de Mairena Editores.

Elaine Feinstein:

2003. *Música urbana. Poemas, 1966-2000*. Juan Antonio Bernier Blanco, Carlos Clemetson, Jordi Doce. Madrid: Hiperión. From *City Music*.

Roy Fisher:

2001. *Antología poética de Roy Fisher*. José Luis Vázquez Marruecos. Granada: Método Ediciones.

Michael Hamburger:

2013. *La vida y el arte: Antología poética*. Matías Serra Bradford. Barcelona: Lumen (Poems taken from *Collected Poems*, 1941-1994; *Intersections* 1994-2000; *Wild and Wounded*, 2000-2003; *A Diary of Non-Events*, 2001; *Circling the Square*, 2004-2006; and *Late*, 1997).

Tony Harrison:

1996. *V*. Jesús López Pacheco. Madrid: Cátedra. From *V*.

Adrian Henri:

1980. *Antología*. Joaquina González Marina. Barcelona: Plaza y Janés.

Pearse Hutchinson:

1994. *El alma que besó el cuerpo*. Pilar Salamanca Segoviano. Madrid: Hiperion. From *The Soul that Kissed the Body: Selected Poems in Irish with translations into English*.

Louis MacNeice:

2005. *Oración antes de nacer*. Eduardo Iriarte. Barcelona: Lumen. From *The Selected Poems of Louis MacNeice*.

Alice Oswald:

2013. *Bosques, etc*. Christian Law Palacín. Valencia: Pre-Textos. From *Woods, etc*.

Brian Patten:

1975. *Antología*. Joaquina González Marina. Barcelona: Plaza y Janés.

Harold Pinter:

2006. *Poemas*. John Lyons. Madrid: Visor. From poems selected by Harold Pinter.

Peter Redgrove:

2006. *Para el ojo que duerme: breve antología portátil. Pintura José Luis Zumeta.* Jordi Doce. Madrid: Luis Burgos Arte del Siglo XX (it goes along with paintings by José Luis Zumeta).

Ronald Stuart Thomas:

2008. *Antología poética.* Misael Ruiz Albarracín. Gijón: Ediciones Trea.

A great number of poets find themselves translated only in general or topical anthologies which also contain either one or another of the poets listed above. These anthologized poets are: John Betjeman, Asa Benveniste, Sara Berkeley, George Mackay Brown, Eiléan Ní Chuilleanáin, Stewart Conn, David Constantine, Nuala Ní Dhomhnaill, Carol Ann Duffy, Paul Durcan, William Empson, D.J. Enright, James Fenton, Iam Hamilton Finlay, Roy Fisher, Roy Fuller, W.S. Graham, Bill Griffiths, Thom Gunn, Michael Hamburger, Ian Hamilton, Lee Harwood, Rita Ann Higgins, Kathleeen Jamie, Thomas Kinsella, James Kirkup, R.F. Langley, Michael Longley, Tom Leonard, Liz Lochhead, Michael Longley, Norman MacCaig, Hugh MacDiarmid, Barry MacSweeney, Derek Mahon, Medbh McGuckian, Paula Meehan, John Montague, Edwin Morgan, Andrew Motion, Tom Pickard, Tom Paulin, Paul Potts, J. H. Prynne, Craig Raine, Tom Raworth, Peter Redgrove, Alastair Reid, Robin Robertson, Michael Schmidt, Iain Sinclair, Stevie Smith, David Sweetman, Gael Turnbull, Catherine Walsh, Richard Weber, and Hugo Williams.

Of course, not all the poets included in these anthologies are part of our canon. Indeed, if we were to mention only Serra Bradford's *La isla tuerta: cuarenta y nueve poetas ingleses (1946-2006)*, we find 49 English poets, of whom 22 do not currently appear in the anthologies we have consulted. This points to a certain divergence between the anthologizing criteria in the UK-Ireland and Spain. All in all, at least no fewer than 18 anthologies, dating from 1962 to the present, have gathered contemporary British and Irish poets:

Alonso, Dámaso, ed. 1963. *Antología de poetas modernos ingleses*. Trans. by Dámaso Alonso, Jaime Gil de Biedma, Marià Manent, Rafael Santos Torroella *et alii*. Madrid: Gredos.

Ramos Orea, Tomás, ed. 1969. *Antología de poemas ingleses románticos en español*. Alcalá de Henares: Garza.

Siles Artés, J., ed. 1979. *Poesía inglesa: antología bilingüe*. Barcelona: Marfel-Aragón.

Dietz Guerrero, Bernd, ed. 1981. *Un país donde lucía el sol. Poesía inglesa de la Guerra Civil española* (ed. Bilingüe). Madrid: Hiperión.

Román Álvarez Rodríguez y Ramón López Ortega, eds. 1986. *Poesía anglo-norteamericana de la guerra civil española: antología bilingüe*. Valladolid: Junta de Castilla y León, Consejería de Educación y Cultura.

Ramos Orea, Tomás, ed. 1989. *Antología opcional de poemas emocionales ingleses*. Granada: Servicio de Publicaciones de la Universidad de Granada. Edición bilingüe.

Álvarez Rodríguez, Román, ed. 1991. *Antología de poesía inglesa. Siglos XVI-XX*. Salamanca: Anglo-American Studies.

Díaz García, Jesús, ed. 1991. *Antología de poesía erótica inglesa*. Sevilla: Ed. El Carro de Nieve.

Álvarez Amorós, José Antonio, ed. 1993. *Poetas novísimos ingleses. Antología Bilingüe*. Alicante: Diputación Provincial, Instituto Juan Gil Albert.

García Martín, J. L., ed. 1993. *Poesía inglesa del siglo XX*. Gijón: Llibros del Pexe.

Ocampo, Silvina, ed. 1999. *Poetas líricos en lengua inglesa*. Trans. by Germán Arciniega, Ricardo Baeza, Federico de Onís, Alfonso Reyes. Barcelona: Océano.

Rupérez, A, ed. 2000. *Antología esencial de la poesía inglesa*. Madrid: Espasa Calpe.

Vázquez Marruecos, José Luis & Pedro Monreal Mármol, eds. 2004. *Antología de poesía Irlandesa contemporánea*. Granada: Método Ediciones.

Siles Artés, José María, ed. 2006. *Poesía angloamericana. Antología bilingüe*. Ajuntament de L´Eliana (Valencia): La Torre del Virrey.

Vázquez y del Árbol, Esther & José Luis Vázquez Marruecos, eds. 2007. *Poesía escocesa. Antología bilingüe*. Granada: Universidad de Granada.

Caulfield, Carlota and John Goodby, eds. 2008. *No soy tu musa. Antología de poetas irlandesas contemporáneas*. Madrid: Ediciones Torremozas.

Serra Bradford, Matías Federico, ed. 2009. *La isla tuerta: cuarenta y nueve poetas ingleses (1946-2006)*. Barcelona: Editorial Lumen.

Insausti Herrero-Velarde, Gabriel, ed. 2013. *El puente y las orillas: cuatro poetas ingleses*. Barañáin: EUNSA.

The first three items of this lists include only from one to three poets of our present concern. Six anthologies are topical in the sense that they make their choice according to a definite subject matter such as the poets being Scottish, Irish, female Irish, or the anthology dealing with eroticism, or the Spanish Civil War.

There is a great variety of translators working on the above books and anthologies, from renowned poets, scholars and literary critics such as Jaime Gil de Biedma, Dámaso Alonso, Jenaro Talens, Jordi Doce, Gabriel Insausti, and Marcelo Cohen. There are professional translators and academic experts with a flair and bent for poetry or literary writing in general (Vicente Martínez Luciano, Antonio Fernández Lera, Margarita Ardanaz Morán, Esteban Pujals, José Luis Vázquez Marruecos, Esther Vázquez y del Árbol, etc.).

The titles either of books or anthologies are sometimes chosen or changed due to the appeal they offer to the Spanish market. A characteristic case is the anthology by Álvarez Amorós *Poetas novísimos ingleses*, which contains poems by John Fuller, James Fenton, Craig Raine, Andrew Motion, Peter Scupham, David Sweetman, David Constantine, and Kit Wright in a clear allusion to the extremely popular Spanish anthology by José María Castellet *Nueve novísimos poetas españoles* (1970), suggesting parallelisms with these English poets and the Spanish "novísimos". At other times, the title of a representative poem is placed at the front of the title of anthologies to draw the attention of the reader who might well know some of the poetical output of the British and Irish authors.

This is the case, as can be seen above, with some compilations of poems of Auden, Spender, Kavanagh, and Bunting poems.

Almost all the translations are bilingual. We have found only three books which are not and these are all works by W.H. Auden: *Poemas escogidos*, *El mar y el espejo*, and *Parad los relojes y otros poemas*. The translations are rendered quite competently in free verse and there is no effort to reproduce rhyme when there is some in the original (for instance in the famous "Stop All the Clocks" by Auden)[4], though effects of assonance, consonance, and rhythm are sometimes sought. At times, the authors discuss their methods of translation or the difficulties that they have found[5]. But this is not the norm. The translators are usually the editors and selectors, too.

In the literary output of the poets introductions are the norm, although there are books with no introduction whatsoever or where it is merely confined to the front or back flaps (*La hambruna y otros poemas*, *El mar y el espejo, La linterna del espino*, for instance). Sometimes the introduction is very succinct and basic, although some other times it is long enough (*Conjeturas y esperanzas*, *La isla tuerta*). As a general norm, there are no footnotes or end notes, and when there are, they are very simple and give only minimal information (see Seamus Heaney's *Norte*, as a case in point). In sum, the poems are never glossed or closely commented. It seems that the translators and editors assume that the reader of modern poetry is experienced enough to access the keys of contemporary poetic language in English without aid. What we find, therefore at times, is introductory or final notes, but except for sporadic

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[4]   But see Álvaro García defence and practice of rhyme in his translations of three poems of Larkin's *The Less Deceived* ("Lines on a Young Lady's Photograph Album", "Wires", and "Toads").

[5]   See, for Larkin: Marcelo Cohen in *Ventanas altas*, Álvaro García in *Un engaño menor*, or Damián Alou in *Poesías reunidas*; for Hughes: Jordi Doce in *Cuervo*; for Kathleen Raine: Rafael Martínez Nadal in *En una orilla desierta*; for Spender: Gabriel Insausti in *Poemas de España*; for Roy Fisher: José Luis Vázquez Marruecos in his *Antología poética de Roy Fisher*.

exceptions, editors-translators deal in a few pages with the main features of both poet and poetry.

A few of these translations include bibliography both on the poet translated and on criticism of his/her works: Marcelo Cohen in *Ventanas altas*; Brian Hughes Gesall and Esteban Pujals in Heaney's *Antología poética*; Jordi Doce in Ted Hughes's *Cuervo*; Gabriel Insausti in Spender's *Poemas de España*; Jodi Doce in Burnside's *Conjeturas y esperanzas* and in four of the anthologies. But again this is not the norm.

The great and specialized publishing houses seem to assume, indeed, that they publish for the "immense minority", constituted by devoted readers of poetry. In general the print runs are not large, and do not go beyond 2,500 copies, though the most frequent case (local or institutional publishers) may consist of 300 to 1,000 copies[6]. There is a great variety of publishing houses and editorial enterprises. The most prestigious ones, devoted exclusively or almost exclusively to poetry, are Hiperion, Visor, Pre-Textos, and Lumen. There are some big companies like Alfaguara, Bartleby, Barral Editores, Cátedra, Círculo de Lectores-Galaxia Gutenberg, Espasa Calpe, Gredos, Plaza y Janés, and Random House, which devote part of their entrepreneurial investment to poetry, but their contribution is in general meagre. And there are a number of small adventurous firms which strive to present to the Spanish readership books and authors out of the mainstream of the literature market such as Luis Burgos Arte del Siglo XX, Debolsillo, La poesía, señor hidalgo. To these small local publishing houses must be added Acuarela, Bassari Ediciones, Comares, EUNSA, Método Ediciones, etc. There are also institutionally sponsored or supported ventures such as universities, *Diputaciones* (provincial governments), *Ayuntamientos* (Town Councils), and even Official Languages Schools, *talleres de traducción literaria*

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[6]   The question of print runs is a thorny and very "secretive" one, due to several reasons that cannot be dealt with here. In general, Spanish publishing houses are reluctant to openly give information about their numbers of copies, especially when we come to poetry. Only a limited number of major publishers of poetry have answered our inquiry about print runs.

(literary translation workshops), and *Consejerías de Cultura* (department of culture) of autonomous governments.

Finally, we must conclude by saying that it is very difficult to assess the repercussion of these translations both on the general readership and, more interestingly, on modern Spanish poets (Pere Gimferrer, Leopoldo María Panero, José Ángel Valente, Luis Antonio de Villena, Ángel González, Antonio Colinas, Luis Alberto de Villena, Ana Rossetti, Javier Salvago, Jon Juaristi, Andrés Trapiello, Luis García Montero, Felipe Benítez Reyes, Leopoldo Alas, etc.). This would require another chapter and a longer and deeper study. As for the general public, we know that the print runs are not very large, but some of them have been sold out (the two versions of the translation of Larkin's *The Whitsun Weddings* by Álvaro García and by Damian Alou) and even reprinted or reedited (reprint in 2000 of *Thank You Fog* by Auden, re-editions in 1995 of Heaney's *North*, and in 2012 of Larkin's *The Whitsun Weddings*). Philip Larkin seems to be very popular in the field of poetry and his *Poesía reunida* (see above) has scaled the best-seller list in poetry to number eight in the week from 5th to 11th January 2014 and has remained in the list for 23 weeks now. Antonio Colinas is familiar with Larkin (see Colinas, 2014). Jaime Gil de Biedma is known to have some influence from Auden, Larkin and Eliot. These poets inspired other poets of Biedma's group of *novísimos* (Jaime Gil de Biedma, Luis Antonio de Villena, Luis Alberto de Cuenca), and José Ángel Valente. But they came to know the English poetry of these authors directly from the English originals. To know the impact that poetry in translation has exerted on the Spanish poets of the second half of the 20th or on the burgeoning poets of the 21st century would deserve a long and detailed study alone.

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EMBRACING DICHOTOMIES: ABOUT THE FEMALE ENTITY IN *ULYSSES*[1]

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Abstract

"Nausicaa", "Circe", and "Penelope" present different views of women's roles, either in society or in their personalities. They contrast in stylistics and content, and the theme of masculinity versus femininity is experimental for its period, as the book presents men and women as imperfectly androgynous. The present research analyses these episodes covering the topic of sexuality in *Ulysses*, focusing on the female archetypes employed by the author and establishing a correlation between them to deduce Joyce's view on women, which is far more complex than a strictly archetypal one. Additionally, this study observes the change of roles presented by the protagonists, Leopold Bloom and his wife, Molly, who symbolize the modern concept of androgyny. Their natural sex does not limit them and they challenge conventional gender constructs in their

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[1]   This paper is a shortened version of an essay I wrote in 2012 for Dr Carmelo Medina Casado in his subject "English Literature from 1890 to Present Time". Despite being an undergraduate in my third year, I am still very fond of this piece since it was my first serious attempt at academic writing. With this assignment, I became immersed in the Joyce-themed journals of the third-floor shelves at the university library. He encouraged me to publish, and under his mentorship, I polished my writing and became familiar with the bibliographical styles and the author guidelines of the editorial sphere. Years later, I show my gratitude towards Carmelo, who helped me to be the researcher I am today.

inner thoughts and temperament. By remarking on the main aspects of the heroines in *Ulysses*, a new perspective on sexuality and womanhood will be developed to present another vision of Joyce's masterpiece.

Keywords: James Joyce, *Ulysses*, gender studies, femininity, androgyny.

Resumen

"Nausicaa", "Circe" y "Penélope" presentan diferentes puntos de vista sobre el papel de la mujer, ya sea en sociedad o sobre su personalidad. Contrastan en estilística y contenido, y el tema de la masculinidad frente a la feminidad es experimental para su época, ya que el libro presenta a hombres y mujeres como imperfectamente andróginos. La presente investigación analiza estos episodios que abarcan el tema de la sexualidad en *Ulises*, centrándose en los arquetipos femeninos empleados por el autor y estableciendo una correlación entre ellos para conjeturar la visión de Joyce sobre la mujer, mucho más compleja que la estrictamente arquetípica. Además, este estudio observa el cambio de roles que presentan los protagonistas, Leopold Bloom y su esposa, Molly, que simbolizan el concepto moderno de androginia. Su sexo natural no les limita y desafían las construcciones de género convencionales en sus pensamientos interiores y su temperamento. Al comentar los principales aspectos de las heroínas de *Ulises*, se desarrollará una nueva perspectiva sobre la sexualidad y la feminidad para presentar otra visión de la obra maestra de Joyce.

Palabras clave: James Joyce, *Ulises*, estudios de género, femineidad, androginia.

1. 'Nausicaa': The Male-Defined Standard of Femininity

The thirteenth episode of *Ulysses,* "Nausicaa", has an atmosphere of romanticism and true love that resembles the romance novels of female writers of the 19th century. However, this image of true love and virginal chastity crumbles into a parody of this type of novelette, as physical and sexual needs are finally given preference to what the female protagonist expected. The main protagonists in this 'love' scene are Leopold Bloom, who remains unnamed until the middle of the episode, and the modern Nausicaa, Gerty Macdowell. The narrative voices divide the episode in two halves, giving shape to the final exposition of the events on the beach from different perspectives. The first half of the episode corresponds to Gerty's thoughts, a third-person narration typical of lady novels, whereas the second half is Bloom's interior monologue, whose direct style avoids the euphemisms expressed in Gerty's style. This literary combination of "a namby-pamby jammy marmalady drawersy (alto là!) style with effects of incense, mariolatry, masturbation, stewed cockles, painter's palette, chitchat, circumlocutions, etc., etc." (*Letters, I* 135) is what Joyce looked for to represent the demystified, quotidian, imperfect type of love.

The 'tumescence-detumescence' technique assigned in the Linati's schema (Ellmann, *Ulysses*) explains the partition of the episode into two visions. On the one hand, we find a rising crescendo narration as it approximates the culmination of the orgasm (this correlates with Gerty's narration). On the other hand, once the sexual activity has finished, the climax of the narration suffers a decrescendo, as well as Bloom's phallus after the ejaculation and the disillusion provoked by Gerty's limp. Bloom corroborates this process in the narration: "My fireworks. Up like a rocket, down like a stick" (*Ulysses,* 483). From a stylistic perspective, this sentence reproduces the 'tumescence-detumescence' technique during the climax of the episode, which also befalls laterally in the fireworks scene, the allegorical substitute for Bloom's erection to the sky and consequent ejaculation.

The aftermath of this plethoric scene is depressing and embarrassing for the young lady who has given her body (although in the distance) to a complete stranger, and for the male character it is cold and unpleasant, as the semen on his hand (*Ulysses,* 487). Suggested in the title "Nausicaa", the episode provokes 'nausea' in the reader. It is revealed that these heroes of the 'courtly love' are shipwrecked on this shore to console each other, either by sexual satisfaction (like Bloom) or the idealization of the voyeur (as Gerty does). Sandymount becomes the "refuge of sinners. Comfortress of the afflicted" (466).

