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FOREWORD

“Communication leads to community, that is, to understanding, intimacy and mutual valuing.”
(Rollo May)

Summer has definitely arrived and with it, fruits start to sprout. In ASYRAS (Association of Young Researchers on Anglophone Studies), our harvest comes in the form of this volume of *GAUDEAMUS*, which gathers the data, findings and hard work that a group of young researchers have been cultivating during the past few months.

This journal was created to satisfy one of the basic needs of human beings in general, and researchers in particular, which is that of communication. Communication is present in our everyday activities and should also be considered as one of the essential tasks that researchers need to perform as part of their job. What is the point of conducting research, coming up with some interesting findings and not telling anyone? The results of our work become powerful when shared with other members of the community and that is the moment when we, as researchers, become successful. In the end, these communicative practices create value, not only for the researcher, but also for the community.

There is a saying that goes “if not communicated, it does not exist”, and in this case, it applies perfectly. Therefore, if we understand communication as an essential activity of researchers, then the communicative skills should not be left behind. Cultivating these abilities will foster effective communication that results in embellishing the fruits of our work. Effective communication will

contribute to making our research more accessible, understandable and, in the end, more valuable.

This volume of *GAUDEAMUS* contributes to the dissemination of knowledge and research of young scholars who are starting their academic careers and are looking for a place in the academic world. The association ASYRAS believes in communication and community, so our journal is intended to adding value to the academic community that will definitely benefit from the ideas, conclusions and creativity of these young researchers.

In words of the American psychologist Rollo May, "communication leads to community, that is, to understanding, intimacy and mutual valuing", and this is exactly the purpose of our journal *GAUDEAMUS*, but also the moving force of the association ASYRAS. It is a space built for and with the help of young researchers in order to create a community where mutual valuing and mutual understanding are the core principles.

Finally, I would like to thank the authors for their high-quality contributions, but above all, for their commitment, effort and support as ASYRAS members. A big thanks, also, to the editorial board of *GAUDEAMUS*, who not only carefully but also happily make possible the publication of this volume. To the editorial team and the executive board of ASYRAS, it is inspiring working with you.

Now, enjoy reading through the following pages.

Laura García Fernández
First Secretary of ASYRAS and Co-Editor of *Gaudeamus*

Articles

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ADVANCED ISSUES CONCERNING THE LEMMATISATION OF THE OLD ENGLISH GRADED ADVERBS

Yosra Hamdoun
Universidad de La Rioja

Lemmatisation is still a pending task of historical linguistics, which makes the contribution of a fully lemmatized corpus a necessary source for the study of Old English. This paper aims at presenting the lemmatisation of the Old English adverbs in the comparative forms attested in *The York-Toronto-Helsinki Parsed Corpus of Old English Prose.* This constitutes a pilot study on the assignment of a lemma to an Old English non-verbal category. The starting point has been the automatic extraction of the attested forms assigned the tags ADVR and ADVS. In a second step, each attested form has been manually assigned a lemma provided by the lexical database *Nerthus*. Finally, the results have been checked against two other sources, namely *The Dictionary of Old English* and Seelig's (1930) work on Old English comparative adjectives and adverbs, both of which have contributed to the refinement and completion of the analysis. Overall, this study offers a methodology for lemma assignment that has been proven feasible for the lemmatisation of a non-verbal category and may be applicable to other non-verbal categories. GAUDEAMUS

Keywords: lemmatisation; superlative; comparative; Old English; corpus linguistics

1. Introduction

This article discusses the results obtained from a pilot study on the lemmatisation of Old English adverbs in the comparative and the superlative forms from a corpus-based perspective. It mainly delves into the methodology applied and the issues that have arisen in its implementation as well as into the advantages of having a lemmatised corpus in a historical language such as Old English.

Lemmatisation can be described as the process by which a uniform heading is assigned to the different elements of a lexical corpus that are represented by the same lexeme (Burkhanov, 1998: 122). This means that lemmatisation gathers under one lexicographical entry all the attested forms in a corpus or database. Through this process it is possible to establish a relationship between the textual attestation *hluddor* and the lemma *hlude* 'loud, aloud'. At the moment there is no fully lemmatised inventory of Old English inflected forms. In order to fill in this research gap, this work presents a methodology for the lemmatisation of Old English comparative and superlative adverbs.

This paper also aims to provide evidence of how a corpus-based approach makes the lemmatisation process more efficient and targets the aspects that need to be considered when dealing with historical corpora. This article is organized as follows: Section 2 revolves around the interdependence of corpus linguistics and historical linguistics and how the latter benefits from corpus-based approaches. Section 3 offers an overview of Old English adverbs, especially of their formation and main aspects concerning adverbial gradation into the comparative and superlative. Section 4 defines and sequences the methodological steps in the lemmatisation process. Section 5 discusses the results and the main difficulties encountered in this process. Finally, Section 6 provides some general conclusions.

2. Corpus Linguistics and Historical Linguistics

In this section I will first draw a general picture of corpus linguistics. Then, I will briefly review how corpus linguistics has assisted the

study of historical languages. Finally, the main Old English electronic sources will be presented and reviewed.

2.1. A Brief Overview of Corpus Linguistics

Corpus linguistics has traditionally been conceived as a method of research rather than a linguistic discipline. Rissanen (2008: 54) summarised this trend by defining corpus linguistics as a "linguistic study based on a corpus". Corpus linguistics is thus based on the study of a compiling process that must be focused on the selection of a range of relevant texts for the study that will be conducted. Although, as Faaβ (2017: 125) explains, "finding some samples for each of the senses of a word is necessary, but not enough, as also it is deemed relevant how often a linguistic phenomenon occurs". Some reasons why historical corpora face a shortcoming in this aspect include the limited number of surviving texts, the inaccessibility and partial preservation of these, along with copyright problems.

Faaβ (2017: 124-445) observes the need to include data annotation for any corpora with the collaboration of electronic lexicography. For a corpus to become a valuable tool for the study of a historical language, it should be both morphologically and syntactically annotated and fully lemmatised. The annotation of corpora requires an initial process of tokenization, i.e. of identification of word units as tokens. Both morphological and syntactical annotations are crucial tasks when studying morphologically rich languages like Old English. Part-of-speech tagging allows for the disambiguation of homographs and maximizes the accuracy of the corpus content. The resulting systematic, compiled and annotated data can serve both as a source -the data collected allows the inference of properties of the words appearing in a corpus- and as a resource for finding evidence for research. The present study makes use of and contributes to both lines of research of corpus linguistics.

On the one hand, it undertakes a pilot study on the lemmatisation of the Old English adverbs by selecting the inflectional forms as recorded in the *York-Toronto-Helsinki Parsed Corpus of Old English* (see section 4.1 Sources). On the other hand,

this research contributes to the implementation of a lemmatisation methodology in a non-verbal category that can be further applied to the other non-verbal categories that remain unlemmatised for the moment.

2.2. Corpus Linguistics and Old English

The rise of electronic corpora has made the retrieval and analysis of large amounts of data more efficient and systematic. The evolution of corpora, as López-Couso (2016: 129) asserts, has given rise to efficient research tools that are applicable "to many areas of the historical study of English, including morphosyntax, lexicography, semantics, grammaticalizations, pragmatics and sociolinguistics", besides historical phonology or semantic change.

The introduction of electronic corpora into historical linguistics allows researchers to study ancient materials with new formats. Among its improvements, electronic corpora facilitate the comparison of past and present stages of the same language in context, and they ultimately provide accessible paths for the collection of written evidence, which is the only material available when studying a historical language. Despite the use of electronic corpora for lexicographical purposes, lexicography is still semi-automatic tasks. Although the extraction of data has been to a great extent automated, the lemmatization and interpretation of data still requires manual revision.

2.3. Main Old English Electronic Sources

The desire to compile the evolution of a language through the texts of different periods was materialized in the *Helsinki Corpus of English texts* (Kytö and Rissanen: 2008). This structured multi-genre diachronic corpus includes chronologically organized text samples from Old, Middle and Early Modern English, enabling researchers to conduct a diversity of studies with an eye towards diachronic variation and language change.

The Dictionary of Old English Corpus (DOEC) is one of the first electronic resources that can be used for the study of this historical language. It includes at least one copy of every surviving

text in Old English. The DOEC is, for the moment, the largest corpus of the period, with almost three million words in Old English and nearly one million words in Latin. This is an excellent example of how an extensive dictionary can be constructed on the basis of a corpus.

The YCOE, for its part, includes roughly 1.5 million words and encompasses a variety of text genres, dates of composition and authors. This corpus contains all the major Old English prose works. The singularity of this corpus is that each word is syntactically and morphologically annotated. The *York-Toronto-Helsinki Parsed Corpus of Old English Poetry* includes approximately fifty thousand words and follows the same annotation system as the prose corpus. Both corpora allow automatic searches of syntactic structure, constituent order and lexical items. Section 4.1 will describe this corpus in more detail.

3. Old English Adverbs

Before delving into the lemmatisation methodology, it is necessary to briefly review the grammatical behaviour of the Old English adverbs from a historical perspective.

The earliest written evidence of the English language that we know of is what has been called Old English. From a linguistic perspective, scholars consider Old English a synthetic language because "there is a close relation between the form and function of the words that is embodied in its rich use of inflections" (Smith 2009: 22). Although Mitchell and Robinson (1985: 62) prefer to qualify it as a "half inflected" one because of the preservation of only four cases from the eight that existed in Indo-European and the extensive use of prepositions. The lexicon of Old English is mainly composed of inherited Germanic words, although there were Latin borrowings. The most productive word formation processes include affixation and compounding.

Adverbs were mostly created through the addition of suffix '-e'. This suffix was particularly productive when deriving adverbs from adjectival stems. For example, *dēop* 'deep' > *dēope* 'deeply'; *biter* 'bitter' > *bit(e)re* 'bitterly'; *clǣn* 'pure' > *clǣne* 'purely'. Some

other adverbs were created through the addition of the suffix '-e' to an adjective ending in 'lic-'. For example, *nytlic* 'useful' > *nytlīce* 'usefully'; *sārlic* 'grievous' > *sārlīce* 'grievously'. Due to the fact that several adverbs were derived in this manner, the suffix '-lice' has resulted in an adverbial marker. In some cases, pairs of adverbs arose with both the '-e' and '-lice' endings, for instance *hearde* and *heardlīce*.

Adverbs only inflect for the comparative and the superlative. The regular comparative and superlative endings for adverbs deriving from adjectives or from lexicalised forms are *-or* and *-ost*; for instance, *oft* 'often' - *oftor* (comparative), *oftost* (superlative). Alternative endings undergo vowel change, including *-ur* and *-ar* for the comparative and *-ast, -est* and *-ust* for the superlative. Fulk (2018: 240) remarks that a few Old English adverbs -and also some adjectives- form the superlative through double suffixation (*-m-i/est*). This is the case of *innemest* 'innermost' and *yfemest* 'uppermost'. In this regard, Campbell (1959: 278) states that the ending *-mest* is especially common when a compared adjective is derived from an adverb: *inne* 'inside' – *innerra* (adv./adj. comp.) – *innemest* (adv./adj. superl.). The root vowel of several adverbs mutates when forming the comparative and the superlative; an example is *feorr* 'far' - *fierr* – *firrest* (Campbell 1959: 278). Other adverbs undergo suppletive comparison (Fulk 2018: 240), that is, they form the comparative and the superlative by taking a different stem form of the adverb. In Old English we find examples such as *yfle* 'evil' - *wiers* - *wierst*; *wel* 'well' - *bet/sēl* - *bet*(*e*)*st/best/sēlest*.

4. Finding and Lemmatising Old English Comparative and Superlative Adverbs

This study focuses on the lemmatisation of the comparative and superlative forms of Old English adverbs. The following sections describe the characteristics of the data sources selected to guide this research (4.1.), and the step-by-step methodology adopted (4.2.).

Previous literature on the lemmatisation of historical languages is quite scarce. This study is based on previous ones conducted by other members of the *Nerthus Project*. These studies

include strong verbs (Metola Rodríguez: 2015, 2017 and 2018), weak verbs (Tío Sáenz: 2015, 2019) and preterite-present, anomalous and contracted verbs (García Fernández: 2019). Although they involved substantially different procedures, a semiautomatic methodology was adopted in all three cases. The present study adopts a three-step semi-automatic methodology which consists of an initial automatic search, followed by a manual lemma assignment and final contrastive analysis of the results with DOE and Seelig. This pilot study focuses on the adverbial category for two main reasons: in quantitative terms, this class is the least numerous of the lexical categories; in qualitative terms, adverbs present a rather limited inflective spectrum, as they may only inflect for the comparative and the superlative.

4.1. Sources

The lemmatisation process requires both lexicographical and textual sources. In order to start lemmatising, two elements are required: an inventory of inflectional forms to lemmatise and a list of headwords that will serve as the lemmas for these forms. To begin with, the YCOE has provided the tagged list of inflectional forms that will be lemmatised. The prose segment is annotated: the Part of Speech files (POS) include the grammatical categories or subcategories and the Parsed annotation file (PSD) identifies the syntactic structure of a sentence, based on the annotation system used by the *Penn- Helsinki Parsed Corpus of Middle English*. Examples (1) and (2) show the morphological and syntactic analysis of the same sentence as represented in the YCOE:

(1) æfter_P þisum_D^D wordum_N^D heo_PRO^N mid_P modes_N^G anrædnesse_N awrat_VBDI oðer_ADJ^A gewrit_N^A coapollo,ApT:20.13.420_ID and_CONJ þæt_D^A geinseglode_VBD coapollo,ApT:20.13.421_Iñls and_CONJ sealde_VBD Apollonio_NR^D ._. coapollo,ApT:20.13.422_ID

```
(2) ( (CODE <T06080020900,20.13>)
      (IP-MAT (PP (P +After)
          (NP-DAT (D^D +tisum) (N^D wordum)))
        (NP-NOM (PRO^N heo))
        (PP (P mid)
          (NP (NP-GEN (N^G modes))
```

```
            (N anr+adnesse)))
      (VBDI awrat)
      (NP-ACC (ADJ^A o+der) (N^A gewrit))) (ID
coapollo,ApT:20.13.420))
    ( (IP-MAT (CONJ and)
      (NP-NOM *con*)
      (NP-ACC (D^A +t+at))
      (VBD geinseglode)) (ID coapollo,ApT:20.13.421))
    ( (IP-MAT (CONJ and)
      (NP-NOM *con*)
      (VBD sealde)
      (NP-DAT (NR^D Apollonio))
     (. .)) (ID coapollo,ApT:20.13.422))
```

The lemma list has been retrieved from the Old English lexical database *Nerthus*. *Nerthus* is part of a relational database called *The Grid* (Martín Arista: 2016) that also includes *Freya,* a secondary source database, and *Norna,* a relational database. *Nerthus* files more than 31,000 predicates. For each predicate the database presents information about its alternative spellings, category, translation, inflectional morphology and inflectional forms. *Nerthus* draws on the main sources of reference in traditional Old English lexicography, including *A Concise Dictionary of Anglo-Saxon (and Supplement)* by Clark Hall and Meritt, Bosworth-Toller's (1973) *Anglo-Saxon Dictionary* (including Toller's *Supplement* and Campbell's *Addenda)* and Sweet's (1976) *Student Dictionary of Anglo-Saxon*.

Only three fields of this database have been of interest for this study, viz. predicate, alternative spelling and predicate translation. Figure 1 displays an Excel file with the exported data from *Nerthus*

	A	B	C
1	predicate	alternative_spellings	predicate_translation
2	cēne 2	cȳne 2	in warlike wise
3	(ge)bēotlīce		in a threatening manner, threateningly (BT)
4	(ge)blīðe 2		joyfully, gladly
5	(ge)brægdenlīce	(ge)bregdenlīce	cunningly, deceitfully (DOE)
6	(ge)cwēmlīce		graciously, kindly, humbly, satisfactorily
7	(ge)cyndelīce		naturally (DOE)
8	(ge)dīegollīce	(ge)dēgollīce, (ge)dēagollīce, (ge)dēogollīce, (ge)dȳgollīce, (ge	secretly; softly (of the voice)
9	(ge)ðwǣrelīce	(ge)ðwǣrlīce (BT)	in accord (Sweet)
10	(ge)dwollīce		foolishly, heretically; erroneously, ignorantly, stupi
11	(ge)ðyldelīce	(ge)ðyldiglīce (BT), (ge)ðyldelice (BT)	patiently, quietly
12	(ge)ðyldiglīce		patiently (Sweet)
13	(ge)dyrstiglīce	(ge)dyrstelīce	boldly, daringly (BT)
14	(ge)efenlīce	emblīce (BT)	equally, evenly, alike; patiently
15	(ge)endebyrdlīce		in an orderly manner, in order, in succession
16	(ge)fæstlīce	feastlīce (BT), festlīce (BT)	certainly. fixedly, steadily, constantly; unceasingly;
17	(ge)flitmǣlum	(ge)flītmǣlum (BT)	contentiously, emulously
18	(ge)frēolīce	(ge)frīolīce (BT)	freely, readily; as a festival
19	(ge)fyrn	(ge)firn (BT)	formerly, of old, long ago, once
20	(ge)hātheortlīce	(ge)hāthortlīce, (ge)hāthyrtlīce	furiously, ardently, fervently (BT)
21	(ge)herigendlīce	(ge)hergendlīce (BT)	praiseworthily (BT)

Figure 1. Nerthus lemma list

The predicate column contains the headwords that will be assigned to the inflectional forms. The central column offers information about the alternative spellings, if any, for each headword. Finally, the rightmost column provides a translation of the OE headword into Present Day English. If compared with the total amount of predicates stored in *Nerthus,* the number of adverbs represents just five per cent of the OE lexicon. A total of 1,755 headwords correspond to the category adverb.

The *Dictionary of Old English* (DOE) has been the main lexicographical source that has guided the validation of the lemmatisation process. The DOE has so far published headwords starting with letters A-I which provides a detailed description of the vocabulary belonging to the Old English period over six centuries (600 – 1150). The entries contain grammatical information of the headword, namely part of speech, gender and grammatical class. In addition, entries gather the attested spellings of the word in the corpus, including the Cameron number, the inflectional forms, dialectal variations, the number of occurrences in the corpus and the meaning accompanied by a few textual citations. The most common meaning of the headword normally appears first, followed by more technical, metaphorical or less common meanings. Two or more entries are created for words belonging to different grammatical categories but which are formally alike. For instance, Figure 2

displays the two entries for *brēme* 'famously', one as an adjective, and the other as adverb.

< 1 > displaying matches in 2 entries

1. brēme adj.

2. brēme adv.

brēme adv.

Adv.

Att. sp.: breme

1 occ. (in poetry)

gloriously; or take as adjective 'famous, renowned, glorious' in asyndetic construction

And 1718: is his miht ond his æht ofer middangeard **breme** gebledsod (transl. 'his might and his rule are gloriously blessed throughout the world'; or perh. 'his might and his rule are renowned, blessed throughout the world').

See also: brēme *adj.*

MED brẹ̄me *adv.* OED2 breme *adj.* and *adv.* *sense* B. DOST brim *adv.* *Cf.* MED brẹ̄melī, OED2 bremely *adv.*, DOST brimly.

Figure 2. DOE's sample entries for *breme*

The *Dictionary of Old English Corpus* (DOEC) has also been consulted as it allows to search for words in context and also provides the number of attestations of a form. Finally, Seelig's *Die Komparation der Adjektiva und Adverbien im Altenglischen*, published in 1930, has helped to complete and refine the analysis, especially for letters L to W, as this information is not yet available at the DOE. Seelig compiles all the inflectional forms that belong to the regular comparison of adverbs. These adverbs form the comparative and superlative through the addition of suffixes -*or* and -*ost* respectively. For example, *fæstlīce* 'fast' (*fæstlicor, fæsðlicor, fæstlicost, fæstlicast*); *smale, smæle* 'small' (*smælor, smalost*). The second group is composed of adverbs that undergo a vocalic change in the stem in some of their comparative and superlative forms. Only nine paradigms are listed in this group (1930: 71-74), among which we find *heah, hea* 'high' (*hearor, hyhst*) and *softe* 'soft' (*seft, softor, softost*). The third group of adverbs are irregular in the sense that the comparative and superlative are created from a different stem. A total of six adverbs have been identified by the author as undergoing irregular comparison (1930: 75), including *wyrs* 'worse' (*wærse, wiers, wirs, wyrs, wierst, wyrrest, wyrst*) or *sēl* 'better' (*sǣl, sēlast, sēlest, sēlost*).

4.2. Assigning Lemmas to the Old English Adverbs

To obtain the list of inflectional forms that will be lemmatised the following process was completed:

The first step was thus to extract from the YCOE all the words marked with the tags ADVR (adverb in the comparative) and ADVS (adverb in the superlative), together with the contextual information (text name and genre). In order to perform this task in a systematic and efficient way, the inflectional forms were extracted from the POS files with the text editor Notepad++ because this program process heavier files than other text editors. The extraction process begins with a preliminary search on each text to quantify the number of adverbs to be extracted per text. In the next step, a few formal adjustments were needed: sequences '+a', '+d', '+t' were respectively replaced with 'æ', 'ð', 'þ' by using the search and replace engine; both small and capital "RP+" and "$", sequences were replaced with nothing; single spaces were replaced with a paragraph mark, giving rise to a list of words arranged in a column; additionally, a single paragraph mark was used to replace double paragraph marks. The resulting list was sorted alphabetically and all the undesired results such as text codes, stops, semicolons, commas, codes, etc. were eliminated. This list was imported into the first column of an Excel file.

Each Excel page corresponds to a text. In each Excel page, the column containing the imported information was divided into two columns, one containing the inflected form and the other its corresponding tag. Next, two additional columns were added to indicate the name of the text and its genre so that the inflectional form can be easily identified if necessary. Table 1 below displays the information obtained after the extraction process distributed in four columns:

Form	Tag	Text	Genre
ærest	ADVS^T	Covinsal	PROSE
ærost	ADVS^T	Covinsal	PROSE
oftost	ADVS^T	Covinsal	PROSE
seldost	ADVS^T	coboeth.o.02	PROSE
selest	ADVS	COBENRUL	PROSE
teonlycost	ADVS	conicodA	PROSE
ytemest	ADVS^T	cogregdH.o23	PROSE
ytemest	ADVS^L	COBENRUL	PROSE

Table 1. Sample of extracted forms with the ADVS and ADVR tags and the contextual information

As observed in Table 1, the first column lists the inflectional forms extracted from the YCOE that present either comparative or superlative degree. The second column contains the corresponding morphological POS tag. In the table above, we observe that there are locative adverbs, represented by ADVS^L, and also temporal, as the tag ADVS^T indicates. This additional information is especially useful when analysing forms that coincide formally speaking but that may have two or even three adverbial functions. For instance, *ytemest* may have either a locative meaning denoting a specific distance or a temporal one referring to lasting or taking a great amount of time.

Once all the forms have been compiled in an Excel file, another adjustment is required, namely, the normalisation of ‘þ’ to ‘ð’, which is carried out with the help of the search engine. Finally, a thorough inspection of the resulting list is conducted to verify that no form has been lost.

As has been described in the previous paragraphs, the extraction of the forms has been mostly automatically performed, but some manual revision was necessary to guarantee a higher

exhaustivity in the analysable material. For the sake of greater clarity, the forms have been separated into two files, one containing the comparatives and the other the superlatives.

There are various ways to lemmatise: by category, by type or by token. In this pilot research, lemmas have been assigned by type. Each of the extracted types has been manually assigned a lemma from the *Nerthus* headword list. At this point, a fifth column (the leftmost one) needs to be incorporated in the Excel file that contains the lemma assigned in each case. Table 2 exemplifies this stage of the process:

Lemmas	**Inflectional forms**	**Tag**	**Text**	**Genre**
ǣr	*ærest*	ADVS^T	conicodE	PROSE
ǣr	*ærest*	ADVS	coorosiu.o2	PROSE
fullīce	*fullicor*	ADVR	cogregdH.o23	PROSE
fyrn	*firnor*	ADVR^T	cowulf.o34	PROSE
gearwe	*gearor*	ADVR	cocuraC	PROSE
inn	*innor*	ADVR^D	cogregdH.o23	PROSE
inn	*innor*	ADVR^L	colaece.o2	PROSE
lange	*læncg*	ADVR^T	coaelive	PROSE
nēah	*nyhst*	ADVS^L	coorosiu.o2	PROSE
oft	*oftust*	ADVS^T	coverhom	PROSE
rǣdlīce	*rædlicor*	ADVR	cocuraC	PROSE

Table 2: Lemma assignment process

In the first round of lemmatisation, almost eighty percent of the inflectional forms were assigned a lemma, whereas a twenty percent remained unlemmatised and therefore required deeper examination in order to find the adequate lemma. To that end, *The*

Dictionary of Old English heavily contributed to the disambiguation of forms and the identification of lemmas starting with letters A-I. For letters L-W, the online version of Bosworth and Toller's dictionary was most helpful. The next section will discuss the results of the lemmatisation in detail and will compare them with the information offered by the DOE and Seelig.

5. Analysis of the Results

This section is divided into two: the first part offers a discussion of the results obtained after the lemma assignment process; in the second part these results are compared and validated with the help of the *Dictionary of Old English* for words starting with letters A-I, and with Seelig's work for words starting with letters L-W. The validation of the results is a key step in the lemmatisation as it allows for confirmation that the inflectional forms are gathered under the correct lemma and provides more insight into the normalisation processes that each lexicographical source has employed.

5.1. Results

The total number of inflectional forms extracted from the YCOE is 2,692, which corresponds to adverbs inflected for the comparative and the superlative. These forms have been found in 96 different prose texts. Each inflectional form was subsequently assigned a lemma from the 1,755 adverbs that constitute the list of headwords provided by the database *Nerthus*. Although the extraction of forms was undertaken without distinguishing comparative from superlative forms, lemma assignment was performed separately. The vast majority of inflectional forms could be lemmatised. The help of lexicographical sources was essential in the disambiguation of roughly 20% of these forms. Only twelve forms represented doubtful cases that required deeper investigation in order to find the appropriate lemma. A total of 181 lemmas were mapped into the 2,692 inflectional forms. The following table shows token distribution per lemma.

Number of inflectional forms per lemma	**1**	**1<=15**	**15<=100**	**100<**
Number of lemmas	86	72	19	4

Table 3. Number of tokens per lemma

As observed in the table, the number of lemmas decreases as the number of inflectional forms per lemma increases. This means that only a few lemmas, four to be precise, have been assigned more than 100 inflectional forms, whereas the opposite picture is much more common. Almost half of the lemmas (86) have been assigned to an inflectional form that appears only once. Examples of such hapax legomena include *forhæfendlicust* (lemma *forhæfendlīce* 'continently'), *heardlicor* (lemma *heardlīce* 'harshly, severly' or *sceortlicost* (lemma *scortlīce* 'shortly, briefly, soon'). A total of seventy-two lemmas have been assigned to more than one and up to fifteen inflectional forms. Some examples of lemmas gathering two different inflected forms include *ændemest* and *endemest* (lemma *endemest* 'equally, likewise'), *unbeorhtor* and *unbyrhtor* (lemma *unbeorhte* 'not brightly'), *undeorest* and *undeoror* (lemma *undeore* 'cheaply'), among others. This data proves that 158 out of 181 lemmas are associated with a relatively low variety of inflectional forms, most of which are assigned to either one or two different forms. Nineteen lemmas have been associated with more than fifteen and less than one hundred tokens each. In this case, the inflectional forms gather under one same lemma present a considerable degree of spelling variation, giving rise to between seven and eleven different spellings, while the number of tokens per type remains low. For instance, the lemma *ēaðe* has been assigned to the graded forms *eað, eaþost, eaþust, eð, eðest, eþost, ið, iðesð, ieð, yð* and *yþest*. From this list, the forms with the highest number of occurrences are *eð* and *ieð*, adding up to ten and eleven respectively.

Finally, the lemmas *ær* 'before', *swīðe* 'very much, exceedingly', *leng* 'longer' and *bet* 'good' have an extensive range of spelling variation. The four lemmas have been assigned to more than one hundred occurrences. Lemmas *leng* and *bet* do not present as many alternative spellings as *ær* and *swiðe* do. To begin with, adverb *leng* has four distinct inflectional forms, namely *lencg, leng,*

lengc and *lenge*, the most frequent of which is *leng* with 110 occurrences. The lemma *bet*, in turn, has eight distinct inflectional forms, namely *best, bet, betesð, best, bet, betest, betst, bett*, being *bet* the form with the most occurrences (75). On the other hand, the adverbs *ær* and *swyðe* gather the highest number of inflectional forms. *Ær* has been assigned to the following comparative forms: *ær, æror, ærre, ærror* and *ærur*, and the following superlative forms: *æræst, ærast, æresð, ærest, ærost, ærst, ærust, æryst, æst, arrest, erest* and *erost*. A quantitative approach enables the identification of the forms that are more widely spread in the literature of the period. For instance, the superlative form *ærest* gathers the highest number of tokens (600), which are distributed in sixty texts. Correspondingly, the lemma *swyðe* gathers seventeen inflectional forms. These forms are *swiðer, swiðor, swiður, swyðer, swyðere, swyðor* and *swyður* for the comparative and *swiðast, swiðest, swiðosð, swidost, swiðost, swiðusð, swiðust, swyðast, swyðost* and *swyðust* for the superlative. Of these, the most widely spread is the comparative form *swiðor*, with 275 tokens distributed throughout thirty-five texts.

The YCOE's morphological tags may further specify the type of adverb, namely directional, locative and temporal, which permits disambiguation in certain contexts. These overspecified tags have the following distribution among the inflected adverbs. Regarding the comparatives, 1,083 forms are assigned the underspecified ADVR tag, while the remaining 342 are divided into directional (16 tokens), locative (86 tokens) and temporal (240 tokens). As evinced by the figures, comparative adverbs with a temporal meaning constitute the group with the highest amount of occurrences and include the following forms: *ær, æror, ærre, ærror, ærur, firnor, hraðor, læng, længc, længe, lator, lencg, leng, lengc, ofter, oftor* and *seldor*. Concerning superlatives, a total of 477 forms are assigned the tag ADVS, whereas 762 have a temporal meaning (ADVS^T) and twenty-five a locative one (ADVS^L). Superlatives with a temporal meaning constitute the group with the highest amount of occurrences and include the following forms: *æræst ærast, æresð, ærest, ærest, ærost, ærst, ærust, æryst, æst, arest, erest, erost, fyrmest, fyrmust, fyrst, længast, længest, længst, latost, lengest, lengst, nyhst, oftosð,oftost, oftust, seldost, siðestan* and *ytemest*.

5.2. Validation and Inferences

During the lemmatisation process not all the inflectional forms could be assigned a lemma from the *Nerthus* lemma list. As it will be explained afterwards, in some cases the list did not offer an adequate lemma, and in other cases the lack of formal transparency of the form hindered the process. The DOE and Seelig's work, together with additional lexicographical sources, have assisted this process.

A comparative study with other sources has made possible a more accurate view of the differences and similarities, in the way they analyse and organize information. Moreover, this comparative analysis served to validate the assignment of lemmas and justify the choice of one lemma over another, while also revealing that the inflectional forms provided by the YCOE, though fairly comprehensive, do not compile the entirety of comparative and superlative adverbial forms. These forms attested by DOE and Seelig but not attested by the YCOE are listed with their corresponding lemmas in Appendix 1. The DOE identifies a total of 186 and Seelig of 189 additional forms.

In order to give a broader picture of the process, two columns have been added to the previous table that describe which forms are lemmatised (or not) by the different sources This is illustrated in Table 4:

Inflectional form	Tag	Text code	Text genre	Seelig		DOE	
				Lemma	Inflected form	Lemma	Inflected form
Andgitfullicost	ADVS	Coprefcura	PROSE	✓	X	X	✓
Biorhtost	ADVS	Coverhom	PROSE	✓	X	✓	✓
Beorhtost	ADVS	Conicoda	PROSE	✓	✓	✓	✓
Beorhtre	ADVR	Comart3.O23	PROSE	✓	X	✓	X
Deoror	ADVR	Colaw6atr.O3	PROSE	✓	✓	R	✓
Đristlicor	PROSE	Cootest	PROSE	X	X	X	X
Hatust	ADVS	Colacnu.O23	PROSE	✓	✓	✓	X

Table 4. Comparing the results of the lemmatisation with other sources

The additional columns integrated specify whether the lemma and the inflectional form are attested by each of the sources. The

symbol ✓ is used to indicate that a lemma or an inflectional form appears in these sources, preserves the same status and is formally alike; if not, the symbol X is used instead. For example, neither *andgitfullicost* nor *biorhtos*t and *beorhtre* are compiled by Seelig, while in the case of the DOE, *andgitfullicost* is assigned a lemma with a slightly different spelling, *andgytfullīce*. The lemma *beorhte*, on the other hand, is attested by both sources; the DOE also attests the two inflectional forms *biorhtost* and *beorhtost,* and Seelig attests only *beorhtost*; but neither source attests the inflectional form *beorhtre*. Something similar occurs with lemma *deore* and the inflectional form *deoror*; while the inflectional form has been attested by both Seelig and the DOE, the latter regards the form *deore* as an alternative spelling of headword *dyre.* This demonstrates that different criteria have been followed for the selection of headwords in *Nerthus* and the DOE.

The remainder of this section will give an overview of the distribution of comparative and superlative forms and will finally focus on doubtful cases. Starting with the comparative adverbs, a total of 1,425 were mapped into 136 lemmas. The DOE attested 85 distinct comparative forms (420 tokens), while Seelig compiled 99 types (785 tokens)[1]. A total of nine forms have been attested by neither source. These words are listed together with the lemma assigned from the list of headwords: *beorhtre* (*beorhte* 'brightly'), *eðost* (*ēaðe* 'easily'), *gearnlicor* (*geornlice* 'earnestly, diligently'), *geredelicor* (*gerǣdelīce* 'wisely, prudently'), *ðristelicor* (*ðrīstlīce* 'boldly'), *ðristlicor* (*ðrīstlīce* 'boldly, confidently'), *ðwyrlicost* (*ðwēorlīce* 'insolently').

When comparing the number of attested forms by DOE and Seelig, it must be born in mind that the DOE does not normalize 'ð' into 'þ'. The list of inflectional forms that this dictionary attests is, therefore, more exhaustive, as it distinguishes pairs of words such as *hraðe* and *hraþe, raðe* and *raþe*, *hræðe* and *hræþe* or *reþe* and *reðe*.

[1] Note that the DOE has for the moment only published letters A to I and thus lemmas starting for letters L to W cannot be attested by this source.

As for the superlative adverbs, they amount to 886 inflectional forms, which have been mapped into 76 lemmas. A total of 858 tokens (70 types) are also compiled by the DOE, while Seelig attests 768 tokens (36 types). Three superlative forms have not been attested by either source, though a lemma (in brackets) has been conveniently assigned to them. These forms are *eðost* (*eaðe* 'easily, lightly'), *gewissot* (*wise* 'wisely'), *ðwirlicost* (*ðweorlice* 'insolently').

The DOE has contributed enormously to the disambiguation of several comparative and superlative forms and to the subsequent assignment of a lemma. The following forms have been assigned a lemma from the DOE: *betest, betst, bet, bett, betest, betesð* (*bet* 'good'), *betere* (*betere* 'better'), *endenexð* (*endenēxt* 'last, final'), *firnor* (*fyrn* 'at first'), *fyrrest* (*feor* 'far, far away'). It can be observed that most of these forms present either vocalic change in the stem or the comparison has been created from a different stem.

The analysis has also revealed that there may be a mismatch between DOE's list of entries and *Nerthus'* list of lemmas. In most cases, this mismatch originates from the fact that one of the lemmas has been considered an alternative spelling of another. For instance, the DOE has assigned lemma *ārwurðlīce* to the inflectional form *arwurðlicor,* while *Nerthus* considers *ārwurðlīce* as an alternative spelling of the headword *ārweorðlīce* 'reverentially'. Other examples are *arwurðlicor* and *arwurðlicost*, which have been assigned the lemma *ārweorðlīce* 'honourably' from *Nerthus*, corresponding with DOE's lemma *ārwurðlīce; deoror* (*dēore* 'dearly'; DOE *dȳre*), *emnar* (*efne* 'even'; DOE *efne, emne*), *estelicor* (*estelice* 'corteously; luxuriously'; DOE *estlice*), *fægerost* (*fægre* 'fairly, elegantly', *fægere* DOE).

Other inflectional forms required closer inspection as their lexical category may not be adverbial. This is the case of the forms *leofost, liffest* and *liofast*. The fact that neither *Nerthus* nor Seelig offered a suitable lemma aroused suspicion, that is why it was deemed appropriate to verify their lexical status in context. The following citations correspond to the occurrences of these forms in the DOEC: *þonne hit wære leofost gehealden* (WHom 13 B2.3.1 [0004 (12)]) 'when it would most dearly be held'; *min bearn liffest gedoan* (Ch 1510 (Rob 6) B15.6.27 [0002 (4)]) 'my child has done

the quickest'; *swæ him liofast sie* (Ch 1510 (Rob 6) B15.6.27 [0004 (11)]) 'as it may best please them'. As evinced in the examples, they perform an adverbial function, however these are the only three occurrences that have been tagged by the YCOE as superlative adverbs, the rest being adjectives. This leads us to suggest that even if the function they fulfill is adverbial, they are adjectives. This hypothesis is supported by Bosworth and Toller's dictionary, which confirms their adjectival status.

Likewise, *endenexð*, which has been tagged as a superlative adverb by the YCOE, is actually an adjective. This conclusion was reached after verifying its status in different sources. Firstly, *Nerthus* does not provide any lemma that could be assigned to this form. In addition, the DOE considers this form an alternative spelling of the adjectival headword *endenēxt.*

Overall, this section has presented the quantitative and qualitative results of the lemmatisation of the Old English comparative and superlative adverbs by adopting the methodology presented in section 4.2. The contrastive analysis with DOE and Seelig has provided mutual feedback and has helped verify and refine the results of the analysis.

6. Conclusions

This article has contributed to the design and implementation of a methodology for the lemmatisation of the Old English adverbs inflected in the comparative and superlative as attested by *The York-Toronto-Helsinki Parsed Corpus of Old English Prose*. If compared with the verbal lexicon, already lemmatised in previous works, adverbs present a substantially lower degree of variation and opacity, which has motivated a different methodology, more appropriate for this class.

The lemmatising methodology can be summarised in three main stages: firstly, the extraction of the 2,692 inflected adverbs from the YCOE through a fully automatic procedure; secondly, the lemmatisation of these forms through the manual assignment of a lemma from the list of headwords supplied by *Nerthus*; finally, the comparison of the results with a lexicographical and a secondary

source. This three-step procedure combines a selection of sources and of analytical methods that are yet far from being completely automatic.

The difficulties encountered during the process are in line with the presence of ambiguous forms that can be assigned to more than one lemma and, to a lesser extent, to forms that have been originally wrongly analysed and are not adverbs. Furthermore, this work has also identified all those inflected forms that were given by the DOE and Seelig but were not part of the YCOE's inventory, these make a total of 376 types that contribute to completing the adverbial paradigms. For this reason, additional sources have been consulted, including Old English grammars and dictionaries of reference in the language; in other cases, doubtful forms have been analysed in context to determine their meaning and function as attested in citations.

Considering the previous works and the study presented here, it is possible to make further advances in the lemmatisation of the pending major categories, including nouns, adjectives and non-graded adverbs. In addition, a work of these characteristics has direct implications in the field of corpus linguistics as it has proved the feasibility of lemmatising a historical corpus.

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Appendix 1

Inflected forms attested by Seelig and DOE and not found in the YCOE[2]

A) Forms Attested by Seelig (1930) but not found in YCOE:

Inflectional Form	Lemma
æres (s)	ær
æris (s)	ær
ærist (s)	ær
andgifullicast (s)	andgitfullice
angsumest (s)	angsume
anlicost (s)	anlice
arlicor (c)	arlice
arwyrðlicost (s)	arodlice
atelicor (c)	atollice
baldlicor (c)	beadlice
baldlicost (c)	beadlice
beorhtast (s)	beorhte
bliðelicor (c)	blidelice
carfullicor (c)	carfullice
cuðlicost (s)	cudlice
cymlicor (c)	cudlice
cystiglicor (c)	cystiglice
þæslicor (c)	ðæslice
þæslicost (s)	ðæslice
þearflicast (s)	ðearflice
þearlicor (c)	ðearllice
þearlicost (s)	ðearllice
deopost (s)	deope
deoplicost (s)	deoplice
deopplicor (c)	deoplice
deorost (s)	deore
deorlicost (s)	deorlice
drihtenlicor (c)	drihtenlice
þryðlicost (s)	ðryðlice
æð (c)	eaðe
eaðost (s)	eaðe
eaðusð (s)	eaðe
eaðust (s)	eaðe
ið (c)	eaðe
yðæst (s)	eaðe
yðast (s)	eaðe
yðost (s)	eaðe
fæstlicast (s)	fæstlice

[2] Next to the inflectional form it has been specified whether the form is comparative (c) or superlative (s).

fæstlicost (s)	fæstlice
feor (c)	feor
fior (c)	feor
fyer (c)	feor
forðor (c)	forð
fracelicor (c)	forðlice
firmest (s)	fore
first (s)	fore
fyrmæst (s)	fore
forðlicor (c)	fracoðlice
fracedlicor (c)	freolice
fromlicast (s)	freolice
fromlicor (c)	fromlice
fullfremedlicor (c)	fullfremedlice
fullicur (c)	fullice
gearwast (s)	gearwe
gearwost (s)	gearwe
gehyðlicor (c)	gehyðelice
geliccast (s)	gelice
gelimplicur (c)	gelimplice
gelustfullicor (c)	gelustfullice
gemetlicost (s)	gemetlice
genihtsumlicor (c)	genihtsumlice
geornnost (s)	georne
geornust (s)	georne
gerisenlicor (c)	gerisenlice
gerisenlicost (s)	gerisenlice
gerisenlicur (c)	gerisenlice

gesundfullicost (s)	gesundfullice
gewislicost (s)	gewislice
gleawast (s)	gleawe
gleawlicor (c)	gleawlice
grimlicor (c)	grimlice
grimmost (s)	grimme
hadrost (s)	hadre
hatlicor (c)	hatlice
hatlicur (c)	hatlice
heaor (c)	heah
hear (c)	heah
hyhst (s)	heah
healicust (s)	healice
heardor (c)	hearde
hefgor (c)	hefige
hludur (c)	hlude
hlutrost (s)	hlutre
hraður (c)	hlutre
hwætlicor (c)	hraðe, hræðe
hwonlicost (s)	hwonlice
inlocast (s)	inlice
innemest (s)	inne
inweardlicor (c)	inweardlice
inweardlicost (s)	inweardlice
laðlicost (s)	laðlice
læsast (s)	læs
læsest (s)	læs
læst (s)	læs
lætlicor (c)	lætlice

alenge (c)	lange, longe
lengost (s)	lange, longe
leong (c)	lange, longe
hlætmeste (s)	late
hlætmesto (s)	late
lætmest (s)	late
lætmesta (s)	late
latest (s)	late
leohtor (c)	leohte
lihtluccost (s)	leohtlice
luflicor (c)	luflice
litelicost (s)	lytig-lytelice
lytelicost (s)	lytig-lytelice
mæstlicust (s)	ma
mærlicor (c)	mærlice
meahtelicor (c)	meahtelice, mihtlice
mihtlicor (c)	mildheortli ce
anihst (s)	neah, neh
næar (c)	neah, neh
nycst (s)	neah, neh
nyr (c)	neah, neh
neoðer (c)	neodlice
neodlicor (c)	neodlice
nioðoror (c)	nið und niðer
niwlicor (c)	niwlice
niwlicost (s)	niwlice

norðmest (s)	norð
ofostlicor (c)	ofostice
oftast (s)	oft
orsorhlicur (c)	orsorglice
raðust (s)	raðe, hraðe
rædlicost (s)	rædlice
raðost (s)	ramlice
ramlicor (c)	ramlice
recenust (s)	recene
regollicor (c)	regollice
riclicost (s)	riclice
rihtast (s)	rihte
rihtlicast (s)	rihtlice
sarlicast (s)	sarlice
scerpest (s)	scearpe
scortlicor (c)	scortlice
sæl (c)	sel
selast (s)	sel
seolest (s)	sel
seldnor (c)	seld -
seft (c)	sið
siðor (c)	sið
siðor (c)	sið
softost (s)	sið
slawlicor (c)	slawlice
sniomor (c)	sneome,sni ome
snotorlicor (c)	snotorlice
snotorlicost (s)	snotorlice
soðlicost (s)	sodlice
softost (s)	softe

styðlicor (c)	stidlice
strangor (c)	strange
stranglicost (s)	stranglice
stuntlicor (c)	stunlice
swetolor (c)	sweotole
swætolocor (c)	sweotollice
sweotolicor (c)	sweotollice
swiðast (s)	swiðe, swyðe
swiðust (s)	swiðe, swyðe
tearlicer (c)	teartlice
teartliclur (c)	teartlice
tidlicor (c)	tidlice
todæledlicor (c)	todæledlice
tolcendlicor (c)	tolcendlice
trumlicor (c)	trumlice
tylg (c)	tulge
tylgust (s)	tulge
ofor (c)	ufor
uferur (c)	ufor
yfemesð (s)	ufor
ungerædelicost (s)	ungerædelice
ungetæslicost (s)	ungetæslice
unswiðor (c)	unswiðe
waccor (c)	wace
waclicost (s)	waclice
weorðfulicor (c)	weorðfullice
weorðelicor (c)	weorðlice, wurðlice
weorðlicost (s)	weorðlice, wurðlice
wurðlicor (c)	weorðlice, wurðlice
gewidost (s)	wide
widor (c)	wide
widost (s)	wide
widre (c)	wide
wærse (c)	wiers
wyrrest (s)	wiers
wyrst (s)	wiers
wrætlicost (s)	wrætlice
wunderlicor (c)	wundorlice

B) Forms Attested by DOE but not found in YCOE.

Inflectional Form	Lemma
æðellice (c)	æðellice
æþellicor, (c)	æðellice
æðellicor, (c)	æðellice
æþelicor, (c)	æðellice
æðelucur (c)	æðellice
hær (c)	ǣr
ęr (c)	ǣr
ar (c)	ǣr
aar (c)	ǣr
ærrur (c)	ǣr
ærre (c)	ǣr
eror (c)	ǣr
awor (c)	ǣr
here (c)	ǣr
hærest (s)	ǣr
æresð (s)	ǣr
æres (s)	ǣr
ærets (s)	ǣr
ærist (s)	ǣr
aerist (s)	ǣr
æris (s)	ǣr
æryst (s)	ǣr
ærst (s)	ǣr
aerst (s)	ǣr
eræst (s)	ǣr
earest (s)	ǣr
andgietfullicost	andgietfullīce
arwurdlicor (c)	ārweorðlīce
arweorðlycor (c)	ārweorðlīce
baldlicor (c)	bealdlīce
bealdlicost (s)	bealdlīce
baldlicost (s)	bealdlīce
beortur (c)	beorhte
beorhtast (s)	beorhte
berrhtost (s)	beorhte
brihtlycor (c)	beorhtlīce
beorhtlicor (c)	beorhtlīce
best (s)	bet
bezt (s)	bet
bezte (s)	bet
bæst (s)	bet
beotost (s)	bet
cuþlicor (c)	cūðlīce
cyðlicor (c)	cūðlīce
cuðlicost (s)	cūðlīce
deopper, deoppur (c)	dēope
deowwor (c)	dēope
deopost (s)	dēope
deopplicor (c)	dēoplīce
deoplicur (c)	dēoplīce
deoplicost (s)	dēoplīce
deorost (s)	dēoplīce

derast (s)	dēore
domlicost (s)	dōmlīce
ieðest (s)	ēaðe
yþæst (s)	ēaðe
yþast (s)	ēaðe
yþust (s)	ēaðe
yþost (s)	ēaðe
eaðest (s)	ēaðe
eaþest (s)	ēaðe
eþ (s)	ēaðe
iðesð (s)	ēaðe
eþest (s)	ēaðe
yþ (s)	ēaðe
æð (s)	ēaðe
eaþ (s)	ēaðe
eað (s)	ēaðe
eaðor (c)	ēaðe
eaþor (c)	ēaðe
eaðust (s)	ēaðe
eaður (c)	ēaðe
eaðr (c)	ēaðe
eðor (c)	ēaðe
eaþelicor (c)	ēaðelīce
eaþlicor (c)	ēaðelīce
eþelicor (c)	ēaðelīce
eþelicur (c)	ēaðelīce
yþelicor (c)	ēaðelīce
eþelicost (s)	ēaðelīce
æðelicest (s)	ēaðelīce

eaðelucust (s)	ēaðelīce
eaðelicost; (s)	ēaðelīce
eaðelicust (s)	ēaðelīce
eadmodlucor	ēaðmōdlīce
ælmæst (s)	eallmǣst
earfoþlicor	earfoðlīce
efnast (s)	efne
efnost (s)	efne
egeleaslycor (c)	egelēaslīce
ægeleaslycor (c)	egelēaslīce
egeleaslecor (c)	egelēaslīce
ælcor (c)	elcor
ylcor (c)	elcor
fægrost, (s)	ēstelīce
fægeror (c)	ēstelīce
fægror, (c)	ēstelīce
fægrur, (c)	fægre
færlicor (c)	fǣrlīce
festlycor (c)	fæstlice
fæstlicost (s)	fæstlice
fæstlicas (s)	fæstlice
fyrrer (c)	feorr
fyer (c)	feorr
ferrer (c)	feorr
fær (c)	feorr
fierr (c)	feorr
fir (c)	feorr
furþor, (c)	forð

furþar, (c)	forð
forþor, (c)	forð
fyrþmest (s)	forð
furþur, (c)	forð
furþer (c)	forð
forðor, (c)	forð
forður (c)	forð
freolukeost (s)	frēolīce (ge)
frelukest (s)	frēolīce (ge)
frelikest (s)	frēolīce (ge)
freolutust (s)	frēolīce (ge)
frelubest (s)	frēolīce (ge)
fullicur (c)	fullīce
fullecar (s)	fullīce
fyrmæst (s)	fyrmest
fyrmost (s)	fyrmest
fyrmyst (s)	fyrmest
fywmyst (s)	fyrmest
firmest (s)	fyrmest
fyrnor (c)	fyrn
gearwost, (s)	gearwe
gearwast (s)	gearwe
gehændast (s)	gehende
gehændor (c)	gehende
gehendust (s)	gehende
geendost (s)	gehende
ihendost (s)	gehende
gehændost (s)	gehende
eornnost (s)	georne

gearnor (c)	georne
geornæst (s)	georne
georner, (c)	georne
geornere (c)	georne
geornest, (s)	georne
geornnost (s)	georne
geornus (s)	georne
geornfullicur, (c)	georne
geornfullicer (c)	georne
geornlicer (c)	geornlice
geornlicur (c)	geornlice
geornlecor (c)	geornlice
geornlucor (c)	geornlice
geornlycor (c)	geornlice
georlicor (c)	geornlice
geornlucost (s)	geornlice
georlicost (s)	geornlice
grimlicor. (c)	grimlīce
hælicer (c)	hēalīce
healicust (s)	hēalīce
heardor (c)	hearde
heardlicur (c)	heardlīce
hefilicor (c)	hefiglīce
hætelicor (c)	hetelice
hetolycor (c)	hetelice
hiwcuþlicor, (c)	hīwcūðlīce
hiowcuðlucor (c)	hīwcūðlīce

hludur (c)	hlūde
hludast (s)	hlūde
hraþor (c)	hraðe
raþor (c)	hraðe
hraður (c)	hraðe
raþur, (c)	hraðe
hraðer (c)	hraðe
raþer (c)	hraðe
hræþor (c)	hraðe
hroþor (c)	hraðe
hroðor (c)	hraðe

hrædlicur (c)	hrædlīce
rædlicer (c)	hrædlīce
hærdlicor (c)	hrædlīce
rædlycor (c)	hrædlīce
rædlicost (s)	hrædlīce
hreadlicost (s)	hrædlīce
hwonlicer (c)	hwōnlīce
hwonlycor (c)	hwōnlīce
hwonlicost (s)	hwōnlīce
hwonlicest (s)	hwōnlīce

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HYBRIDIZATION, THIRD SPACE AND LANGUAGE IN SALMAN RUSHDIE'S SHORT STORY "THE COURTER"

Carmen Hidalgo Varo
Universidad de Granada

Salman Rushdie's works have been widely examined under the lenses of magic realism and hybridity. *East, West*, one of his main short story collection, has been studied mainly as a whole and in relation to the two previously mentioned concepts. The short story analysed in this article belongs to one of the three sections in which the collection is divided, called "East, West". In this part, Rushdie makes evident the juxtaposition of these two parts of the world in order to present to readers with the problematisation of self-alienation due to hybridity and what Homi Bhabha calls "third space". In the present paper, the focus if given to just on one of the stories, "The Courter", to analyse how hybridity and the concept of third space are portrayed, by means of language, in the depiction of the two main characters. These two main characters, the narrator, a teenager from India studying in a London boarding school, and his family's *ayah*, who has always been taking care of the children, serve Rushdie as the exemplification of that problematisation he creates around diasporic characters. In order to do so, the analysis relies on three critical frames: hybridity, third space and imagined communities. The first two were mainly theorised by Homi Bhabha in relation to political discourse. However, they will be applied within the scope of literary discourse. The third one was developed by Benedict Anderson for the explanation of the origins of nationalism. One aspect which is

relevant for the analysis is the absence of magic realism in the story, since Rushdie is known for its use in his works. As a conclusion, this lack of magic realism enhances the problematisation of self-alienation, to which Rushdie offers two different solutions: one related to the concept of third space and the other to the concept of imagined communities.