The representation of Sandymount as a shelter occurs since communication is non-verbal. As talking implies their self-atrophy, their gaze projects their particular desires onto the other non-judgmentally. Hence, the eyes, the representative organs of "Nausicaa" (Ellmann, *Ulysses*), play an important role. As they are unknown to each other, the sexual attraction is optimum due to their idealisation. However, this idealization of love typical of the novelette is an excuse to hide their defects: Gerty's insecurity about her limp and Bloom's cuckoldness. Their good appearance will be degenerated by these imperfections, especially in the female character, Gerty, who is objectified and commodified for Bloom's admiration.

Gerty enters a "ruthless sexual marketplace" (Leonard, 29) of conventional love where, in order to find her precious manly man and be the perfect housewife (for "a mere man liked that feeling of hominess" [*Ulysses,* 457]), she has to give the best of her, presenting her best qualities and hiding those defects that may not charm the possible consumer. Nevertheless, Gerty is proud of the artificial attributes that make her a woman. These materialistic tricks (shoes, drawers, stockings, etc.) and her excessive feminine manners produce the male-defined standard of femininity: submissive, erotic, objectified. Following all the lady magazines as a guide to be in-fashion, she pursues this aim as the only possible path to absolute happiness.

This effort to achieve the 'perfect femininity' is so imbibed in patri-archal competitiveness that she cannot tolerate the other female char-acters of the episode, claiming to be "a womanly woman not like other filthy girls, unfeminine" (*Ulysses,* 466). Gerty believes that her friend Cissy Caffrey's tomboy personality is derogatory for women and sees her as an enemy in this 'financial/sexual' purchase. She envies Cissy's movements as a way of selling herself, because she cannot perform actively for her limp, to the point of desiring Cissy to "trip up over something accidentally on purpose" (468). Gerty will not only try to seduce Bloom with her performance but also the possible male reader of her narration (a literary voyeur) by manipulating the narration. As her self-esteem entirely depends on how much men value her, her construct of 'true femininity' converts her into a male desired object.

This narrative deflation is related to the specialized art of this episode, painting (Ellmann, *Ulysses*). "Nausicaa" is presented with picture-like descriptions of the scenery. As if she were the artist, the first narrator in "Nausicaa" presents a better reality from the one she actually lives since "art and sexual imagination are both concerned with presenting an arti-ficial manipulated version of reality" (Boysen, 231). However, the art of painting is transformed by the second narrator into photography, which was not considered by Joyce as a "work of art" (*Critical Writings,* 146). The new parallelism equates Gerty with those girls on the mutoscope, so Bloom converts Gerty into a mere sexual object for his satisfaction. Of course, the motionlessness typical of photography is achieved by Gerty's physical handicap, which forbids her to move like the other girls. Hence, by presenting a relatively static beauty, we appreciate how

> the cinematic perspective [is] an inherent mechanical and dehuman-izing one, denying a sense of authenticity to the subject. Film replaces this authentic identity of the individual, […] the 'aura', with one that is mass produced and thus easily commodified (Shea, 87).

With this dehumanization, the material superficial aspect of the person takes all the importance, destroying any possible intellectual

communication. This interaction is then produced in a capitalistic market where everything is served to the consumer's liking.

The consumer Bloom is aware of the defect of his 'product', so all the excitement is collapsed as Gerty limps away. It is a pitiable farewell as she had shown her secret but in an angelical attitude: "she half smiled at him wanly, a sweet forgiving smile, a smile that verged in tears, and then they parted" (*Ulysses,* 478). Bloom uses these commercial terms, as she is "left on the shelf" (479) and detached to the category of curiosity as other women he classifies as such, like "a nun or a negress or a girl with glasses" (479). However, he feels empathy for her because, in a sense, he has also been abandoned by another. At the end of the episode, he tries to confess his imperfection to become an equal to Gerty. Nonetheless, the impossibility of communication that is characteristic of "Nausicaa" makes him write this incomplete sentence on the sand, "I […] AM. A." (498), suggesting that Bloom is also different from the standard female-defined masculinity.

Behind this sexual marketplace on the male vision, Gerty innocently dreamed of finding a 'real love'. Although euphemisms and fantasies camouflage her narration, she allows us to discover some sad truths of her life. By being the daughter of an irresponsible hard-alcoholic father who hits his wife, Gerty finds in Bloom also a paternal figure to whom she can explain silently that she can be whatever she proposes: "wild, untrammelled, free" (*Ulysses,* 475), and be the perfect wife, mother or woman with his approval. He will nevermore be Bloom, but her "dreamhusband" (465). She wants someone to feel proud of her, to love her and adore her, and the best substitute for her past male relations is the idealized unknown man.

She creates a new world like the picture of Mr. Turney's almanack where "a young gentleman in the costume they used to wear then with a bunch of flowers to his ladylove with oldtime chivalry through her lattice window" (*Ulysses,* 462). The chaste courtly love depicts her with a virgin-like appearance. Nonetheless, the contradiction comes when

this virginal image degenerates into the final result of the ejaculation of an admirer, which is parallel to the fireworks on the Virgin's behalf. This image of the Virgin is also present in her innate kindness, as she tolerates and forgives all the failures that her family has committed, defining herself as "a second mother in the house, a ministering angel too with a little heart worth its weight in gold" (461), similarly to the Victorian angel in the house (Scott, 14). Gerty will also forgive the errors of her fictional lover (his masturbation) to sustain perfection in love. Nevertheless, disappointment is manifest, for Gerty cannot reach the ascension to a virginal state like the fireworks indeed did.

"Nausicaa" reflects the woman in her first steps of falling in love, with her consequent failures in the several attempts to conquer the heart of a manly man. This stage in a woman's life is related to the same softness provoked by fantasy in the early steps of maturity. With each fiasco, the fantasies of the ideal man will gradually fade away, as she is being deprived of "love, a woman's birthright" (*Ulysses,* 457). The fairy tales of charming princes and princesses of childhood are demystified into the harshness of the quotidian life. In the modern "Nausicaa" the untouched innocence comes to an end, vanishing as the words written in the sand. This way, the end of Gerty's virginal state with women entering the sexual marketplace opens the way to a new level in women's experience at the hand of "Circe".

2. 'Circe': Multiplicity on the Subjective Woman

Like Homer's *Odyssey,* "Circe" is an episode surrounded by the same magical atmosphere where forbidden sex, secrecy, sin and mystery come in a nightmarish form. "Circe" becomes a dream play, where reality is fused with the hallucinations of the protagonists, the young Stephen Dedalus and Leopold Bloom. Their encounter resembles the *Odyssey* encounter of Ulysses and his son Telemachus. The episode is charged with this phantasmagorical environment, where the dead and the forgotten return to claim the dreamer's attention. The characters are not described

objectively, but their attributes and personalities depend on the narrator's subjectivity.

Consequently, "the characters are split, doubled, multiplied; they evaporate and are condensed; are diffused and concentrated; but a single consciousness holds sway over them all – that of the dreamer" (Kiberd, 1123). Metamorphosis results from the protagonists' voluble mind —either because of alcoholic intoxication (like Stephen) or grief and epilepsy (usually related to hysteria), as happens to Bloom. In this episode, characters suffer transformations of all types: from human to animal, male to female or vice versa, or to a famous character in history, like Stephen and Leopold transforming into a single unit, Shakespeare, which anticipates the growing parental-filial bond towards the episode's end. Unanimated objects come to life to make a grotesque and magical setting, with ghosts and obscure streets, in which the worst of society gather altogether. Brothels and alcohol, intolerance and a rupture of the chaste virginal figure previously seen in the episode of "Nausicaa" are the pillars of the creation of this setting, where the virginity of a girl is sold for just ten shillings. All the devilish and forbidden arts are practised in the brothel. Therefore, it is reasonable that the symbol representing women in the Linati's schema is the whore (Ellmann, *Ulysses*), different from the previous one of the Virgin.

The notion of metamorphosis is a feature where, although not explicitly related to femininity, gender roles play a central part in the development of the hallucination. The male characters will be objectified as animals, as with the magician Circe when she transformed men into swine with her charms. And so, the image of the women is of witches, only appearing at midnight to dominate men with their charms. They are the protagonists of the Black Mass, as the "'goddess[es] of unreason' […] the inversion of the 'Goddess of Reason'" (Gifford, 527). These charms are of sexual intentions, as women sodomize men. As Stephen claimed, "angels much prostitutes like holy apostles big damn ruffians" (*Ulysses,* 673). Now, Gerty is not white and virginal, but stained in her

blood, either because she has her period or even because she has lost her virginity, ergo, her innocence.

Witches have been represented as the Devil's sexual slaves since medieval times. However, their portrayal in the episode appears contradictory, for here they have absolute power. As a consequence of having the conventional characteristics of macho men, such as the control and domination in this kind of paraphernalia, Bloom assumes some classical attributes of femininity. Subordination, motherhood and the arduous rites of passage into womanhood are examples of this feminine condition because, as a woman, 'she' is supposed to adopt "strict instructions" (*Ulysses,* 649). S/he (Bloom) even gets pregnant and gives birth to eight children, but this manifestation of womanly interest comes from his/her internal fascination with the role of women. Bloom's primary manifestation of dreams, phobias but also empathy addresses these gender differences, which he will embody by transforming into a woman.

Gaining subjectivity is not exclusive to men but also to women, who explicitly represent this quality by the image of Bello Cohen, a woman transformed into a man who controls Bloom similarly to the sexual role of a dominatrix. In this extract, Bello sells Bloom's body as a mere object in the sexual marketplace:

> Bello: (*Gives a gap to his gavel)* Two bar. Rockbottom figure and cheap at the price. Fourteen hands high. Touch and examine his points. Handle him. This downy skin, these soft muscles, this tender flesh. If I had only my gold piercer here! And quite easy to milk. Three newlaid gallons a day. A pure stockgetter, due to lay within the hour. His sire's milk record was a thousand gallons of whole milk in forty weeks. Whoa my jewel! Beg up! Whoa! (*Ulysses,* 651).

This process of transvestism does not entail a change of sex into a male figure to achieve power, but it is only Bloom's subjective attribution of male qualities to this character, Bello.

The symbol of 'whore' is just a male attribute to women's emerging 'masculine' power because, at the beginning of the 20th century, women entering the manly spheres such as politics, were not well regarded. Fearing that woman "is closer to the real source of power in her capacity to bear children, allied to her modern ability to live on male terms in the world of men" (Kiberd, lv), Bloom may desire to have 'womanly' attributes for empathy, but also for the aspiration of feeling this type of power, as "your [women's] strength our [men's] weakness" (*Ulysses,* 662). Women become heroines because they endure more difficulties due to their sex (since "a defect is ten times worse in a woman" [479]) and are able to stand up corageously. Bloom feels in his bones the martyrdom experienced by women in history. Hence, the androgyny depicted in the characters, the 'everyman' and 'everywoman', shows an open sexual identity beyond the social and traditional stricture and limitations.

In his imagination, Bloom does not only suffer the pains of femininity, but he also has fantasies of powerful aristocratic and horsey women with masculine behaviour. The representations of these women do not fit in the brothel's degrading setting, but Bloom's fascination with women's subjectivity brings them onto the stage. He will be punished by "the society ladies of Dublin for his perverse and masochistic demands on them" (Kiberd, lix). So, the manifestation of his fears comes to life to punish him and purify him to make him understand the terrible treatment of womanhood through his androgyny. However, as mentioned before, this state of androgyny is neither physical nor literal, just emotional. Women are here the representation of male protagonists' fears.

In the case of Stephen, his fears are not related with sexual matters but rather political/religious ones. The apparition of his recently dead mother demands her son to pray for her and return to his lost faith, causing great horror to Stephen, who breaks the brothel's lamp. However, he finally succumbs to his mother's desires, though he "defies the forces of hatred, violence and history in the form of the British soldiers, his mother's threats of hellfire and Old Gummy Granny's insistence that he lose his life for Ireland" (Ellmann, xiii). Irish nationalism, which Stephen

avoided by going abroad (as Joyce did) to become an artist, is embodied in an old woman as well. Her ageing body carries the traditions of her nation. Its costumes will eventually die soon with her. This representation of the nationalistic values of Ireland with old women alludes to the old aunts of Gabriel Conroy in the last story of *Dubliners,* "The Dead". Joyce's old maids are responsible for the country's failures, as its history is just "fabled by mothers of memory" (*Ulysses,* 686).

"Circe" represents the sexual agency and multiplicity of the 'subjective woman'. The notion of subjectivity is two-fold: first, women's portrayals are subjectively narrated by the male protagonists of the novel. They interpret women's role in society, so women's opinion is under men's position. However, an alternative interpretation of the concept *subjectivity* proves that, although women's descriptions are under the male gaze, women have gained the agency and power to torment the male protagonists rather than being objectified in this nightmarish play. The attack on the process of independence in the new subject-woman exposes men's fears, as women's empowerment in the modern patriarchal structures is added to their natural generative capacity. However, as this narration is a product of hallucinations, which provokes the "distortion of consciousness" (López-Peláez Casellas, 174), what conclusions may we reach from distorted thoughts? Were these fears and statements mockery or reality?:

> Circe is a deep, dark well into which so many things are dropped that never reach bottom and never make a sound. Simplistic attempts to separate finitely that which is reality from someone's presumed hallucination have been pitifully unsuccessful, and it becomes necessary to suspect anything taking place in Circe that cannot be retrospectively proven (Bushrui and Benstock, 58).

The employment of drama style shows Joyce's hallucinatory intentions to mist over the differences between moral wakefulness and distortion of the mind. The relativity of women's position in society is left rather

questioned in this episode, and it will be Molly in "Penelope" who discovers the deep truths of her identity as a woman.

3. 'Penelope': The 'Contradictory' Heroine

Penelope is the passive heroine of the *Odyssey* and the loyal attentive wife of the hero Ulysses. She faithfully waited twenty years for his husband's return from Troy, while the hero did not respond equally, with several romances and sexual intercourse along the way. However, Penelope is the mythological character chosen to name the coda of *Ulysses*. The episode consists of a "long unpunctuated sustained amplitudinous curvilinear uninhibited wildly self-contradictory female monologue" (Rose, xlv). This style may be influenced by Joyce's less educated female relatives, who had the same type of endless structures in their letters. As Joyce questioned in one of his missives to his brother, "do you notice how women when they write disregard stops and capital letters?" (*Letters II,* 173). With this lack of grammatical prescriptiveness, "Penelope" is the most reliable representation of the stream of consciousness. Molly Bloom breaks with the preceding narrative styles in the novel to give way to the spoken word.

Placing Penelope as Molly's mythological counterpart seems contradictory considering their loyalty to their husbands but, actually, both share the feelings of "ansiedad, desazón, inquietud, temor, cierta hostilidad defensiva y la pérdida del auxilio" (Pérez and Bettini, 111), for they are deprived of their husbands' company and are regarded as outsiders. And, as a "perpetual outsider, everything is thought but very little is expressed" (Kiberd, 1181). Molly does not idealize her reality, nor does she blatantly vindicate her rights. She "is not a common individual, a feminist woman, or a goddess, [but she] serves all three" (Scott, 183). Irina Rasmussen agrees, explaining that this episode is

a composite of imagination and opinions, [therefore] Molly's social commentary is a means of self-representation, an assertion of her

> strong-willed individuality that transcends the private space of a bedroom and undermines the masculine fantasy of the "other". (396)

Nevertheless, the reader is already familiar with the heroine. Her husband and their social circles introduce Molly throughout the novel. Consequently, Molly's initial description is biased and incomplete. Adultery, lasciviousness, seduction and untrustworthiness are some of the previous ideas the reader has before reading her interior monologue. Therefore, the monologue in "Penelope" is interpreted as the wife's justification looking for the readers' empathy and comprehension, as she repeatedly utters "because".

As her narration is related without introduction or conclusion, the monologue becomes an endless cyclical thought, illustrated with "yes" at the beginning and "yes" at the end. The numerology selected by the hour, which is none or infinite (Ellmann, *Ulysses*), refers not only to the unknown time of this specific speech but also to this timelessness. Infinity is represented by the number eight lying down, like her position in bed. Eight run-on sentences constitute this never-ending reflection of the episode. And, as Bushrui and Benstock highlight, "Molly Tweedy Bloom was born on the eighth of September and shares a birthday with Virgin Mary, [which is] hardly accidental" (53). Therefore, Molly represents a demystified earthly virgin. As if she were a holy figure, she receives the adoration of the Irish men in her surroundings, but this adoration is charged with sexual connotations.

Molly is also associated with Mother Nature, as the symbol attributed to this episode is the earth (Ellmann, *Ulysses*). The protagonist is identified as a maternal figure at the beginning of the novel. She is a young mother of one girl, as her only son had died a few days after his birth. However, she does not respond to the archetypal mother's conventionalities. Molly does not want to have more children, and the episode explains she had her period the night she had sexual intercourse with Boylan. At the age of 34, she feels old, and the success of her daughter Milly is a clear exteriorization of her sadness. As "the ideal type of womanhood

has become a prolonged girlhood" (Leonard, 63), she feels the sorrow of seeing that her best days as a beautiful young girl are far from her present. Heffernan declares "she has no sympathy for a girl who simply reminds her that her own girlhood is long gone" (755), even if she is her daughter. Oppositely, Bushrui and Benstock observe that Molly is still "maternally proud of Milly's comeliness" (55). Her motherly feelings are renewed by the coming of Stephen, who awakens her worries, thinking: "roving around the city meeting God knows who nightwalkers and pickpockets his poor mother wouldnt like that if she was alive ruining himself for life" (*Ulysses,* 927). However, this maternal love for Stephen is ambivalent, for she fantasizes about him as his next lover: "Molly's stirrings of maternal solicitude are overwhelmed by her desire for sexual satisfaction" (Heffernan, 756).

The attempts to pigeonhole Molly into a particular archetype fail due to their simplicity. If her corporeality is considered, she describes herself as *Gea Tellus*, a primitive goddess:

> ["Penelope"] begins and ends with the female word *yes*. It turns like a huge ball slowly surely and evenly round and round spinning, its four cardinal points being the female breasts, arse, womb and cunt expressed by the words *because, bottom* […], *woman*, *yes* (Scott quoting Weaver, 157-58).

As men from ancient times made rituals and offerings to Her, Bloom made her breakfast in the morning. Related to this representation, Toni Wolff observes the following archetypes attributed to Molly: "The mother, the Amazon, the Hetaira or companion, and the medial feminine —the Sybil or wise woman" (Scott, 131). Although they are not exact depictions of Molly, she represents all of them in some sense. She is a Hetaira, as she always returns with Bloom, and a Sybil as "she is delightfully pure and filthy as a hag" (131-32).

Regarding the Amazon, Scott explains that their principal function was to "give women back to themselves" (131). If the language used by

Molly is dissected, the topics discussed were rather scandalous at the time, but her "selection of words relation to coitus and sexual anatomy is naïve and often euphemistic, [with terms like] 'it', 'thing', 'hole'" for fuck, penis and vagina (173). An alternative reading alludes to the primitiveness of language, which connects Molly with the Amazon. The employment of overused words strips Molly from any particular ideology, influence and even gender, conveying a common nature. Molly, stripped physically and mentally, unlearns what has been socially constructed about womanhood. She does not present any fashion rituals like Gerty, but neither does she present the intellectual and economic power of the influential Irish women of the Revival. Furthermore, the notion of nakedness applies to her identification with humanity, as she fuses the gender binary. The symbol of blood is representative of this fusion, as it is carnal though asexual. Particularly, Molly's period blood becomes the blood of human birth. In addition, the words "blood" and "Bloom" are minimal pairs, suggesting the couple's connection in representing the everyman and everywoman of this fragmented modern society.