Keywords: Salman Rushdie; hybridity; third space; The Courter; (magic) realism; imagined communities

1. Introduction

Salman Rushdie is one of the big names within the field of Postcolonial Studies. He was born in Bombay, but he moved to England. This is the reason why his novels and short stories have got a lot of critical attention: he is a postcolonial subject himself, and he pours that into paper. His second novel, *Midnight's Children* (1981), was widely acclaimed, winning the Booker Prize in the same year of its publication. Rushdie's works are characterised by the use of magic realism and the connections he establishes between the East and the West in order to offer an alternative reading of the traditional conception of the dichotomy colonizer/colonized. One of his short story collections, *East, West* (1994), has also been widely acclaimed since it perfectly depicts a sense of hybridity between those two parts of the world.

The present paper will focus on the last story of that collection, "The Courter", which belongs to the section "East, West". As the title indicates, this part brings to light the juxtaposition between East and West and how that affects "hybrid" citizens who live in Britain. In order to analyse that short story, I will be focusing mainly on three aspects: hybridity, Third Space, mainly theorised by Homi Bhabha, and how language is used as a tool to enhance the two previous concepts. Following a close reading and a comparative analysis, I will support the study of this short story with the thoughts of scholars such as Gillian Gane, Jessica Brown, Homi Bhabha and Amar Acheaïou, amongst others.

2. Critical Background

Hybridity is the "postcolonial term" par excellence. It has got different nuances with the passing of time; its origins can be found going back as far as the time of Egyptians and Greeks (Acheaïou 2011a, 87). Looking into the modern period, the first time this term was used in an academic environment was within the field of biology in 1837: Charles Darwin employed it to refer to "his experiments with cross-fertilization of plants" (Acheaïou 2011a, 88). During the nineteenth century, this concept began to be associated with racial degeneration and its use was spread through Western colonialism, in which "hybridity was closely connected to supremacist race politics" (Acheaïou 2011a, 88). A century later, hybridity, which was increasingly starting to be associated with culture, was still been discussed in most Western universities (Acheaïou 2011a, 89). However, from the twentieth century onwards, this concept has entered most academic circles as a major discussion in Cultural Studies, due to the works of several writers and scholars, such as Derek Walcott, Salman Rushdie, Paul Gilroy and Homi Bhabha, amongst others (Acheaïou 2011a, 89).

Focusing on the meaning the term hybridity currently has within academia, it clearly differs from the one it used to have during the nineteenth century: "discussions of hybridity have moved from the earlier focus on race and bio-politics to a strictly semiotic, discursive, and cultural realm" (Acheaïou 2011a, 89). However, as previously said in the introduction, Homi Bhabha is the scholar who, following the path which Edward Said opened with his studies on "Orientalism", extensively developed and theorised the notion of hybridity. Amar Achearïou argues that Homi Bhabha "instigated a theory of hybridity that contests the idea that colonial discourse and power were homogenous and hegemonic" (2011a, 90). In fact, Bhabha goes a step beyond and connects the notion of hybridity with the concept of "Third Space", which gives a richer view on postcolonial subjects and cultures (2011a, 90). These two concepts complement each other and, from the end of the twentieth century onwards, they have been considered as a milestone within the field of Postcolonial Studies (Acheaïou 2011a, 90).

Before addressing Salman Rushdie and his short story, it is necessary to introduce how Homi Bhabha theorises and connects the concepts of hybridity and Third Space since those concepts are essential within the context of the present article. His writings have been essential for the understanding of those two notions in connection to Postcolonialism. He extensively develops them in his book *The Location of Culture*, published in 1994. In this piece of work, Bhabha firstly presents hybridity of identity as the way of moving away from singularities about gender, class and race in the modern world (1994, 1). Consequently, subjects find themselves in "in-between" spaces from which they can stand against the dominant culture (1994, 1-2). These interstices, using Bhabha's words, are the place where domains of differences overlap with each other (1994, 2). Moreover, these new spaces are created out of cultural translation, by the encounter of two different cultural backgrounds (Bhabha 1994, 7). These translations need to be done from elements that "are neither the One nor the Other, but something else besides" (Bhabha 1994, 28).

In this respect, Bhabha emphasises how, although these interstices and translations can be found in all kind of discourses, they are very important within cultural diversity in postcolonial environments (1994, 32). This is so because, as Benedict Anderson states through his book *Imagined Communities* (1983), Western nations and their cultures have always been presented as unitary and homogenous entities; although, following Bhabha's theory, those "in-between" spaces prove the opposite. In addition, this "hybrid space", also called Third Space, allow subjects to "appropriate, translate, and read anew" cultural signs from the dominant discourse (Bhabha 1994, 37). This aspect is relevant in relation to Rushdie's short story "The Courter" since its two main characters, the narrator and his family's *ayah*, are involved in the creation of hybrid cultural understandings from a personal point of view.

Together with Homi Bhabha, Salman Rushdie is another important figure within this analysis as well as within Postcolonial Studies. He is one of the most emblematic names within this field. He manages to represent hybrid characters with a high degree of sensibility in all his works, since he is a migrant subject himself. However, he is also well-known for his use of magic realism. Ursula

Kluwick extensively develops this aspect of Rushdie's works, indicating how he uses this literary device:

> A naturalising view of magic is already thwarted by the fact that the sheer implausibility of their stories seems to disconcert Rushdie's narrators themselves, inciting them to question their truth value, freely admit their lack of veracity, openly ponder how far their readers' belief will stretch, and try to convince them(selves) that everything they claim is true *nevertheless* (2011, 22).

This is a pervasive aspect of his novels and short stories. However, as I will discuss later, magic realism cannot be found in the short story chosen for this analysis, although collection to which it belongs, *East, West*, does possess a certain degree of magic realism. This aspect will be commented upon later since it is relevant for the analysis.

Paying attention to his writing production, it could be said that Salman Rushdie is a very prolific writer, having published all types of writings: novels, short story collections, children's books and essays. His novels have been widely studied under the lens of Postcolonialism, being *Midnight's Children* (1981) and *The Satanic Verses* (1988) his two most famous ones. Rushdie is not the only author who has addressed the traditional postcolonial dichotomy, mentioned in the introduction of this paper, existing between East and West in his works (Mardossian qdt. in Brown 2011, 19). However, what Rushdie does is to focus on language as the main tool to exemplify hybridity, *in-betweeness* and Third Space (Brown 2011, 50). His short story collections have also received some attention in relation to this aspect, although *East, West* (1994) is Rushdie's best-known one. Here, the dichotomy and juxtaposition between these two parts of the world are emphasised through the three parts in which the collection is divided, its different settings and its different characters (Klassen 2013, 2).

According to Pop Titus, the stories that are set in an Eastern environment show readers how the Western culture underlies the Indian setting (2011, 2). In contrast, the stories set in a Western environment portray that general exotic and "orientalist" perception of the East (2011, 3). It is also worth highlighting how the stories in the section "East" are anecdotal and everyday-like, while the ones

in "West" address historical events and figures that are relevant for Western culture (Barbeito and Lozano 2012, 190). These are some of the ways in which Rushdie manages to juxtapose East and West by means of narrative techniques. Consequently, it could be said that, although Rushdie connects East and West by means of literature, he also emphasises their differences (Titus 2011, 1).

However, these differences properly meet and mingle with each other in the last section of the collection, which is also called "East, West". This last part explores the ways in which these two sides of the world meet and how that affects characters, which are hybrid in themselves (Titus 2011, 2). This juxtaposition is not only present throughout the three short stories found in this section, but Rushdie makes it explicit in the title itself: the comma which separates, or connects, the words "East" and "West" (Barbeito and Lozano 2012, 178). Thus, it is used intentionally to work both as "a separator" and "a bridge" (Eagleton qtd. in Titus 2011, 2). Moreover, this comma is also essential for understanding the title as a dichotomy, since "using a slash would cause the title to be interpreted as "East or West", rather than "East and West"" (Klassen 2013, 2). In fact, the meaning intended by the use of the comma goes beyond juxtaposition: this punctuation mark represents that Third Space Homi Bhabha theorises and which Salman Rushdie uses as the place to locate his characters (Barbeito and Lozano 2012, 184).

3. Analysis

Within this last section of the collection, the last story is, from my point of view, the most revealing one in terms of hybridity. "The Courter" presents the story of an Indian family living in London. The narrator, now as an adult, recounts the family's *ayah*'s relationship with the porter of the building where they were living at the time. In doing so, he also exposes his feelings towards his situation as a hybrid person, how he felt back then and how he feels now. As it happens with the section "East, West", this short story also "celebrates connections across the boundaries of race, nation and language", resulting in a hybrid identity of the characters (Gane 2001, 48). This process of blending between cultures is the prominent point of Rushdie's short story (Klassen 2013, 13). In

addition, this "new culture" created out of this blending process does not fit into the traditional East/West binary (Klassen 2013, 16). In fact, as it was mentioned in the introduction, language is a very powerful tool which Rushdie uses in order to exemplify the characters' hybridity, focusing specially on the narrator and Mary, the family's *ayah*, although they do not interact with language in the same way.

However, in this respect, Salman Rushdie has received some criticism: as Andrew Teverson argues, some scholars have relied their critiques on the fact that Rushdie uses English as the medium to write his narratives (2007, 32). What these academics state is that, by using English, Rushdie perpetuates the cultural domination of the British imperialistic past (Teverson 2007, 32). Teverson, on the other hand, enhances the fact that languages are not homogenous, that is, even though they have been used to spread a message of hate, they also belonged to the subjugated resistance (2007, 34). In addition, he also explains how languages are dynamic systems that are transformed with the passing of time (2007, 34). This is relevant in Rushdie's short story because he appropriates the English language for telling the story of a migrant, and subjugated, family. In fact, Rushdie is not the only one who uses English as a tool to emphasise hybridity in his works, other writers such as Sujata Bhatt also comments upon the problematic aspect of using English as the medium to express your experiences as a migrant (Teverson 2007, 35).

Language is the main tool found in "The Courter" by means of which Rushdie brings to the fore the hybridity found in the two main characters: the narrator and the *ayah* (Gane 2001, 62). In fact, language is the site where East emerges in the story, since the setting and all of the main aspects in the text are related to the West (Gane 2001, 62). Thus, it could be argued that "Rushdie's fiction does not reflect the successful appropriation of English but is a fiction of the failure of English" (Teverson 2007, 37). Moreover, this seems to be the basis of this short story : all the main characters have problems with the pronunciation of standard English, causing a change of meaning in some words (Gane 2001, 48). Out of these altered meanings a new understanding arises, which is hybrid in itself (Gane 2001, 48). This new "hybrid reality" is created by Rushdie out of the

encounter of British English and Hindi. This aspect is emphasised even in the title of the short story: "The Courter" is a hybrid word which is created by Mary, the *ayah*, since she does not properly pronounce the letter "p" in English, as it is indicated right at the beginning of the story:

> English was hard for Certainly-Mary [...]. The letter p was a particular problem, often turning into a f or a c; when she proceeded through the lobby with a wheeled wicker shopping basket, she would say, 'Going shocking' [...] (In Hindi and Konkani, however, her p's knew their place). So: thanks to her unexpected, somehow stomach-churning magic, he was no longer porter, but courter (Rushdie 1995, 176-177).

It is worth highlighting how Rushdie makes explicit the fact that Mary does not have any pronunciation problems in her native language, but she does in English. This misspronunciation of English words on the part of Mary creates a "prosthetic language" which, according to Sánchez-Palencia Carazo, is the best medium of communication for hybrid subjects – Mary in this case – living in a "space of cultural difference" (2004, 3).

In addition to this first reference to "broken English" (Gane 2001, 48), the first chapter within the story is also very revealing in terms of language: here, Rushdie decides "to contaminate standard English with Hindi borrowings" (Sánchez-Palencia Carazo 2004, 2). These words are used, to some extent, to introduce India in the text, to highlight the presence of the East within the West (Gane 2001, 59). These traces of the East enhance the cultural wealth of India by means of language (Gane 2001, 60). This saturation of Hindi words at the beginning of the story may force the reader to pay attention to hybridity, creating a "palimpsestic narrative" (Titus 2011, 5):

> 'Western Ghats, Eastern Ghats, and now Kesington Ghats', he said, giggling. 'Mountains'. [...] 'But ghats in India are also stairs', she said. 'Yes yes certainly. For instance in Hindu holy city of Varanasi, where the Brahmins sit talking the filgrims' money is called Dasashwamedh-ghat. Broad-broad staircase down to River Ganga. O, most certainly! Also Manikarnika-ghat' (Rushdie 1995, 175).

This way, Rushdie subtly presents Mary as a hybrid character from the beginning of the story, since she is the one who

uses all those Hindi words in her conversation with Mercir, the porter. As Homi Bhabha states, "in the very process of domination the language of the master becomes hybrid – neither the one thing nor the other" (1994, 33), which can be seen in this first chapter. In fact, Rushdie highlights Mary's hybridity not only by mixing both English and Hindi words, which results in a hybrid language. He also calls attention to other parts of it, such as grammatical and syntactic structures, found in his different works (Brown 2011, 57). In this respect, Mary's hybridity is found in the way she alters sentences when she speaks, for example, changing the word order or repeating some words. However, as Jessica Brown points out, this aspect is more prominent in other works by Rushdie (2011, 57).

Indeed, this hybrid language helps her to find and keep her native roots by using an alien medium such as English (Nirmala 2019, 157). By means of "broken English", as mentioned before, Mary connects with both cultures, not having to neglect her native one (Titus 2011, 5). Following Amar Acheraïou's thoughts on Bhabha's theory, hybridity allows colonized people to resist and even subvert "the colonizer's cultural, political and ideological domination" (2011a, 95). Thus, applying this to Mary, hybridity is what enables her to keep both sides of her identity, an aspect that is exemplified through her use of "broken English". Consequently, she occupies an in-between position within both English and Hindi cultures.

At this point, Bhabha's notion of "Third Space" is applicable to the analysis of Mary as a hybrid character. As it was developed before, Bhabha uses this concept to refer to those spaces in which hybrid subjects find themselves after the interaction of their native culture and a foreign one. In the case of Mary, what allows her to "inhabit" in that Third Space is language. In fact, language can be interpreted as a "home" for the migrant, as Günter Grass points out in a debate with Salman Rushdie: "entering the home of language necessarily involves a form of estrangement, the loss of sweet home. Even if the material home remains, language is always an 'other home'" (Reder qtd. in Barbeito and Lozano 2012, 180). Even though he is making reference to migrant writers with that statement, it can be exprapolated to the case of Mary: she lives in a foreign country and she also has to deal with an alien language

because she is a migrant. Thus, due to her two identities, she is able to appropriate that language and turn it into her "home", her "Third Space" in which she is able to articulate, using Bhabha's words, her culture's hybridity (1994, 38).

Nevertheless, it is also important to highlight that she is not the only character who has problems with English. The narrator's father, as he recounts, also has to face some situations in relation to the problematic use of language:

> 'I asked for baby compound, Johnson's powder teething jelly, and she brought them out. Then I asked did she have any nipples, and she slapped my face.' [...] My father grew thunderous, empurpled. Durré controlled herself. 'But Abba', she said, at length, 'here they call them teats'. [...] 'But how shameless!' my mother said. 'The same word as for what's on your bosoms?' [...] 'These English', sighed Certainly-Mary. 'But aren't they the limit? Certainly-yes; they are' (Rushdie 1995, 183-184).

This passage exemplifies how, as Gillian Gane argues, "even when meaning is successfully transmitted, there are inevitable mismatches between two different ways of carving up and labelling the world, and the message conveyed may be quite different from that intended" (2001, 53). These mistakes portray how English is hybridised by the influence of a foreign language, Hindi in this case (Gane 2001, 55). However, even though she is not the only one having problems, English is harder for illiterate Mary than for her educated family (Gane 2001, 53). Thus, she creates a "new space" of understanding and communication out of those mistakes (Gane 2001, 55). This "new reality" is what was previously designate as Bhabha's concept of Third Space.

On the other hand, the narrator does not seem to have any serious problems with language. However, he does not feel completely comfortable with its use, realising that he also has to face some difficulties speaking it, as he says after the episode of his father's mistake in the pharmacy: "And also because in the general hilarity I was able to conceal the shaming truth that I, who had been in England for so long, would have made the same mistake as Abba did" (Rushdie 1995, 185). The narrator is aware of his position as a migrant, even though he has been living in England for a long time. In fact, he confesses that his father and Mary the *ayah* are not the

only ones who have linguistic problems with English (Gane 2001, 53):

> It wasn't just Certainly-Mary and my parents who had trouble with the English language. My schoolfellows tittered when in my Bombay way I said 'brought-up' for upbringing (as in 'where was your brought-up?') and 'thrice' for three times and 'quarter-plate' for side-plate and 'macaroni' for pasta in general (Rushdie 1995, 185).

The narrator, as it can be seen here, has some problems with the use of English in the same way as Mary does. However, he has the complete opposite attitude towards his position as a hybrid subject. Language could have been the same space for his hybridity as it was for Mary. Instead, he just tries to assimilate and imitate the English culture in order to avoid been perceived as "the other" (Sánchez-Palencia Carazo 2004, 3). He does so by fully consuming Western products such as songs, literature, TV shows, movies, etc (Sen 2001, 131). In fact, there are several references to those aspects of Western culture throughout the short story: the narrator mentions different Western singers, such as Chubby Checker, Neil Sedaka, Pat Boone and Roy Orbison (Rushdie 1995, 180, 209); there is a reference to Swift's *Gulliver's Travels* (Rushdie 1995, 191); and he also mentions some songs, like *Big Girls Don't Cry* (Rushdie 1995, 192). These examples are connected to what Homi Bhabha states about mimicry and migrants: "The desire to emerge as 'authentic' through mimicry – through a process of writing and repetition – is the final irony of partial representation" (1994, 88). Thus, using his words, it could be said that the narrator is "almost the same but not quite" (1994, 89). In fact, even though the narrator is not conscious about it, his attempts of imitation enhance his hybrid identity and in-between position, manifesting "those disturbances of cultural, racial and historical difference" (Bhabha 1994, 88).

Consequently, his attitude is that of rejection towards his hybrid identity. He calls attention to this aspect while he is narrating the story from his adult perspective, recounting the feelings he had as a teenager towards his position:

> At sixteen, you still think you can escape from your father. You aren't listening to his voice speaking through your mouth, you don't see how your gestures already mirror his; you don't see him

> in the way you hold your body, in the way you sign your name. You don't hear his whisper in your blood (Rushdie 1995, 202).

In this passage, the narrator is making reference to his father, who intrinsically represents his Indian roots; the same roots Mary embraces through the use of "broken English (Nirmala 2019, 157). In contrast, he wants to move away from hybridity, and he tries to do so by acquiring a British passport "that will enable him to get away from his father" (Gane 2001, 56):

> I spent one half-term weekend in 1963 at the home in Beccles, Suffolk of Field Marshal Sir Charles Lutwidge-Dogson, an old India hand and a family friend who was supporting my application for British citizenship. [...] My existing Indian passport permitted me to travel only to a very few countries, which were carefully listed on the second right-hand page. But I might soon have a British passport and then, [...] I would get away from him [his father]. I would not have this face-pulling in my life (Rushdie 1995, 191, 202).

This British passport, as he believes, will allow him to go away from his father and, implicitly, to escape his roots and his position as a hybrid subject (Gane 2001, 58). Following his thoughts, "the passport will open further possibilities in the West, driving him further away from his home land" (Ganzer 2018, 43). However, the narrator does not realise that he cannot escape that in-between position since "he exists in England as much as India exists in him" (Ganzer 2018, 43). In addition, his choice of moving away from his family as well as from his hybrid identity shows how he fails in recognising and embracing hybridity (Ganzer 2018, 43). Although his beginnings are in the East, the narrator foresees a better future in the West (Gane 2001, 59).

After this presentation and analysis of both Mary and the narrator, it can be seen how Rushdie is able to portray the characters' experiences about their conditions as migrants through strangeness and the realm of language in this short story (Barbeito and Lozano 2012, 179). These two characters show readers how, even though they have different relations with language, they both occupy that Third Space which exists between English and Hindi cultures. However, the short story offers two different ways of dealing with hybridity and "in-betweeness". Towards of the end of "The

Courter", the narrator recounts how Mary started to have palpitations, to feel sick:

> Mary's heart trouble turned out to be a mystery; unpredictable, it came and went. She was subjected to all sorts of tests during the next six months, but each time the doctors ended up by shaking their heads: they couldn't find anything wrong with her. Physically, she was right as rain; except that there were these periods when her heart kicked and bucked in her chest [...] (Rushdie 1995, 208).

It is worth highlighting how this passage appears in the story after an episode where Mary and the narrator's mother get assaulted in the street out of a racist attack. Indeed, this was actually a problem existing in the late 1960s in Britain: a new racism emerged, which was based in linguistic differences (Mishra 1995, 20).[1]

In relation to Mary and her strange palpitations, the narrator exposes how she came to a conclusion of what could be causing her that uneasiness:

> At the beginning of the summer Mary made an announcement. 'I know what is going wrong with me,' she told my parents, out of the blue. 'I need to go home.' 'But Aya,' my mother argued, 'homesickness is not a real disease.' 'God knows for what-all we came over to this country,' Mary said. 'But I can no longer stay. No. Certainly not.' Her determination was absolute.
>
> So it was England that was breaking her heart, breaking it by not being India. London was killing her, by not being Bombay. [...] Or was it that her heart, roped by two different loves, was being pulled both East and West, [...] and she knew that to love she would have to choose? 'I must go,' said Certainly-Mary. 'Yes, certainly. *Bas*. Enough.' (Rushdie 1995, 208-209).

[1] Although Benedict Anderson theorised the understanding of nations as imagined communities, people who perpetuated racism conceived them as homogenous entities based on race (Mishra 1995, 20). In this respect, Rushdie manages to represent real problems of this kind existing back in those days.

Although she was happy while living in England, she finally had to make a choice between East and West (Gane 2001, 60). This decision was biased by her identity as a migrant, which enables her to shape her relation to home on the basis of her unique experiences (Brown 2011, 18). Even though she was able to find her roots through English and to live in-between two cultures, racism and other people's perspectives about her identity as a migrant forced her to choose (Titus 2011, 5).

At the other end of the spectrum, the narrator also chose between East and West, although he selected the complete opposite option to Mary (Gane 2001, 60). His decision was also affected by his own cultural identity and his experience as a hybrid subject (Brown 2011, 18). His solution to this situation was the hope of getting a British citizenship, which he did indeed: "I became a British citizenship that year" (Rushdie 1995, 210). However, even though the end of the short story may seem quite pessimist in relation to hybridity, the narrator makes a final reflection in the last page:

> And the passport did, in many ways, set me free. It allowed me to come and go, to make choices that were not the ones my father would have wished. But I, too, have ropes around my neck, I have them to this day, pulling me this way and that, East and West, the nooses tightening, commanding, *choose*, *choose*.
>
> I buck, I snort, I whinny, I rear, I kick. Ropes, I do not choose between you. Lassoes, lariats, I choose neither of you, and both. Do you hear? I refuse to choose (Rushdie 1995, 211).

This last utterance brings some light upon hybridity and "in-betweeness". Even though he rejected his roots when he was a teenager, he realises as an adult that he does not have to choose just one of the parts of his hybrid identity (Gane 2001, 59). In fact, at the beginning of the short story, after he introduced Mary and his family, he calls attention to this final decision: "This message from an intimate stranger reached out to me in my enforced exile from the beloved country of my birth and moved me, stirring things that had been buried very deep" (1995, 178).

Both the narrator and Mary have some contradictory feelings towards their "in-betweeness." However, as Gillian Gane states, readers do not finally get to know which aspects of the East

affects both of them (2001, 60). In the case of Mary, as seen before, it may be "homesickness". In relation to the narrator, it may the alienation he experiences as a migrant, even though he tries to assimilate the British culture. Either way, hybridity is not a straightforward term or identity, it "amounts to a space of the impossible whereby the colonial subject's identity is trapped in the imperialistic dialectics of possession and dispossession, conquest and alienation" (Acheraïou 2008b, 130-131). That is why language works as a powerful tool which enables them to "be in two places at once" and "that holds out the hope of bringing together East and West" (Gane 2001, 63).

After having analysed some of the most outstanding aspects of this short story, it is also important to highlight how Salman Rushdie uses magic realism[2] in this collection. One of the basic aspects emphasised by his use of magic realism is the East/West binary, which can be found in most of Rushdie's works (Klassen 2013, 6). However, he sometimes manipulates it in order to deconstruct the classic perceptions of the Eastern and Western worlds, situating them as two opposing, yet connected, systems (Klassen 2013, 14). In addition, the use of magic realism also allows Rushdie to offer to his characters a way of escaping and challenging the influence of the colonizing culture, Britain in this case (Klassen 2013, 15). Through *East, West*, he manages to introduce magic realism in different ways, which enhances a wide range of postcolonial subjects (Klassen 2013, 17). In fact, Rushdie's work includes "more realistic preoccupations [...] in the first section (East) contrasting with the more dreamlike and almost absurd tone of the second section (West) (Klassen 2013, 7).

However, even though it is a very characteristic aspect of Rushdie's works, magic realism cannot be found in the short story "The Courter". This is relevant since that narrative technique can be observed in all the other short stories of the collection, with different degrees of magic and realism (Klassen 2013, 7-8). In contrast, this

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[2] This term was coined by Franz Rod, within the field of art, and Massimo Bontempelli, in relation to literature. They both highlighted that "magic realism" rendered visible the magic behind everyday objects, "stressing the intrinsically wonderful aspects of reality" (Kluwick 2011, 7).

last short story does not show any hints of magic realism. This may be so because, as Gillian Gane exposes, Rushdie put his own thoughts in the text through the narrator's mouth, who gives a final reflection on how hybrid subjects should not be forced to choose between one culture and the other (2001, 59). This way, Rushdie manages to emphasise and transmit one of the most important messages of his works.

4. Conclusion

"The Courter", together with the whole collection where it belongs to, can be seen as a "Rushdiesque manifesto for in-betweenness" (Sánchez-Palencia Carazo 2004, 4). As previously stated, Rushdie pours his own experience as a migrant into the paper, creating characters that interact with cultures, hybridity and Third Space. He also manages to create a very realistic language which tailors every character and his/her situation as a migrant (Nirmala 2019, 158). In addition, one of the most important aspects of his use of the language is how he had achieved a total decolonization of English in his works (Nirmala 2019, 158). This means that he presents an "English language world which is not Anglo-centric" (Nirmala 2019, 159). In fact, within that non Anglo-centrism is where hybridity and Third Space work as "conduits of revolutionary politics of identity and cultural relationships" (Acheaïou 2011a, 91). The narrator and Mary, even though they have different relations with those two notions, stand against the dominant culture to some extent.