The confessionary writing of Molly exposes how others have depicted her wrongdoings and contrarieties as more exaggerated than they are. For example, the list of her lovers made by her husband "Poldy" is magnified as a result of his jealousy, for everybody has "noticed, glanced at, admired, or desired Molly" (Bushrui and Benstock, 49). Nonetheless, the third-person narrators of her life are unaware of her motivations. Although she needs this sexual relationship with Boylan, she is not interested in him apart from fulfilling her sexual needs. Molly does it to catch her husband's attention, who is the one she loves: "its all his own fault if I am an adulteress" (*Ulysses,* 929). The Blooms have not had a proper sexual relationship for more than ten years. They do not make love not because Leopold is frigid, as we have witnessed his firework-ejaculation in "Nausicaa", and Molly gives other clues of his adventures, receiving pleasure from other women. Molly becomes a "sex-deprived, husband-craving virgin" (Heffernan, 749), and as Franke concludes, her final "speech [with the reader] becomes surrogate sex" (155). The

interpretation of sex as communication displays how her period while speaking is the loss of hymen. The loss of virginity is caused as she can express herself adequately for the first time.

Molly's suffering as a desolate and lonely woman without Bloom is transformed into sexual vengeance, humiliating his dignity to make him return to her arms. On the other hand, Bloom reacts to this love-sexual attack by becoming even more desolate and detached, consequently arousing thepainful feelings mentioned at the beginning. This cycle of suffering is again conveyed with the infinity symbol of 8, which is physically represented in the last scene where the couple is in bed, sleeping in the sexual position of 69. This cyclical motion is a constant image in *Ulysses* (e. g., the 'Yes' that opens and encloses the book) and in the marriage. Actually, despite the affirmative particle marking the narrative cycle, silence is what characterizes the never-ending distress of the couple. In their minds, they are absolved of the harm provoked by the other, and in the end, Molly recognizes that Bloom is her best friend, even though he did wrong deeds in the past: "when he said Im extremely sorry Mrs Bloom and Im sure you were" (*Ulysses,* 891). As a yin-yang, their character is conciliatory —characterized by a pacifist yielding rather than warlike hatred.

Molly paves the way to female independence in the modern world, though she is criticized harshly. She becomes the modern heroine of everyday life, becoming a "perfectly sane full amoral fertilizable untrustworthy engaging shrewd limited prudent indifferent Weib" (Rasmussen, 395-396). This endless contradiction is her prominent characteristic; in so doing, she represents human existence, its passions and rationality. The female entity lies not in strict feminine ideals as in "Nausicaa", or toxic masculinity and sexual bodily punishment as in "Circe". It is an androgynous understanding of society that defies gender constructs, as Molly and Bloom epitomize in her "wish to demolish the stereotypes of a society paralyzed by the past and its conventions" (Porcel, 62).

4. The Blooms: Androgyny as a Sexual Utopia

The Blooms's androgyny as a sexual utopia is the ultimate step to reach divinity, considering the Jewish theory of the Qabbalah, which states "that the supreme creator is female as well as male, the perfect androgyny" (Kiberd, li). The fusion of the Blooms' gender features accomplishes human perfection[2]. Hence, the aforementioned cycle acquires a third meaning: androgynous divinity, as the divine state of androgyny consists of the creation of "womanly men" and "manly women".

Bloom is known for being the first "bisexually abnormal" (*Ulysses,* 613) and "womanly man" (614)[3]. He brings breakfast to his wife, who is in bed, thus inverting the gender roles assigned in housework. Nonetheless, Bloom's masculinity is manifested in the aforementioned heterosexual drives. His obsession with women goes beyond the limits of manly physical matters, as he shows "curiosity, empathy, solidarity, pacifism" (Boysen, 157) and a deep fascination with female nature. Bloom shows symptoms of womanliness in the three episodes selected. In "Nausicaa", Bloom suffers phantom menstrual periods, as he has headaches and nausea. In "Circe", his hallucinatory conscience transforms him into a woman. In so doing, he suffers the same troubles women have historically had and bears eight children. Bloom's figure typifies the notion of the Jewish man as a womanly man; as Weinenger argues, "Judaism is saturated with femininity and Jewish men are therefore womanly, passive 'non-men'" (Gifford, 481).

The exposition of his androgyny comes at the cost of losing the respect of the other manly men. Bloom is the only man in the novel who is detached from masculine groups. Hence, he is an outsider not only in religious and political terms but also in terms of gender. Androgyny was

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[2]   The figure of the hermaphrodite is established as a solution to understanding the coming 20th century. This character was also employed by T. S. Eliot in his poem *The Waste Land* with the mythological character of Tiresias. He represents the fusion of both sexes, a blind person who foresees the future and can see beyond reality.

[3]   This term applied to Jewish men comes from Otto Weinenger's *Geshlecht und Charakter* in 1903 (Gifford, 481).

considered even worse in men, as "there has been an ancient prejudice in most cultures against the womanly man; and if any being was more diminished than woman by imperial culture, that being was a womanly man" (Kiberd, lxxviii). Eventually, Bloom shifts from one place to another, only accompanied by his thoughts and concerns, the same as Molly.

Another interpretation of the different stages of womanhood in Bloom creates an interconnection between the episodes selected. While the headaches and nauseas of "Nausicaa" are seen as the first symptoms of pregnancy, in "Circe" Leopold fictionally becomes a mother of eight. However, the number eight represents Molly. These prophetic imaginations in "Circe" will eventually give birth to this character in the final episode of *Ulysses*, as Molly blooms in "Penelope". This rebirth has two meanings. Firstly, Leopold is depicted as Molly's motherly figure. Secondly, Molly's birth goes beyond the characters' psyche, addressing the author's. Joyce "felt that the mother is equal to the artist in the sense that the imagination (a mental womb) is similarly impregnated —with the work" (Boysen, 153). As a Pallas Athena, Molly Bloom is presented as the outcome of James Joyce's intellectual pregnancy, recalling classical patriarchal gods such as Zeus. As a newborn deity, Molly utters an immortal manifesto while she still develops her own discourse.

The former meaning delves into the issue of maternal representation in *Ulysses*. While Molly is seen as a maternal figure for her husband (because "Poldy" will be mothered in a sexual way by her, wanting to suck from her nipples as "a big infant" [*Ulysses,* 582]), Bloom also mothers his wife by nurturing her and attending her demands. Molly finds in Bloom's womanly side the perfect maternal substitute, for she grew up motherless. Therefore,

in the androgynous Leopold Bloom, Molly finds a sympathetic love-object whose nurturant qualities provide a psychological surrogate for the absent mother of childhood abjection. On an unconscious, latent symbolic level, the man-womanly Bloom satisfies Molly's repressed longing for pre-Oedipal (comm)union. His penis metaphorically

"flowers" as a phallic signifier in a substitution and reversal of the lost maternal breast, in accordance with Freud's formulation that "when sucking has come to an end, the penis also becomes the heir of the mother's nipple." (Heffernan quoting Henke, 753)

Boysen concludes that "Bloom and Molly mirror each other in their shared sense of traumatic loss or insistent absence" (Boysen, 273). Due to the combination of phallic elements and mother-nurturing features the couple has, they become the father and the mother for the other, as long as they preserve their infantile part too.

Molly is the manly woman. Dressed with men's clothing in Bloom's fantasies in "Circe", he exposes Molly's wish to become a man as well. Whereas Bloom is fascinated with menstruation, she complains about this "usual monthly auction" (*Ulysses,* 913). Both of them suffer from their period that day, which explains their condition as outcasts from a Christian perspective since "the ruling in Leviticus [says] that a menstruating woman is unclean […] imposing [the] separation between husband and wife" (Mullin, 498). Furthermore, Molly is a singer, a sign of manliness if Pascual Soler's explanation is observed: "when a woman surrenders to artistic vocation she is said to become less ladylike and refuse woman's culture in the anthropological sense, restricted to sex, food and relations" (101-02). Her desire to be like a man is even more radical than Bloom's. She explicitly asserts she "wouldnt mind being a man" with the intention of "get[ting] up on a lovely woman" (*Ulysses,* 915), which could also indicate bisexual inclinations. Like Bloom, her statements do not imply envy, but a fascination with the mysteries of the other sex.

The couple presents the opposite qualities of their corresponding gender, manifested in their daughter Milly's future. Bloom wants his daughter to be a photographer, not a very common job in the female sphere then, whereas Molly looks for a more secure job for her as a secretary. However, there are features present in both of them such as their ardent sexual desires, traditionally manly, or their permanent hysteria, usually displayed as a womanly attribute. The Blooms "shatter

as well as embody sex role stereotypes in literature. They are excessively sexual; they are androgynous. Bloom is the womanly man, […] Molly is a phallic woman" (Lewiecki-Wilson, 158). Just as Thomas More created *Utopia* to develop his social ideals, the imaginary land of Bloomusalem would dwell the sexual utopia of Blooms' androgyny, with "freedom and universalism" (Boysen, 215) as its only maxims.

The Blooms show complicity not only in a familiar/romantic and sexual sphere but also psychologically. Following Jung, Bloom and Molly shape the unconscious part of the human mind. He represents the shadow, "the unconscious part of the personality consisting of unknown attributes", and Molly represents the anima, "the unconscious female part of the psyche complementing the shadow" (López-Peláez, 172). The employment of the stream of consciousness evinces Molly and Leopold's exploration of the subconscious. Both sides interrelate to create the subconscious of the androgyny, and also the novel *per se.* The shadow and the anima fall under the control of the psyche's conscious part, the ego, identified with Stephen. This unity between the three elements forms the entity of the "Self". And, in a sense, perhaps Stephen is what Molly and Bloom need in their lives at the moment to achieve happiness, either with sexual intentions or under parental/maternal circumstances. This Joycean trinity recalls Robert Boyle's theory in religious terms, where Bloom is the father, Stephen the son, and Molly becomes the Holy Spirit (Scott, 180). However, Boysen states

> this is not to be understood within the framework of religious orthodoxy. If that was the case, God would be a ridiculous and unproductive father despised by his ambitious and self-centred son, whose mother (or Holy Ghost) would be a particularly perverse Madonna! But they do embody a human and worldly Trinity (154).

<p style="text-align:center">*</p>

The objectified virgin-like girl and the lascivious sinful hag have traditionally been the two extremes of female representation in literature,

highly influenced by religious tradition. Molly Bloom exposes a more complex reality using her experience and combines these stereotypes to depict an authentic portrait of the heroine living under patriarchal constraints. This evolution of the female entity is stylistically noticed by the change of genres: Gerty's looking through the window evokes the 19th-century heroine's frustrated loves and dreams and her impossibility to escape her destiny. And while the window represents a hopeful connection with the real world in the romance narrative, Joyce's parody deflates this bucolic image to show Bloom's onanism to readers. Oppositely, "Circe" portrays the decadence of the fin-de-siècle. In this intriguing nightmarish setting, women were represented as the lowest of society, whores, or cold-hearted women. However, in this episode, the inversion of traditional gender values gives a comic tone to the relationship between passionate men (passion as a womanly feature) and analytical hostile 'manly' women.

Eventually, Molly —the complete human woman— narrates the events in the style that Joyce considers the most faithful to represent human life. He "dissolve[d] the dichotomy between Madonna and whore, body and soul, sin and grace" (Boysen, 259). Therefore, just as a new path is open for women's rights by the hand of Molly, her creator Joyce explores new literary tendencies, breaking away from all the previous conventions. The differences in quantity between male/female narration of *Ulysses* evince the social position of women at the beginning of the 20th century, whose discourse was still limited and coming from minorities. As Rasmussen vindicates,

> Molly's perspective of the concrete universality refutes both the conservative mystifications of womanhood and the fragmentation of the political agenda of women's emancipation in reformist liberal politics. Her perspective is both anti-essentialist, formulated against political absolutism, and utopian, pointing towards future transformation in gender relations (397).

Molly demands a broader representation of women in the political sphere and deeper democratization in a patriarchal society. She states that women should govern the world: "itd be much better for the world to be governed by the women [...] they [men] wouldn't be in the world at all only for us [women]" (*Ulysses,* 926). However, she is aware that this utopian ideal is corrupted by the realities in her life, as she also considers women as bitches due to her mother's abandonment. Although our Joycean heroine was not an intellectual, she had the potential for the wisdom of the 20th century, pragmatic and logical, and was in the progressive sphere of art and very transgressive by other means. Molly Bloom thus becomes one of the first literary heroines concerned with the "opposition to social marginalization and prescribed standards of femininity" (Rasmussen, 401), becoming herself a symbol of resistance in modern life.

For Joyce, this victory is celebrated mentally. The mind is acclaimed as the loyal companion and only trustworthy friend in the new era, in which both men and women walk toward a utopia, "anarchic and creative" (Lewiecki-Wilson, 171). The cyclical motion of the narrative is marked by a positive affirmation of "yes" that promotes continuity and progress despite dealing with the ever-returning problems of the characters: the cycle of sorrow, the cycle of love, the cycle of motherhood or the cycle of androgyny are the principal ones. And yet, it is through this motion, particularly the fluctuation of gender in the androgynous couple, that readers can deconstruct the artificiality of the binary constructs and explore alternative forms of building love.

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Jaén a través de la mirada ilustrada de viajeros franceses[1]/Jaén through the illustrated gaze of french travellers

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Resumen

La literatura de viajes nos introduce en la memoria de los lugares recorridos y se convierte en una experiencia narrada, a la que en ocasiones se une el dato histórico. En este trabajo, fruto de un proyecto de investigación, estudiamos el viaje por la provincia de Jaén que realizaron Jean-François Peyron y Jean-François Bourgoing a finales del siglo XVIII, dentro de su viaje por España. Ambos fueron viajeros diplomáticos e ilustrados. En el análisis de los lugares presentados, descubriremos la identidad de la instancia que mira.

Palabras clave: viaje, Jaén, Jean-François Peyron, Jean-François Bourgoing, Olavide, ilustrado.

Abstract

Travel literature introduces us to the memory of the places we have visited and becomes a narrated experience, to which historical data is sometimes added. In this work, as a result of a research project, I study the journey through the province of Jaén made by Jean-François Peyron and Jean-François Bourgoing at the end of the 18th century, as part of their journey through Spain. Both were diplomatic and enlightened travellers. In the analysis of the places presented, we will discover the identity of the things they observe.

Keywords: travel, Jaén, Jean-François Peyron, Jean-François Bourgoing, Olavide, illustrated.

La literatura de viajes nos sumerge de entrada en la memoria, pues el relato que el escritor hace de su experiencia viajera pertenece al pasado, a lo vivido. Como dice Paul Ricœur refiriéndose a *À la recherche du temps perdu*:

> La transition de la mémoire corporelle à la mémoire des lieux est assurée par des actes aussi importants que s'orienter, se déplacer, et plus que tout habiter. C'est sur la surface de la terre habitable que nous nous souvenons avoir voyagé et visité des sites mémorables. Ainsi les «choses» souvenues sont-elles intrinsèquement associées à des lieux. Et ce n'est pas par mégarde que nous disons de ce qui est advenu qu'il a eu lieu. C'est en effet à ce niveau primordial que se constitue le phénomène des «lieux de mémoire». […]

> Ce lien entre souvenir et lieu pose un difficile problème qui prendra vigueur à la charnière de la mémoire et de l'histoire laquelle est aussi géographie (Ricœur, 49).

Ricœur plantea aquí el principio del lazo estrecho entre el tiempo y el espacio que se encuentra en el centro de la fenomenología de la memoria. Un poco más lejos, siguiendo a Husserl, une el recuerdo a la imagen. La memoria queda así asociada a la percepción.

Por su parte, Norbert Elias liga igualmente la percepción del tiempo a la imagen mental "dans laquelle des événements successifs A, B, C, sont présents ensemble, tout en étant clairement reconnus comme non simultanés" (Elias, 43).

Retengamos para nuestro análisis el concepto de *lugares de memoria*, así como la unión memoria-percepción que nos ayudarán a comprender los relatos de viajes que vamos a analizar.

A la luz de estos conceptos, vamos a acercarnos a las obras de Jean-François Peyron y de Jean-François Bourgoing, dos viajeros franceses del siglo XVIII que vinieron a España y pasaron por Jaén. Nuestro objetivo será presentar esos "lugares de memoria" y ver cómo en el discurso de

los viajeros se teje una imagen del recuerdo que alcanza toda su amplitud en el viaje y en el encuentro de la alteridad que contrasta a menudo con la identidad de la instancia que mira, del viajero ilustrado francés en este caso.

Jean-François Peyron nació en Aix-en-Provence en 1748, desarrolló la carrera de diplomático y escritor. Fue secretario de embajada en Bruselas en 1774 y secretario de embajada en Madrid entre 1777 y 1778. Fue, además, secretario del gobernador de Pondichéry y cuando murió en 1784 era comisario de las colonias en Goudelour (India) (Tamarit, 118). Recorrió España como viajero ilustrado y de ello nos rinde cuenta en su *Nouveau voyage en Espagne fait en 1777 & 1778*.[2] En su introducción afirma:

> L'Espagne n'est pas bien connue encore, & je ne me flatte point de la faire entièrement connaître. Je ne propose les observations que j'ai pu faire en la parcourant que comme de simples essais. Je tacherai de présenter les objets tels que je les ai vus, ne cherchant ni à les déprécier ni à leur donner plus d'éclat qu'ils ne m'ont paru avoir.

> Je sais que mon entreprise est difficile & je devrais peut-être suivre l'avis de Fontenelle, & fermer ma main si j'ai trouvé la vérité. […] Si l'historien est arrêté par des considérations humaines longtemps & même plusieurs siècles après les événements dont il nous parle, que fera-ce du Voyageur, lui dont la plume n'est occupée que du présent, lui qui ose juger les nations, les hommes en crédit, les abus reçus & consacrés ? Il ne foule qu'en tremblant la terre qu'il parcourt, puisqu'à chaque pas il s'environne d'ennemis. Voyagera-t-il en flatteur éternel ? […] N'allez pas vous offenser, braves et bons Espagnols, vous, dont

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2   La obra consta de dos tomos, su título completo nos descubre la amplitud y el alcance de la misma: *Nouveau voyage en Espagne fait en 1777 & 1778 par M. Peyron. Dans lequel on traite des Mœurs, du Caractère, des Monuments anciens & modernes, du Commerce, du Théatre, de la Législation des Tribunaux particuliers à ce Royaume, & de l'Inquisition ; avec de nouveaux détails sur son état actuel, & sur une Procédure récente & fameuse*, à Londres, Chez P. Elsmsy, M. DCC. LXXXII.

> j'ai reçu des amitiés si franches ; n'allez pas me blâmer, si quelquefois emporté par mon sujet, si trompé par les préjugés de ma nation, si entraîné par une liberté de penser, qui n'est pas encore reçue parmi vous, j'ai vu d'un œil blessé ou prévenu certaines coutumes, certains usages, certains établissements que vous reverrez & des loix qui vous tiranisent. Que l'amour de la vérité, que ma franchise me servent d'excuse (Peyron, I, 12-13).

Presenta así su método ensayístico y objetivo. Al mismo tiempo, opone el viajero al historiador, pues aquel se centra solo en el presente. El hecho de que se proponga ir de la mano de Fontenelle dice mucho de su carácter de hombre ilustrado, preocupado por dar una visión de España fiel a la realidad. Se declara hispanófilo, si bien previene de su mirada crítica e interpela directamente a los españoles. A continuación, añade su propósito de describir ciudades, monumentos, sin apenas emitir juicios. La legislación, el comercio y las costumbres son la otra gran preocupación del viajero ilustrado:

> Je parlerai aussi des monuments; je dirai ce qu'on en pense, & ce que j'en pense moi-même. J'énoncerai, je décrirai ; mais rarement je prétends juger. Je promenerai mon lecteur dans toutes les villes où j'ai passé, mettant sous ses yeux ce qui m'a paru le plus digne d'être vu, admiré ou condamné. Pour le reposer de temps en temps, & ne pas toujours le faire voyager, je lui ferai part de mes idées sur la législation, les usages, le commerce & les mœurs (Peyron, I, 13-14).

Por último, se refiere a su estilo que será "le plus naturel […] quelquefois negligé" (Peyron, I, 14).

Este viaje por España adopta en el interior el título de "Essais sur l'Espagne". El autor dedica unas páginas a hacer una presentación detallada de España, desde el punto de vista geográfico e histórico. Empieza su viaje entrando por Cataluña, seguidamente Valencia, Murcia, Andalucía, Sierra Morena, La Mancha y Toledo. En el libro segundo, describe Madrid, Segovia, Castilla la Nueva, Valladolid, Burgos, Vitoria y San Sebastián.

Nuestro estudio se ceñirá al apartado dedicado a la provincia de Jaén, dentro del capítulo titulado "Andalucía". Precedido por "Route de Séville à la Sierra Morena," que termina así:

On trouve, à cinq lieues de Cordoue, *el Carpio* […] & plus loin la ville d'*Andujar*; elle a été bâtie sur les ruines d'une ville aussi *illustre* que *puissante*, nommée autrefois *Illiturgis* & *Forum Julium*. L'*Andujar* d'aujourd'hui est situé sur un côteau dont le Guadalquivir baigne le pied; ses rues sont étroites & mal pavées, ses maisons basses & petites: il y a cependant beaucoup de *gentilshommes* à Andujar, & quelques maisons religieuses; on y voit les restes d'un vieux château bâti par les Maures, & des murailles qui servoient à la fortifier.

À quatre lieues d'Andujar, est un gros bourg nommé *Baylen*, entouré de fortifications ruinées; elles semblent désigner que ce village fut autrefois dans un état plus *florissant*, il est cependant encore très-peuplé, & sa campagne est aussi *riante* que *fertile*; mais puisque je quitte l'Andalousie, il est bon de dire un mot de cette vaste province, qui seule serait un *riche & puissant royaume*, si elle étoit peuplée en proportion de sa *grandeur*, & cultivée en raison de la *bonté* de son terrain (Peyron, I, 291-92).

En esta descripción llena de adjetivos y sustantivos positivos que hemos subrayado, descubrimos la mirada hispanófila del viajero y percibimos la visión de Andalucía como tierra fértil, rica y exótica por su pasado moro que cautivará a tantos viajeros.

A continuación, en el capítulo "De l'Andalousie", tras unas notas de historia y geografía, la presenta como "la province la plus grande de l'Espagne, la plus fertile, la plus riche en grains, en mines, en bestiaux: elle produit une excellente race de chevaux; elle renferme une foule de villes fameuses par leurs, monuments, leur antiquité, leur population: les principales sont Séville, Cadix, Cordue, Jaen, Ecija" (Peyron, I, 293). Tras esta visión elogiosa, se centra en Sierra Morena y habla de la labor de repoblación llevada a cabo por Olavide: "Olavide, après avoir peuplé

les déserts de l'Andalousie, étendit plus loin ses idées […], il couvrit la Sierra-Morena de colons & de laboureurs. On ne manqua pas, *selon l'usage*, de mettre beaucoup d'entraves à son entreprise" (Peyron, I, 295).

En este inciso que hemos subrayado, notamos un ataque a la mentalidad española de la época, al Otro, frente al que Peyron presenta al hombre ilustrado que fue Olavide. En esta mirada crítica, se percibe, asimismo, al viajero ilustrado, cuya identidad, inclinada a la reforma y al bien, opone a la alteridad, que él denomina *ces gens*, descontentos y preocupados ante la novedad de la reforma:

> On aurait pu dire d'avance à ces gens, que toute nouveauté, que toute tendance vers la réforme & le bien épouvantent ou mécontentent, que ce vaste terrain n'avoit pas toujours été inculte & inhabité; ce qui est prouvé par les antiquités, les monnoies & les médailles qu'on y découvre tous les jours; & que son entiere dépopulation ne paroît pas remonter au-delà de l'expulsion des Maures (Peyron, I, 296).

El proceso de las Nuevas Poblaciones llevado a cabo por Olavide atrae el interés del hombre interesado por el progreso que, como todo ilustrado, fue Peyron; así, transcribe los artículos de la cédula real del 25 de junio de 1767 para los colonos, y explica cómo se llevó a cabo toda la repoblación.

Más adelante hace una descripción de La Carolina:

> La Caroline a plusieurs grandes rues, de jolies promenades dans ses environs, une place octogonale, dont les galeries sont soutenues par un portique; une halle mieux approvisionnée que ne l'est celle de plusieurs grandes villes d'Espagne. J'y ai passé deux fois, & je l'ai tojours vu bien fournie de comestibles; on trouve aussi à la Caroline une *Funda* ou auberge dans laquelle on a des vivres apprêtés & un assez bon lit: c'est la distinction qu'il faut faire entre la *Funda*, la *Posada* & la *Vente*; dans les deux dernières on ne vous donne que le gîte. Il y a beaucoup de

villes considerables qui n'ont que des *Posadas*, comme Murcie, Tolède, &c (Peyron, I, 315).

En esta cita, Peyron habla de su experiencia como viajero y describe con exactitud. Su mirada siempre elogiosa hacia el progreso le hace destacar que "[a]u sein de ces peuplades les chemins sont assez bien entretenus, & l'on y voit deja ce que peut l'industrie" (*Idem*).

De sus descripciones se desprende su entusiasmo por esta tierra que compara con Auvernia aunque dice que esta es "un peu plus froide" (Peyron, I, 316), y añade:

> Dans la belle saison, le séjour de ces montagnes est délicieux, tout est verd, tout est en fleur. Les précipices qui vous environnent n'ont rien d'effrayant, l'œil est réjoui par plusieurs cascades d'eau vive : il est vrai qu'à une lieue de La Caroline, les chemins sont rudes, fatigants & hérissés de pointes de rochers ; mais la chaleur y est modérée & l'on respire partout un air pur & embaumé (*Idem*).

Esta mirada hispanófila, si bien no es una constante entre los viajeros ilustrados[3], sí lo será también para el otro viajero diplomático que vamos a estudiar aquí, Jean-François Bourgoing. Nació en Nevers en 1784, inició su carrera diplomática bajo el reinado de Luis XVI, fue representante de Francia en la Dieta de Ratisbona, y, entre 1777 y 1785, fue primer secretario de embajada y encargado de asuntos exteriores de Francia en Madrid. Cuando murió Luis XVI estaba en Madrid como ministro plenipotenciario de Francia en España desde 1791, rechazó el asilo de Godoy y volvió a Francia en 1793. Terminó su carrera diplomática como ministro plenipotenciario en Dinamarca en 1801, después en Suecia y posteriormente en Sajonia, donde murió en la ciudad de Carlsbad en 1811 (Tamarit, 136). Como dicen Bartolomé y Lucile Bennassar, "[l]e baron de Bourgoing, qui passa au total douze années en Espagne, était

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[3]   En efecto, España se quedaba fuera del Grand Tour, pues se presentaba como una nación alejada de la modernidad, en plena decadencia económica, política y social, refugiada en el oscurantismo (Soler Pascual, 14-18).

parvenu à une connaissance très profonde de ce pays. Il est sans doute l'auteur français de la seconde moitié du XVIIIe siècle qui a rassemblé l'information la plus complète sur l'Espagne" (B. y L. Bennassar, 1207).

En efecto, su obra, *Nouveau voyage en Espagne ou Tableau de l'état actuel de cette monarchie*[4], en tres tomos, rinde sobradamente cuenta de su amplio conocimiento de España y nos muestra la mirada del hombre ilustrado francés que visita España y critica todo lo que no le parece bien, como la tortura, la Inquisición, la Mesta. En él vemos el carácter utilitario del hombre del siglo XVIII, que elogia las obras hechas en España, como los canales. Aunque no lo diga abiertamente, se considera un filósofo viajero: "Félicitons donc notre siècle philosophique qui, en étendant le goût des voyages jusqu'aux souverains, verra peu à peu s'évanouir les préjugés qui divisent les Cours & les Empires" (Bourgoing, I, 87).

En el prólogo del editor, compara la tarea del historiador y la del escritor viajero, pues dice que:

[il] est difficile, pour ne pas dire impossible, à un Historien de rencontrer toujours la vérité, soit dans les détails souvent compliqués, soit dans la cause quelquefois douteuse des faits qu'il raconte & dont il a pu être le témoin, que d'erreurs n'a pas à éviter, que de préjugés n'a pas à combattre l'Écrivain voyageur qui, parcourant pour l'ordinaire à la hâte un pays qui lui est étranger, entreprend de rendre un compte

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[4]   *Nouveau voyage en Espagne ou Tableau de l'état actuel de cette monarchie, contenant les détails les plus récents sur la constitution politique, les tribunaux, l'Inquisition, les Forces de terre & de mer, le Commerce & les Manufactures, principalement celles de soieries & de draps; sur les nouveaux établissements, telles que la Banque de Saint-Charles, la Compagnie des Philippines & les autres institutions qui tendent à régénérer l'Espagne; enfin sur les Mœurs, la Littérature, les Spectacles, sur le dernier siège de Gibraltar & le voyage de Monseigneur Comte d'Artois; Ouvrage dans lequel on a présenté avec impartialité tout ce qu'on peut dire de plus neuf, de plus avéré & de plus intéressant sur l'Espagne depuis 1782 jusqu'à présent*, à Paris, chez Regnault, M. DCC. LXXXIX. El título nos anuncia el propósito de obra total que comprenda todo sobre la España de la época. En todos los temas mencionados descubrimos el interés del hombre ilustrado, sobre todo en la política, la Inquisición, el comercio, las manufacturas y las costumbres.

fidèle des mœurs, des arts, des vertus, des vices, & de mille autres objets physiques & moraux qui distinguent un peuple dont il ignore d'ailleurs, ou ne connaît qu'imparfaitement la langue? (Bourgoing, I).

Para el historiador, es difícil encontrar la verdad y debe evitar errores y prejuicios, de la misma manera que para el escritor viajero, guiado por su deseo de fidelidad a lo que cuenta, choca con el desconocimiento del país y su lengua. De la misma manera que Peyron, Bourgoing se sitúa también en el presente.

Seguidamente, menciona las obras de Henry Swinburne, de Richard Twiss y los *Essais* de Peyron, pero dice que el editor de este viaje:

a sur eux l'avantage d'une longue permanence de plusieurs années dans un royaume qu'on ne peut gueres connaître qu'à la suite de longues relations avec les différentes classes de ses habitants ; qu'après une étude approfondie de leur langue et de leurs mœurs ; qu'après avoir été à portée de les observer sous divers aspects et dans diverses circonstances (Bourgoing, II).

Y añade que esta obra no es ni un elogio, ni una apología y que se puede encontrar en ella la verdad:

Ce n'est donc ni à louer ni à défendre l'Espagne & les Espagnols qu'on s'est attaché dans cet ouvrage. Encore une fois, il n'était pas d'abord destiné à paroître au grand jour de l'impression. Des motifs qu'il est inutile d'apprendre au Public ont déterminé à l'auteur de l'accorder aux sollicitations de l'amitié. Ainsi, l'on peut espérer d'y trouver la vérité, autant néanmoins qu'il a été donné à l'Auteur de la découvrir lui-même (Bourgoing, III).

En esta declaración de intenciones del autor, vemos la equivalencia de la verdad con la experiencia de lo vivido.

A lo largo de su obra encontramos muchas digresiones que muestran el punto de vista del viajero ilustrado que elogia todo lo positivo que ve

en España y que supone el progreso al que aspiraban los hombres del siglo XVIII: los canales, las minas de plomo, las Nuevas Poblaciones de La Carolina. En él observamos un cambio notable con respecto a los viajeros anteriores, no se interesa tanto por describir lo que ve, sino por comentar el valor utilitario de lo que va viendo a su paso por España. La llegada a la provincia de Jaén le hace descubrir las Nuevas Poblaciones, que mira con admiración, explica el proceso de Olavide, por quien toma abiertamente partido al decir de él que fue acogido en Francia "comme un martyr de l'intolérance" (Bourgoing, I, 343).

Su libro está ilustrado con imágenes de mapas y vistas de ciudades, o detalles que le llaman la atención. Además, compuso su *Atlas pour servir au Tableau de l'Espagne moderne*, París, 1807.

De su viaje, que empieza en Irún, vamos a destacar su paso por la provincia de Jaén, de la que recorre la parte norte:

> C'est ainsi qu'on arrive au *despenaperros*, point où les rochers se rapprochent tellement, qu'ils semblent prêts à former une voûte sur la tête du voyageur. Au fond de la vallée s'échappe avec fracas un ruisseau, dont les eaux seront d'un grand secours au canal dont le même M. le Maur a tracé le plan. […] De là on monte sans effort à la Caroline, chef-lieu des plantations de la Sierra Morena. Nous avons dit plus haut qu'elles avaient dû leur état florissant à Don Pablo Olavide (Bourgoing, III, 139-40).

Esta breve descripción sin apenas interés termina en una digresión sobre Olavide, "la disgrace de cet illustre citoyen les a fait déchoir sensiblement" (Bourgoing, III, 140).

La simpatía hacia Olavide es más que evidente desde el inicio de la obra; así, a su paso por Vitoria, nos descubre que la fachada del ayuntamiento fue trazada por él: "C'est M. Olavide, natif de Vitoria même, qui en a tracé le plan. On aime à voir un citoyen consacrer ses talents à l'embellissement du pays qui les a vus naître & qui les a formés"

(Bourgoing, I, 18-19). Aquí destaca la generosidad de Olavide al brindar sus talentos a su tierra. Más adelante, una larga digresión sobre el personaje completa la mirada del hombre ilustrado:

> Le tems des rigueurs sacrées sembloit passé ; le Saint Office, en un mot, paraissoit assoupi, lorsque tout à coup, il signala son réveil en 1777 aux dépens d'une illustre victime, & avec lui se réveillerent en Espagne la terreur & le faux zele ; & au-delà de ses frontieres l'indignation des Apotres d'une sage tolérance (Bourgoing, I, 328).

De este modo anuncia el proceso contra Olavide, la *illustre victime* de la Inquisición, lo que indignó en el exterior a los defensores de la tolerancia. Seguidamente, se centra en el personaje "parvenu par ses talens à une des premières places de l'Administration, celle d'Intendant des Quatre Royaumes d'Andalousie & d'Assistant de Séville" (*Idem*). El rey le había confiado la misión de "défricher & de peupler cette partie de la Sierra Morena, que traverse la route de Madrid à Cadix, canton autrefois habité & cultivé, mais qui depuis s'étoit couvert de bois & étoit devenu le repaire des brigands & des bêtes féroces" (Bourgoing, I, 328-29). Sin embargo, a pesar de que cumplió con su misión "de la manière la plus distinguée" (Bourgoing, I, 329), chocó con la oposición del Padre Romuald, capuchino alemán que pretendía tener una autoridad ilimitada en todo.

En el estudio minucioso y detallado del proceso contra Olavide, descubrimos al viajero ilustrado, guiado por la razón, que se opone al "zèle pour la religion" (Bourgoing, I, 330) del monje alemán "le moine vindicatif & ambitieux" (Bourgoing, I, 331) quien "nourrit les mécontentements de quelques Colons, ses compatriotes, & se servit d'eux pour décréditer le nouvel établissement & son chef, (Bourgoing, I, 330) y lo acusa de "manquer d'égards pour le Culte divin & la discipline éclésiatique, de posséder des livres défendus" (Bourgoing, I, 331). De este modo, nos descubre su identidad que choca con la alteridad. Cuenta el autor que Olavide estuvo casi un año en Madrid, que intentó defenderse ante el Grand-Inquisiteur con la "pureté de sa croyance" (Bourgoing, I,

332), hizo prueba de "sa conduite la plus exemplaire, espérant conjurer ainsi l'orage qui *cependant* ne tarda pas à éclater" (Bourgoing, I, 332-33).

En la conjunción de oposición que hemos subrayado, descubrimos la subjetividad del viajero, quien muestra su pesar ante el proceso contra Olavide, que fue detenido el 14 de noviembre de 1776 por un "Grand d'Espagne, en qualité d'Alguasil Mayor de l'Inquisition, accompagné des Ministres de la Justice" (Bourgoing, I, 333).

Es interesante destacar la amplia digresión que hace de la Inquisición en la que abundan las palabras que transmiten connotaciones de miedo y oscurantismo y que subrayamos:

Le Saint-Office à la vérité est encore plus juste peut-être qu'il n'est *sévere* ; mais ses formes sont si *redoutables* ! Comment éclairer sa justice, lorsqu'on ignore & ses accusateurs & ce dont on est accusé ? Comment conjurer des *foudres* qui se préparent dans le silence & dans l'*obscurité* de son *dédale inaccessible* ? […] l'assoupissement apparent de l'Inquisition avoit rétabli la sécurité, son réveil subit *effraya* tout le monde (Bourgoing, I, 335).

Más adelante, en el juicio de Olavide, este declara que

il avoit fréquenté les esprits forts, nommément Voltaire & Rousseau, avec lesquels il avoit discuté des questions de religion, sans néanmoins se laisser séduire par leurs argumens ; qu'il estoit cependant revenu en Espagne imbu de préventions contre le Clergé & persuadé que les priviléges & les opinions de l'Église Romaine s'opposaient à la prospérité des États ; que depuis qu'il s'étoit trouvé à la tête des Colonies de la Sierra Morena, il s'étoit expliqué témérairement & sans réflexion sur les obstacles qui retardoient leurs progrès, sur l'infaillibilité du Pape ; sur le Tribunal de l'inquisition ; mais que tous ces propos n'avoient pas eu le sens que leur avoient prêté ses Auditeurs (Bourgoing, I, 337-38).

En esta declaración, descubre el autor el espíritu de hombre ilustrado de Olavide, por quien tanta simpatía demuestra en la obra. Es de destacar la oposición a la religión y su consideración como un obstáculo al progreso, como la vieran los pensadores citados por él mismo. Por todo ello, fue declarado *hérétique en forme* (Bourgoing, I, 340). Tras su encierro en un convento de La Mancha, se fugó a Francia, como ya se ha dicho más arriba. Allí, con el nombre de Comte de Pilos, lleva "une vie douce, cherchant dans la Société des Gens de Lettres, dans l'intimité des amis estimables qu'il s'est faits, dans la jouissance modérée des plaisirs de notre Capitale, de quoi se consoler de la perte de son crédit" (Bourgoing, I, 343). En el determinante posesivo *notre*, descubre el autor su punto de vista, y contrapone la facilidad de la vida en París, al rigor de España.

Volviendo a los lugares de Jaén recorridos por Bourgoing en su viaje, destaca de La Carolina su decadencia tras la sustitución de D. Pablo de Olavide por su sucesor D. Miguel Ondeano, así como por la guerra y los impuestos, "ces diverses sources de découragement ont fait un peu languir l'agriculture, & ont même éloigné plusieurs familles de colons" (Bourgoing, III, 142).