As mentioned above, the end of the short story may seem quite pessimistic in what concerns hybridity. However, as J. Manuel Barbeito and María Lozano argue, by not offering readers a happy ending, Rushdie makes explicit "the disjunction inscribed in the title of the work" (2012, 194). *East, West*, and consequently "The Courter", calls attention to those aspect of Postcolonialism that sometimes are taken for granted, like the very notion of hybridity. With this work, Rushdie exposes his readers to a wide range of examples from which they can acquire a more realistic understanding of migrants. In fact, these realistic representations also help him in the demystification of the East as well as the West,

creating a postcolonial connection between these two parts of the world. That "in-betweeness" is present in the short story "The Courter" mainly in the figure of the narrator. While Mary the *ayah* is not able to cope with hybridity and what that hybridity entails, the protagonist offers readers a glimpse of how he is able to embrace his roots together with his new hybrid identity. However, it is important to bring attention into the fact that both characters stand against the dominant and traditional Western discourse. Besides, it will be interesting for further research the analysis of hybridity as a discourse that has a multiplicity of differences as well as delving into the possible overlapping that might exist with other minorities.

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PUNCTUATION PRACTICE IN TWO EARLY MODERN ENGLISH VERSIONS OF *THE SECRETS OF ALEXIS*[1]

Juan Lorente Sánchez
Universidad de Málaga

Despite being traditionally ignored in most books on historical palaeography, punctuation has received in the last decades a great deal of attention due to the proliferation of studies considering its uses, functions and distribution. Even though it has been extensively addressed in the specific literature, the analysis of punctuation in different formats of identical pieces has been hitherto disregarded, perhaps due to an erroneous assumption that manuscripts employed a lighter and a less consistent repertory than printed books. The present article therefore aims to analyse the use and diffusion of the phenomenon in two Early Modern English versions of Girolamo Ruscelli's *The Secrets of Alexis*, in order to shed some light on the contrasts and similarities between scribal and editorial punctuation procedures, if any. This article is then conceived with a twofold objective: to examine the quantitative distribution of the punctuation symbols attested in the documents

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under scrutiny; and to analyse their role at the different textual levels, i.e. macro-textual, sentence, clause and phrase level.

Keywords: punctuation; Early Modern English; Handwriting; Printing; *The Secrets of Alexis*

1. Introduction

Punctuation has been traditionally considered as one of the most rudimentary elements that involve the study of both manuscripts and early printed books, particularly on account of its hypothetical arbitrariness (Arakelian 1975, 614-615; Denholm-Young 1954, 77; Zeeman 1956, 18). Until recently, the phenomenon has been a complicated topic in the vernacular given its erratic use among professional scriveners and printers, its disagreement with modern criteria and even its complete absence. This randomness has caused an array of ambiguities and chaotic readings in early English writing which has led scholars to cold-shoulder it, especially if compared with other aspects of historical palaeography (Tannenbaum 1930, 139; Rodríguez-Álvarez 1998, 27).

Even though its forms, functions and distribution have progressively changed in the course of the centuries, punctuation took a remarkably long time to evolve. In its earliest shape, for instance, it was little more than an elevated dot to separate words, and even by the beginning of the Middle Ages the period and the inverted semicolon were the only marks of punctuation used in English handwritten compositions (Petti 1977, 25). From the twelfth century onwards, however, there was a bias among scribes to abandon ancient systems of punctuation in favour of a general repertory, which developed from a gradual incorporation of elements drawn from ancient methods, and was augmented from other specialised systems appearing throughout Middle English so that, by the end of this period, the general repertory was based on four principal components: i) the *punctus*, generally employed in combination with other symbols; ii) the *punctus elevatus*, used to indicate a median pause; iii) the '7'-shaped *positura*, purposed to specify the end of a section; and iv) the paragraph mark, used both to indicate the divisions in a text and in references to these splits in other works (Parkes 1992, 41-43). Despite this theory, the actual

practices of later mediaeval scribes were notably determined by their idiosyncratic preferences insofar as they were free to employ their own inventory of symbols without full consistency (Calle-Martín and Miranda-García 2012, 32; see also Derolez 2003, 185) and, more importantly, by the ultimate function of punctuation, which might serve either for grammatical or rhetorical purposes. The former help make grammatical structure of sentences explicit, whilst the latter indicate the pauses introduced for an oral delivery of a text (Clemens and Graham 2007, 82).[2] Overall, the punctuation of this period was remarkably light and did not reflect the grammatical organization of sentence constituents, but the pauses necessary for a significant rhetorical production (Greetham 1994, 223).

The Early Modern English period, on the other hand, witnessed the continuous evolution from the rhetorical to the grammatical function of punctuation, as expected of a language acquiring a strict word order, the progressive development of a standardised system due to the establishment of Caxton's printing-press, together with the proliferation of a number of professional penmen (van Gelderen 2006, 174-175; Calle-Martín and Miranda-García 2007, 357). Although the earliest printed specimens reproduced the forms of punctuation observed in handwritten documents used for copy, Elizabethan printers, unlike scribes, gently attained a level of standardisation in the shape of punctuation devices used in sixteenth and seventeenth-century Europe, with the result that a good deal of new punctuation symbols were introduced into the system which, shortly after their incorporation, became "immersed in a process of specialisation for the expression of new syntactic relations" (Calle-Martín and Esteban-Segura 2018, 68; Parkes 1992, 50-51; Salmon 1999, 40-41).

Even though the phenomenon has been ignored as a consequence of its suggested haphazardness, the last decades have observed the spread of a vast amount of quantitative and qualitative

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[2] Apart from these two main categories, Lucas (1971, 5) added the macro-textual function, whereby the phenomenon may work as an aid to elucidate the disposition and the layout of a text (see also Marqués-Aguado 2005, 50).

studies offering detailed accounts of the uses, functions and dissemination of punctuation patterns across individual texts, mainly from a synchronic perspective, in Old English (Calle-Martín and Miranda-García 2005a; Esteban-Segura 2005; Marqués-Aguado 2005) Middle English (Rodríguez-Álvarez 1998; Alonso-Almeida 2001; Calle-Martín 2004; Calle-Martín and Miranda-García 2005b; Marqués-Aguado 2009, 2019; Esteban-Segura 2009; de la Cruz-Cabanillas 2014), as well as in Early Modern English (Alonso-Almeida and Ortega-Barrera 2014; Romero-Barranco 2019; Criado-Peña 2020). In addition to this, a new wave of diachronic approaches have also emerged recently to cast some light on the standardisation of punctuation and its level of specificity both in handwritten and printed compositions (Calle-Martín and Miranda-García 2007; Calle-Martín and Esteban-Segura 2018; Claridge, 2019; Calle-Martín, 2019). Notwithstanding this broad increase in the number of works, the study of the phenomenon in different formats of identical pieces is still a *desideratum* in the specific literature inasmuch as it has been hitherto disregarded, perhaps as a result of a preconceived assumption that manuscripts employed a lighter and less consistent repertory than printed books (Petti 1977, 25).

All this considered, the present article focuses on the use and dissemination of the symbols attested in a handwritten and a printed version of the same text, so as to evaluate the contrasts and similarities between scribes and printers' punctuation practices. The study, therefore, is conceived with a twofold objective: a) to examine their quantitative distribution, and b) to analyse their role at different textual levels, i.e. macro-textual, sentence, clause and phrase level. For these purposes, the article has been organised as follows. Section 2 provides a brief description of the material used as source of evidence and the methodology followed in the classification of the results; section 3 deals with the analysis and comparison of the symbols in both texts; and, finally, section 4 offers a summary of the findings along with some conclusions.

2. Methodology

The material whereon this research focuses is Girolamo Ruscelli's *The Secrets of Alexis*, one of the most important scientific collections of the sixteenth century given its wide circulation over a long period of time. Ruscelli's original work was highly appreciated in the period, being preserved in 69 printed editions in Early Modern English with a great number of vernacular translations, not only in English, but also in other European languages such as Italian, French, Dutch or Spanish, to name but a few (Ferguson 1930: 234-235). As far as handwriting is concerned, the English translation of the text has only been kept in Glasgow, University Library, MS Ferguson 7 (FER7), ff. 1r-20v. Since 2019, this manuscript forms part of the major research project entitled *The Málaga Corpus of Early Modern English Scientific Prose*, which pursues the semi-diplomatic transcription and the electronic edition of hitherto unedited Early Modern English scientific manuscripts from the period 1500-1700, displaying both the digitised images and the corresponding transcription (Figure 1).[3]

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[3] The edition can be viewed online at http://modernmss.uma.es. Apart from this objective, the project also pursues the compilation of a raw, a normalised and a POS-tagged corpus from this material, thus representing the main branches of early English scientific writing (i.e. specialised treatises, surgical treatises and medical recipes).

Change folio

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two crownes of gold, or a little more, and the wine must be hott
or luke warm, and þe pacient well couered in his bed for to make
him sweate, and the more he shalbe moued to vomite þe better is it.
for it is a signe of good operacione. also the said pacient must
5 endure the sweate, asmoch as he may, *and* wype him self wi*th* som
linnen cloth, *and* after his fitt is past he may kepe his bed, or ryse
yf he will. Then you must take sage, rue, *and* shepard purse, asmoch
of thone as thother, *and* stamp the*m* well togither, and water the*m* wi*th*
very strong white viniger, *and* so bind it to his pulse or wrest of his
10 arme beneath the ioynt of the hand, leauing it so, by the space of
a day, and the morow aft*er* take it away. when the Fit co*m*meth
again, ye shall take likewise of the said grene herbes, aroused
wi*th* vineger as before, *and* bind the*m* to his arm, and take again of
the pouder of assarabac, keping þe pacient in his bed as we
15 haue said, vntyll he sweat lustilye, and thus must he do thre
tymes, *and* wi*th* the help of god, he shalbe throughlie healed. som haue
bene cured wi*th* þe herbes, onlye, *and* som wi*th* the pouder onlye in þe ijᵉ fitt./
C A verye profitable remedye against pleurises. - /
Take an apple called malum applanu*m*; or a pomeriall or ell*es* the
20 delicatest þ*at* men co*m*monlye eate, make in it a hole, taking away
som p*ar*te of it wi*th*in, so þ*at* the hole passe not through, put into the
hole thre or 4 graines of frankensence of þe male kind, called
olibanu*m*, then cou*er* again þe said hole wi*th* þe little pece þ*at* ye toke of
first, *and* rost it so upon þe embers, so þ*at* it burn not, but þ*at* it may
25 wax tender, then take it fro*m* the fyre, *and* break it into 4. p*ar*t*es*, wi*th* all
the Frank*ensence*. in it, *and* so geue it the pacient to eat, it will by *and* by make
the apostume breake; *and* heale him clene. This healed a smith *which* was
almost dead *and* had not slept in ijᵉ nightes, *and* had alreadye shutt his teth, so þ*at* men
were fayn to open the*m* wi*th* a knyfe or a spone, *and* so they put of it into his mouth
30 aswell as they could, *and* streight way he turned wi*th* his brest vpo*n* þe bed side,
and spitt out a great p*ar*te of the matt*er* þ*at* was com furth of the apostum broken
and therupo*n* slept more then 9 houres, *and* when he waked he called for meate, *and*
fou*n*d him self throughlie whole. for þe w*h*ich god is worthie to be thanked.

Figure 1. Electronic edition of FER7

The manuscript holds a huge quantity of passages written in a late-sixteenth century cursive script from the original English translation of the collection, many of them taken from an edition printed at London in 1568. In this vein, the text of FER7 (hereafter *Secreti*) and the said printed material (henceforth *PSecreti*) have therefore been selected as the input for the analysis of the phenomenon in Early Modern English handwriting and printing.[4]

On purely methodological grounds, 6,092 symbols of punctuation have been identified, of which 2,661 are found in the manuscript variant and the remaining 3,431 in the printed composition. Nevertheless, as the number of running words is different from one of the text to the other, the figures have been normalised up to 10,000 words for the sake of comparison. Consequently, the final database of examples has been reduced to 1,495.45 and 1,546.82 instances in the handwritten and the printed

[4] It must be noted that, as the printed edition used as source of evidence does not contain some of the passages included in FER7, the printed material has been supplemented with two other English editions published in 1563 and 1566. The three printed texts can be accessed online at https://proquest.com.

text, respectively. Finally, the items have been classified and analysed independently according to the sign of punctuation and its different textual functions.

3. Analysis

The repertory of punctuation present in our material is fairly extensive as it contains a great deal of symbols, including the comma, the period, the colon, the semicolon, the parenthesis, the paragraph mark, the hyphen, the virgule, the brace, the caret, accents, and line-fillers.[5] Among all these, however, the last five marks are uniquely witnessed in the handwritten piece, thus suggesting the theory that printed books employed a wider inventory than manuscripts as erroneous.

3.1. The Comma

The comma was introduced in England in the first quarter of the sixteenth century, owing its spread in great part to printers, and it was thought to have evolved from a short form of the virgule, which it often superseded. Even though its uses are reported to be erratic in a number of Renaissance documents, legal proclamations in particular (Calle-Martín and Miranda-García 2007, 367-371), there is a consensus in the relevant literature so as to state that the comma was used mainly as indicator of short pauses in the sense-unit (Tannenbaum 1930, 140; Petti 1977, 26; see also Preston and Yeandle 1999, x).

As in other relevant studies on the topic (Alonso-Almeida and Ortega Barrera 2014, 156-159), the comma is by far the most common mark of registering punctuation in our source material. In quantitative terms, as shown in Table 1, this punctuation device is

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[5] Although not punctuation signs *stricto sensu*, line-fillers have been dealt with in the analysis of the pieces since several palaeographic handbooks (see Derolez 2003; Tannenbaum 1930; Petti 1977; Preston and Yeandle 1999; Clemens and Graham 2007) includes them as part of the Early Modern English general repertory of punctuation.

more widely favoured in the printed book than in its handwritten homologous.

	Secreti	***PSecreti***
Comma	879.51	977.41

Table 1. Distribution of the comma in the texts (n.f.)

There is, however, some room for functional variation in the distribution of the comma across the texts insofar as this punctuation device indicates all sorts of linguistic relationships. At the sentential level, on the one hand, the comma is used with a number of functions constrained to the association or separations of both independent and dependent sense-units, which can be further classified into the following set of subfunctions:

a) To introduce coordinate sentences:

(1) "(…) is m*er*ueylous good for all kind of wou*n*d*es*, *and* ye must wete *and* moist the wou*n*d wi*th* it, *and* bind upon it a pece of linnen cloth (…)" (*Secreti*, f. 2r).

b) To introduce sequential markers:

(2) "(…) fyrste washe the E-

morawdes with white wine very hote, than laye vpon

them some of the sayde pouder (…)" (*PSecreti*, 1563, p. 14).

c) To indicate the beginning of a new statement:

(3) "Take .7. or. 9. of the long *and* red bearyes of a wild rose tree, *and* lett the*m* be rype, bray the*m* well, *and* geue the pacient (…)" (*Secreti*, f. 17v).

d) To provide explanatory comments or additional information, either superfluous or relevant, to the reader:

(4) "A playster mitigatiue, and very gentle for Cankers, specially of the brests or Pappes. (*PSecreti*, 1566, p. 50).

e) To introduce different types of subordinate clauses, whether nominal, adjectival or adverbial clauses:

> (5) "(…) ye shall find the wou*n*d so wyde *and* larg*e*, *and* the yron so discouered, þ*a*t you may take it out w*ith* your fingers./" (*Secreti*, f. 10r).

f) To connect main and subordinate clauses:

> (6) "(…) and yf yo*ur* sight be perished
>
> or half gone, it will heale it *and* recou*er* it p*er*fectly again." (*Secreti*, f. 15v).

g) To introduce non-finite forms of verbs:

> (7) "(…) and adde to it of good oyle Oliue about the height of . ij .fingers, leauing it so in the sayde glasse wel stopped (…)" (*PSecreti*, 1568, p. 15).

The results in Figure 2 show that the comma occurs with different distributions in both the manuscript and the printed version of the piece. When it comes to printing, this device develops more repeatedly for the introduction of coordinate sentences, subordinate clauses and non-finite forms of verbs, the association between main and subordinate clauses, and the insertion of explanatory comments to the reader. In handwriting, in turn, it is more extensively found for the marking off of new statements, and the introduction of sequential markers.

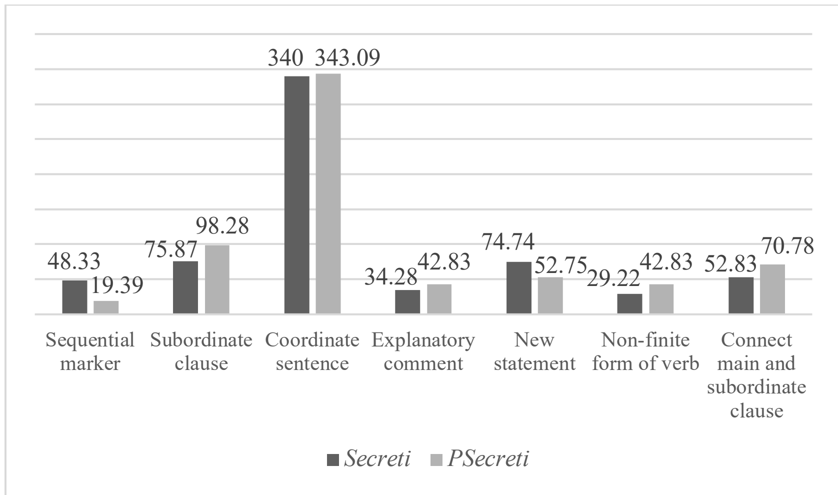


Figure 2. Functions of the comma at sentential level (n.f.)

At the clause level, on the other hand, the comma contributes to signal divergent relations established within the clause domain such as to enumerate, to enclose appositions, to precede coordinate phrases or to associate the clause constituents, among others. In the present compositions, it presents the following set of purposes:

a) To enumerate items:

> (8) "Take Betony, Rue, Selandine, Saxifrage, Leuistici, Pulegium, Annice, Synamon, Euphrasia (…)" (*PSecreti*, 1566, p. 31).

b) To introduce sets of items:

> (9) "(…) then take these pouders, aristolochia both of long *and* rou*n*de, mastick myrre, dragons blood, called in English pellitorye of spayn, aloe Epati-cu*m*, nill (…)" (*Secreti*, f. 3v).

c) To split short units in a series comprising internal punctuation:

> (10) "Take wheate, and mixe it with the milke of the herbe
>
> called in latin Herba lactaria, in French Tintimaille:
>
> or herbe a laite in English Spurge, that hath milke in it,
>
> in greeke Tithymalos, which is an herbe well inoughe

knowen (…)" (*PSecreti*, 1563, p. 74).

d) To indicate coordination of phrases, especially with enumerated items:

(11) "(…) wel stamped Butter, Hogs
suet, Leuen, Cowe milke, and a little Saffron. " (*PSecreti*, 1568, p. 33).

e) To denote appositional phrases:

(12) "(…) you may put in what colour ye will, that is to say,

Red, yellow, or other w*ith* a little rock alome. ~ ~ ~ ~" (*Secreti*, f. 12v).

f) To link the clause constituents:

(13) "(…) then put him to burne in an Ouen, so that al, as well the bones, and the skinne, as the flesh, be brought to pouder: this done, ye (…)" (*PSecreti*, 1568 p. 26).

Figure 3 reproduces the dissemination of the comma at the clause level in our material, where the data, similarly to the picture obtained at sentential level, confirm a higher spread of this mark in the printed format of the witness for almost all the mentioned purposes, with the only exception of the function whereby the comma introduces sequences of items.

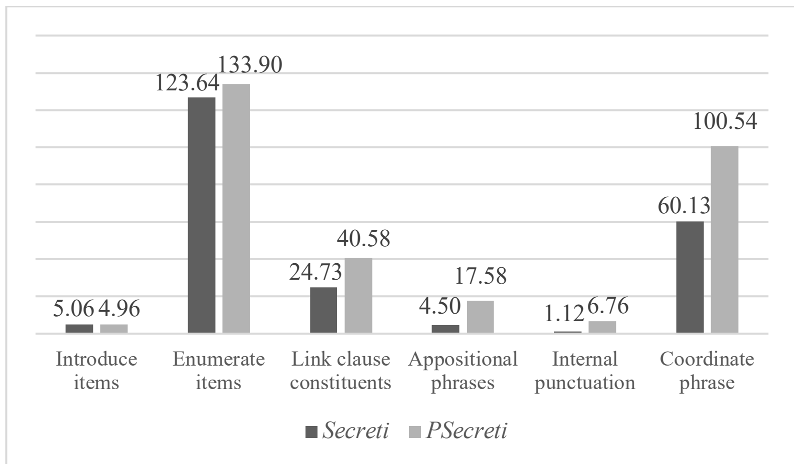


Figure 3. Functions of the comma at clausal level (n.f.)

At the macro-textual level, in turn, the comma is sporadically applied in the witnesses to indicate the end of paragraphs (1.12 examples in *Secreti*), and to mark off the end of an array of section titles (1.12 and 3.16 instances in handwriting and printing, respectively).

In addition to these uses, the comma is found to only operate at the phrasal level in *Secreti*, where the scribe sometimes chooses it as the appropriate punctuation device to circumscribe some numerals (2.25 instances).

3.2. The Period

The period is the oldest punctuation mark of the English system, and develops from the ancient Greek repertory, which used a raised, medium, or low period according to the typology of pause. From a chronological perspective, the period undertook a process of specialisation which ranged from a haphazard use, being utilised to convey all types of sentential, clausal and phrasal relationships (Calle-Martín and Miranda García 2007, 363-367; Calle-Martín 2004, 407-422; Calle-Martín and Miranda-García 2005b, 45-64), to a standardised practice whereby it came to express a major pause with rough equivalence to a full stop. Still, it could also work as a kind of comma until the beginning of the seventeenth century (Petti 1977, 25).

Even though the period has been found, in the light of its wide variety of functions, to be the predominant sign in the repertories of some documents from both the late Middle English (Esteban-Segura 2009, 96; Marqués-Aguado 2019, 242) and the Early Modern English period (Romero-Barranco 2019, 64), it is the second most recurrent punctuation mark in the texts under examination, falling thoroughly behind the comma. As shown in Table 2, the period presents an asymmetrical dispersal as regards the format, as it turns out to occur with a substantially higher frequency in the printed version of the composition.

	Secreti	*PSecreti*
Period	218.61	316.94

Table 2. Distribution of the period in the texts (n.f.)

As far as its functions are concerned, the period is used for numerous linguistic purposes in the different specimens. First, at the macro-textual level, it contributes to the arrangement and organisation of the structural units of the texts with the following purposes: to mark off the end of paragraphs (Figure 4); to indicate the end of section titles (Figure 5); and to introduce section titles (Figure 6).

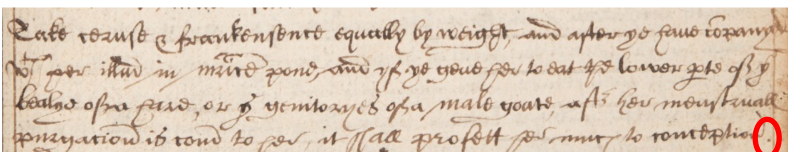


Figure 4. The period indicating the end of a paragraph (*Secreti*, f. 7v)

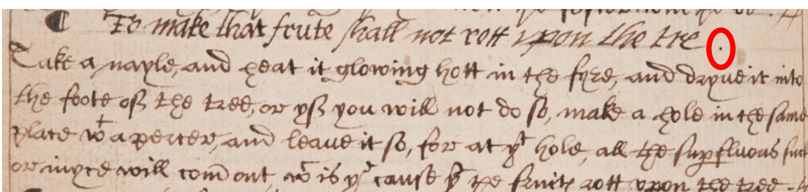


Figure 5. The period indicating the end of a section title (*Secreti*, f. 9v)

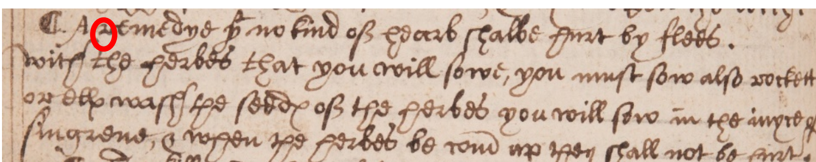


Figure 6. The period introducing a section title (*Secreti*, f. 11v)

As observed in Figure 7, this punctuation sign exhibits a contrasting distribution in view that it is more vaguely employed to indicate the end of paragraphs in the printed variant, whilst it seems to be preferred as a mean to mark off the end of section titles in the manuscript book. This divergent diffusion may be based on the prominent use of the virgule as an indicator of the end of some

paragraphs in handwriting (see Section 3.8). Besides this difference, it is also worth noting that, when appearing in combination with the paragraph mark, the period is employed in *Secreti* to precede a handful of section titles.

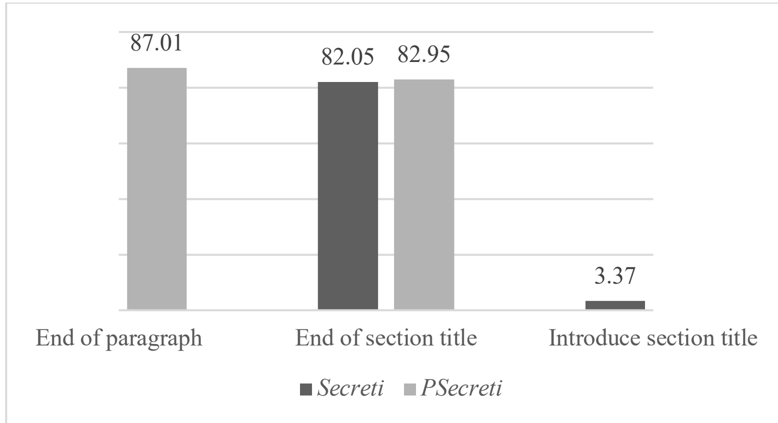


Figure 7. Functions of the period at macro-textual level (n.f.)

Second, at the sentence level, the period performs a variety of functions concerned with the establishment of the relationships between sentences. As illustrated in Figure 8, this punctuation device is outstandingly more numerous in the printed format of the piece for each of the sentential uses attested, which are enumerated below:

a) To introduce coordinate sentences:

(14) "(…) put your Woode, bone, or horne in it. And let all seeth well together." (*PSecreti*, 1568, p. 50).

b) To introduce sequential markers:

(15) "(…) after his fitt is past he may kepe his bed, or ryse yf he will. Then you must take sage, rue, *and* shepard purse, asmoch of thone as thother (…)" (*Secreti*, f. 3r).

c) To mark off the beginning of a new statement:

(16) "You shall take crums of bread, raysins dryed in an oven or otherwise, *and* then well stamped, butter, hogs suet, leuen,

cowe milk *and* a little saffron. make of all this an oyntment (…)" (*Secreti*, f. 5r).

d) To provide explanatory comments or additional information to the reader:

> (17) " (…) geue the pacient drink therof thre morning*es*, þ*a*t is to say euery morning a glasfull. this hath bene p*ro*ued in venyce an*no* 1504." (*Secreti*, f. 7r).

e) To introduce subordinate clauses, including relative clauses, and adverbial clauses of condition, time and cause:

> (18) "(…) leauing it so by the space of a day, and the mo-row after, take it away. When the fit cometh agayn, ye shal take likewise of the sayd greene herbes (…)" (*PSecreti*, 1568, p. 20).

f) To separate the different parts that compose a section:

> (19) "(…) and spreade thys oyntment vppon a lynnen clothe *and* it wil profit you very much. Another for the same . Take some strong white vinaigre (…)" (*PSecreti*, 1563, p. 69).