Después, Guarromán "est un des principaux lieux de colonies de la Sierra Morena. Il contient 114 familles & continue à prospérer. Les bleds & les bestiaux forment la principale ressource de ses colons" (Bourgoing, III, 142). El dato real interesa mucho al viajero, lo que muestra el carácter utilitario de su viaje. A veces, no obstante, describe lo que ve a su paso:

La poste de Baylen à la *Casa del Rey*, est la plus mauvaise de la route. Tour à tour sablonneuse ou hérissée de rocailles, tortueuse & escarpée, on la franchirait plutôt à pied qu'en chaise de poste.

À une grande lieue de Baylen, on remarque à gauche une grosse *Venta* qu'avoit fait commencer M. Olavide, mais qu'on a abandonnée depuis sa disgrace […]. On passe ensuite sur un assez beau pont de pierres le Rumblar, qui, une demi-lieue plus loin, se rend dans le Guadalquivir. On arrive enfin à la *Casa del Rey*, poste isolée au milieu des bois. De

là on commence à apercevoir le Guadalquivir, qu'on atteint un peu avant d'arriver à Anduxar. Tout le chemin depuis Guarroman jusqu'à cette ville est semé d'oliviers, dont la verdure pâle & triste est la seule qu'on voye dans ce trajet.

Anduxar se présente assez bien ; ses environs sont agréables & annoncent le voisinage d'un fleuve. Le Guadalquivir coule à quelque distance de ses murailles (Bourgoing, III, 143-44).

Con estas descripciones termina Bourgoing su narración por la provincia de Jaén y sigue hacia Córdoba.

Otros lugares de la geografía giennense son nombrados anteriormente con motivo de digresiones en las que aplaude los logros de la dinastía:

C'est aussi à la dynastie actuelle que l'Espagne doit le peu de chemins et de canaux qu'elle a. […] Son ministère adopta l'année dernière un projet bien plus brillant, bien autrement utile […] : c'est celui d'un canal qui, commençant aux pieds des montagnes de Guadarrama, près de l'Escurial, ira se joindre au Tage, ensuite au Guadiana, & aboutir au Guadalquivir au-dessus d'Anduxar, & qui par conséquent vivifiera tout le centre de l'Espagne » (Bourgoing, I, 164-66).

Más adelante, hablando de la artillería, comenta que en España hay de todo para el aprovisionamiento de los arsenales, por ejemplo las minas de plomo: "[l]a principale est celle de Linarez dans le Royaume de Jaén ; elle produit beaucoup au-delà de ce qui s'en débite en Espagne pour le compte du Roi ; & sans grand effort ce Royaume peut en exporter plus de 20 mille quintaux par an" (Bourgoing, II, 108).

Como hemos podido observar a lo largo de nuestro análisis de ambos autores, es en los lugares de memoria en los que se produce el encuentro con la alteridad y en los que descubrimos la identidad del viajero. En Las Nuevas Poblaciones, se funde el espacio de memoria con el personaje de memoria, D. Pablo de Olavide, que al viajero ilustrado

le interesa destacar porque halla en él una parte esencial de su propia identidad, la del hombre amante del progreso y de la razón, y alejado de los preceptos de la religión; en el tratamiento que los autores dan a su identidad, desvelan asimismo la alteridad aquí criticada, la del español reticente al progreso y sujeto a la religión. Sin embargo, mientras que Peyron, más preocupado por la legislación, en este punto se dedica a transcribir la cédula real y omite todo el proceso de Olavide, que resume diciendo que tuvo muchas trabas, Bourgoing se centra en el personaje y su juicio, que narra en detalle.

El viaje ilustrado en estos autores se concibe como un recorrido por España sobre la que proyectan su mirada a veces crítica y muy a menudo elogiosa. No son muchos los lugares de la provincia de Jaén recorridos, solo los que están en el paso de Murcia a La Mancha, en el caso de Peyron, y de Aranjuez a Córdoba, en el caso de Bourgoing. Su recorrido, narrado en presente, incluye algunas descripciones del espacio, en las que hemos observado diferencias: Peyron se centra en Andújar, Bailén y La Carolina, que describe desde su mirada hispanófila, como partes de una Andalucía exótica por su pasado moro; por su parte, Bourgoing, se centra en Despeñaperros, La Carolina, Guarromán, Bailén y Andújar, que presenta de la manera más objetiva posible. El lugar de memoria más importante es en los dos autores La Carolina, por ser el núcleo de las Nuevas Poblaciones. Amantes de España, los dos proyectan una imagen positiva: en el caso de Peyron, la transcripción de la cédula real de las Nuevas Poblaciones es una marca de progreso que él admira; por su parte, Bourgoing se fija en Olavide, en quien ve igualmente el símbolo del progreso. La aventura del viaje ilustrado vendría, pues, a unir la identidad con la alteridad y limaría las discrepancias entre los Estados: «Félicitons donc notre siècle philosophique qui, en étendant le goût des voyages jusqu'aux souverains, verra peu à peu s'évanouir les préjugés qui divisent les Cours & les Empires & tarira peut-être la source des guerres» (Bourgoing, I, 150).

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On the study of English pronunciation in the twenty-first century: norms, forms and the use of specific dictionaries

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Abstract

This chapter addresses the current situation in the description of English pronunciation in the new international panorama. It sets out to describe how five well-known textbooks on English pronunciation published in the 21st century address the current enormous diversity of accents, both as a native (ENL) and as a non-native language (English as an International Language, EIL). In its third section, a reflection is offered on how different forms of English can give as a result the inclusion in teaching and learning materials of English accents other than British English Received Pronunciation and General American. Finally, in its fourth section a reference to the importance of pronunciation dictionaries for a sound knowledge of English phonetics and phonology is included, with some illustrations of the elements that we can find in two broadly used English pronunciation dictionaries.

Keywords: English phonology, English pronunciation, pronunciation dictionaries, English as an international language, varieties of English in the 21st century, teaching English pronunciation.

Resumen

Este capítulo trata la situación actual de la pronunciación del inglés en el nuevo contexto internacional. Inicialmente describe la forma en que cinco manuales de referencia de uso generalizado, publicados en el siglo XXI, cubren la gran diversidad de acentos existente, tanto en inglés como lengua nativa (ENL) como en inglés como lengua internacional (EIL). En la sección tercera se ofrece una reflexión sobre cómo la existencia de esta diversidad de formas de inglés puede desembocar en la inclusión, en los materiales para la enseñanza y aprendizaje del inglés, de otros acentos distintos de la variedad británica, *Received Pronunciation,* o la norteamericana, *General American*. En la parte final se reflexiona sobre la importancia que adquieren los diccionarios de pronunciación de cara al conocimiento especializado en fonética y fonología del inglés; esto se ilustra presentando ciertos elementos diferenciales de dos de los diccionarios de pronunciación del inglés de uso más frecuente.

Palabras clave: fonología del inglés, pronunciación del inglés, diccionarios de pronunciación, inglés como lengua internacional, variedades del inglés en el S. XXI, enseñanza de la pronunciación del inglés.

1. Introduction

When I was invited to take part in this well-deserved homage in remembrance of Dr. Carmelo Medina's contribution to English studies, I searched for a topic which could be linked to his long and fruitful academic career, and also one which I could connect to our past collaboration as colleagues. Then I remembered how at one point we had shared, as teachers, a subject in a master's programme, on the teaching of English pronunciation, mostly focused on non-native speakers of English, and I thought that he might have enjoyed reading my contribution and having a chat on the issues that I want to raise in the next few pages.

Among the many approaches to English pronunciation that we can find currently, we have such a broad panorama that it may even be doubted to what extent we are talking about the same reality. Just a simple look at well-known basic materials for the description of English pronunciation will offer us great variation in the goals, approaches and point of departure of these materials. Probably the main reason why we find so many different points of view may be the standard(s) taken as a point of reference. As is well known, traditionally phoneticians on both sides of the Atlantic had a fixed point of reference and could safely rely on the existence of the standard used for British English, namely Received Pronunciation (RP), or on that of American English, namely General American (GA). With the massive incorporation of other forms of English, mostly of an international kind, in academia, however, the situation has changed drastically. The publication of Jennifer Jenkins's *The Phonology of English as an International Language,* back in 2000, actually meant that those of us teaching English pronunciation at the time had a feeling that we had approached the discipline in a given way in the 20th century but that things were about to change in the 21st century. Over twenty years later, some of us are still wondering how we can make the teaching of English pronunciation clearer, more informative and more flexible to our students. For instance, the inclusion of Jenkins's Lingua Franca Core (LFC) in one way or another has meant a turning point in establishing priorities and in finding a firm basis, in purely descriptive

terms, for what we do. And if this is only our point of departure, we could say something similar about approaches and goals, as they tend to be affected by this initial decision concerning the model or models taken as a point of reference. So the approach to the pronunciation of English in this new international panorama is certainly affected by this initial descriptive choice. In most textbooks on English phonetics and phonology we no longer perceive a focus on either RP or GA, or at least these textbooks include long well-informed sections where the term 'accent' is given the relevance it deserves in the study of English pronunciation. In this way, they incorporate different varieties of English and contrast different forms, mostly in terms of English as a Native Language (ENL).

This situation is not new, however. In a quick simple look at the second edition of Gimson's *An Introduction to the Pronunciation of English,* in 1970, we can find a reference to the variants of sounds to be found in different areas within the British Isles. Likewise, in such a basic instrument for the teaching and learning of English phonetics and phonology as pronunciation dictionaries, in 1972 J. Windsor Lewis published *A Concise Pronouncing Dictionary of British and American English.* However, with their existence and the importance that these materials had at the time, and for many years later, most of the materials focused at that time on the description and work around one single variety, mostly RP.

2. The point of departure: what kind of English?

The choice of one single variety, as the point of departure, may be justified by the necessary concentration on just one single standard of use offered to the students, although it is unlikely that they will come across many speakers of RP in the current sociological situation of English in the 21st century. This has been broadly discussed in recent years, and we can find advocates of the use, for these purposes, of other varieties of British English with a broader sociological basis in terms of number of speakers, such as Collins and Mees (2013) and Lindsey (2019). But then again, as mentioned above for parts of Gimson's manual and for Windsor Lewis's dictionary, we tend to feel that this is the exception rather

than the norm. A simple look at the contents of the following popular textbooks will be useful to check that the approach tends to focus on one single variety, mostly a broadly conceived form of RP: Cruttenden (2001), Davenport and Hannahs (2010), Rogerson-Revell (2011), Yavaş (2011) and Gómez González and Sánchez Roura (2016), to select just a few. Each of these books, however, is characterised by the way in which their authors address this new reality in the 21st century, even if in the end they focalise their approach mostly on Received Pronunciation. Next I would like to have a look at how this new panorama is reflected in each of these books.

Chronologically, the first of these publications is Cruttenden's *Gimson's Pronunciation of English*. As is well known, this book is firmly based on Gimson's (1970) original manual, although it reflects this change of panorama in the attention paid to the notion of standard in chapter 7, where the concept of RP is revised and updated. Here, brief comments on GA, Standard Scottish English, London English, Northern English and Australian English are incorporated, before addressing the detailed description of the pronunciation of English, with a focus on RP. The original idea for this chapter, however, was present in the original book, with a reflection on standards of pronunciation but without a further reference to these 'other' forms of English internationally.

The second of these books is Davenport and Hannahs (2010). It includes a specific reference to how the different sounds may be affected in different forms of English internationally, to the extent that over twenty varieties of British English and eleven of North American English are approached. This is completed with a reference to other forms of English, both inside and outside the ENL standard. The balance, however, seems to be in favour of British and American English, as just five varieties, outside these two areas, are mentioned in the book. In this sense, the book tries to reach an uneasy balance, in the sense that it incorporates, in the form of quick comments, these different varieties. However, it does so by focusing on British English, both in terms of the number of

varieties covered and of the number of comments per variety, in contrast with both American English and other forms of English internationally.

Rogerson-Revell's (2011) approach is different, at least in the sense that she includes the teaching of pronunciation in the title of the book, and also that we find close attention to this fundamental issue. This can be found especially in the opening and closing chapters of the book, although its central part is mostly devoted to the description of the system, with a plethora of interesting practical suggestions and activities. In the opening chapters, as may be expected in a book of this kind, the reader can find a reflection on the importance of Jenkins's LFC and on how this has meant a different approach to pronunciation in the 21st century. This is later seen in further detail in two important aspects of the book: the inclusion of specific comments on how the different models of pronunciation may affect the learner's perception of the language; and the inclusion of basic information on the pronunciation of eleven international languages, so that readers can reflect on interlinguistic phenomena affecting forms of English internationally.

Yavaş's (2011) approach is different from all the previous ones, in the sense that his point of departure is General American English, rather than a form of British English. This is particularly noticeable in the way he approaches vocalic sounds, where he offers a quick comparison of the vowels of GA with seven forms of ENL, including RP among them, and with five different accents in the Caribbean (89-91). The international perspective is completed with the inclusion of what the author calls "mini contrastive analyses" between English and ten other widely-spoken international languages.

Finally, the book by Gómez González and Sánchez Roura (2016) focuses on the situation of Spanish speakers of English and, although references to different accents of English (mostly of ENL) are common, most of the description revolves around RP, with a reflection on the different forms of this social accent in the current situation, from upper-crust RP to near-RP (35-36). As is to be expected, the whole book focuses on

the contrast between the pronunciation of Spanish and that of English, giving it a clear international projection in that sense, although limited to the English-Spanish interface.

3. Approaches and goals: a new paradigm?

We have seen in this very quick revision of some of the commonly used books for the study of English pronunciation in English departments and faculties of humanities and social sciences how the current situation has certainly evolved since the beginning of the 21st century. We can still say, however, that more attention is now paid to other forms of English than we normally found in most approaches in the 20th century. Although the point of departure still tends to be quite similar —a form of English as a Native Language, mainly RP in one of its variants—, the approach and goals commonly vary, depending on the intended readership of the book, an aspect to which we turn now. Determining in advance who a book will be read by in the future is certainly a difficult task, but it is not less true that an approach to the pronunciation of English seemed to be, throughout most of the 20th century, intended nearly exclusively for English Native Speakers studying English at British and American universities. Due to the firm presence of English in most parts of the world, and given the difficulty of addressing English oral skills without at least some basic knowledge of English pronunciation, the situation seems to have changed. The demand for properly trained teachers of English, many of them non-native speakers of the language, has meant that programmes of studies internationally tend to include mandatorily an approach to the description of English pronunciation, in different forms. And this has led, indirectly, to a broader intended readership for many of the books mentioned above. This, in turn, definitely affects the approach, as we saw above in the quick revision of the wider perspectives that we can find in all the textbooks approached. What is probably less clear, however, is to what extent this has meant a broad exposure to different accents of English internationally, especially of the non-native kind. As we saw above, most of the contents revolve around materials and examples taken from varieties of ENL, so that the focus still seems

to be on an intended native English readership. However, if the final goal seems to have changed so much since the beginning of the 21st century, it is only logical that the approach should have also become something else, especially in what affects the priorities we all need to establish when addressing such a complex issue as English pronunciation.

These priorities can take two very different forms, depending on whether it is the perceptual or the articulatory side of phonetics that we care about. If we start by centring on a perceptual approach, it is clear that current approaches should look for a wide exposure of the students of the discipline to as many forms of English pronunciation as possible. We all understand, in the current world, that they will need to face different accents in many different contexts, and that possibly many of these accents will be non-native. This is in fact one of the leading principles of Jenkins's LFC, and the key point here is guaranteeing mutual intelligibility, which tends to come from the students' broad exposure to different accents. In this sense, the level of attention paid to non-native accents in most of the materials covered above does not seem to be enough, as the focus is, instead, on native English varieties. Although the description and exemplification of different native accents, as we find in Davenport and Hannahs (2010) and in Collins and Mees (2013: 166-199), for example, is welcome, it seems that an interested international reader will not find a similar degree of attention paid to other forms of English internationally, which are basically left there to fend for themselves.

Similarly, when it comes to articulatory phonetics we do not seem to find the counterpart we might have expected here too. Although the times when the native speaker model for pronunciation was the goal are long gone now, we can miss a clearly structured neat establishment of priorities in terms of production, based on mutual intelligibility rather than on the reproduction of native, or near native, models as a point of reference. This establishment of priorities is crucial here, as otherwise the main goal of attaining mutual intelligibility may be deeply affected by the peculiarities of every individual speaker's peculiar features in

pronunciation. Here again we can see how this does not seem to be an essential component if the approach centres on a native speaker model, even if we know that many broad accents are largely unintelligible for most non-native speakers of English. In that sense, it seems to be necessary to include, in an approach to the pronunciation of English currently, at least the main priorities established by Jenkins (2000: 134-158) and by Walker (2010), among others, in their approaches. This, for instance, will imply paying particular attention to how consonant clusters are managed in different varieties of English internationally, with a comment on the simplification processes that we tend to find, with cases of sound insertion and sound deletion, and which of these are (or are not) acceptable for mutual intelligibility between speakers of different varieties. A clear example of sound insertion is the typical epenthetic [e] of many Spanish speakers in the pronunciation of the word 'Spanish', whereas sound deletion can be seen in both native and non-native pronunciations of /k/ in 'asked', for example. As is well known, other sound insertions —adding [a] instead of [e] to 'Spanish', for instance— or deletions —suppressing the /s/ in 'asked'— would definitely mean a problem to mutual intelligibility. A proper approach to these phenomena may help learners to expect facing these forms of English, and it is an aspect that is hardly ever covered in most materials dealing with English pronunciation.

As a summary, we can say that the point of departure tends to be determined by the approach and goals established by the author, and that in turn it conditions the way in which learners of English pronunciation will approach this complex phenomenon. And this in turn leads us to one of the basic instruments to learn about English pronunciation, namely pronunciation dictionaries, to which I will devote the second part of this paper.

4. A basic instrument for knowledge: pronunciation dictionaries

The mere conception of pronunciation dictionaries has definitely changed since the first models to be found, many years ago, so that, as in the previous sections, we can also speak here about a turning point, roughly coinciding with the last decade of the 20th century. The traditional form of a pronunciation dictionary was that of a long list of words ordered alphabetically where we could find the pronunciation recommended by the author next to these words. This is mainly the case of the following initial pronunciation dictionaries: Kenyon and Knott (1953), Windsor Lewis (1972) and Wynn (1987). The authors of these invaluable reference materials, however, saw from the beginning that comments on some words, on their form and on their use were necessary, as, to begin with, many readers might not be fully familiar with the set of symbols employed to reproduce pronunciation. This meant that a generally long introductory section was included in each of these materials. The nature of this introduction, however, was very different depending on the dictionary, as we can see if we have a quick look at them.

The first of these three dictionaries, Kenyon and Knott's, meant a turning point in this area, back in the 1950s. It focused exclusively on American English, and this meant that the decisions taken by the authors are largely informed by this major decision. We could even say that it completes the descriptive panorama of English pronunciation started by Daniel Jones's *English Pronouncing Dictionary,* originally published in 1917. It is no surprise then that the introductory section of Kenyon and Knott's dictionary is in fact an introduction to the pronunciation of American English, with the inclusion of comments on differences between a general standard for its pronunciation —what the authors call "the North"— and other regional forms, such as the Eastern and Southern varieties. In more recent studies, these three varieties very approximately coincide, respectively, with what David Crystal (34) terms "Midland", "Northern" and "Southern". In a way, we could say that the dictionary sets the basis for the extensive use that the term 'General

American' —"the North" in Kenyon and Knott's dictionary, "Midland" for Crystal— has had later. This happens because the dictionary takes this major variety as the standard included for all the words in the dictionary, with frequent inclusions of other forms used in the East and the South.

The second of these dictionaries, Windsor Lewis's, was intended as a way to contrast the pronunciation of British and American English, referred to in A.C. Gimson's foreword to the dictionary as "the British or American styles of pronunciation" (*Foreword* v). There are two major facts behind the design and final form of this dictionary: that it is a concise work and that it is mainly intended for "the foreign speaker" —again in Gimson's words—. Its conciseness is for instance reflected in its 233+xx pages when compared to the 1967 13th edition of Daniel Jones's dictionary, with 544+xlvi pages, especially if we think that the common pronunciations of both British and American English are included for all its entries, making the dictionary in this sense a highly informative book. As for its pedagogic orientation, it can be seen in its short, easy to use introductory section and in the neat and clear inclusion of just the most frequent form of the different words, for British English and for American English, only when these two pronunciations differ notably. This general principle, however, just presents the exception of the inclusion of all weak form words in a different way, as both their strong form and possible weak forms are included.

Finally, Wynn's dictionary includes an introductory section in the form of comments on thirty selected issues, such as the notation system, alternative pronunciations or how stress is included in the dictionary, and an appendix with a selection of names. Beyond that, however, this work is mostly an extensive list of words and their pronunciation or their alternative pronunciations.

Making the dictionaries more informative, clearer and more useful to their readers also meant, after John Wells' first edition of his *Longman Pronunciation Dictionary* (henceforth LPD), in 1990, the inclusion of

several other elements that were also actually wonderful tools for any-body interested in English pronunciation. Not long after the publication of the LPD, Daniel Jones's *English Pronunciation Dictionary* underwent a major revision, so that its 17th edition was published in 1997, and it was then given a new title, *Cambridge English Pronouncing Dictionary* (henceforth CEPD from now on), now edited by Peter Roach and James Hartman. And to complete the picture, in 2003 Clive Upton, William A. Kretzschmar and Rafal Konopka presented a new pronunciation dictionary, the *Oxford Dictionary of Pronunciation for Current English*, later published by Routledge. In the current panorama, these three are the most widely used English pronunciation dictionaries nowadays, although there seem to be great differences in many essential aspects between them. For instance, the Routledge dictionary presents a set of sound symbols that may strike many readers as peculiar. The decision is phonetically well founded and is thoroughly explained in the introduc-tory section, with reasonably wide differences between the transcription of British English words and that of American English. However, it may strike some users as being different from the set of symbols they are used to in most other English teaching and learning materials. In Brit-ish English, we may find the following examples: /ə:/ for 'nurse', /ɛ:/ for 'square', /a/ for 'trap' and /ʌɪ/ for 'price'. In spite of this major difference, the introductory section is well designed and focuses on what the authors call "Pronunciation models", with a long section (xii-xviii) on essential differences between the pronunciation of British and American English, and on how this is reflected in the rest of the dictionary. In spite of this, however, it reminds the user of other similar dictionaries published be-fore the LPD first edition —pre-1990, then—, in the sense that many of the interesting sections included in the most recent editions of both the LPD and the CEPD cannot be found in the Oxford/Routledge dictionary. We turn our attention now, precisely, to these other sections and to the interesting pedagogical suggestions included in these two dictionaries, the LPD and the CEPD.

Both of these dictionaries incorporate masterful introductory sections where the authors present the technical aspects any user will need to master in order to understand the information included in the different entries, but also other useful elements that convert these introductory sections in a short introduction to the phonetics and phonology of English. In this sense, both works are user-friendly, as the guides to the use of the dictionaries are highly visual and solve many of the questions users may have concerning the entries, but also very informative, and not only for newcomers to the study of English pronunciation, as will be seen later. In a quick comparison of these two introductory sections, we will find the author's (in the LPD), or editors' (in the CEPD), reflections on some of the most crucial aspects for the study of English pronunciation, such as the types of pronunciation recorded, including different forms of British English in the LPD, or the transcription of some foreign words. Additionally, the English phonemic system is presented in some detail, including the description of consonants and vowels, with the use of the well-known quadrilateral based on the Cardinal vowels. The right interpretation of these shapes implies a previous basic knowledge of how vowels are described and approached in articulatory phonetics internationally, and this is why I said above that these two introductions are not necessarily intended for newcomers to the study of English pronunciation. The CEPD also incorporates, in its introduction to the 18th edition, a new section that the editors call "The world of pronunciation" (xx-xxxi), which comprises six short texts by six well-known figures who deal with communication and the pronunciation of English on a regular basis in their profession. These short texts deal with spontaneous speech, English as a Lingua Franca, Daniel Jones's importance in the field, the teaching and learning of pronunciation, the BBC pronunciation division and casual English, and they offer a fresh new approach to a fully updated study of English internationally, especially in its oral dimension.

Although both introductory sections are certainly valuable and are worth reading for their own sake, we can also find in both dictionaries other complementary sections, inserted in their main body, which are,

again, an interesting source of information for anybody interested in the field. For instance, both works include what John Wells, in 1990, initially called his "Spelling-to-sound" blocks, presented at the top of the entries of a new letter. This block is called "Pronouncing the letter(s) …" in the CEPD, and it is distributed differently in this dictionary. International users of these two works will find these sections especially interesting, as we are all perfectly aware of the difficulties of addressing some letters, and their combinations, when we face a new English word. These sections then offer many examples, and tips concerning frequent phonotactic possibilities, which will solve many doubts users may have about common and less common pronunciations for letters and digraphs.

Although this short introduction to the grapho-phonological aspects of English is common to both dictionaries, some other interesting informative areas are only present in one of them. This is the case of what is called, in the LPD, the "notes on pronunciation and phonetics" (vii-viii). These include a total of thirty-seven controversial English pronunciation areas which are inserted, in their corresponding alphabetical place, within the dictionary's main body. Although some of these are common aspects, such as 'affricates' (15) or the 'glottal stop' (345), they also include other less commonly mentioned areas, such as the pronunciation of very frequent symbols in emails and on the web (271), or how phrasal and prepositional verbs are managed in spoken discourse in terms of stress and prominence (611). The most interesting incorporation of the LPD, especially for somebody interested in English pronunciation and its evolution in some depth, is what Wells calls the 'opinion polls' (xviii), which are part of a long-time project where a number of speakers of English (both British and American) have been asked about their production of a large number of words of uncertain pronunciation. An initial version of this poll was included in the 1990 edition of the dictionary, and the number of words, and of informants, has increased since then. In a close look at the information concerning the word 'jury' (435), for instance, we can find that a majority of British English speakers still use the /ʊə/ diphthong in its first syllable, followed

at some distance by /ɜː/ and by /ɔː/. If we look at the information on 'jury' more closely, however, we will see that these two other forms are increasingly being used by younger speakers, even if the diphthongal form is still preferred by them. This is just a mere example that English pronunciation is currently evolving towards other forms that may be more normative in the future. The poll does not just address differences affecting sounds by age within British English, however. In other entries, we can find information on stress patterns across different varieties, for example, as in the case of ˌjustiˈfiable or ˈjustifiable, in British and American English (436), or within a single variety, as in ˈlamentable or laˈmentable in British English (451). All in all, we can say that John Wells' opinion poll project may be a solid broad source of information for researchers interested in the RP and GA varieties of English and in the evolution of its pronunciation in the last thirty years, at least.

By contrast, the CEPD, in its latest edition, incorporates one last aspect that I would like to address here, and which somehow reminds the user of the LPD's poll preference panel. This is the inclusion of a selection of 261 words whose pronunciation can be controversial, in three possible different forms. In many words, a note on alternative pronunciations in English internationally is included, such as the inclusion of /h/ initially in the word 'aitch', presented in the CEPD as "non-standard pronunciation" (12), with a complementary note on cultural aspects. Many other notes affect proper names, especially when used for famous social figures of the past, as in the case of 'Cowper' (115), with, in this case, a detailed reference to the pronunciation of Cowper Powys and Cowper-Black. Finally, some notes refer to the recent historical evolution in the pronunciation of some words, such as 'medicine' (311), whose pronunciation has recently alternated between a two- and a three-syllable form. Additionally, in many of these words we can find a reference to the common spelling pronunciation of some words, as in 'Anthony' with a dental medial consonant for the 'th' spelling instead of the more common alveolar sound (23).

All in all, we can say that at least these two pronunciation dictionaries are much more than a mere reference work where just the 'preferred', or normative form in the pronunciation of a word is included. They actually address many doubts that both native and non-native users of English internationally may have, dealing with pronunciation issues from a broad perspective. In addition, they can also be used by researchers in English phonetics and phonology, sociolinguistics and dialectology and historical linguistics, at least, for the study of the recent evolution of many words, and how this evolution can be associated to more general phenomena in this field.

5. Conclusions

Since the publication of the first edition of Daniel Jones's dictionary, in 1917, English and its pronunciation have been affected by many sociological changes. These changes can be seen in the way the study of English phonetics and phonology addresses different issues, such as the teaching and learning of pronunciation or the importance given to different forms of English internationally. All of this is reflected in the different materials that have been used as the basis of this modest contribution, which has intended to put the focus on both the way in which these forms are presented in different textbooks and on the relevance of using a pronunciation dictionary for studies conducing to a better informed treatment of this area of English studies. Although we cannot predict how the discipline will evolve in years to come, I believe it is necessary to be aware that English is a living language employed very differently by billions of speakers internationally, and that a wide knowledge of English pronunciation should not restrict itself to dealing with its two most commonly used forms for teaching and learning materials.

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A theoretical framework for the poetic translation of poetry (english-spanish)

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Abstract

In this article my intention is to offer a theoretical framework to translators who wish to embark on the practice of poetic translation of poetry (English-Spanish). For this purpose I base my explanations on some of the most significant approaches on this issue as proposed and described by relevant Spanish theorists and practitioners of the poetic translation of poetry such as Fray Luis de León (on the intrinsic difficulty of the task), J. A. Gallego Rosillos (on poetry translation as a "whim" of poets-translators), L. Martínez de Merlo (on the translation of a poem as an example of the poet-translator's extension of his/her own poetic creativity and its limitations), I. Pliego Sánchez (on the possible correspondence between English and Spanish metrical systems and types of stanzas), T. Ramos Orea (a proposal of a protocol to follow when translating poetry) and E. Torre (on the discrepancy on the number of syllables in English and Spanish lines). The examples used to illustrate are taken from the different poetic translations of Shakespeare's sonnets by P. Pérez Prieto and L. García García, with special emphasis on the difficulty that they inevitably encountered when translating English poetry into Spanish metres.

Keywords: literary translation, poetic translation of poetry (English-Spanish), English and Spanish metre, Shakespeare's sonnets, Spanish translators of Shakespeare's sonnets.

Resumen

En este artículo pretendo ofrecer un marco teórico para uso de los traductores que desean embarcarse en la práctica de la traducción poética de poesía (inglés-español). Para ello baso mis explicaciones en algunas de las aproximaciones más significativas que se han planteado al respecto por relevantes teóricos y practicantes de la traducción poética de poesía tales como Fray Luis de León (en aspectos como la dificultad intrínseca de tal labor), J. A. Gallego Rosillos (traducción de la poesía como "capricho" de los poetas-traductores), L. Martínez de Merlo (traducción de un poema como ejemplo de extensión creativa poética del propio traductor-poeta y de sus limitaciones), I. Pliego Sánchez (posible correspondencia entre las metros inglés y español y los tipos de estrofas), T. Ramos Orea (que establece un protocolo a seguir en la traducción de poesía) y E. Torre (sobre la discrepancia en el número de sílabas de los versos ingleses y españoles). Los ejemplos ilustrativos que empleo aquí han sido tomados de diferentes traducciones poéticas de los sonetos de Shakespeare realizadas por P. Pérez Prieta y L. García García, poniendo el énfasis en las dificultades con las que sin duda estos debieron encontrarse al traducir la poesía inglesa a metros españoles.

Palabras clave: traducción literaria, traducción poética de poesía (inglés-español), métrica inglesa, métrica española, sonetos de Shakespeare, traductores españoles de los sonetos de Shakespeare.

In his "Dedicatoria a Don Pedro Portocarrero" (1631) Fray Luis de León very wisely wrote: "El que quiera ser juez inexorable de las traducciones poéticas, pruebe primero qué cosa es traducir de una lengua extraña en la suya sin añadir o quitar sentencia, y guardar cuanto es posible las figuras del original y su donaire, y hacer que hable en castellano, y no como extranjero y advenedizo, sino como nacidas en él y naturales". This ascetical Augustinian friar, poet, theologian and translator of the biblical "Song of Songs" ("El Cantar de los Cantares") was clearly anticipating the problems that would-be poetic translators of poetry would have to encounter when facing the translation of a poem.

Nowadays, in the late 20th and early days of the 21st century, the poetic translation of poetry is more widely practised than in the 16th century. Therefore it is my purpose here to endeavour to clarify a few theoretical issues that cannot be ignored in any analysis of the poetic translation of poetry, namely, the differences existing between literary translation in general and the translation of poetry in particular, the differences between a translator of poetry, a poetic translator of poetry, a literary translator and a general translator; a thorough revision of the main literary phenomena that usually appear in a poem (rhyme, rhythm, alliteration, metaphors, similes, etc.); the process that takes place in the translation of a poem (where there are some do's and don'ts to bear in mind); the analysis of the translated corpora of consecrated Spanish translators of English poetry and the individual analyses of examples of their works; and last but not least, a brief review of the specialized bibliography on the subject.

Indeed, there are a number of features which differentiate the translator of poetry from the translator of other texts (that is, non-poetic and non-literary texts), and even from the literary translator in general. Translators of poetry normally choose the text to translate. They do so because they enjoy translating and because they enjoy the poem or collection of poems they try to translate, or they feel a special communion with the poet and/or his/her cosmology. Translators of poetry find pleasure in the reading of the poem and their main aim is to guarantee

the same type of pleasure to the readership of the translated poem. On the other hand, translators of non-literary (or more precisely non-poetic) texts usually have the type of text to translate imposed on them, perhaps because they translate for money, as part of their regular professions, or for academic purposes in order to pass an examination or finish a degree.

It is a commonly acknowledged truth that commercial publishers and editors have usually very little interest in publishing translated poetry, as poetry does not sell as well as fiction, for example. Naturally, there are some exceptions to the rule, as is the case of the Nobel Prize winner Seamus Heaney, and there are some reasonably successful publishers that specialize in poetry (but these are not many). At least conscientious translators of poetry know that they have all the time in the world at their disposal to do their translations. General translators have a time limit that they have to adjust to. Translators of poetry usually translate the texts of their liking in their bits and pieces of free time from more peremptory errands, that is, in between their everyday professional activities. The inspiration may catch them at any time of the day (even in their sleep!). Sometimes it comes as a type of epiphany in the Joycean sense, like a revelation. Translators who translate for a living do their assignments on a professional basis and therefore have a time limit to honour and the muses have to find them working.

Gallegos Rosillo (2001), one of the key theorists of poetic translation in Spain, speaks of poetry translation as a "whim" of poet-translators. According to him, poetic translation must be attempted only if there is a perfect communion of feelings and sensations between the poet-translator and the original author of the poem. In other words; in order to attempt to create a good translation of a given poem, this should not be the result of a commercial assignment, but preferably the free choice of the poet-translator resulting from his/her sympathy and homage to the poet. This idea had also been expressed by Martínez de Merlo (1998), another one of the main Spanish theorists of poetic translation, who believes that the translation of a poem is an example of the poet-translator's extension of his/her own poetic creativity, that is to say, the widening

of his/her own horizons of creativity. The poetic translation of a poem is indeed a recreation of an original poem, but it has to have life on its own: it has to be able to live independently from the original text; it has to be a piece of poetry on its own. The poet-translator is expected to some extent to "deviate" from everyday language, a task that is not easily accessible to those who are not poets themselves. It is true that the poet-translator is forced to follow the course of ideas expressed by the original poet. If the translator did not, he/she would be creating his/her own poem, but his/her "translating" skills would prove a fiasco. The poet-translator is a disciplined follower of the poet whose poem he/she is translating, and this is only achieved if the poet-translator has freely chosen the poet and the poem to translate out of "whim", that is, as an exercise of personal freedom. Only if the poet-translator feels inspired, spiritually connected with the poet, will he/she be able to recreate in his/her own language the inspiration and the feelings poured into the original poem in English (or any other language). This is a genuine effort of creativity and mental discipline on the poet-translator's part. The objective is to allow the reader of the translated poem to experience the same (or analogous) literary and spiritual satisfaction or pleasure experienced by the reader of the original text. The translator, through his/her own intuitive sensitivity and his/her special technical and academic training, plays the role of interpreter not only of the source text (the *a quo* text) but also of the target text (the *ad quem* text). If the resulting poem has the equivalent degree of literary quality of the original text, why not let it be printed without having to be always confronted with the original, as if the reader always distrusted the translator? If the translated versions have reached a high level of poetic value in themselves, why could (or should) they not be used in monolingual editions on their own? When we read a translated version of a novel or a play, do we usually have the original text in a bilingual edition?

Another major issue to consider in relation to the translation of poetry is the following: Is the perfect translation of poetry possible? On the whole, no..., but experts do believe that a reasonable good piece

of work is still feasible. They are unanimous in this, provided that the golden rule of the poetic translation of poetry is fully respected: the translation of a poem should be done in verse, provided that ideally nothing (or very little) of the original meaning and the original form is lost in the translated version. The ideal of any poetic translation would be to achieve the meaning and the form of the original without losing anything of the original poem, but this is difficult (to say the least, if not impossible) to accomplish. Having said this, a correct prose translation of a poem (which can be also very creditable) is always preferable to an incorrect or inappropriate verse translation. Thus, the inevitable conclusion is that the translation of poetry necessarily implies the re-creation or re-invention of the original. It is inconceivable that the translation of any text should be undertaken as a purely mechanical exercise when that text is unique in its use of a specific language and therefore, by definition, untranslatable.

The impossibility of the perfect translation of a poem rises from the fact that the original text is based on a subtle combination of alliterations and phono-semantic correspondences (that is to say, a narrow relationship between the sound and the sense of the original text) that have to be re-established in the target language. Frye used to say that any linguist is perfectly aware that reading a translated work means having to make do with a piece of work of less quality and that this is especially relevant in the case of reading a long poem. Its translation would never replace the original. However, a "reasonably perfect" poetic translation of poetry is possible provided that we are willing to accept that the translated version of a poem is an (ideally faithful) recreation of the original poem. In fact, the English poetry tradition prefers to differentiate between the different types of faithfulness to the original text. Some rather pessimistic critics call them "imitations" or even "versions".

Nobody doubts the difficulty of translating poetry. Poetry requires an extra effort from the translator. In a poem beauty or literary quality are not only achieved with the mere correct or fortunate choice of words and figurative language as is the case of prose, but also with the creation of

rhythmical patterns, rhyme, metre and other specific literary expressions and structures that do not conform easily with the ones used in everyday language. Martínez de Merlo (1998) uses a very graphic and successful metaphor to explain the delicate role of a poetic translator of poetry: it is not a question, he says, of translating from one language to a target language, but to distill "something" that has previously been formulated in one language and formulate it and pour it in another, a task that has to be carried out in the most careful and skilful manner so as to lose the minimum possible, as that "something" that is decanted into the translator's language is not a mere linguistic content or an objective piece of information, but a whole poetic unit which should provide its receptor with the same type of experience and arouse in him/her the same type of impression as it previously did in the receptor of the original product.