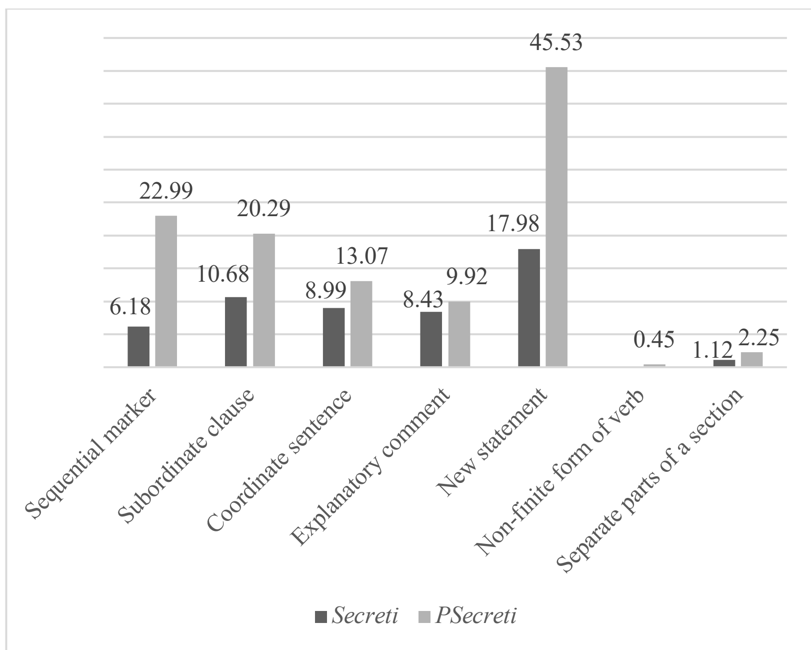


Figure 8. Functions of the period at sentential level (n.f.)

Third, the period runs sporadically at the clause level, where it is applied to introduce items (0.56 and 0.45 examples in *Secreti* and *PSecreti*, respectively), and to enumerate items in a series (1.12 instances in handwriting and 0.45 in printing), thus overlapping with other punctuations marks.

Finally, at phrasal level, the period is used to indicate abbreviations, and to circumscribe numerals, both Roman and Arabic. Figure 9 then reproduces the distribution of the phrasal functions of the period, where it is observed that this means of registering punctuation is almost exclusively employed for the latter purpose in the two documents.

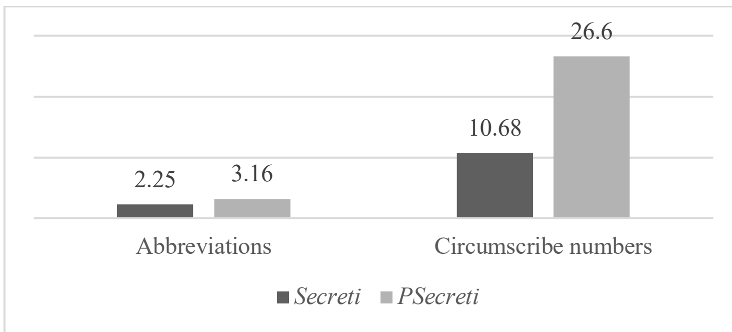


Figure 9. Functions of the period at phrasal level (n.f.)

3.3. The Colon

The colon, originally a raised point, was relatively popular across handwritten pieces from the second half of the mediaeval period, where it primarily served to indicate full and intermediate pauses, and developed as an alternative punctuation item to the ancient inverted semicolon (Derolez 2003, 185; Alonso-Almeida 2001, 222). In the Renaissance, it gained some ground as it not only worked for rhetorical purposes, but also to denote abbreviations and to enclose numerals. In many dramatic manuscripts, moreover, the colon could be used as a substitute for commas, question marks, exclamation marks and periods, or in combination with a virgule to conclude a paragraph or represent the adverb *videlicet*. (Tannenbaum 1930, 142; Petti 1977, 26).

In the present compositions, the colon offers a similar quantitative spread to the comma and the period in what concerns the format of the texts, given the fact that it is more prone to appear in the printed book than in the handwritten counterpart (100.54 vs 45.52 occurrences, respectively).

	Secreti	***PSecreti***
Colon	45.52	100.54

Table 3. Distribution of the colon in the texts (n.f.)

From a functional viewpoint, this punctuation symbol displays a number of divergent purposes at the different textual levels across the scrutinised texts. First, at the sentence level, the colon is employed with manifold functions: (20) to precede coordinate sentences; (21) to introduce sequential markers; (22) to delimit the beginning of a new statement; (23) to provide explanatory comments or additional information to the reader; (24) to introduce subordinate clauses; (25) to connect main and subordinate clauses; and (26) to introduce non-finite forms of verbs. Figure 10 then offers the distribution of this sign at sentential level in the two documents under examination, where it may be observed that the printed book is again at the top of the continuum for most of the functions.

> (20) "(…) before it beginne to flourish or haue floures: and stamp it in a morter or Marble, or wood (…)" (*PSecreti*, 1568 p. 15).

> (21) "Take drye vernish, amber, alom, of the two asmoch of thone as of thother: then take vernish *and* oile of linseed (…)" (*Secreti*, f. 18v).

> (22) "(…) as much of þe flour of linseed, an ou*nce and half*
>
> of honye: mingle all well togither, stamping it in a morter (…)" (*Secreti,* f. 15r).

> (23) "(…) anoynt well yo*ur* face wi*th* it. 3 or 4 dayes, *and* it will make yo*ur* face fayrer: a thinge fou*n*d true by experience." (*Secreti*, f. 7v).

> (24) "(…) and couer him with a leafe: if it
>
> be the kings euill, the Worme wyll chaunge and

tourne into earth (…)" (*PSecreti*, 1566 p. 37).

(25) "(…) If in case the fire goe out in the

night ther is no great danger: ye may make it again in the morning (…)" (*PSecreti*, 1568, p. 16).

(26) "(…) þe sid*es* w*i*th potters clay in a moiste caue or seller: setting vnder it a glasse, w*hi*ch may (…)" (*Secreti*, f. 20v).

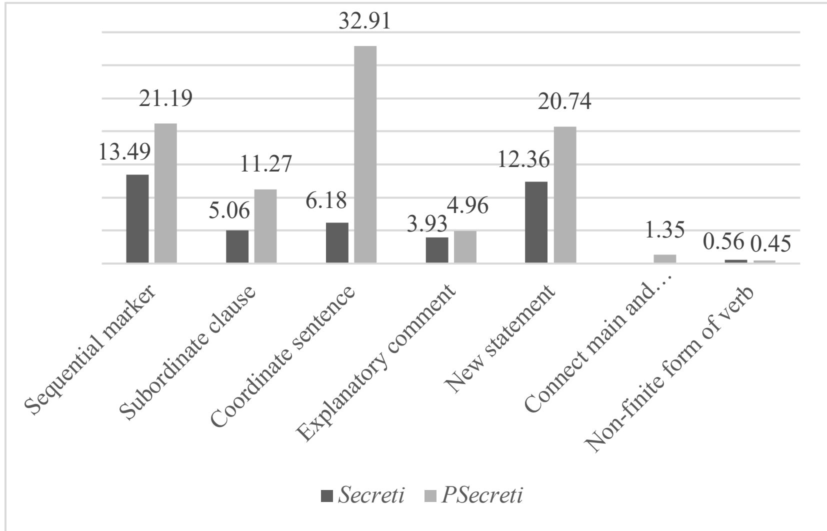


Figure 10. Functions of the colon at sentential level (n.f.)

Secondly, the colon is used at the clause level with three different functions: (27) to introduce a sequence of items (1.12 and 0.90 occurrences in *Secreti* and *PSecreti*, respectively); (28) to list diverse items in a series (1.69 and 6.76 examples in *Secreti* and *PSecreti*, respectively); and (29) to associate the clause constituents (just 0.56 instances in *Secreti*).

(27) "(…) boile in it these thing*es* following: lycoras, ysop, sage rosemarye, carduus benedictus (…)" (*Secreti*, f. 6r).

(28) "Take Saffron, Poppy, Franke*n*cense of the male kinde

of eche a Dragme: Lithargyri, Plu*m*bi vsti loti two

Dragmes, Ceruse prepared an vnce *and* a halfe: white

Waxe two vnces, Goose grease, newe and fresh Butter (…)" (*PSecreti*, 1566 p. 50).

(29) "The yolke of an egg mixte w*ith* a little barley floure or wheat flour putting to it honye rosett: it is very swete, *and* meet for a delicate body. ~" (*Secreti*, f. 18r).

Finally, the colon, though scarcely, is also employed in the manuscript book at the macro-textual level to indicate the end of a section title.

3.4. The Semicolon

The semicolon was introduced in the English general repertory of punctuation at the end of the fifteenth century as an aid to produce a fine-grained discrimination between the comma and the colon, particularly in those linguistic environments where "the comma was considered to be insufficient and the colon slowed up the utterance prominently" (Calle-Martín and Miranda-García 2007, 317; Parkes 1992, 49). Its use, however, was sporadic in English texts until the third quarter of the sixteenth century (Tannenbaum 1930, 142; Salmon 1999, 40), when it progressively developed as the standard symbol to indicate an intermediate pause between periods and commas, and to call attention to a noticeable transition from one idea to another.

Unlike the colon, the semicolon is found to diffuse more frequently in the manuscript version of the text, presenting an amount of 6.74 occurrences, to the detriment of the printed specimen, where it has been identified in just 2.71 instances.

	Secreti	***PSecreti***
Semicolon	6.74	2.71

Table 4. Distribution of the semicolon in the texts (n.f.)

When it comes to its functions, the semicolon is likewise found to display some of the functions of the colon, albeit to a lesser degree. In this vein, it is mainly employed at the sentence level with the following purposes: to introduce coordinate sentences, as in (30); to introduce sequential markers, as in (31); to delimit the

beginning of new statements, as in (32); to introduce subordinate clauses, as in (33); and to connect main and subordinate clauses, as in (34). Figure 11 then reveals that, except for the introduction of subordinate clauses, this unit of punctuation is more regularly witnessed in the handwritten specimen for almost all sentential functions.

(30) "(…) it will by *and* by make the apostume breake; *and* heale him clene." (*Secreti*, f. 3r)

(31) "(…) ye shall take of theyr dou*n*ge, not to fresh nor to drye; then distill it fayr *and* softly (…)" (*Secreti*, f. 4r).

(32) "Take the rootes of Lapathum acutum, called Sorell, as wel wylde, as of the garden; wash them wel, and mundifie them, and (…)" (*PSecreti*, 1568, p. 70).

(33) "(…) And hold not the infected membre too farre from the fire; to the intent that whilest the dead fleshe is consumyng and eating away, you feele not so greate a paine." (*PSecreti*, 1568 p. 35).

(34) "(…) yf a man vse it as is afforsaid, in wynter; it is not possible for him to be vexed or tormented w*ith* þ*e* cough, reumes (…)" (*Secreti*, f. 6r).

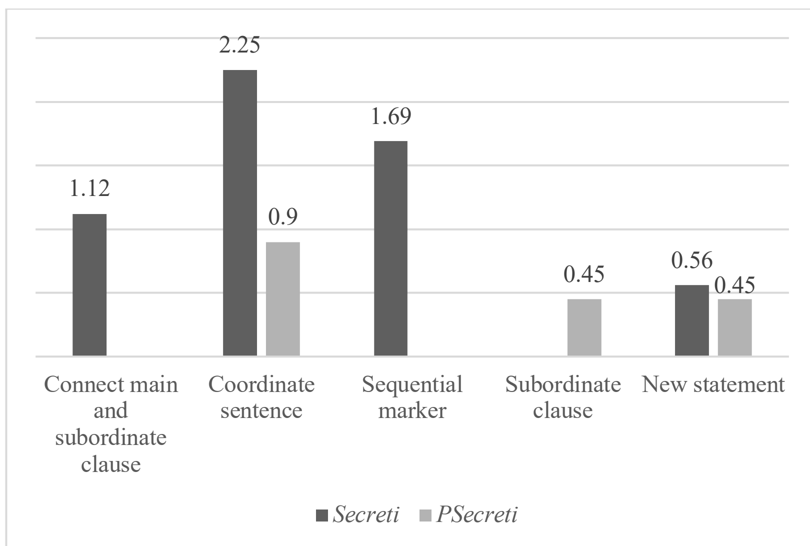


Figure 11. Functions of the semicolon at sentence level (n.f.)

Although marginally, the semiclon operates as well at the clause level in both documents in order to enumerate some items in a series (0.56 instances in *Secreti* and 0.45 *PSecreti*, respectively), and to precede coordinate phrases (0.45 examples in *PSecreti*).

3.5. The Parenthesis

The parenthesis was in vogue very early in English texts as a result of the contribution of the humanist author Coluccio Salutati, who is thought to have introduced this punctuation mark at the end of the fourteenth century (Derolez 2003, 186; Parkes 1992, 84). In the Renaissance period, this unit could be employed for manifold purposes: i) to provide supplementary data; ii) to introduce exclamations, interjected sentences, quotation marks, vocative appellations and asides; iii) to emphasise significant adjectival or adverbial words and phrases; iv) to indicate the speaker; or v) to denote an alternative version in a draft (Tannenbaum 1930, 144; Petti 1977, 27).

When it comes to the texts under scrutiny, the parenthesis, which statistically speaking is slightly more recurrent in printing, offers a homogeneous picture in terms of its linguistic practicality as it is

always used at sentential level in order to provide parenthetical information to the reader, either unnecessary or important, about the topic involved.

	Secreti	***PSecreti***
Parenthesis	5.06	5.86

Table 5. Distribution of the parenthesis in the texts (n.f.)

3.6. The Paragraph Mark

The paragraph mark emerged as an aid to detect the boundaries of propositions, sentences, or stages in the development of arguments in a straightforward manner (Parkes 1992, 44). In early English, this punctuation symbol was conveniently divided into the *paragraphus* and the *capitulum*. The former had several shapes as it could consist of a figure resembling a long-doubled secretary <s>, a fat *sigma*, a capital *gamma*, or a large <q> with a thickened bowl. The latter, in turn, evolved from a cursive capital <C> which looked like an <a> with a headstroke (Petti 1977, 27; Tannenbaum 1930, 147). Functionally speaking, the specific distinction between these two marks was somewhat ambiguous from a chronological perspective. In Middle English, on the one hand, the *paragraphus* could introduce a new paragraph, whilst the *capitulum* normally meant a new heading or chapter, though it also functioned as a medial pause or formed part of a caesura. In Early Modern English, on the other hand, their functions were more rigorously restricted to paragraph and chapter headings, with the *capitulum* lagging well behind the *paragraphus* (Petti 1977, 27).

In the particular case at hand, the results, as shown in Table 6, reveal a considerably low recurrence of the paragraph mark in the printed document, presenting just 22.54 occurrences, a negligible figure if compared with the total attested in the manuscript specimen (108.46 instances). From a qualitative viewpoint, this means of registering punctuation clearly displays a macro-textual function in the material as it is at all times used to introduce new sections or recipes. Curiously enough, it should be noted that while the *capitulum* (represented as "◖") is the type of paragraph mark

employed in the handwritten version of the text, the *paragraphus* (rendered as "¶") is the unit used in its printed counterpart.

	Secreti	***PSecreti***
Paragraph mark	108.46	22.54

Table 6. Distribution of paragraph marks in the texts (n.f.)

3.7. The Hyphen

The hyphen is an ancient punctuation symbol whose origins may be traced back to the thirteenth century. Its main functions, according to Petti, were to indicate line-final word division and, to a lesser extent, to join compound words (1977, 26-27). Notwithstanding these limited purposes, this mark was not methodically employed by scriveners and printers since some words split at the end of lines might be separated without hyphenation, while certain compounds could be written together or separated as two words (Marqués-Aguado 2009, 67; Tannenbaum 1930, 146).

In the present documents, the hyphen, as expected, does not display a specific function at the different textual levels inasmuch as it only served to illustrate words broken by the end of some lines. On quantitative grounds, the data in Table 7 show that the hyphen is more prone to occur in the printed compositions (120.82 instances), whilst its frequency in the handwritten homologous is sporadic (8.99 occurrences).

	Secreti	***PSecreti***
Hyphen	8.99	120.82

Table 7. Distribution of the hyphen in the texts (n.f.)

3.8. The Virgule

The virgule is an oblique stroke, of diverse length, thickness and embellishment that appeared in English texts "towards the end of the 13th century and was used as a general factotum by the 15th century, often doing service for the period and the inverted semicolon, albeit its most frequent function was roughly equivalent to the comma" (Petti 1977, 26). The Elizabethan virgule, by contrast, presented a wider variety of functions inasmuch as it could replace almost any punctuation mark whatsoever. Nevertheless, as the comma made their appearance in England, the virgule gradually abandoned its conventional flexibility and became the preferred mark to signal the end of paragraphs or other major sections in the text (Tannenbaum 1930, 143; Calle-Martín and Miranda-García 2007, 361).

Represented as a single slash (/), as a double slash (//), or in combination with the period (./), (./.), usually referred to as the perioslash (Arakelian 1975, 619; see also Rodríguez-Álvarez 1998, 29; Calle-Martín 2004, 409; de la Cruz-Cabanillas 2014, 149-150), the virgule is found to operate uniquely at the macro-textual level in the manuscript version of the piece, with a total of 35.96 occurrences, of which 22.48 are used to point out the end of paragraphs, and the remaining 13.49 to mark off the end of some section titles.

3.9. The Brace

Different types of brace emerged in Early Modern English to surround writing items. It might have either a similar central culminating point as it has in present-day English, especially when used in commercial accounts, or they could be square, being employed by some early dramatist and copyists to separate stage directions from the main text and the names of characters from the speeches, and to connect rhymes (Petti 1977, 27; Tannenbaum 1930, 147). In *Secreti*, the brace is found in 8.99 instances in its curly shape, where it is applied to enclose the lines composing some section titles, as in Figure 12.

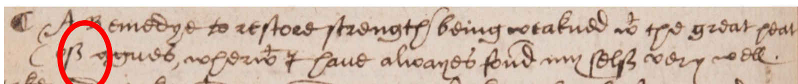


Figure 12. Brace in a section title (f. 14v)

3.10. The Caret

The caret is one of the oldest marks of punctuation employed to indicate scribal omission of letters or words and its subsequent insertion between the writing lines (de la Cruz-Cabanillas 2014, 153; Tannenbaum 1930, 147). Even though it occurred as two oblique strokes in the first half of the Middle English period, it has progressively formed itself into a pointed arch, "in which form it has continued with minor variations to present day […] though it was sometimes inverted" (Petti 1977, 27). The caret, which amounts to just 3.93 instances, is prone to appear in the manuscript below the line, whilst the letter(s) or word(s) to be inserted are placed above it, as shown in Figure 13.

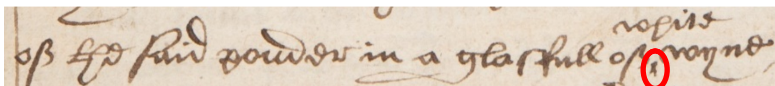


Figure 13. Caret in f. 7r

3.11. Accents

Accents are seldom witnessed in early English documents and their uses were usually constrained to Romance languages, Latin and French in particular, but even in these cases the actual practice was sometimes erratic (Petti 1977, 27; Tannenbaum 1930, 147). In this same fashion, accents, despite marginally (1.69 instances), are confined to appear with Latin terms in the manuscript, occurring either over the vowels (Figure 14), or under letter <e> by means of a cedilla to indicate the 'æ' ligature (Figure 15).

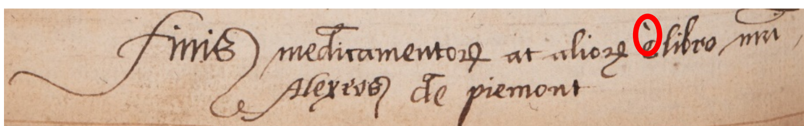


Figure 14. Accent in f. 20v

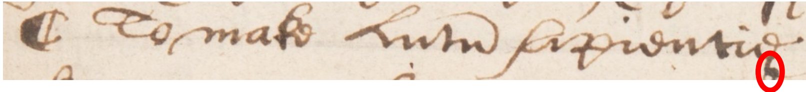


Figure 15. Cedilla in f. 20r

3.12. Line-fillers

Line-fillers are frequent visual devices used in writing in order to guarantee that lines were completed for perfect justification down the pages, and to fill up spaces to avoid illegal additions and forgeries (Petti 1977, 28; Preston and Yeandle 1999, x). These marks were sometimes intended to be merely ornamental and could easily be confused for some letters, such as <n>, <m>, <p>, <v> and <x>, among others (Tannenbaum 1930, 146). Rendered as wavy dashes (~), line-fillers are regularly used in *Secreti* (172.53 occurrences) to prevent blank spaces after the closing of some paragraphs, as in Figure 16 below.

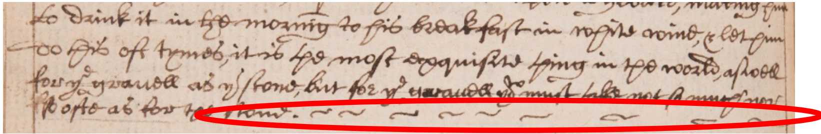


Figure 16. Line-fillers in f. 4v

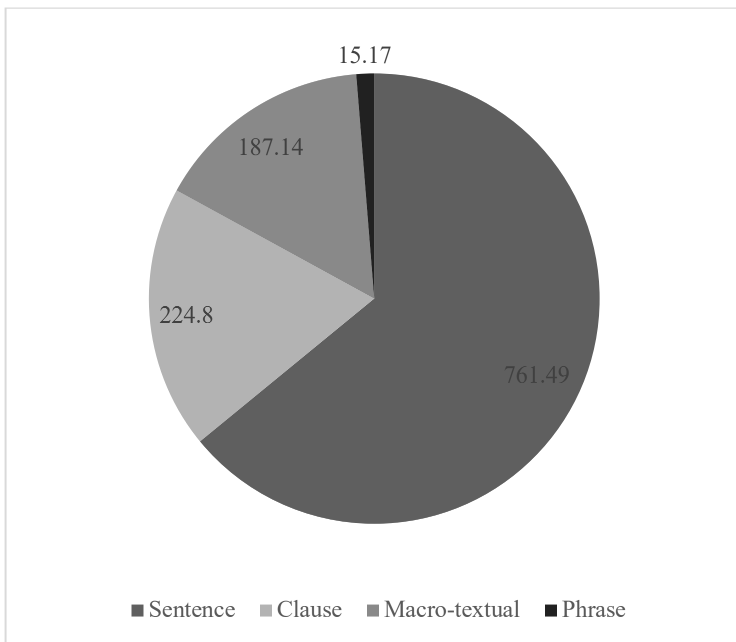
4. Summary of the Findings and Conclusions

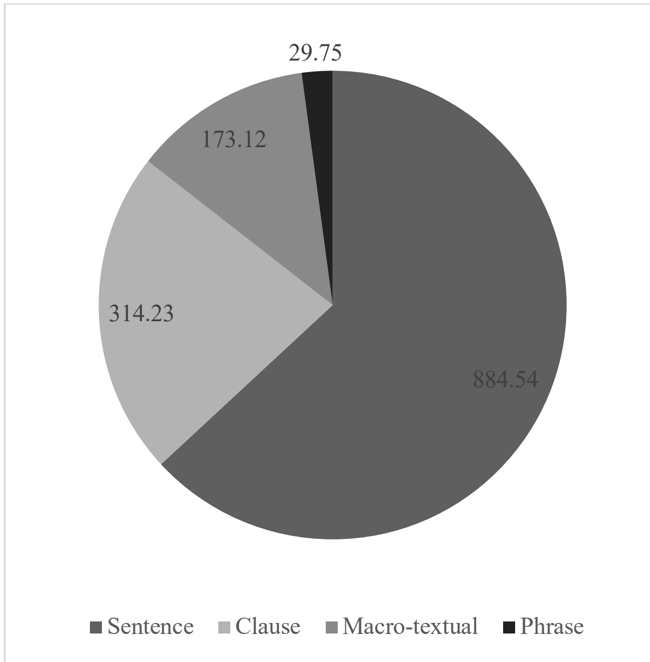
The present article has examined the diverse punctuation practices in two Early Modern English versions of the scientific composition entitled *The Secrets of Alexis*, paying special attention to the quantitative dimension of the phenomenon across the pieces and the qualitative analysis of the textual functions. The study has been based on the classification of the extensive repertory present in the witnesses in the light of the sign of punctuation and its different linguistic purposes, which has allowed us to determine some contrasts and similarities between them.

From a quantitative standpoint, punctuation, as expected, is more frequently attested in the printed version of the document, where it amounts to a total of 1,546.82 instances, than in the handwritten

source, presenting an incidence of 1,495.45 examples. Even though most of the signs are found to occur with a higher rate in the former material, the latter exhibits a wider inventory of punctuation in view that some units, such as the virgule, the brace, the caret, accents and line-fillers, are exclusively observed in handwriting, a fact that comes to refute, at least in our material, preconceived hypotheses affirming that manuscripts displayed a lighter repertory than printed books. Besides this, there are two symbols employed in both formats, i.e. the semicolon and the paragraph mark, presenting a higher dissemination in the handwritten variant.

From a functional standpoint, Figures 17 and 18 provide the distribution of punctuation in terms of the four linguistic levels in both versions of the text, where the phenomenon is observed to develop alike tendencies, albeit some variances may be witnessed according to the specific subfunction at hand.





Figures 17 and 18. Punctuation at the diverse linguistic levels in *Secreti* and *PSecreti*, respectively (n.f.)

First, punctuation is outstandingly more frequent at the sentence level in the two formats of the piece as most marks are used –among other functions– to introduce coordinate sentences, subordinate clauses, to mark off the beginning of new statements, and to introduce sequential markers. There are, however, certain differences subject to the format of the piece in the form particular symbols perform some of these functions. For instance, when introducing sequential markers and new statements, the comma outnumbers the other marks in handwriting, whilst in printing the period presents a higher relative frequency as the favourite choice for the purposes, especially if compared with its incidence in the manuscript counterpart. Examples in (35) and (36) clearly illustrate how the choice of these symbols fluctuates as per the version of the text, since the scribe employs commas in some fragments where the printer renders periods.