Why is the translation of poetry so difficult? In the poetic (that is, versified) translation of a poem the translator has to be faithful not only to the meaning, to the signifier (that goes without saying), but also to the form (the signified) as much as humanly possible. So, if the translation of a linguistic sign is in itself a difficult and complex process, and we are only or mostly paying attention to the signifier, it is easy to imagine how difficult it is to translate a text (such as a poetic text, a poem, the whole literary sign), where we have to be strictly faithful to the signifier and the signified, to the meaning and to the form. This is in fact the key to the poetic translation of poetry: being faithful to the original meaning of a given text is difficult enough (metaphors, plays on words, conceits, etc.). However, being faithful to the meaning of the original text *and* to the form of the original text is of extreme difficulty, some would say impossible. To reproduce a poem in another language (which is what a poet-translator does) is as difficult as creating one (which is what the poet-creator had done through his/her poem). Now it is easy to understand why the equation "translator of poetry=poet" works. The translated poem becomes a real recreation of the original work: the original poem is undressed of its formal clothing of the original language (ideas, expressive and linguistic resources, rhythmic patterns, etc., which constituted

an intimately knit unit) and is reincarnated and dressed with new robes in the target language with the skill of the poet-translator, a poet him/herself. It is also of great importance for poetic translators to take into account that their job is not to correct (that is simplify) the author's work. If the original verse, or stanza, is ambiguous, or simply complicated in its meaning, or imprecise in its lexicon or syntactical twisting, the translated version should reproduce the original characteristics as they appeared in the original text. A Spanish reader of Milton's poetry should not find it more difficult to read it in Spanish than an English reader, but no less either.

There are various ways of approaching the translation of a poem, but not all of them may be the most appropriate for all types of poems, or readers, or even translators. According to Lefevere (81-2), there are seven methods: phonemic translation (or the recreation of the sounds of the source language in the target language); literal translation (word-to-word/phrase-to-phrase translation, mostly adequate to teach classical languages); metrical translation (more concerned with the reproduction of the original metrical features in the target language than the content itself); verse-to-prose translation (the most widely practised, its main weakness being the loss of the formal beauty of the original text); rhymed translation (where the transferring of a rhyme becomes a key element in the translated version, but whose main danger is the almost inevitable loss of semantic faithfulness to the original poem); free verse translation (where the rhyme and metre are ignored), and interpretation (version —semantically the same but physically different from the original poem— and imitation —a different poem altogether but with the same title and topic of the original poem).

As far as my own translating practice is concerned, I usually follow three basic procedures in a translation of a poem, a protocol proposed and put into practice by Ramos Orea (1989): I start by making a plain prose translation (usually almost a literal translation), a kind of paraphrasing that tries to adhere closely to the original idea. Next I try to incorporate as many of the linguistic devices as possible from the original

language and therefore endeavour to reproduce as closely as possible the form, rhythm and lexicon, etc. The third and most painful (and at the same time pleasant) phase of the process is to look for the appropriate rhythm and rhymes, as they are the ones that contribute the most to its literary quality. In modern languages the rhythmical frame of a poem is based on the orderly succession of stressed and unstressed syllables. Euphony is produced when we find pleasure in the combination of all the poem's phonic elements. The number of syllables and the distribution of the accent pattern in the verse constitute the two pillars on which the rhythmical structure of the poem is based. In order to comply with a certain number of syllables in a given verse, we have to take into account such literary modifying resources such as compensation, reduction, expansion, modulation/displacement, amplification, transposition, adaptation, etc., as well as the placement of words, their possible change of order within the sentence, the most appropriate syntactical structure to use, etc. A strong familiarization with Rhetoric becomes a must in the training of a good literary translator. After all, translation is a rhetoric exercise.

In the case of translating English poems into Spanish, we have to take into account a few discrepancies existing between both languages as far as the counting of syllables is concerned. For example: in English the syllables of a verse are counted only up to its last stressed one. In Spanish, the final syllable coming after the last stressed syllable is counted too; besides, when the last syllable of the verse is stressed, an extra syllable is added to the number of syllables of the verse. An extra difficulty in the translation of English poems into Spanish is the fact that English is a "monosyllabic" language (due to its Germanic origins), whereas Spanish tends to use more polysyllabic words (which is only logical if we take into account its parentage with Latin). This means that a Spanish verse requires a higher number of syllables than an English verse. For example, as Esteban Torre (167) clearly explains, in the English expression "Safety belts under the seats" (seven syllables), its Spanish translation would have to have at least fourteen: "Chalecos de seguridad (de)bajo

(de) los asientos". The English-Spanish poet-translator is therefore forced to simplify and concentrate different meanings into a reduced number of syllables/words. The Spanish-English poet-translator would have to do the opposite, that is, to amplify the content of the verse by adding more syllables to his/her version. Pliego Sánchez (1996) has managed to study the metrical systems and types of stanzas common in Spanish and English and the possible correspondences between the two systems, especially as far as sonnets are concerned. Although he begins by stating that a good translation is that in which the translator has achieved a correct translation of types of euphonies of the poem (alliteration, rhyme and rhythm), he insists on the importance of the role of the rhythm in poetry. The English rhythmical system is orderly and regular due to the abundance of lexical monosyllables and the great number of stressed syllables organized in metrical feet, where stressed and unstressed syllables alternate, whereas the Spanish one tends to be more variable[1].

Let us take the example of Shakespeare's sonnets as published in Spanish in two recent editions. The most widely employed practice among Spanish translators who have attempted to translate the iambic pentameter of the sonnets is to use the "alejandrino", as proposed by García García himself (35-6), or the "endecasílabo rítmicamente pleno", as proposed by Pérez Prieto (41-2), consisting in placing the stress on every two syllables, thus coinciding with the structure of the iambic pentameter; or even to use the "endecasílabo blanco" or other longer verse structures, as proposed by others. García García is right when he states that the main difficulty that we find when translating English

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[1]   According to the type of foot employed in English poetry, the line may be iambic, trochaic, dactylic, anapaestic; and the number of feet in each line determines the type of line: monometer, dimeter, trimester, tetrameter, pentameter, hexameter and heptameter. The most common meter in English poetry is the iambic one, and the most characteristic the pentameter. As for perfect rhymes, there are three types in English poetry: masculine or single rhyme ("meal" and "veal"), feminine or double rhyme ("pretty" and "witty") or triple rhyme ("historical" and "rhetorical"). Imperfect rhymes would include assonance, ("fate" and "take"), consonance ("stone" and "stain"), unaccented rhyme ("treasure" and "unsure") and eye rhyme ("love" and "move") (Portillo García, Carnero González and Prieto Pablos, 44-7).

poetry into Spanish metres or at least into lines of the same length as the original is that the "endecasílabo" is too short a verse for the usual ten syllables of the iambic pentameter of Shakespeare's sonnets. Even though he himself has opted for the use of the Spanish "alejandrino", he is perfectly aware of the disadvantages of its employment: firstly, that it is too long-winded and rigid in Spanish; and secondly, that its use runs the risk of surpassing the limit that the human brain interprets as a unit of perception and therefore tends to disintegrate into two halves or hemistiches. In his choice of the "alejandrino", due to the fact that he is conscious of its drawbacks, he follows his own instinct rather than being obsessed with strictly keeping to the placement of the accents of the "alejandrino" and accepts the fact that his "alejandrinos" may sometimes result in "alejandrinos de gaita gallega" (fifteen syllables). The best that a poet can do, García García insists, is at least adhere as faithfully as possible to the ideas expressed in the poem and at the same time aspire to producing a natural poetic diction in Spanish, even if this means breaking the orthodox prosodic rules a little, be they "endecasílabos" or "alejandrinos", as long as the Spanish verse reads smoothly and as naturally as it would read in English.

When I endeavour to concentrate on the analysis of the form of the poem that I wish to translate, I am obliged to pay special attention to the rhyme and rhythm. Naturally, free verse is easier to translate as there is no rhyme to fulfil, no syllabic limitations, and the patterns of the accents in the original text are more relaxed and not as demanding. The use of rhyme after all is a limitation to the freedom of the poet and of the poet-translator. In this case, the translation of a free verse poem is very much similar to translating other types of artistic or literary prose or prose with some kind of moderate stylistic complexity. As for the alliterations, metaphors, similes, etc., I am perfectly aware that they have to be respected in the translated text and therefore make sure that they produce the same (or similar) effect in the readers of both the original and the translated version. The main objective is to produce the same (or similar) pleasure in the reader of the translated text as the original text

provided its reader. My own private and personal pleasure comes from the process of translating the poem chosen, and that feeling is unique, untransferable and very difficult to explain with words.

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A knight errant in the Spain of the seventies: historical context of Graham Greene's *Monsignor Quixote*

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Abstract

Graham Greene's fictional work is well-known for the significance of its settings, with stories located in most cases in places during conflicted times. The historical circumstances in which the stories take place inform the understanding of the main religious and socio-political preoccupations of the British author. *Monsignor Quixote*, published in 1982, is not an exception in this sense. In this train of thought, this article examines the socio-historical background of this late novel to conclude that a complete comprehension of the evolution of the relationship between the two main protagonists, Monsignor Quixote and the Communist ex-mayor of El Toboso, is not possible without a proper understanding of the socio-political upheavals of the transition to democracy in the history of Spain.

Keywords: Graham Greene, *Monsignor Quixote*, Spain's transition to democracy, Catholic Church.

Resumen

La obra de ficción de Graham Greene es bien conocida por la importancia de los escenarios en los que se enmarca, con historias que se desarrollan en la mayoría de las ocasiones en lugares que atraviesan tiempos convulsos. El entorno histórico que rodea las historias nos proporciona un mayor entendimiento de las preocupaciones tanto religiosas como sociopolíticas del autor británico. *Monsignor Quixote*, publicada en 1982, no es una excepción es este sentido. Este artículo analiza el trasfondo sociopolítico de esta novela tardía y concluye que sin un entendimiento apropiado de la agitación sociopolítica que caracterizó la transición a la democracia en España es imposible comprender de manera profunda la evolución de la relación entre los dos protagonistas de la novela, Monseñor Quijote y el exalcalde comunista de El Toboso.

Palabras clave: Graham Greene, *Monsignor Quixote*, transición española a la democracia, Iglesia católica.

One of the most extended commentaries on Greene's work, as far as the construction of his novels is concerned, is that he was a 'traditional' author. The use he made of the thriller style (in stories full of adventures) and his narrative techniques (without any of the experimental devices employed by many of his modernist contemporaries) reminded the critics of the conception of the novel in the 19th century. This style of writing has always made Greene a most popular writer, but this same aspect has also provoked, according to David Lodge, that he has received hostile commentaries from academic sources, who have been suspicious of his popularity (Lodge, 87). As a consequence, Greene has not been labelled a great master of fiction, but as a master of adventure in academic circles. Challenging this analysis of Greene's narrative techniques, in his recent study on form and faith in the work of the British writer, Martyn Sampson (in line with Elliot Malamet) contends that Greene has been excluded from the banquets of poststructuralist reading methods and argues that he should have been welcomed instead, considering that Greene's work includes significant examples of "metacritical gaps, interstitial breaks, textual fault lines and echoes, and interpretative knottings" (Sampson, 1).

One of the aspects of Greene's narrative work that has been extensively examined by criticism is that he locates his stories in conflicting places and during periods of historical upheavals. Far from the position taken by many of his contemporary authors, Greene always gave much importance to the historical circumstances surrounding the characters in his works. In his own words: "It was as if the world of fiction had lost a dimension: the characters of such distinguished writers as Mrs Virginia Woolf and Mr E. M. Foster wandered like cardboard symbols through a world that was paper-thin. [...] The visible world for him [the novelist] ceased to exist as completely as the spiritual" (Greene, *Collected,* 91-2). Whether in *The Power and the Glory* in Mexico under the rule of President Calles, *The Quiet American* in Indochina when fighting for its independence, or *The Comedians* in Haiti under the government of Duvalier, Greene's novels always dramatize a challenging time in the history of the region in which he sets his stories. As a consequence, the analysis of these

historical circumstances is fundamental in order to achieve a better understanding of his works. In this sense, *Monsignor Quixote* (1982) is not an exception[1]. In this chapter, I will analyze the socio-historical background of this novel and will argue that a complete comprehension of the evolution of the relationship between the two main protagonists, Monsignor Quixote and the Communist ex-mayor of El Toboso, is not possible without a proper understanding of that complicated time in the history of Spain.

The adventures of Monsignor Quixote and Enrique Zancas —whom the priest calls Sancho—, the ex-mayor of El Toboso, take place in the Spain of the late 1970s, the most unstable period of the history of the country socio-politically speaking since the end of the Spanish Civil War (1936-1939). Tellingly, throughout the novel the readership is given some historical details that help locate the story in the second half of the 1970s. Without any doubt the most decisive of such details is the fact that General Franco is dead and buried at the Valley of the Fallen (Franco had died on November 20, 1975) (Greene, *Monsignor,* 86-87). But together with this, we can also find other important references supporting this hypothesis. On the one hand, Sancho mentions that the Communist party is legal at the moment (Greene, *Monsignor,* 69). This party was legalized in Spain on April 9, 1977. On the other hand, there are some allusions to relevant historical figures of this time, such as Santiago Carrillo, General Secretary of the Spanish Communist party or Alvaro Cunhal, a personality within the Portuguese Communism of the age.

In addition to these references, *Monsignor Quixote* offers its readership a number of historical facts that make it possible to locate the novel more accurately in time. First, we are informed that there have been local

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[1]   The novel is based on the travels of Graham Greene around Spain and Portugal with his friend Father Leopoldo Durán every summer from 1976 to 1981, together with another winter trip in January, 1982 (Villar Flor, "Graham", 219–222). For more information about those trips, see the seminal work of Villar Flor, *Viajes con mi cura: Las andanzas de Graham Greene por España y Portugal* (2020).

elections in the region of La Mancha (Greene, *Monsignor,* 29)[2]. This fact leads us to the first local elections carried out in the first years of Spain's new-born democracy held on April 3, 1979. It is Sancho, after reading the daily papers, who informs Father Quixote about a second signifi-cant historical reference: a general has been shot in Madrid (Greene, *Monsignor,* 119). Although 1979 was a terrible year concerning murders (119 people were assasinated by different terrorist groups, mainly ETA), there is a concrete murder that matches up with the one described in the novel: a general, Agustín Muñoz Vázquez, was shot by a member of the terrorist group ETA in Madrid on March 5, 1979 ("general" par. 1). Even though the date does not coincide exactly with the murder to which Sancho makes reference in the novel (according to the novel's time frame, this shooting happened about nine or ten days after the elections, that is, in mid-April), general Muñoz's murder matches up quite closely with the one in the novel, since Agustín Muñoz was a general and he was shot with five bullets in the street ("general", par. 1). Therefore, bearing in mind all the historical references the novel offers, we conclude that the travels of Monsignor Quixote and Sancho take place in the spring of 1979, concretely in April.

Once we have located the time frame of the novel, it is necessary to focus on exploring some social and political aspects pointed out in it, information which sheds light on the relationship between the two protagonists and the evolution they experience throughout the novel. Even though the friendship between Father Quixote, a catholic priest, and Sancho, a Communist ex-mayor, would be considered strange in

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[2]   According to the novel, Enrique Zancas, a known Communist, was defeated at this election as mayor of El Toboso. This is perhaps the most difficult fact to verify from a historical point of view. During Franco's regime, mayors were appointed by the regime institutions and they were people close to it. Since Franco's death in 1975 until the first local elections in 1979, in most villages the former mayors went on holding their power but, according to Xavier Domènech, during this epoch each region had its own criterion about local government. As an example, he mentions the case of Sabadell, a city in Catalonia, where in 1976 a general strike managed to overthrow the mayor of the city, who was pro-Franco, and a new council was formed with a Leftist mayor (Domènech, 13-15).

any country, the fact that it comes up in Spain during the transition to democracy is more striking. Even the two protagonists consider at the beginning that speaking of a friendship between them is perhaps going too far (Greene, *Monsignor,* 37; 51). In order to see the effect that this astonishing relationship provokes in the different characters they encounter on their travels we need to make reference to a previous period in the history of Spain in the 20th century.

The 'religious question,' that is, the debate about the kind of relationship that there should be between church and state, provoked many conflicts throughout Europe in the late 19th century and the early 20th century. This question was especially relevant in Spain, since historically, there had been a close connection between the Catholic Church and the State (Schneider, 848). Catholic schools had always played a significant role in the education system in the country; up to the 1930s, the Catholic Church kept its power over education and was funded by the State. However, since the proclamation of the Second Republic in April 1931 and the implementation of anticlerical legislation enshrined in the Constitution promulgated that same year, the Church began to lose many of its privileges. As Schneider puts it, "[b]oth the right and the left looked to the schools as the surest way to form the citizen they envisioned for Spain's future. Control of the education system, therefore, became one of the principal areas of contention between the Church and Liberal reformers" (848). The Republican-Socialist coalition of the first *bienio* (1931-1933) put in motion a series of educational reforms based on the ideas espoused by the *Institución Libre de Enseñanza* (Free Institution of Education, henceforth ILE), founded in 1987 by Francisco Giner de los Ríos: mainly, the necessity of implementing a religiously neutral education based on tolerance and intellectual freedom which would prepare Spanish future generations to become active citizens in the formation of a modern and democratic society (Schneidern, 852). Among these reforms, we can highlight that the Republican-Socialist government of the first *bienio* declared freedom of religion and designed a plan to introduce a secular educational system that would depend on

the State and not on the Church. Together with this, this government cut the economic support for the Church, approved a divorce law and reduced the number of religious orders (Tamames, 163-68). The hierarchy of the Church and more generally Catholic educators felt that these new ideas affected negatively the Church's long-standing position of power in the country. As a consequence, the Church became a declared enemy of the Republic and formed an alliance with some other forces who were against it, such as the army and the Right-wing parties[3].

Even though the confrontation between the Church and the Republic was not the only factor that led to the fall of the latter, this was undoubtedly a significant element since there were a great number of social groups, such as Catholic Action, who worked proactively against these reforms and to promote the Church's interests in education among the citizenship[4]. When another Left-wing political coalition, the Popular Front, won the elections in 1936, the relationship between the Church and the government of the Republic became even more strained. As a result, when General Franco launched the military insurrection on July 17, 1936 and the Civil war broke out, the Catholic Church immediately supported this side, as Franco had promised to return all the privileges this institution had lost during the Republican period. Indeed, some of the most relevant figures within the Church declared the war a 'crusade' against the enemy of Spain, that is, the atheist Communism (Preston, *Franco*, 184-5)[5]. So, once the war ended in April 1939 with the victory of

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[3]   For more information about the relationship between the Spanish Church and the Republic see Hugh Thomas's *La Guerra civil española* (Madrid: Urbión, 1983); Paul Preston's *The Spanish Civil War: Reaction, Revolution and Revenge* (New York: W. W. Norton, 2007); Stanley Payne's *The Collapse of the Spanish Republic, 1933 1936: Origins of the Civil War* (New Flaven, Conn.: Yale University Press, 2006); Julian Casanova's *The Spanish Republic and the Civil War* (Cambridge: Cambridge University Press, 2010).

[4]   For more information about the secular agenda of the first Republican-Socialist government and the reaction of Catholic educators to their reforms, see Kathy Schneider (2013).

[5]   After the support the Church gave to the National side there were thousands of attacks against priests, churches and members of different religious communities in which more than four thousand people were murdered. With this situation in mind,

the National side, the Church totally supported the new regime imposed by General Franco, setting up what was called the '*Nacionalcatolicismo*.' From that moment onwards (until the mid 1960s) both the Church and the State (Franco declared the confessional nature of the latter) joined their efforts in order to make Spain a united nation and to defend the *Patria* against those they considered to be enemies. As Sánchez explains, the Catholic Church became the 'ideological cement' of the Nationalist regime (116)[6].

General Franco fulfilled his promises and returned to the Church the privileges and position in power it had lost during the Republican period and in exchange for this, the Church worked to help the regime be accepted both inside and outside Spain's frontiers. Despite being unsure about the future of Franco's regime until the end of World War II, from 1941 to 1950 the Vatican signed agreements with Franco, such as the convention in 1941, "informed by its desire to restore the Catholic sense of the glorious Spanish tradition" (Franco's wartime convention). This first agreement was ratified and extended in a Concordat in August 1953, which meant the concession of important privileges to the Spanish Church. Among them we should mention that the economic needs of the Church were met by the State, and that members of religious orders had juridical immunity and did not have to pay any taxes. As far as education is concerned, the religious communities recovered their control and were put in charge of more than fifty percent of primary schools and an important percentage of secondary schools (Tamames, 342-43). As a result, they became responsible for educating people from upper classes who would be members of future governments.

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it was difficult for Greene, a Catholic with sympathies for the Left, to support either of the two sides during the war. This was the reason why he did not sign the manifest *Authors Taking Sides on the Spanish Civil War* —instigated by Nancy Cunard in 1937—, which he considered simplistic and melodramatic. In his view, the situation was not so clear, feeling that in this case there was an uneasy relationship between religious belief and political involvement (O'Prey, 149-50).

[6] Franco's regime, in its pronouncements and legislation, often referred to its Catholic inspiration (Linz, 238).

A second way in which the Church influenced society was the pastoral action carried out by the members of different religious communities and priests. Although the percentage of practicing Catholics during the 1970s was quite low, after the accelerated process of secularization experienced by Spanish society since the 1960s (Ruiz, "Spain", 103), this did not mean that the rest of the population was not influenced by the Catholic concept of family and other personal relationships. With her authority within the public sphere, the Church managed to create social pressure in favour of accepting the established order and preached resignation concerning social injustices, two elements of high political importance.

The authoritative presence of the Catholic Church —in close connection with members of the government and the Guardia Civil[7]— during Franco's dictatorship and the transition to democracy is clearly dramatized in *Monsignor Quixote*, as we will analyze later on. Thus, taking into account this support of Franco's regime we understand why Monsignor Quixote questions the statement made by his bishop about neutrality of the Church in terms of political involvement (Greene, *Monsignor,* 184)[8].

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[7]   For more information on the close links of power among members of the government, the *Guardia Civil* and the Catholic Church (represented by Father Herrera and the Bishop of La Mancha), see Valverde (2020).

[8]   During the twentieth century the Catholic Church has always been more ready to support Right-wing regimes and fight Communist ones because the latter tended to reduce the privileges of the people. Significant examples were Franco's dictatorship in Spain, the regime of Pinochet in Chile, Videla in Argentina or Salazar in Portugal. Perhaps one of the most illustrative examples was the one of Nicaragua (with which Greene himself was also very committed). During Somoza's dictatorship (always under the supervision of the United States) the Church hierarchy in this country, mainly represented by Cardinal Obando, supported the regime simply by keeping silent. Nevertheless, as soon as the Sandinistas gained power and in spite of the fact that there were two priests in the government (linked to Liberation Theology), this new regime was publicly rejected by the same hierarchy (Cruise, 131-175). Greene made reference on many occasions to the situation of the country during the Sandinistas' regime, supporting the presence of two Catholic priests in the government even against the Pope's public reprimand during his visit there in 1984. In fact, in a letter published in the Tablet on August 25, 1984, Greene accused the Pope of incoherence: "There seems at the moment in the Catholic Church one law for the Pope and a different law

In this line of thought, Martín argues that the institutional Church in *Monsignor Quixote* is "in close contact with a governing social or political community: the Bishop and Father Herrera representing the curia intent on repressing the deviant Father Quixote" (12).

Together with the relevance given in education to the principles of the Catholic Church, Spanish children in the era of Franco were taught that the Civil War had been a 'War of Liberation', a term found in the encyclopedia Álvarez, used as a textbook in primary and secondary schools. Besides, General Franco is described as the savior of Spain from the danger of Communism seizing it (Álvarez, 612-622). During the thirty-six years it lasted, the regime developed a strong system of propaganda whose main goal was to arouse in Spaniards a sound anti-Communist feeling, and anyone fighting against it was considered a Communist as well as an atheist. It is within this context that we have to analyze the character of Teresa, who in a way represents a large part of the Spanish society, at least in rural areas. Teresa is a woman who respects the clergy despite not being a practicing Catholic. She has been educated to reject Communism, even though she has never had a clear idea of what it entails. Because of her biased and manipulated education, she cannot understand the friendship between Monsignor Quixote and Sancho. Tellingly, even though she does not like the bishop of La Mancha and that the ex-mayor helps Father Quixote to escape from his 'prison', Teresa does not accept Sancho, considering him an atheist and a heretic (Greene, *Monsignor,* 26; 196). This prejudice is the result of the overwhelming influence both the State and the Catholic Church have had on the formation of Teresa's socio-political thought.

There is another moment in the story that sheds light on the relevance of the anti-Communist propaganda broadcast by Franco's regime. When Sancho tells Father Quixote about the aforementioned murder of the General in the street, he states that "In the old days they would

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for priests. In his unfortunate visit to Nicaragua the Pope proved himself a politician rather than a priest and yet he condemns other priests for playing a similar role in politics" (Greene, *Yours,* 223-4).

have blamed it on the Communists. Thank God, now it's always the Basques and ETA" (Greene, *Monsignor,* 120-1). This anti-Communist state propaganda, disseminated in the country for almost forty years, had a profound significance during the transition to democracy in the 1970s. In this sense, the fact that a majority of Spaniards had difficulties in accepting the legalization of the Communist party does not seem strange. Indeed, this party was the last one to be legalized on April 9, 1977. Interestingly, Adolfo Suarez, President of the government at the time, legalized the Communist party on this date because it was Easter Saturday and the major part of the political and military chiefs were out of Madrid on holiday. Once the legalization of the party was announced, the Minister of the Navy, Pita da Veiga, immediately resigned ("Dimite" par. 1) and the government of Suarez went through its most important crisis to date, since a major part of the army and some important political figures did not agree with this decision. Manuel Fraga Iribarne, general secretary of the Right-wing party *Alianza Popular* declared: "The only country in Europe where Communism has been defeated is Spain: now it has been legalized without any compensation" (Catelli *et al.*, 106; my translation). Moreover, in the streets there were many demonstrations against this legalization, considering Communism an enemy and encouraging the army to take power by force (Catelli *et al.*, 106). In order to be tolerated, the Communist party, skilfully led by Santiago Carrillo, had to forget about its old claims in favour of establishing the dictatorship of the proletariat. It also had to come closer to the positions of the so called 'Eurocommunism', that is, it had to accept the Parliamentary democracy and elections as the way to reach the political power (de Llera, 565)[9]. This change of attitude was rejected by many communists and other groups from the left who had ideas closer to Marxism, but it allowed the party

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[9]   Carrillo even adopted a different position towards the Catholics from the one of repression adopted by the Russian Communists. In spite of the political unrest (after the war and almost forty years of dictatorship supported by the Church) the program of the Spanish Communist party in 1976 included a chapter in which Carrillo stated that within its ranks there was a trend coming from Christianity that collaborated very actively without any conflict. In this line of thought, Carrillo also criticized positions within the party that fought against the Church (Carrillo, 35-6).

to survive and to be legalized. This episode finds its reflection again in *Monsignor Quixote*, concretely when Sancho expresses his rejection of Eurocommunism and dismisses Carrillo saying one cannot rely on a Eurocommunist (Greene, *Monsignor,* 212)[10].

As argued before, in order to fully understand the relationship of the two protagonists of the novel, a Catholic priest and an ex-mayor that is also a Marxist, it is necessary to bear in mind the historical circumstances examined so far. This friendship is considered strange and above all inconvenient by different sectors, among which we can mention conservative members within the Church (usually belonging to *Opus Dei*), such as the bishop (Greene, *Monsignor,* 190-91), Father Herrera or the shop-assistant in Madrid and members of the *Guardia Civil* (Greene, *Monsignor,* 98), the armed wing of Franco's regime in rural Spain. In spite of Franco's death, the end of the dictatorship and the gradual process of democratization of the country, the situation in Spain from 1975 to 1982 was rather uncertain and in many aspects similar to the years of Franco's regime, as some of the institutions that had held power during the dictatorship still had considerable influence over the country's politics. Firstly, the army, who had been a sound pillar in Franco's regime, maintained an important role of vigilance and supervision that nobody dared to question. They maintained their power within the government, as in the aforementioned political crisis after Suarez legalized the Communist party, when Pita da Veiga resigned in disagreement with such decision (Tejerina and Cotarelo, 317-19).

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[10]   Indeed, the Spanish Communist party was accused by many sectors of the Left, mainly the Socialists, of subordinating their way of acting to the interests of the bourgeoise. Moreover, the Communist party was despised because of its weakness and its lack of Marxist radicalism. Communists defined themselves at that time as reactionaries, acting with moderation. This was the reason why they were considered traitors by a lot of its own members, who in the 1980s decided to join the Socialist party. For more information about the situation of the Left after Franco's death, see Morán (59-62).

A second authoritative pillar was the *Guardia Civil*, one of the primary instruments used by Franco's regime in its attempt to root out and crush any evidence of opposition. In this vein, Ruiz Mas observes that the *Guardias* were ideological allies of the Catholic Church in Spain both during and after Franco's dictatorship (785). During the transition to democracy the political development was accompanied by a major effort to bring the forces of law and order into harmony with the new era. The *Guardia Civil*, which maintained order in rural areas and in smaller communities, retained many of its military features until 1986, when it was placed under civilian leadership. At that time, its members were expected to tolerate behaviors that had been previously banned and to protect individual rights conferred by the 1978 Constitution. Nevertheless, according to Sancho, nothing had changed in relation to the Civil Guards' behaviour, who "would put you to sleep fast enough with one blow" (Greene, *Monsignor,* 122). Tellingly, in the novel, members of the *Guardia Civil* appear every time Sancho and Father Quixote have any problem with authority, such as in the episode of the bank robber (Greene, *Monsignor,* 143-150) and at the end of the novel after Father Quixote's intervention in the procession (Greene, *Monsignor,* 239-242). However, their first appearance is undoubtedly the most relevant; their role of vigilance and control is clearly depicted when they simply ask for the papers from Father Quixote and Sancho because they consider them suspicious. In this first adventure with the *Guardia Civil,* the two guards show an attitude of sound authority and arrogance that upsets Sancho, who keeps provoking them in order to make them lose their temper (Greene, *Monsignor,* 92-98). In this episode we realize that, far from the attitude of tolerance they were supposed to show according to the new times, the members of the *Guardia Civil* dramatized in the novel tended to behave as they used to do during the dictatorship. Their behaviour was based on two main principles: fidelity to the memory of Franco and fight against Spain's enemies, that is, the Communists and the terrorists. In Sancho's words: "The roads of Spain are still controlled, father. Stuck in El Toboso you haven't realized how all along the roads of Spain the ghost of Franco still patrols" (Greene, *Monsignor,* 68).

In relation to terrorism, we should point out that the attitude of the *Guardias* towards Sancho and the Father is also one of alert, perhaps because, as suggested in the novel, they may be afraid of a Basque terrorist (Greene, *Monsignor*, 93). In fact, as mentioned before, 1979 was one of the years in which more murders were committed by different terrorist groups, mainly ETA and GRAPO (Grupos de Resistencia Antifranquista Primero de Octubre [First of October Anti-Fascist Resistance Groups]). In connection with this point, it is relevant to find in a book published in 1982 the term "terrorist" in reference to a murder, since, as Arcadi Espada points out in his *Diarios* [*Diaries*], this was not an expression used by the press in those days to describe the members of groups like ETA. In those days, these groups were considered to have been fighting against Franco's regime to free the country from the dictatorship and the adjective "terrorist" was applied to those believed to be fascists. So, in every article speaking about this or that murder, the culprit was called 'perpetrator' or 'aggressor', but never terrorist (Espada, 172)[11].

As in the case of the *Guardia Civil*, the Church went on exerting a considerable influence once Franco died and the country initiated its transition to a political democratic system. Since the mid 1960s the Church gradually began to change its position towards the regime, distancing itself progressively from the '*Nacionalcatolicismo*' due mainly to the influence of the Second Vatican Council. What is more, "[n]ot only did the Council alienate the reactionary Spanish church hierarchy from the international body; it also allowed the more progressive sector among Spanish priests to air criticisms, drawing their arguments on Council documents and papal declarations" (Valverde, 187). However, one of the most conservative groups within the Catholic institution,

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[11]   As examples, see two articles from the newspaper *El País*, the murder of General Agustín Muñoz in March 1979 (the one made reference to in the novel) and also the ones of three people who occupied important positions within the army in May 1979. In the former article, the murderer is denominated "a young man" and "the author of the shots" (*El País*, 3/6/1979; "general") and in the latter one, the murder is said to have been committed by "the ETA organization", without any other label (*El País*, 5/26/1979; "ETA").

Opus Dei, which had had such a decisive role in the governments of the dictatorship during the late 1950s and beginning of 1960s (Mackenzie, 72), were still very present in the political arena during the transition to democracy and many of its members occupied key positions in places of power within society. That was the case of Rodolfo Martín Villa, Minister of Interior from 1976 to 1979 in the government of Suarez.

The power and influence that the Catholic Church and certain Catholic groups still had during these years is continuously reflected throughout *Monsignor Quixote*. Firstly, Sancho insists time and again on Father Quixote wearing his purple socks and *pechera* as he is sure that clerical symbols represent a partial protection for them from possible problems with authority. According to him, "A Guardia Civil respects purple socks" (Greene, *Monsignor,* 63). Sancho's suspicions eventually turn out to be true in their first encounter with the *Guardia Civil*; here the fact that one of the travellers is a Monsignor saves them from going to prison (Greene, *Monsignor,* 92-98). Moreover, bishops seem to have certain power over civil authority, since the bishop of La Mancha per-suades the *Guardia Civil* not to take action against Father Quixote after he hides the robber from them (Greene, *Monsignor,* 177). In that same episode, the Bishop of La Mancha asks for help from a high authority within the Ministry of Interior so that Monsignor Quixote's action is not taken into account. Luckily, this high authority was a member of *Opus Dei* (Greene, *Monsignor,* 188), which, in Father Quixote's view, is a "club of intellectual Catholic activists whom he could not fault yet whom he could not trust" (Greene, *Monsignor,* 69). Moreover, at the end of the novel, Father Leopoldo at the entrance of the monastery of Osera, warns the *Guardias* not to take Sancho or Father Quixote with them if they do not want him to call the Bishop of Orense, who "will have something to say to your commanding officer" (Greene, *Monsignor,* 241).

On the other hand, the close relationship between the Catholic Church and the conservative sectors in power at the time is clearly re-flected in the character of the Bishop of La Mancha, who longs for the times of the dictatorship. In his opinion, *Don Quijote de la Mancha* is:

"[...] a novel moreover with many disgusting passages which in the days of the Generalissimo would not even have passed the censor" (Greene, *Monsignor,* 13). In addition, when questioning Father Quixote about whether he went to see a scandalous film, the bishop points out "you know the kind of films that are shown now since the Generalissimo died..." (Greene, *Monsignor,* 187). Enlightening as well in this sense is the episode of the confrontation between the bishop and Father Quixote when the priest diverted the Easter offering money to "a charity with the worthy Latin name of *In Vinculis*, purporting to look after the spiritual needs of poor imprisoned men. It was a private act of benevolence which had somehow reached the bishop's ears after the collector had been arrested for organizing the escape of certain incarcerated enemies of the Generalissimo" (Greene, *Monsignor,* 26-7). Finally, from the bishop's point of view, the fact that El Toboso has a Communist mayor is a worrying situation. Therefore, when Sancho is not re-elected, the bishop feels much more comfortable: "The defeat of the Mayor of El Toboso in the recent elections seems to indicate that the tide is turning at last in the proper direction [...]" (Greene, *Monsignor,* 38).

All in all, as Valverde puts it, "[t]his is the Spain in which Father Quixote sets off on his journey, blissfully ignorant of the political and social situation of the country. In their picaresque trips, Sancho leads Father Quixote through the roads of Spain in a double journey of discovery: self-discovery and awakening to what remains of the dictatorship in the Spain of the transition to democracy" (190). In this sense, it is fundamental to be aware of the historical context surrounding the main protagonists if we want to get a complete understanding of *Monsignor Quixote*. Without taking into account the complicated socio-political scenario of the time, it is not possible to fully appreciate the relevance of the evolution the main protagonists go through or the development of their friendship despite their initial ideological differences, topics extensively examined by Greene scholarship. Furthermore, as readers, we would not be able to fully comprehend the confrontation between Father Quixote and different members of the hierarchy of the Spanish

Catholic Church of the time and, even more important, that in Greene's mind Catholicism and Communism (or any other doctrines that seem to be incompatible) can be reconciled[12], providing we leave apart radicalisms of any kind and open our mind to different ways of thinking.

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[12]   Greene himself expressed this reconciliation in a speech given in Moscow in 1987, where he fought for the idea of Communists and Catholics working together in favour of poor people as they were doing in different countries of Latin America, pointing out that, "there is no division in our thoughts between Catholicism —Roman Catholicism— and Communists" (Greene, *Reflections,* 316-7).

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"SO LONG AS MY DEEDS LIVE AFTER ME"

ESTUDIOS EN HOMENAJE A CARMELO MEDINA CASADO

El Dr. Carmelo Medina Casado fue un profesor versátil: fonetista, crítico literario, traductor, jurista, historiador, viajero y deportista. De su experiencia de vida, de su vasta sabiduría y del entusiasmo por la enseñanza y la investigación que transmitía, amén de su calidad humana aprendimos muchos. En honor a él presentamos en este libro-homenaje un variado ramillete de trabajos relacionados con los que en su día fueron sus intereses académicos: la novela, Shakespeare, la Guerra Civil española y su impacto en el mundo anglosajón, la traducción legal y literaria, Joyce y su *Ulysses*, la literatura de viajes, la fonética y la fonología del inglés, el Quijote, ...

Dr. Carmelo Medina Casado was a versatile professor: a phonetician, literary critic, translator, jurist, historian, traveller and sportsman. Many of us learned from his life experience, his vast wisdom and his enthusiasm for teaching and research, as well as his human qualities. In his honour we present in this literary homage a varied collection of works related to his academic interests: the novel, Shakespeare, the Spanish Civil War and its impact on the English-speaking world, legal and literary translation, Joyce and his Ulysses, travel literature, phonetics and phonology of English, Don Quixote, ...

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