(35)

a. (…) þe shearing or flock*es*, then pour it out, and (…) (*Secreti*, f. 19r).

b. (…) the shearing or flocks. Then poure it out, and (…) (*PSecreti*, 1566, p. 56).

(36)

a. (…) *and* sifte all those those thing*es* þ*a*t must be sifted, this done mingle them togither (…) (*Secreti*, f. 13v).

b. (…) *and* fist all those thinges that must be sifted. Thys done mingle them togither (…) (*PSecreti*, 1563, p. 74).

Some variation is also attested as regards the manner both versions coordinate sentences. Leaving aside the substantial predominance of the comma in the two documents, the printed book shows some inclination towards the use of the colon, while in the manuscript, by contrast, the period becomes the favoured symbol in this context. Likewise, a minor difference is observed in the way main and subordinate clauses are connected. Although commas are overwhelmingly preferred for this subfunction in both versions, erratic manifestations of the colon and semicolon are noticed depending on the format. The former is exclusively witnessed in the printed text (1.35 instances), whereas the latter is constrained to occur in the handwritten equivalent (1.12 instances).

Second, the phenomenon also operates frequently at the clause level on account of the high use of several signs to enumerate items in a series and to coordinate phrases. Except for the introduction of items, wherein they are slightly more recurrent in the manuscript, punctuation symbols diffuse more regularly in the printed book for all clausal functions, a foreseeable evidence considering the higher dissemination of the phenomenon in printing.

At the macro-textual level, in turn, punctuation is employed to denote the initial and final boundaries of section titles, as well as the end of paragraphs. Unlike the other textual levels, the phenomenon presents a more widespread occurrence in handwriting than in printing (187.14 vs 173.12 examples, respectively). This diffusion relies on the prominent use of the paragraph mark to introduce section titles in the handwritten text. Apart from this, there are other divergences which deserve some deal of attention, such as (i) the

use of the virgule to indicate the end of some paragraphs and section titles in handwriting (37a), as opposed to the picture offered in printing, where the period and, to a much lower extent, the comma are the unique marks employed for the purpose (37b); and (ii) the sporadic usage of the comma and the colon to specify the end of a few paragraphs and section titles in the manuscript, an unattested practice in the printed book.

(37)

a. ℂ. Against the payn of womans breastes a verye excellent remedie // (*Secreti*, f. 5r).

b. ¶ Against the Paine of womens breastes, a very excellent remedie. (*PSecreti*, 1568, p. 32).

Finally, punctuation is used occasionally at the phrase level to indicate abbreviations and to enclose numerals, the period being the preferred symbol to carry out these functions both in handwriting and printing. Notwithstanding this, some sporadic instances of the comma can also be witnessed in the handwritten version of the text for the circumscription of a handful of numbers.

All in all, the data offered in this paper are solely the starting point of the analysis of Early Modern English punctuation in those environments where different versions of the same piece are considered. Further research on the topic will not only help us cast some new light on the contrasts and similarities between scribes and printers' punctuation practices, but also it will allow us to provide the literature with some fresh insights into the standardisation process in the period from a different scope. FER7 is, in this vein, an extraordinary source of evidence as, apart from *The Secrets of Alexis*, it contains other handwritten scientific treatises copied from renowned Early Modern English printed works, ergo a future examination of the phenomenon in these documents will unequivocally come to satisfy these needs.

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THE ACHIEVEMENT OF MOCKERY THROUGH LITERATURE AND MUSIC IN JOHN AGARD'S POETRY[1]

Alejandro Nadal Ruiz
Universidad de Zaragoza

This article explores the essential link between music and literature in Caribbean poetry and, more concretely, in the work of the Afro-Guyanese writer John Agard. As a member of a former British colony, Agard seeks to create a powerful Caribbean voice that subverts the political, economic and cultural power of the Empire, and he does so by resorting to Caribbean music rhythms and orality. Accordingly, I attempt to demonstrate that musicality and performance play a fundamental role in Agard's endeavour to 'write back' against the Empire. Drawing on Homi Bhabha's notion of 'mockery', I close-read two of the most representative poems by this author, namely "Listen Mr Oxford Don" and "Alternative Anthem". More specifically, I pay attention to the dialogue between content and acoustic features in the selected poems and to the ironic effect sought by the author. In addition, the analysis of the poems is enriched with a close look at how the poet

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himself reads them out. Therefore, his role as a poet-singer also proves meaningful in this respect. As regards conclusions, it has been found that the selected poems' musicality and performance contribute to enhancing Agard's mockery against the British Empire, hence making visible the individual and collective stance of the subaltern.

Keywords: musicality; Caribbean poetry; John Agard; mockery; the subaltern

1. Introduction

Literature can be said to have an inherent component of musicality. In his essay "La Musique et les Lettres", the French poet Stéphane Mallarmé (1947) writes: "Oublions la vieille distinction, entre le musique et les lettres [Let us forget the old distinction between music and literature]" (79). This means that music and literature should by no means be seen as opposites; rather, elements of music such as pitch, rhythm, harmony and timbre are also characteristic of literary expression (Cook 1961, 304). In the case of Caribbean poetry, which is the focus of study in the present paper, authors such as Edward Kamau Brathwaite (1984), Lauri Ramey (2004) and Morag Styles (2013) highlight that it is based on the music rhythms of the region. Indeed, Brathwaite argues that Caribbean life "comes out of the same experience as the music of contemporary popular song: using the same riddims [sic], the same voice-spreads, syllable clusters, blue notes, ostinado, syncopation and pauses" (1984, 45-46). Not coincidentally, music and rhythm are modes through which Caribbean people—especially blacks—have "asserted and enacted their historical and political agency" (Munro 2010, 222). In many cases, the emphasis of Caribbean poetry on orality and musicality reflects the poets' need to assert the complexity of their Caribbeanness and, accordingly, challenge reductionist views of national belonging (Ramey 2004, 119). Such notions are of great relevance in the development of Caribbean identity, since the history of this specific setting is marked by European colonisation. Actually, Caribbean countries such as Dominica and Guyana were colonies of the British Empire, and it is to the latter one that the poet whose work will be close-read belongs.

As a member of a former British colony, the Guyanese-born poet John Agard uses acoustic features and performance in order to enhance the musicality of Caribbean poetry and, above all, to ironically comment on issues to do with identity and power. In this respect, his poetry reflects the need of Caribbean writers to find a powerful voice that disseminates the complexity of both their identity and culture. The unavoidable link between formal features and the accomplishment of irony in Agard's poetry has been recently explored by Pavlína Flajšarová (2018) and Kathie Birat (2019). The former assesses how this diasporic author uses language and humour to bitterly criticise the social subordination and othering to which non-white Britons are subject. The latter focuses more overtly on voice and performance: she examines how the author's deliberate use of silences conveys a reaction to the untold stories of the colonial past. My study takes the performative silence underscored by Birat as a starting point. This article aims to elaborate on the potential that orality and performance have in making these hitherto neglected (hi)stories visible. Once the silences in the cultural history of the Caribbean people have been identified, it seems mandatory to answer back to the disregarding Empire through a more categorical, subversive voice. Considering the inseparable link between voice, orality and music, this study attempts to contribute to the debate on how musicality underlines Agard's 'writing back'. Accordingly, there will be an in-depth exploration of the relationship between musicality and content in two of his most representative poems: the first one is "Listen Mr Oxford Don", published in his 1985 collection *Mangoes and Bullets*; the second one is "Alternative Anthem", which gives title to his 2009 anthology *Alternative Anthem: Selected Poems*.

This article aims to provide new insights into postcolonial studies in general and Caribbean poetry in particular. More concretely, I attempt to show how the poetry written by Agard reflects the need of Caribbean writers to boldly assert the complexity of their cultural identity and ultimately emerge as powerful figures who break down any reductionist views on their culture. My main contention is that the acoustic features in Agard's selected poems contribute to enhancing the irony used against the Empire. What is more, the subversive purpose of these poetic pieces is intensified by the way the author reads them out. My analysis of the poems puts

the accent on the close relationship between their themes and their acoustic aspects. In order to explore the thematic dimension, I will draw on postcolonial theory. More concretely, I will consider the notion of 'mimicry' as exposed by Homi Bhabha in *The Location of Culture* (1994). As regards the form, I will consider the rhythm and rhyme, repetition, changes in tone, use of creole English, and register. Finally, I will enrich my close reading of the poems with some comments on Agard's performance, which is heavily influenced by oral poetry. As regards this article's structure, prior to the close reading of the poems there is a section that presents the theoretical framework to be followed in the analysis: first, there is a brief description of the main features of Caribbean poetry, with an emphasis on Agard's; after this, there is an explanation of Bhabha's theory. Then, there is an analysis of the relationship between acoustic features and content in the two selected poems. Finally, the last section offers some conclusions and future lines of research.

2. The Powerful Voice of Caribbean Poets: Mocking the British Empire

The defining feature of Caribbean poetry is its multifariousness in formal and cultural terms. As Ian McDonald and Stewart Brown (1992) expose, West Indian poetry lays claim to a "diversity of forms, of attitudes to language, of notions of purpose and of the sheer range of cultural references" (xv). Stewart Brown (2007) maintains that Caribbean poetry is characterised by "an engagement with the diverse and often hidden sources of Caribbean history and culture and the determination to refashion those materials into poetry which speaks of and into the present in voices that the peoples of the region would recognise as their own" (155). Accordingly, the poetry of well-known artists such as Edward Kamau Brathwaite, Mahadai Das, and Derek Walcott draws on elements from a variety of African, American and European environments, thus showing the complexity of Caribbean identity. For instance, they often make use of West African rhythms and jazz music while alluding to classical mythology (McDonald and Brown 1992, xv-xvi). This manysidedness can also be perceived in Caribbean music genres such as reggae, which in words of Dick Hebdige (1976) is

"transmogrified American 'soul' music, with an overlay of salvaged African rhythms, and an undercurrent of pure Jamaican rebellion" (140).

As highlighted in the quotation by Stewart Brown, Caribbean poets are eager to disseminate this Caribbean complexity through a literature that deals with the present situation of their people. In order to meet this purpose, they are required to find a voice that represents Caribbean people. Thus, West Indian poetry "comes to life in spoken form and performance" (Brown 2007, 52), therefore having an inherent component of orality. The orality of Caribbean poetry aims to be a communication channel that links the voice representing Caribbean people and a recipient that is not necessarily Caribbean, but might be from a different origin. As Rachael Gilmour (2014) contends, this poetry "becomes a craft that can travel between languages and art forms; cross the ocean between the Caribbean, the US and Britain; navigate between sound and form; draw poet and audience together" (2). By relating poet and audience together, such literary manifestations enable the recipient to elucidate the complexity of Caribbean identity. One of the features that proves crucial in the depiction of Caribbean history and identity is the use of Caribbean rhythms. As Brathwaite defends, "the hurricane does not roar in pentameters", so there is a dire need to develop "the syllabic intelligence, to describe the hurricane, which is our own experience" (1984, 10). It is strongly argued that Caribbean experience cannot be expressed in pentameters. Indeed, the use of such an institutionalised pattern would reduce the strength of the Caribbean people's voice, as they would be unconsciously acknowledging the hierarchy of the Empire and ultimately perpetuating their subjection to colonial discourse. Hence, what seems necessary is to develop a Caribbean style that sprouts from the rhythms of the region.

One of the strategies to which these artists resort is the use of irony enhanced by musicality. This is precisely what characterises the poetry of the Guyanese writer John Agard, who is famous for his "biting wit and mischievous use of irony" (Styles 2013, 53). In poems such as "Listen Mr Oxford Don" and "Alternative Anthem", he conveys a certain degree of irony that is strengthened by the experimentation with vernacular forms and creole language

(Gilmour 2014, 4), which alternate with Standard English. This interplay of creole language and more standard forms of English often becomes a powerful tool that enables him to write back against subaltern visions of the colonised. Moreover, it serves the writer's purpose to defend that, despite prejudiced views of creole languages as "jungle talk" (Wong 1986, 118), these languages actually have an underlying message that is powerful in that it unites different cultures. This is related to what Hebdige (1976) contends about reggae and the use of creoles: "Distortion of the original form appears to be deliberate, as well as inevitable; and inversion seems to denote appropriation, signifying that a cultural transaction has taken place" (142). This scholar is suggesting that such a musical and poetic genre partakes of a deliberate and shared effort to formally deviate from fixed, canonical genres. Such an endeavour to distort the original form is deemed inevitable, since otherwise Caribbean poets would confine themselves to repeating already existing conventions that were shaped in Europe. By proposing an innovative and unconventional poetry, Caribbean artists manage to appropriate a discourse that had been negated to them as they were subjected to the metropolis. Hence, a cultural transaction takes place, whereby the former colonised Caribbean poets seize the linguistic power previously belonging to the colonisers with the aim of expressing and ultimately asserting their cultural identity. In order to better understand the distortion of form carried out by Caribbean poets, there should be a brief explanation of Bhabha's notion of 'mimicry'.

In his seminal work *The Location of Culture*, Bhabha (1994) puts forth that colonialism exercises its authority through a discourse that is "rich in the traditions of "*trompe-l'oeil,* irony, mimicry and repetition" (122). As for colonial mimicry, he defines it as "the desire for a reformed, recognizable Other, *as a subject of a difference that is almost the same, but not quite*" (122; emphasis in the original). In other words, what colonisers attempt to ensure is that the colonised people assimilate the values and customs of the dominant culture, but not to such a degree that they become equal to the ones in power. However, Bhabha warns that there is an *ambivalence* inherent to mimicry: for this imitation to be effective, it "must continually produce its slippage, its excess, its difference" (Bhabha 1994, 123). In this context, the colonised may use mimicry

as a means of imitating the colonisers but with a difference, thus using it as a subversive tool. In some cases, the colonised might go a step beyond mimicry and use the strategy of *mockery*, where, in words of Bhabha (1994), "the reforming, civilizing mission is threatened by the displacing gaze of its disciplinary double" (124). Hence, once the colonised have assimilated the dominant culture of the Empire, they could have the potential to use mimicry as a tool that is not only subversive, but also a form of mockery. This form of mockery ultimately enables the hitherto neglected colonised to gain both visibility and power: by subversively imitating colonial discourse Caribbean poets are indeed undermining it, and this is why Bhabha considers the decentring strategy of mimicry as potentially threatening. This process of mocking the Empire is done in the poems that will be analysed below. As has been explained in the previous paragraph, Agard uses wit and irony in order to challenge reductionist views on the culture of the Other, such prejudiced constructions being perpetuated by the European empires. Accordingly, the following sections provide an analysis of the selected poems that explores this use of mockery in terms of language, themes and form, with a focus on its acoustic features and on how the author reads them out.

3. Reversing the Hierarchy of Standard English in "Listen Mr Oxford Don"

In "Listen Mr Oxford Don", Agard uses creole English and rhythm in order to mock the hierarchical role of Received Pronunciation (RP), an acrolect of spoken English that has its origins in London and its surroundings. In this dramatic monologue, the poetic speaker addresses an alleged speaker of RP who, considering Agard's status as a Caribbean poet, might stand for the English colonisers. It should be explained that this addressee is not a mere speaker of RP, but a representative of Oxbridge, a symbol of Western educational excellence, but also exclusiveness. In the performance of this poem, Agard as poet-singer first reads its title and uses a low-falling tone when uttering the word "don" (Agard 2012, 1:06). Since he is addressing a person who is likely to have held a monolithic view of Caribbean culture, Agard may have chosen this specific tone in

order to sound contemptuous. This anticipates the general tone of the poem, which is that of mockery.

For this mockery to be effective, he must find an assertive voice, and this may be the reason why the first word in the poem is *me*: "Me not no Oxford don/ me a simple immigrant /from Clapham Common" (Agard 2009, 16). Actually, in his performance Agard pronounces this personal pronoun with a high-pitched voice, thus giving himself self-importance (Agard 2012, 1:09). This implies that the poetic speaker is proud of not being an Oxford don, but a representative of the colonised. In the poem's performance, this sense of Caribbean pride is enhanced by Agard's shaking of his head (2012, 1:16). By no means does he want to belong to the English intellectual elite. Despite not having attended university, he has control over discourse, therefore having the potential to destabilise the Empire. This is strengthened by the stark opposition that he makes between "graduate" and "immigrate" in lines 4 and 5: "I didn't graduate/ I immigrate" (Agard, 2009, 16). This opposition is attained by means of two devices: contrastive stress and rhyme. As for contrastive stress, the nuclear stress falls on the prefix of "immigrate" for ironic purposes: the poetic speaker makes clear that, his lack of refined education notwithstanding, he is not as narrow-minded as colonisers are, since he is an immigrant. Hence, he partakes of different cultures and, as a representative of Caribbean people, is aware of the complexity of Caribbean identity. This convergence of different cultures might be strengthened by the perfect rhyme attained by the words "graduate" and "immigrate". Given his migrant nature, the lyrical subject is somehow a traveller, "a man on de run" (Agard 2009, 16). This travelling component is reflected in the rhythm of lines 7, 8, and 9, whereby cadence together with the anaphora might be said to evoke the dynamic nature of the seasoned traveler: "I'm a man on de run/ and a man on the run/ is a dangerous one" (Agard 2009, 16). This is also suggested by the way in which Agard reads this lines, singing a melody that resembles the ones sung by pirates at sea (2012, 1:22). At the end of the stanza, however, the rhythm is decreased in order to mark the utterance of the word "dangerous". This word is read by Agard (2012, 1:25) with a falling intonation, thus showing that the information which is presented for the first time in the poem is highly relevant. Indeed, it is shown that the Caribbean poetic

speaker can be dangerous in that he might pose a threat to the Empire's stability.

In the following stanza, this type of danger is strengthened by Agard's performance (2012, 1:28): he makes a brief pause before uttering the two prominent words in lines 10 and 11, "gun" and "knife": "I ent have no gun/ I ent have no knife" (Agard 2009, 16). In terms of sentence stress, these words carry the nuclear stress not only because there is parallelism, but mainly because he wants to make clear that he rejects physical violence: "Mugging de Queen's English/ is the story of my life" (Agard 2009, 16). As a representative of Caribbean people, he will not try to mug English people aggressively; he will mug "de Queen's English" through language and music by using creole instead and by resorting to a rhythm that resembles that of Caribbean popular music. This contrast between physical violence and the use of mockery as a subversive tool can also be seen in the following stanza: "I dont need no axe/ to split up yu syntax/ I dont need no hammer/ to mash up yu grammar" (Agard 2009, 16). By means of parallelism, the poetic speaker wants to make clear that he will not use an "axe" or a "hammer" to break the foundations of the English language. Agard is using mockery in order to enhance the stark opposition between such different elements as language and war, and he achieves this ironic effect through rhyme ("axe" and "syntax"; "hammer" and "grammar") and tone. With regard to tone, Agard (2012, 1:40) reads out this stanza as if he were a soldier giving orders. In a way, he is mimicking the discourse of the colonisers to deride their patronising tone. Therefore, he is certainly resorting to prosody in order to mock the Empire and, probably, their military imposition of force.

As for the reason why he decides to use mockery instead of violence, it might be covertly suggested in line 13, where there is an emphasis on the word *life*: "Mugging de Queen's English/ is the story of my life" (Agard 2009, 16). In Agard's performance, this specific word is sung in a whisper and with a degree of resignation (2012, 1:37). This choice in terms of tone might point to the fact that Caribbean people's history has been a troublesome one, since they were subordinated to the British Empire. In the case of Agard, such a hardship is aggravated by his being a representative of the black people of Guyana, whose ancestors were likely to have been slaves.

Hence, the use of mockery serves Agard's purpose to reverse the subordinate and neglected role of Caribbean people in the Empire. This mockery is also attained in lines 18 to 21 by means of prosody: "I warning you Mr Oxford don/ I'm a wanted man/ and a wanted man/ is a dangerous one" (Agard 2009, 16). Despite lacking punctuation, a colon might be inserted at the end of line 18, which retakes the idea of a threat. Therefore, lines 19 to 21 would be a single tone unit whereby the ending of each line presents an enjambment that enables the speaker to give voice to his threat with no hesitation whatsoever, thus making it more effective. This menace is strengthened by Agard's performance, in which he reads these lines with a more open mouth closure, especially in "man" (Agard 2012, 1:54). Moreover, the poet-singer confirms this threat in line 21, where he gives prominence to the word "dangerous" by making a pause immediately before this adjective (Agard 2012, 1:55).

The menace notwithstanding, the poetic speaker reveals that he is a "peaceful man" (Agard 2009, 16), and this is related to his previous contention that he is averse to violence. Therefore, he does not hesitate to explain of what he has been accused, and this is what he does in lines 22-28:

> Dem accuse me of assault
> on de Oxford dictionary/
> imagine a concise peaceful man like me/
> dem want me serve time
> for inciting rhyme to riot
> but I rekking it quiet
> down here in Clapham Common. (Agard, 2009, 16)

The poetic speaker has been accused of attacking the English language by "dem", which may refer to those British purists who defend the correctness of the RP accent. In this stanza, Agard's performance is slightly modified in that he replaces the abruptness of the tone used in the two previous stanzas by a significantly lower pitch. Indeed, he sounds as if he were making an aside in his quasi-theatrical performance. This aside may point to the fact that there is an apparent change in terms of addressee: he may be trying to explain readers why he has been accused in an attempt to gain sympathy. This is strengthened by the use of the imperative in

"imagine", which is uttered with a degree of earnestness (Agard 2012, 2:04). This seriousness in tone is likely to be effective for the poetic speaker's purpose to gain compassion, since it points to the frankness of the message. Moreover, the specific verb in the imperative mood brings to the fore the idea of imagination and hence literary creation: it aims to clarify that this member of the Caribbean community will use literature as a weapon to destabilise the power of the colonisers.

From line 29 to the end of the poem, the poetic speaker retakes the dramatic monologue so that his main thesis can be left imprinted in the memory of Mr Oxford don:

> I'm not a violent man Mr Oxford don
> I only armed wit mi human breath
> but human breath
> is a dangerous weapon
>
> So mek dem send one big word after me
> I ent serving no jail sentence
> I slashing suffix in self-defence
> I bashing future wit present tense
> and if necessary
>
> I making de Queen's English accessory/ to my offence. (Agard 2009, 16)

In the first of these three last stanzas, the first line is slightly longer than the other three lines: since the information that it carries has been unveiled before, Agard reads it rather swiftly in his performance. By contrast, the shorter lines are read more slowly because their content is more relevant and hence the poet-performer has to ensure that his addressee decodes the message easily. Accordingly, he gradually reduces speed in line 30 in order to enhance the most prominent word in the stanza: "breath" (Agard 2012, 2:30). Since Agard is using poetry as a subversive tool to attack the British Empire while acknowledging the power and complexity of Caribbean people, he utters the onomatopoeia which corresponds to human breath, and hence strengthens the humour inherent to the use of mockery. Moreover, when saying that his human breath is a "dangerous weapon" he tilts his head so as to look more resolute (2012, 2:36). This determination suits the purpose of

the poem, since the poetic speaker should sound decided so that mockery can be achieved. Hence, in line 33 ("So mek dem send one big word after me"), the lyrical subject uses monosyllabic words with the exception of "after". This choice of monosyllables is by no means arbitrary: it might enhance the resoluteness and straightforwardness of this representative of Caribbean society. Furthermore, he makes use of parallelism and rhyme on the following lines not only to enhance his determination, but also to explain what actions he is performing in order to achieve his goals: to mock the British Empire by means of language and, ultimately, to gain power in a system characterised by rigid hierarchy.

The use of language as an enabling tool for mockery is highlighted by line 35, in which there is an instance of sibilance: "I slashing suffix in self-defence" (Agard 2009, 16). This device creates a snake-like hissing which implies danger: it points to how dangerous the poetic speaker can be provided that he gains mastery in the English language and eventually uses it as a subversive tool. This idea of threaten is implied in line 37, which ends with a reduced conditional clause ("if necessary") that gives way to an enjambment linking the penultimate line to the last one, which is graphically separated from the previous lines in the stanza. Due to this enjambment, Agard slows down the rhythm in his performance and makes a brief pause prior to reading the last line of the poem. This slow and deliberate pace enables both the poetic speaker and the poet himself to transmit the message in the final line in a clear way. Hence, what the poet-singer does in his performance is pronounce the content words in the last line with a high degree of intelligibility (Agard 2012, 2:55). Actually, he is reading the sentence written in creole English as is done in RP, in a way highlighting that he is using the standard accent of the English language in England for ironic purposes. This is precisely the message conveyed in the last line: "I making de Queen's English accessory/ to my offence" (Agard 2009, 16). The last line of the poem is thus a summary of what has been asserted throughout the poem: the colonised people have the potential to attack the ones in power through language, the irony being that this is the imposed colonial language.

4. Displacing the Colonial Discourse in "Alternative Anthem"

In "Alternative Anthem", Agard uses a type of English radically different from that of "Listen Mr Oxford Don". Whereas the former poem resorts to the transgressive Caribbean creole, the latter is entirely written in Standard English. This piece of poetry reflects how Bhabha's strategy of mimicry is put into practice to such an extent that it produces a devastating effect of mockery. In this case, the Guyanese poet lends the voice to an allegedly Caribbean lyrical subject that mimics the patriotic discourse of the British Empire. This is an alternative anthem that, as the title suggests, is disseminated by the unofficial bard of the Empire; indeed, it has been created by an artistic representative of the former colony of Guyana and subsequently made visible so that the previously repressed voice of the colonies can be heard. Likewise, the term *alternative* also points to the subject of the poem. This is an anthem that, far from praising the magnificence of the Empire or the deeds of British heroes, pays homage to the tea. Hence, Agard's strategy from a thematic and stylistic point of view is firstly to undermine the milestones in the history of Britain by focusing on the tea instead; secondly, he mimics the patriotic discourse of the colonisers in order to carry out his endeavour the mock the Empire; finally and most importantly, he enhances his ironic purposes by incorporating Caribbean musicality in both the written text and his performance, as will be explored in the following paragraphs.

The first stanza introduces both the theme and the mood of this alternative anthem: "Put the kettle on/ Put the kettle on/ It is the British answer/ to Armageddon" (Agard 2006, 35). Despite the lack of punctuation marks, the syntactic structure suggests that the poem starts with an instance of direct speech: "Put the kettle on/ Put the kettle on". In the first half of the stanza, the poetic speaker is reproducing an allegedly British order to turn on the kettle, while in the second one s/he is explaining that this is supposedly the British answer to the Bible's final battle. By reproducing such a request, the poetic speaker appears to be mimicking a British officer. This sense of command is strengthened by the repetition in the second line: the soldier might want to ensure that everyone has understood the instruction. In addition, in the poem's performance Agard highlights this military-like tone by strongly aspirating the plosive in "put" and

placing the nuclear stress on the adverbial particle "on" (Agard 2008, 0:21). However, the poem's commanding tone is by no means serious, since Agard is using musicality in order to mock the British army. Thematically, this mockery is reflected in the poetic speaker's explanation: the army's answer to a catastrophic battle is simply to make a cup of tea. Such an instance of irony is also conveyed in Agard's performance: in the last line of the first stanza, he makes a pause after the preposition "to" and subsequently verbalises the word "Armageddon" in order to contrast the seriousness of the battle and the unfruitful solution proposed by the Empire (Agard 2008, 0:27). It is no longer the boldness of the soldiers that is foregrounded, but the effects of a drink that was actually imported from overseas.

The second and third stanzas elaborate on the idea that, no matter how adverse circumstances are, Britain's devotion to tea will guarantee the nation's welfare:

> Never mind taxes rise
> Never mind trains are late
> One thing you can be sure of
> and that's the kettle, mate.
>
> It's not whether you lose
> It's not whether you win
> It's whether or not
> you've plugged the kettle in. (Agard 2006, 35)

Both stanzas are parallel in terms of structure and musicality. In each case, Agard makes use of anaphora in the first two lines with an ironic purpose. In the former stanza, the poetic speaker mockingly downplays major problems of the Empire such as tax increases and train delays, while in the latter s/he attaches little importance to the result of the battle. In terms of rhythm, such a parallel structure entails a more fluid cadence that goes in line with the idea that any obstacle will be trivial provided that the kettle has been plugged in. In his performance, Agard reads the first two lines of each stanza with a faster pace, thus suggesting that the addressees should not worry about such particular difficulties. However, he makes a halt after the most relevant word in the poem: the kettle (Agard 2008, 0:35). When uttering this noun, the poet-singer sounds

earnest and resolute, in contrast with the lack of interest shown before. This produces an effect of mockery, as the speaker grows serious when dealing with a beverage that has actually been given more prominence than economic and social issues. Once mimicry and mockery have been performed, the poet-singer goes on to invite readers to join his endeavour. He does so by pronouncing the word "mate" with a low-rise intonation (Agard 2008, 0:36). This intonation pattern suggests that the poet-singer is eliciting a response, and such a request for an answer is enhanced by the choice of the term "mate", which denotes comradeship. Therefore, Agard may be inviting readers and hearers—regardless of their nationalities—to mock the British Empire and thus denounce their having silenced the voice of the subaltern.

The stanza that follows also partakes of Agard's technique to repeat syntactic structures in order to attain a patriotic, military tone that proves a mockery against the blind and reductionist nationalism of the British Empire: "May the kettle ever hiss/ May the kettle ever steam/ It is the engine/ that drives our nation's dream" (Agard 2006, 35). The parallelisms in the first two lines contribute to reinforcing the prominence of the two verbs that can be found at the end of the tone unit: "hiss" and "steam". These verbs are related to the pivotal idea in the poem, which is the kettle and, above all, the tea. Hence, the nuclear stress falls on these two meaningful parts of speech. Accordingly, in his performance Agard utters both verbs with extra emphasis (2008, 0:46-0:48). In the case of "hiss", he lengthens the sibilant in order to mimic the hissing sound of the kettle. By stretching the sound of the /s/, he might be relating the incessant hissing to the adverb "ever", thus suggesting that the power of the kettle—and hence that of the British Empire—will last forever. He conveys the same idea in the following line: Agard pronounces the /i:/ in "steam" with extra length, and therefore he connects this verb with the adverb "ever" and, semantically, with the tea, where <ea> is pronounced with the long vowel /i:/ as well. However, this acoustic feature is not bound to provide a jingoistic portrayal of the Empire. Rather, it proves a witting instance of mimicry as mockery: Agard is aware that, even if he lengthens the sibilant and the vowel, the political, economic and cultural power of Britain over its colonies will by no means be eternal, since the British Empire had vanished by the time this poem was written. Along the same lines,

in the second half of the stanza there is a run-on-line whose aim is to highlight the noun "engine". Considering the mockery explained above, the view of the kettle as the engine is highly ironic: it is an engine that steams and hisses, so it may be actually on the verge of failing. Given that the engine as representative of the Empire's essence is deteriorating, the poet is ironically commenting on the decline of the Empire. This is the reason why, on the last line of this stanza, he utters the verb "drives" with an excessively passionate tone (Agard 2008, 0:51). Such an excess entails mockery, since he is laughing at Britain's being actually driven by a powerless engine.

The idea of the British Empire as a declining entity is elaborated upon in the last two stanzas. As has been recurrent throughout the poem, parallel structures are used with a view to mockingly subverting the political, economic and cultural power of the Empire:

> Long live the kettle
> that rules over us
> May it be limescale free
> and may it never rust.
>
> Sing it on the beaches
> Sing it from the housetops
> The sun may set on empire
> but the kettle never stops. (Agard 2006, 35)

Apart from the subversive effect produced by these syntactic features, the poetic speaker—and Agard as poet-singer—makes use of a patriotic tone in order to attain the endeavour of mocking the previously oppressive Empire. Such a fervid tone is enhanced by the formula "long live" and the modal verb "may". In the first stanza, it is hoped that the mighty kettle will never have limescale deposits or rust. However, such a burning desire is an instance of mockery, since the previous stanza has acknowledged that the Empire is driven by a failing engine. Now that the Empire has collapsed, the poetic speaker urges people to sing the two final lines in the poem: "The sun may set on empire/ but the kettle never stops" (Agard 2006, 35). It is implied that, even if the Empire is declining, the kettle is still working. This idea summarises the content and objective of this piece of poetry. Considering the strategy of

mimicry used in the poem, the never-ending kettle might be seen as an appropriation by the hitherto subaltern: from being a key element in the configuration of British culture, it has turned into an image that represents the Caribbean people's attempt to give visibility to their (hi)stories. Actually, an acoustic relationship could be established between the hissing of the kettle and the musicality and orality defining Caribbean poetry and folklore. In this context, now that the sun has set on Empire, the kettle has acquired a new type of musicality: the rumbling of the kettle now represents the incessant voice of the subaltern, a powerful cry that is claimed to never stop.

5. Conclusion

The present study shows that Agard's work is illustrative of the key role played by music in Caribbean poetry. The intrinsic relationship between acoustic features and literature enables the Guyanese artist to craft a truly Caribbean manifesto that counteracts the political, economic and cultural power imposed by the British Empire and hence by colonial discourse. In doing so, he is speaking for the Caribbean subaltern and thus making visible the stance of a collective whose (hi)story had been silenced. With a view to subverting the power of the Empire, he uses the strategy of mimicry to such an extent that it becomes mockery, and such an ironic purpose is enhanced by his poems' musicality.

In "Listen Mr Oxford Don", the lyrical subject uses creole language as a subversive and empowering tool that aims to debunk the exclusiveness of Oxbridge. The "man on the run" proves a sharp representative of the subaltern that, making use of his breath, proves threatening to the stability of the Empire as a cultural and moral construction. However, the verbalisation of the lyrical subject's stance is not enough to destabilise the hierarchy of the Empire; the culmination of this endeavour is achieved using acoustic features such as rhythm, pitch and tone. In the case of "Alternative Anthem", Agard attains the goal of mocking the British Empire by creating an alternative anthem, that is, a piece of speech that implicitly conveys the feeling of the subaltern. Such a feeling is foregrounded by ironic strategies to do with rhythm and music, such as repetitions, vowel and consonant stretching, nuclear stress and, most interestingly,

performance. With regard to the latter, Agard's performance of the poems contributes to strengthening their musicality and, above all, the strategy of mimicry as mockery. Thus, his reading out demonstrates that acoustic features prove essential for the specific purposes of his art and, on a large scale, of Caribbean poetry.

This study aims to contribute to the debate on how writers of the Caribbean diaspora strive to underline their cultural hybridity by resorting to musicality and performance. The wide array of acoustic features that Agard exploits is revealing of the complexity of Caribbean music and identities: just like their music amalgamates influences from Africa, Europe and the West Indies, their identity is shaped by manifold origins that debunk the one-sided view of the colonial discourse. While this article gives prominence to the poet's subversive 'answering back', it could be interesting to assess to what extent musical poetry takes a more horizontal approach to history and identity. In line with the interconnectedness characterising our global age, future lines of research into this topic may consider Édouard Glissant's "poetics of relation" (1997) and, more concretely, his use of the rhizome. Glissant's theory would enable a dialogic perusal of Caribbean identity that leaves behind the celebration of hierarchies or the establishment of new centres of power. Similarly, it would be illuminating to explore how this poetry allows for a dialogue between Caribbean rhythms and memory. Accordingly, the application of models such as Michael Rothberg's "multidirectional memory" (2009) would suit the relationality demanded by present-day cultural paradigms.

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DREAMING OUT OF THE SHADOWS: LEGAL STATUS AND MENTAL HEALTH IN REYNA GRANDE AND DIANE GUERRERO'S MEMOIRS[1]

Amaia Soroa
Universidad del País Vasco

This article aims to explore how legal status affects the lives and mental health of migrant families in Reyna Grande's *The Distance Between Us* and Diane Guerrero's *In the Country We Love*. These two memoirs portray the lives of young Latinas who struggle to succeed and overcome the various barriers faced as members of mixed-status families, where at least one family member is undocumented.

In this paper, I argue that regardless of their individual legal status, the protagonists are affected by multigenerational punishment (Enriquez 2015); legal status affects the success, sense of belonging and unity of all family members, and it has an impact on the mental health of the protagonists. I will support this literary analysis with studies in psychology and sociology that assess the wellbeing of migrant families.

Nowadays, a significant part of the undocumented population in the U.S. is being affected by family separation and

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mass deportations. It can therefore be argued that both memoirs describe situations that are relevant to a big part of the Latinx community, and the resilient attitude of the protagonists can be truly inspiring, especially for younger audiences. They may raise consciousness and contribute to the ongoing conversation on migration, one of the central topics in our society.

Keywords: migration; Latina literature; mental health; resilience; DREAMers

1. Introduction

Since the beginning of the 21st century, migration has become one of the key topics in U.S. politics. The complicated situation in many Latin American countries has often led to abrupt migration and the current legislation poses numerous legal challenges for those who migrate. Due to this, many migrants have undocumented status for years. Legal status affects numerous aspects of migrant families and it determines their chances of succeeding and in the U.S., as well as their sense of belonging.

Given the social stigma attached to undocumented status, DREAMers, that is, undocumented migrants who arrived in the U.S. as children, have taken an active role in sharing their stories and breaking that stigma through collective resilience. This movement, also promoted by the prominence of social media, has led to numerous cultural productions across disciplines. Specifically, in Latinx literature, there is a growing body of narratives that depict what it is like to live undocumented in the U.S. These stories are narrated from different perspectives and legal statuses but show many commonalities of living in mixed-status families.

The aim of this article is to analyze Reyna Grande's *The Distance Between Us* (2013) in relation to Diane Guerrero's *In the Country We Love* (2016). Reyna Grande is a well-established author who writes about migration from the perspective of an undocumented child living in the U.S. Diane Guerrero is an actress and writer who shared her story as a citizen child growing up with undocumented parents. The protagonists have different legal statuses and their stories differ considerably, but they also resonate

at numerous levels: both families strive to achieve the American Dream and prioritize legal status and education to in order to prosper. However, family unity is broken and all family members experience barriers associated with undocumented status. These difficulties have an impact on the mental health of the protagonists, who overcome the hardships and psychological distress through numerous coping mechanisms. During their healing process, both authors feel the support of their community and are inspired by a sense of collective resilience. Years later, when writing their memoirs, both authors prove to have developed a strong sense of responsibility for the Latinx community.

This literary analysis will be supported by studies in psychology and sociology that assess the emotional wellbeing of the Latinx community, placing a special emphasis on migrant families and their children. This article will attempt to establish a relation between the findings in social sciences and the episodes described in both memoirs. Numerous similarities are found, and thus these literary works could be used in classroom contexts to introduce additional views on the topic of migration. These novels could also relieve those who have had similar experiences.

2. The Sociohistorical Context

Nowadays, there are more than 60 million Latinxs living in the U.S. and they are therefore one of the largest ethnic groups (U.S. Census Bureau 2019). Historically, many Latinxs have migrated to the U.S due to geographical proximity and relations between the U.S. and Latin American countries. However, in the last decades, there have been some shifting trends. When looking at the country of origin of migrants, there has been an increase in the number of Central American migrants and a decrease in Mexican migrants (Krogstad et al. 2019). Regarding gender, while traditionally men migrated more often, nowadays the number of women migrants has increased considerably (Ehrenreich and Russell Hochschild 2003). In addition, many children also travel unaccompanied hoping to meet their relatives in the U.S. These changes in migration patterns show a need to take a family-centered approach when studying and regulating migration.

In this regard, U.S. immigration laws are undergoing relevant changes that affect families. While previous laws encouraged migration and prioritized family unity, current laws focus on individual migrants (López 2015) and there is a higher tendency to separate family members (Enchautegui and Menjívar 2015). The laws regarding asylum and protection have also become more restrictive and many asylum seekers have not been granted relief. Given the emergency at their home countries and the long time needed to process petitions for legal status and asylum, it is estimated that over 11 million people are undocumented in the U.S. (Passel and Cohn 2012). The current legislation has also led to a considerable increase in deportations; the Obama administration had the highest deportation rates in history (Department of Homeland Security 2020) and the Trump administration has taken numerous measures to regulate border security and undocumented migration.

In addition to restrictive legislation, migrant families are experiencing social tensions. These tensions that often target the Latinx community could be due to the views of the current administration and the media coverage on undocumented migration. There is an increasing perception that migration and illegality are directly linked (Ayón 2016). Moreover, the Trump administration has contributed to the racialization and criminalization of migrants (Abrego et al. 2017) by targeting the Latinx community and holding views that criminalize and stereotype them. These opinions contribute to the existing social stigma around undocumented migration which clearly affects the emotional wellbeing of migrants.

Legal status plays a pivotal role in the migrants' lives, since those who are undocumented may be at risk of deportation and consequent separation from their families. Undocumented migrants tend to hold worse social status (Abrego and Lakhani 2015) and are more likely to live in poverty (Passel and Cohn 2009). Due to the increase in migrant families, it is necessary that immigration laws take a family-centered approach. However, the differences in legal status between family members can lead to various scenarios: in some cases, all family members are undocumented; in many others, they have various legal statuses; these are known as mixed-status families or "mixed-legal status families," as described by Fix and Zimmerman (2001, 397). Indeed, according to a 2017 survey by the

Center for American Progress, 16.7 million people belong to mixed-status families in the U.S. and almost half of them have documented status (Mathema 2017).

In mixed-status families, those individuals who are full-right citizens are affected by the undocumented status of their relatives. This phenomenon is known as "multigenerational punishment," a concept introduced by sociologist Laura E. Enriquez that refers to "a distinct form of legal violence wherein the sanctions intended for a specific population spill over to negatively affect individuals who are not targeted by laws" (2015, 939). This damage to life quality happens as a result of the restrictions of being undocumented and also due to the fear of deportation. Multigenerational punishment may be faced by family members across generations (Enriquez 2015). As a consequence, all members of mixed-status families tend to avoid their presence in the public sphere for the fear of their undocumented status being unveiled (Ayón 2016). In other words, they often live "in the shadows." Research has shown that this fear does not only keep families from accessing public services and benefits (Fix and Passel 1999; Zimmerman and Fix 1998; Vargas 2015) but it also affects their sense of belonging (Abrego and Lakhani 2015). In addition, the undocumented status of some parents poses multiple challenges for their children (Androff et al. 2011) and has very negative consequences for their emotional wellbeing (Brabeck and Xu 2010; Chaudry et al 2010; Androff et al. 2011; Delva et al. 2013; Dreby 2015; Vargas and Ybarra 2017). Given the high prevalence of mental health issues among children in mixed-status families and its implications, it is necessary to ensure the wellbeing of these children (Zayas 2015).

This growing body of evidence proving the impact of migration on the psychological wellbeing of children is crucial to the study and regulation of migration. Heide Castañeda and colleagues believe that more attention should be paid to the connection between migration and health, since migration is not an isolated factor but it permeates in the social parameters of migrants and "it places individuals in ambiguous and often hostile relationships to the state and its institutions, including health services" (2015, 378). Castañeda and others conclude that

immigration is not only a factor determining health but also a potential strategy to develop resilience (2015).

Children of migrants are at the heart of the immigration debate and occupy a unique position, as they are protected by the universal rights of the child and their lives are led by the decisions of their parents. Over the last decade, the undocumented youth population, known as DREAMers, have gained increasing public attention; The DREAM Act (Development, Relief and Education for Minors Act) proposed by the Obama administration led way to the implementation of DACA (Deferred Action for Childhood Arrivals) in 2012. The over 700,000 eligible recipients of DACA were granted temporary residency and a work permit (USCIS 2018) until it was rescinded by the Trump administration in 2017 and later revoked. These decisions have generated a backlash and, due to their psychosocial characteristics, DREAMers have taken a very active role in the media and on the streets. By sharing their personal stories, they have created a sense of community and collective resilience (De la Torre and Germano 2014). Many of their stories have been turned into artistic projects that show the deep impact of living undocumented.

Since the consolidation of Latinx literature in the second half of the 20th century, migration has been a central topic. However, during the 21st century, there has been an upsurge of narratives focusing on undocumented migration. This is the case of Reyna Grande and Diane Guerrero, two Latina authors belonging to mixed-status families that have written their stories.

Reyna Grande was born in Mexico, where she grew up with her siblings and grandparents while her parents were in the U.S. At age 9, Grande and her siblings migrated to Los Angeles to live with their father. She worked as a teacher at LAUSD and has written several literary works; *Across a Hundred Mountains* (2007), *Dancing With Butterflies* (2009), *The Distance between Us* (2013), *The Distance Between Us (Young Readers Edition)* (2017) and *A Dream Called Home* (2019).

Grande's *The Distance Between Us* begins when her mother leaves for the U.S., years after her father's migration, and Reyna and her siblings are raised by their grandparents while occasionally

seeing their parents. The second part of the book narrates her crossing of the U.S.-Mexico border at age 9 and her new life with her father and siblings in Los Angeles. She describes her learning process until she becomes the first person in her family to earn a college degree, as well as her struggle to negotiate her identity and process the constant longing to be a united family.

Diane Guerrero is an actress born in New Jersey into a Colombian family. While being raised in Boston, her family was suddenly deported, and she found herself alone in the U.S. She has pursued a successful acting career, and she also collaborates with organizations aimed at informing the migrant population and promoting the Latinx vote. She published her memoir *In the Country We Love* in 2016, which was adapted into a young adult novel in 2018.

Guerrero's *In the Country We Love* describes her first years growing up in Boston, when her parents struggled to legalize their status while fearing their deportation. The turning point in the novel comes when Guerrero's family is deported. Alone at age 14, she decides to stay in the U.S. She describes growing up to pursue an acting career while processing the distance that will remain between her and her parents.

Even if the backgrounds of these authors differ considerably, the stories of Reyna Grande and Diane Guerrero resonate at various levels; Grande grows up undocumented and Guerrero is a U.S.-born citizen, hence they both belong to mixed-status families and their lives are marked by their legal status. Both stories depict migration as a complex and multilayered process from two different points of view and the emotional suffering of migrant families.

3. Legal Status and Multigenerational Punishment

Both stories begin with the migration of the families to the U.S. Diane Guerrero's family migrates after her parents experience difficulties and lack of opportunities in Colombia, while Reyna Grande's parents migrated in order to build a house for their family in Mexico. The American Dream has always been illustrative of upward social mobility and owning a house is precisely one of the

symbols of this myth (Menjívar et al 2016, 20). Young Reyna holds mixed views on *El Otro Lado* (The Other Side) as it simultaneously represents progress and family separation. Consequently, her motivation to migrate is family unity: "*I want to live in that perfect place. I want to have a father. I want to have a family*" (Grande 2013, 157).

Both families will soon realize that accomplishing the American Dream is to a great extent determined by legal status. In Grande's case, Reyna, her older siblings and parents are undocumented, whereas her younger siblings Betty and Leonardo are U.S. citizens. In Guerrero's, case, however, Diane is the only U.S. citizen, and her brother and parents are undocumented. Having legal status is one of the main motivations for both families, as it is regarded as the path to belong and interact with the U.S. society, as explained by Reyna's father: "Just because we're illegal doesn't mean we can't dream (…) one way or another (…) we will stop living in the shadows" (Grande 2013, 228-229). In Guerrero's words, legal status would mean "a safe passage out of hiding. A passport from the underworld. The next chapter of our story" (Guerrero 2016, 41). In both cases, living in the shadows implies that there is little interaction with institutions and a sense of not belonging to the U.S. In other words, they experience a profound "alienation (the process through which individuals come to be defined as illegal aliens" (Coutin 1993 qtd. in De Genova 2002, 423). Feeling illegal is experienced by migrants as a strong fear of being deported (De Genova 2002, 439). The struggle of both families to legalize their status takes years and while Reyna and her relatives obtain their green cards, Diane's family is a victim of fraud and later deported (Guerrero 2016, 69). To this day, Diane Guerrero's family remains in Colombia.

Apart from the economic hardships that both families endure as a consequence of their job insecurity, both families experience the social stigma attached to undocumented status. Indeed, they face racism, as other Latinxs call Diane 'wetbacks' (Guerrero 2016, 35) and at school, Reyna's work is rejected for being written in Spanish (Grande 2013, 217). These tensions lead them to question their sense of belonging and the worth of their effort (Guerrero 2016, 35).

Legal status also affects family unity. From the very beginning, it creates both a physical and emotional distance between family members. In the case of Reyna Grande, the physical distance with their parents also becomes an emotional one; the only father she remembers is 'the Man behind the Glass,' that is, a photo of her father that acts as her paternal figure for years. Their mother does spend some time in Mexico, but she is absent, and the children feel constantly abandoned (Grande 2013, 221). Scholars Alicia Muñoz and Ariana E. Vigil argue that the resentment of Reyna and her siblings towards their mother may be influenced by patriarchal and heterosexist views that are present in society, as their mother "has failed to embody ideas of the self-sacrificing mother" (2019, 229). On the other hand, Guerrero spends her childhood with her family, but once her parents and brother are deported, it is made clear that legal status does impede family union.

Migration is also one of the main causes of emotional distance between family members. Years after migrating to the U.S., Reyna's parents end their relationship. Since then, Reyna's mother seems detached from her children and acts like a different woman (Grande 2013, 76). Once Reyna and her older siblings move to Los Angeles, they live with their father and her younger siblings Betty and Leonardo stay with their mother. At this point, family unity seems to be permanently affected: "It was because of Mami's selfishness that now Betty didn't know us. It was her stupid, stupid pride. I looked at my five-year-old sister and wondered how long it would take for us to finally feel like a family." (Grande 2013, 223). As the excerpt illustrates, Reyna blames her mother for the situation, which may be due to the fact that migrant mothers tend to be judged more harshly and the relationship with their children is more easily deteriorated (Abrego and Menjívar 2011). Similarly, after Diane's parents are deported, the distance between family members grows and she also seems to be more resentful at her mother.

Both memoirs therefore prove that legal status constantly shapes all members of mixed-status families and their ties. In other words, the various barriers and the distance both protagonists face show the impact of the multigenerational punishment (Enriquez 2015), as every member in these two mixed-status families experiences the consequences of being undocumented. The

consequences are long-lasting, as both authors conclude that their distance with their relatives is permanent (Grande, 2012, 321; Guerrero 2016, 233)

The impact of the multigenerational punishment is aggravated in Diane's case. Despite being a citizen, she constantly fears her parents' deportation and wishes "to be a normal child" (Guerrero 2016, 35). Even after her parents are deported, she is afraid of standing out and the U.S. authorities do not get it touch with her, which makes her feel invisible. Her mother also warns her to be vigilant after their deportation (2016, 101) and that secrecy and alienation threaten her self-esteem (2016, 123).

In both memoirs, despite having different legal statuses, all family members encounter the consequences of being undocumented. They have limited interactions with institutions and society and fear the deportation of their relatives. At a more individual level, they experience the social stigma attached to undocumented status and their sense of belonging to the U.S. as a family is deeply affected. This set of experiences will undoubtedly have a negative impact on the psychological wellbeing of the protagonists.

4. Legal Status and Mental Health

As stated above, the multigenerational punishment that the members of both families suffer determines many aspects and dimensions of their lives and it also has a clear impact on their mental health.

Both novels portray the complex relation between undocumented status and mental health by showing how all family members face adversities that affect their psychological wellbeing. When Diane's mother is deported for the second time, the tensions between her father and brother increase and her brother's mental health is particularly affected. Regarding her brother's wellbeing, Diane makes two relevant claims: on the one hand, his undocumented status affected his sense of belonging to the U.S.: "my brother fell into an emotional slump. He couldn't see a future for himself in this country; it's nearly impossible to dream big when you don't even have your legal papers." (2016, 21). Secondly,

among migrants facing job insecurity, mental health becomes invisible not only due to social stigma but also owing to economic factors that silence the importance of emotional wellbeing. In other words, "Emotional Wellness is a First World luxury" (Guerrero 2016, 37). These claims go in line with research that points at multiple barriers to access healthcare faced by the Latinx community (Ruiz 2002; NAMI) and the importance of considering migration as a factor when assessing mental health (Castañeda et al. 2015).

The hardest emotional breakdown comes when Diane's family is deported. There are numerous reasons that make it a devastating and traumatic experience for her. Firstly, Diane learns about their detention when she arrives to an empty house after school; that abruptness allows her no time to process what is happening (2016, 89); when she goes to the detention center prior to the deportation, Diane struggles the criminalization of her parents, who are dressed as prisoners (2016, 91; 101).

At this point, Diane is devastated because all the efforts her parents made to legalize their status and her fears were futile. In addition, while Diane was not to blame for her parents' detention, she carried the guilt and stigma associated with deportation. The long distance with her parents faces Diane with her adult life by herself and begins to feel like a burden to the family she is staying with, and her self-confidence sinks. Her mental health deteriorates progressively until she arrives to college; the economic hardships, added to the family situation and the need to remain silent overwhelm Diane, and she experiences anxiety, depression, alcohol abuse and self-harm. The turning point comes when she contemplates suicide, but the relationship with her parents leads her to seek treatment (2016, 155).

As she admits, this spiral comes after trying to prove that she could handle the situation all by herself, and she also acknowledges feeling the social stigma around depression that prevented her from sharing her thoughts and story: "I said nothing about my condition to anyone. That's the thing about depression: It's not a topic for a breezy, polite dinner conversation. It's easier to tell someone, 'I have a headache,' or even 'I have cancer,' than it is to say, 'the bottom has fallen out of my life.'" (2016, 153). After

this episode, Diane seeks help and begins her recovery. These passages are in line with research that suggests that stigma around mental health is very present in the Latinx community (Caldera 2014; Nadeem et al 2007)

The portrayal of mental health issues in Reyna Grande is less explicit. Perhaps this is due to the fact that the story is focalized by the child version of Reyna (Muñoz and Vigil 2019, 223). However, as children, Reyna and her siblings struggle with abandonment, as they are constantly called "little orphans" (Grande 2013, 17) and they feel abandoned by their mother (2013, 67). The relationship with their father is also complicated; as stated before, when Reyna lives in Mexico, her father is only present as a picture. When he takes Reyna and her older siblings to Los Angeles, they realize that there are two sides to their father: the loving, encouraging and supportive one, and the abusive one (2013, 250). Her father is psychologically distressed and drinks alcohol regularly and the scenes of domestic abuse against Reyna and her siblings are frequent. These episodes create psychological distress on Reyna and her siblings that is long-lasting. His attitude also weighs heavily on his children's decisions, as he disapproves of the decisions made by Reyna's siblings and discourages Reyna to attend college: "'You can forget all about going to that university. You're going to be a failure, too, just like them, so don't even bother.'" (2013, 288)

Later on in the novel, we learn that Reyna's father was a victim of domestic abuse as a child (2013, 200) and, at one point, he tries to commit suicide. This whole situation suggests that there is a set of unresolved mental health issues that the father has not been able to process and then affect other people. This also shows the importance of taking care of mental health and breaking the social stigma traditionally attached to these issues. As also shown in Guerrero's memoir, Grande's work suggests that the economic and social barriers when trying to access mental healthcare can be devastating not only for those suffering from them but for the people around them. This set of episodes described in both novels point at the emotional toll that migrating and being undocumented has taken on all family members, regardless of their legal status. Reyna Grande closes the memoir by discussing the possible trauma that her parents may have experienced when migrating:

> I thought about the border that separates the United States and Mexico. I wondered if during their crossing, both my father and mother had lost themselves in that no-man's land. I wondered if my real parents were still there, caught between two worlds. I imagined them trying to make their way back to us. I truly hoped that one day they would. (Grande 2013, 315).

These passages show how migration creates psychological distress on both families. Among all aspects, deportation and deportability are the most detrimental experiences. On the other hand, access to mental healthcare also proves to be limited among migrant families, primarily owing to socioeconomic factors and stigma attached to mental health. Interestingly, in both cases, younger generations are more aware of the social stigma, which could be interpreted as a positive shift. The underlying idea is that more critical attention should be paid to the emotional suffering of migrants and their children in particular.

5. Conclusions

The current global situation and immigration laws are posing numerous challenges to those who migrate to the U.S. Deportations and consequent separation of family members are particularly affecting the wellbeing of migrant families and their children. Whether documented or undocumented, these children are deeply affected by this situation and they are receiving increasing critical attention.

This study has analyzed Reyna Grande's and Diane Guerrero's memoirs to examine the impact of legal status on their emotional wellbeing. Reyna grows up undocumented and Diane as a U.S. citizen, which has different legal implications. However, both belong to mixed-status families and they endure hardships related to undocumented status. In this article, I argue that both protagonists are affected by the multigenerational punishment, since the undocumented status of some family members affects other family members in multiple ways.

The literary analysis of both memoirs has shown that legal status also has a clear impact on the mental health of the protagonists and their families, as undocumented status poses risks and fears that

threaten their emotional wellbeing. These memoirs go in line with studies that show the profound impact of migration on mental health, as well as the social stigma attached to mental health conditions. These texts also attest that access to healthcare is complicated for migrants. Even if both protagonists overcome difficulties and their mental health improves considerably, there is a permanent physical and emotional distance that prevents family unity and affects them emotionally. In both cases, as explained by Reyna Grande, "immigration took a toll on us all" (2013, 207).

These two stories make relevant contributions to the current immigration debate, as they show multiple nuances of migration that are far from being stereotyped and dehumanizing. It can be said that both protagonists manage to step out of the shadows of undocumented status. Diane Guerrero and Reyna Grande succeed in their own version of the American Dream, while exposing limitations to the long-lasting myth. Through their experiences, both protagonists experience the dichotomy of the legal = good migrant versus the illegal = bad migrant that contributes to the criminalization of migrants and justifies their deservingness to succeed in the U.S. By overcoming the dichotomy, the protagonists question the validity of the American Dream and prove that there are more factors that determine success in the U.S.

Reyna Grande and Diane Guerrero give voice and human dignity to the migrant community and place a special focus on the suffering of migrant children. As described by literary critic Concepción de León, Diane Guerrero (and I would add Reyna Grande) are "a casualty of American immigration policy" (2018, 18), that is, two out of many migrant families. These narratives illustrate a need for policy reform, as they shed light on how documented status does not always ensure wellbeing. At a healthcare level, they show the pressing need to assess the emotional wellbeing of children within a family-centered approach that acknowledges the impact of migration.

Having developed a strong sense of community has allowed both authors not only to write complex and relatable memoirs, but also to advocate for immigration reform and take an active role in society. Just as these narratives have contributed to the personal journey and healing process of Reyna Grande and Diane Guerrero,

they could be used in learning environments to break the stigma around undocumented migration and mental health. This may be the reason why both texts have been adapted into Young Adult literature.[2] Future work needs to be carried out on the effects of reading these texts within different environments and age groups. Due to their unique position in the immigration debate, the works portraying children of migrants could act as catalysts for social change. Within classroom environments, reading these memoirs could diminish the social stigma around mental health and contribute to the ongoing conversation on migration. On the other hand, clinical studies assessing the potential health benefits of using these narratives would also be a vital issue for future research.

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EPIPHANIC EROS IN KATE CHOPIN'S UNCOLLECTED SHORT STORIES

Paula Asensi Camarasa
Universidad de Alicante

Kate Chopin employs the theme of epiphany in her most famous novel: *The Awakening* (1899). Nevertheless, this topic keeps repeating throughout her literary production, as Chopin's writings approach the epiphany from different perspectives: spiritual, sexual, religious, or physical revelations. This paper explores those of her uncollected stories that deal with the sexual "awakening", specifically "The Storm" (1898) and "A Shameful Affair" (1892). Chopin's uncollected stories are not usually in the spotlight in literary criticism, but this paper aims to highlight its importance as feminist epiphanies. After clarifying the concept of epiphany, both stories are analyzed as erotic epiphanies. These stories work in opposition in the treatment of sexuality, but they also share many points in common. While "The Storm" embraces the discovery of sexuality, "A Shameful Affair" reflects the fear of women to accept their erotic feelings. As a similitude, the stories share the topic of religion, though in different forms, and the ambiguity of the endings. Despite this ambiguity, Chopin accurately represents the situation of women in the American South at the end of the 19th century, as the stories under discussion depict women's limitations in their sexual decisions.

Keywords: Kate Chopin, North American literature, epiphany, sexuality, short stories

1. Epiphanic Background

Edna Pontellier, the tragic heroine of Kate Chopin's *The Awakening,* evolves in the same manner as Calixta, the protagonist of "The Storm". Two married women dissatisfied with their marital life begin to "loosen a little the mantle of reserve that had always enveloped [them]" (Chopin 2018, 16) by discovering their sexuality. However, this is not the only case throughout Chopin's production in which the reader encounters a similar comparison. The list of parallelisms between Edna's awakening and the development of the protagonists in Chopin's stories is endless.

As in the rest of her works, her characters are products of the bilingual and bicultural environment in which Chopin herself lived, her mother being from French ancestry. Even though her private life may seem conventional, having married at an early age and being the mother of six children, her literary credo departs from traditionalism. She was a writer ahead of her time, introducing such controversial topics in her fiction that led to the banning of *The Awakening*, dealing explicitly and daringly with adultery. In her short stories, the North American writer traces the process of development of many individuals, mainly women, in different situations. She explores the revelations that her characters have, which are sexual, spiritual, religious, or physical.

This paper focuses on two of Chopin's uncollected short stories, "The Storm" (1898) and "A Shameful Affair" (1892), as both comply with the sexual awakening —or epiphanic—archetype. Chopin's uncollected stories do not receive much critical attention (apart from "The Storm", a much-praised work) but, in this case, both stories function to give an accurate example of the erotic epiphany. This paper not only seeks to develop the topic of the erotic awakening in these stories, but also to shed light on other less well-known stories of the so-called Louisiana writer. Stories such as "A Shameful Affair" raise intriguing questions if analyzed as feminist epiphanies. Both "The Storm" and "A Shameful Affair", although working in opposition in the treatment of sexuality, reunite many points in common.

The "awakening stories" share a common sequence of events: the protagonists face a turning point in their lives, an incident that constitutes a major change, which implies that everything they thought they knew about life suddenly disintegrates. Consequently, the characters find themselves trying to solve a puzzle whose pieces do not fit together. But, at a certain point, they manage to connect the dots and their lives recover the meaning they had lost. These awakening stories, although varied in topic, share a common epiphanic vision, at least to a certain extent. Originally coined in the first manuscript of *A Portrait of the Artist as a Young Man* (1916), Stephen, the protagonist of James Joyce's novel, defines epiphany as "a sudden spiritual manifestation" (quoted in Kim 2012, 1). This revelatory process entails a new and radically different view of an already-familiar world. Nevertheless, Joyce does not have the tendency to depict epiphanies explicitly, but only on rare occasions does he use words denoting these revelations (Kim 2012, 4). Unlike Joyce, Chopin is quite explicit in her epiphanic moments. For that purpose, she tends to use the word "awakening", which appears several times in her stories, although she also employs other implicit words for these revealing moments, as we will see.

One of the problems of applying the term "epiphany" to Chopin's stories lies in the chronological distance between both authors. Joyce, the coiner of the epiphany, is a Modernist writer, but Chopin's production is placed in the last decades of the 19th century, as *The Awakening*, her most famous novel, is published just at the turn of the century. In fact, epiphany is a concept which Robert Langbaum considers "distinctively modern" (qtd. in Kim 2012, 5). But given the little chronological distance between both authors and considering the fact that Chopin's fiction points to the changes that literature was undergoing (Fluck 1982, 157), it is safe to consider that Joyce's and Chopin's concept of epiphany was not so different from one another, simply received different names.

Another feature of the modern epiphany lies in its "mundane" quality (Kim 2012, 16). There are no divine or supernatural manifestations, but rather a "slap to awareness or attention," as Thomas Ryba argues (qtd. in Kim 2012, 8). As a local color writer, Chopin places these epiphanic instances in an ordinary

and concrete setting: with a few exceptions, her stories depict typical situations of the American south, similarly to Joyce with Dublin. These epiphanic scenes do not imply a sudden change in the identity of those who experience the epiphany, but the characters simply acknowledge their own deep, hidden set of values (Kim 2012, 16). For instance, sexual passion is inherent in women; although considered a sin or repressed in Chopin's context, Calixta, the protagonist of "The Storm", simply becomes acquainted with it, embraces it. By introducing epiphanies in her fiction, Chopin is "freeing its subjects from the confines of the expected ending and illuminating that alternative locality" (Beer 1997, 63).

The role of *quidditas* is equally important in the conceptualization of epiphany. Sharon Kim defines it as "the pure 'whatness' of the object" (2012, 1). In other words, it is the essence of the revealed epiphany. Kim later classifies the *quidditas* according to the final effect that the epiphany has on characters, "determining if the change is development, completion, or destruction" (2012, 18). Following this criterion, "The Storm" and "A Shameful Affair" are examples of completion and destruction epiphanies, respectively.

2. Sexual Epiphany in "The Storm" and "A Shameful Affair"

In the case of "The Storm", Calixta and her lover Alcée already know each other. The reader must remember that "The Storm" is the sequel to "At the 'Cadian Ball", which depicts the first steps of their relationship. In the prequel, the lovers are forced to marry other people but, five years later, in "The Storm", Alcée seeks refuge in Calixta's house. The feelings that they felt for each other had been repressed, but the storm creates this perfect setting in which their own fantasies can come true. Thus, the sexual awakening does not begin in "The Storm", but in its prequel. The encounter was delayed because of the different paths that their lives took. It is in "The Storm" when their sexual awakening materializes, bearing connotations of a completion *quidditas*, as their passion is finally consummated. During the encounter, Calixta experiences a "revelation," as she was "knowing for the first time its birthright" (Chopin 2002, 929). The awakening does not only occur to Calixta,

since Alcée claims that her caresses "found response in depths of his own sensuous nature that had never yet been reached" (*ibid).* As Per Seyersted notices, "the two lovers are for the first time fully sexually awakened" (1996, 145).

Yet these epiphanistic views are only possible because of the meteorological phenomenon that names the story. Like Bernard Koloski suggests, "'The Storm' emphasizes the power of nature" (1996, 76). Indeed, the story begins by highlighting the "sinister intention" of the weather and its "threatening roar" (Chopin 2002, 926). The storm not only helps the lovers to make their encounter possible, but also mimics the repression and release of their sexual tension: the "sombre clouds" (*ibid*) had been accumulating while the lovers were repressing the feelings for each other; when the storm bursts, their feelings are released as "the big rain drops began to fall" (Chopin 2002, 927).

The climatic conditions enforce the passion between them, as Calixta feels "stiflingly hot" (2002, 928) when Alcée enters the house. When he touches her, "the old-time infatuation and desire" (*ibid)* becomes evident in both parts. For, as Seyersted posits, "sex in this story is a force as strong, inevitable, and natural as the Louisiana storm which ignites it" (1996, 145). The stars (or, literally, the clouds) seem to align to allow the lovers the passionate encounter they were waiting for years.

During the sexual encounter, Chopin's descriptions resemble Walt Whitman's poetic language. Chopin is clearly influenced by the American Bard in his erotic explicitness (Puckett 2019, 69). However, one must bear in mind that "The Storm" was not meant for publication (Koloski 1996, 73) and that is why she presents sexuality in a more open way, without censuring any detail. The influence of Whitman's appeal to the senses, along with his use of synesthesia, reaches its peak during the lover's encounter: "Her firm, elastic flesh that was knowing for the first time its birthright, was like a creamy lily that the sun invites to contribute its breath and perfume to the undying life of the world" (Chopin 2002, 929).

Generally, women who go through erotic epiphanies are punished for their immoral acts (Pratt et al. 1981, 24). But Chopin's

writing is not judgmental (Seyersted 1996, 145; Beer 1997, 8). She simply presents the facts without any consequent punishment for the characters. Surprisingly, once the storm has passed, everything returns to its normal state; the last line of the story encapsulates a feeling of closure (but also irony): “so the storm passed and every one was happy” (Chopin 2002, 931). Rather than condemning the adulterous affair between Calixta and Alcée, Chopin presents it as something “happy” (Seyersted 1996, 145), without noticing the possible effects that the encounter may have on Calixta and Alcée’s partners.

The Louisiana writer normalizes sexual behaviors while illustrating an inversion of gender roles, as men usually possessed the freedom to exploit their sexuality while, for women, eros was repressed. In the story, Bibi, Calixta’s husband, portrays the female connotations of motherhood, for he is taking care of their child, whereas Calixta is presented as an independent figure inside her own house, having a sexual encounter with her lover. Only when her husband is outside the dominion of the house, and she adopts the male roles can Calixta accomplish her deepest desires. Another important man in the story is the Alcée figure, quite common in Chopin’s *oeuvre*. This character also appears in *The Awakening* and fulfills the same function: he is part of Edna’s sexual awakening. As Chopin’s biographer, Emily Toth, poses, he is based on the writer’s real lover, Albert Sampite (Toth 1999, 96). In Toth’s words, “the Alcée character awakens a woman to sexual passion she has never known before” (1999, 98).

On the other side of the coin, the protagonist of “A Shameful Affair” prefers to escape from the erotic epiphany, as she considers it a source of evil. Mildred Orme, a young, educated girl, is spending the summer in the Kraummer farmhouse to “follow exalted lines of thought” (Chopin 2002, 721). Presented as “a girl” (Chopin 2002, 719), and seen by Mrs. Kraummer as “a baby” (Chopin 2002, 720), Mildred is reading a book in “her agreeable corner” (Chopin 2002, 719). From the beginning of the story, her attitude is that of a naïve girl who does not wish to go out of her comfort zone. Her sexual awakening begins when she notices one of the “farmhands” (*ibid*), a robust man who immediately calls her attention. After watching him closely for many days, Mildred

decides to ask Mrs. Kraummer if the farmhand could take her to church on Sunday. He refuses to do so, as he will be fishing. Not happy with his rejection, Mildred goes after him in the lake, where he kisses her. After chasing him for so long, the normal response would have been to, at least, celebrate it. Instead, she describes the episode as "the beginning of the shameful affair" (Chopin 2002, 720). Mildred tortures herself with the event because she does not embrace her new sexual instincts. Although his kiss was "the most delicious thing she had known in twenty years of life" (Chopin 2002, 723), still she considers it "a hateful burden" (*ibid*). As in "The Storm", the awakening occurs on both sides, for Fred Evelyn, the farmhand, also notices "a sudden, quick wave" (Chopin 2002, 720) when the meaning of Mildred's words becomes clear.

In the *fin de siècle*, tension increased over the role of women: whether to maintain the role of the traditional wife, whose job was mainly regarded to the domestic sphere, or adopting the New Woman role, which embodied the new feminist values. Mildred represents "the attempt to reconcile the impulse toward transgression with the role of the respectable Victorian woman" (Fluck 1982, 161). "A Shameful Affair", as Winfried Fluck argues, "involves the gradual 'awakening' of a clever but slightly condescending young woman" (*ibid*).

While Calixta is eager to explore her sexuality, Mildred tries to learn how to suppress this impulse. In Fluck's (1982, 168) words, this "self-control implies the suppression and denial of 'disruptive' aspects of the self". Mildred not only escapes from the attitudes that do not comply with the traditional feminine ideals, but also those that are considered a sin. Her strict religious conviction is evident from the beginning of the story. In "The Storm", the awakening is triggered by external events: the storm itself. But, in "A Shameful Affair", the awakening would not have happened "if Satan had not intervened" (Chopin 2002, 720). After the kiss, Mildred condemns her lover by calling him "the Offender" (Chopin 2002, 723). In this case, "the hero of this fiction is [...] a victim of both external, societal structures and self-flagellation" (Pratt et al. 1981, 75). In the end, she will only be free when she "shall have forgiven [herself]" (Chopin 2002, 724).

It is a common feature in Chopin's production to equate religion and sexuality, and stories like "Two Portraits" attest to it in a more explicit manner (Horner 2008, 138; Wehner 2011, 163). The story presents the portraits of "The Wanton" and "The Nun", following the stereotypical "Fallen Woman"/ "Angel of the House" dichotomy. But this equation of terms is also noticeable in the stories under discussion, especially because of the close relationship between spirituality and epiphany. Calixta represents the wanton, whereas Mildred embodies the nun.

"The Storm" clearly combines religious and sexual elements (Beer 1997, 60). The sexual awakening between Alcée and Calixta begins in the religious holiday of Assumption, and the sexual encounter starts when they recall that day in the past, as "he had kissed her and kissed her" (Chopin 2002, 928). Back then, Alcée thought of Calixta as "an immaculate dove" (929), the sign of the Holy Spirit in Christian iconology, which also highlights Calixta's purity. David Z. Wehner illustrates that Puritanism condemns nature for its sinful essence (2011, 163). But "this story situates the lovers directly in nature" (*ibid)*. In so doing, Chopin aims "to take sin out of nature" (*ibid*). Mildred, instead, condemns Satan for introducing sin in her life. Again, both stories work in opposition: "The Storm" presents a harmonious connection between religion and sexuality, whereas "A Shameful Affair" highlights the constraints that religion imposes on women's sexual behaviors.

The stories work similarly in their endings, both ambiguous. Scholars such as Janet Beer distinguish the importance of the middle of the stories rather than the endings in Chopin's works (1997, 62). Following this idea, the focus lies on the acceptance or rejection of the sexual awakening and the subsequent epiphanic *quidditas*. How the characters deal with their sexuality throughout the story provides the reader with sufficient clues about how they will cope with it in time. Although it is not clear that Alcée and Calixta will continue the affair, Calixta is now satisfied, unlike Mildred, who will be regretting her kiss with the farmhand. Nevertheless, these inferences are not definite for, as Beer highlights, "the ambiguities of Chopin's language may prevent the reader from drawing any simple or straightforward conclusion from the narrative" (1997, 67).

3. Conclusion

This study has proven to be fruitful in exploring the erotic epiphany, but Chopin's work does not limit to this: physical, spiritual, and religious revelations are an essential part of her stories, which deserve further research. Chopin's mastery of language and awareness of literary trends set the basis for the Modernists in the following century, already foreshadowing what the great James Joyce would call epiphany years later.

Acclaimed by the critics, Koloski (1996, 77) proclaims that "The Storm" is "America's first great twentieth-century short story". Chopin illustrates the erotic epiphany in modern terms: introducing multiple points of view and employing a daring and explicit language. "The Storm" is a "celebration of physical and even spiritual fulfillment" (Beer 1997, 59). Instead, "A Shameful Affair" tackles the tension between the emergence of new sexual instincts and their repression to comply to the accepted feminine roles.

By presenting these two extreme views towards female sexuality, Chopin highlights women's limitations in sexual matters. Calixta, though embracing her desires, must keep it a secret from others. She was forced to marry someone she did not want to in the first place, and her marriage did not allow her to fulfill her sexual urges. "The Storm" ends with the claim that "every one was happy" (Chopin 2002, 931), but the ironic tone of the sentence makes us question the extent of Calixta's happiness. Likewise, Mildred escapes from the temptation that has appeared in her life for fear that her purity is in danger.

In short, Chopin presents a wide variety of women, along with the different decisions they make, and accepting their validity. As a realist and local color writer, she depicts society in its different forms and nuances: the different lifestyle and choices that women in her environment made. She fictionalizes the existence of women who transcend the predetermined feminine roles (Calixta), and those (Mildred) who were not ready to embrace those new opportunities that were springing for women. But the Louisiana writer goes further to criticize how these two extreme attitudes towards sexuality are inadequate and, like the images in "Two Portraits",

"both women, in being forced to the margins come to inhabit a sort of nether-world" (Beer 1997, 59).

Chopin brings an important issue to the fore: these two opposing poles in the treatment of sexuality are not beneficial for either side, as these prototypical models oppress women one way or another. But one of the conclusions that emerges from Chopin's ambiguous language is the fact that a new model must appear: a woman who challenges the established roles without having to consider the consequences of her acts. Neither Calixta nor Mildred will fulfill Chopin's expectations. In depicting in such an accurate manner the deficiencies of the system, Chopin forces her readers to open their eyes to the situation, creating in them a moment of epiphany.

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ZELDA FITZGERALD'S MAGAZINE ARTICLES IN SPAIN: *LA VIDA MODERNA* (2019) AND OTHER PUBLICATIONS

Vanesa Vázquez-Novo
Universidad de A Coruña

Zelda Fitzgerald (1900-1948) started her literary career as a magazine article writer. However, rarely were these articles credited to her since they were either published as by Scott Fitzgerald or as by Scott and Zelda Fitzgerald. Her increasing popularity from the 1970s has led several feminist scholars to focus on her life and work, but little in-depth analysis about her magazine articles has been hitherto published. In fact, the four Spanish publications reviewed in this note——"Zelda Fitzgerald: La realidad como fantasía artística" (2003), "La lucha de Zelda Fitzgerald por convertirse en artista" (2012), *La vida moderna* (2019), and "'Hermosa y maldita': La prosa miscelánea de Zelda Fitzgerald" (2003)—provide readers with a vast amount of information about Zelda's life; yet, as this note attempts to show, most of them lack a thorough analysis of Zelda's magazine articles. Thus, the aim of this work is to explore these publications in order to decide to what extent they acclaim Zelda as a competent author—and, particularly, as an article writer.

Keywords: Zelda Fitzgerald; magazine articles; Modernist women writers

1. Introduction

In 1923, Zelda Fitzgerald was interviewed by the *Courier-Journal* for the first time in her life. When asked about her writings, she responded: "My stories? Oh, yes, I've written three. I mean, I'm writing them now. Heretofore, I've done several magazine articles. I like to write" (Bruccoli 2004, 46-47). Indeed, Zelda Fitzgerald did like to write, and throughout her life, not only did she write magazine articles, but also short stories, sketches, diaries, letters, two novels, and a play. While it is true that scholars in the United States have often focused on her fictional works, little research has been done on her magazine articles for they have been considered frivolous and amateurish. However, it is precisely through these articles that we can analyze Zelda's dual personality as flapper and writer—and, more specifically, as an intellectual woman of the Roaring Twenties willing to speak out. Zelda's witty and ironic style demonstrates she was much more than the 'frivolous' and 'schizophrenic wife of' Scott Fitzgerald. These negative labels have no doubt contributed to underestimate her writings, as well as to place her under the shadow of her famous husband. Despite the frivolous touch so-often attributed to Zelda's articles, these writings deserve to be closely read, delving into the themes, style, and language Zelda Fitzgerald makes use of. Thus, the aim of this note is to give an updated overview of a selection of Spanish publications—which either refer to or focus on Zelda's magazine articles—in order to decide to what extent these works have highlighted or underrated Zelda's literary potential as a magazine article writer.

The four Spanish publications reviewed here include two articles—"Zelda Fitzgerald: La realidad como fantasía artística" (2003) by Rosa María García Rayego and "La lucha de Zelda Fitzgerald por convertirse en artista" (2012) by Antonio Daniel Juan Rubio; a book chapter—"'Hermosa y maldita': La prosa miscelánea de Zelda Fitzgerald" (2003) by Juan Ignacio Guijarro González; and a Spanish translation of Zelda's magazine articles—*La vida moderna* (2019), edited and translated by Miguel Ángel Martínez-Cabeza. They all comprise very valuable information about the life and writings of Zelda Fitzgerald, and, throughout this note, I will scrutinize to what extent Zelda's writing talents are emphasized

above all the widely known labels and biographical facts that haunt this female author—namely, her flapper attitude, her mental breakdowns, her tumultuous marriage to Scott Fitzgerald, and her amateurish efforts to become an artist. While García Rayego and Juan Rubio provide readers with a broad outline of Zelda's life and artistic skills, Guijarro González specifically focuses on the examination of a selection of Zelda's magazine articles. In the case of Martínez-Cabeza's *La Vida Moderna*, apart from the translation itself, it is essential to closely read the introduction he includes at the very beginning of the book, for it is useful to analyze how Zelda Fitzgerald's magazine articles are currently approached in our country. In order to bring about a well-organized and analytical overview of the above-mentioned works, García Rayego's and Juan Rubio's articles will be firstly commented on due to the similarities that can be found between them. Secondly, the analysis will turn to explore Martínez-Cabeza's translations paying attention to the presentation of Zelda's articles in the introductory section. Finally, Guijarro Gonzalez's book chapter will close this note as the most thorough analysis of Zelda's articles hitherto published in Spain.

2. On Zelda's Hectic Life and Artistic Career: "Zelda Fitzgerald: La Realidad como fantasía artística" (2003) and "La lucha de Zelda Fitzgerald por convertirse en artista" (2012)

Throughout the seventeen pages of "Zelda Fitzgerald: La realidad como fantasía artística", Rosa María García Rayego summarizes Zelda's main biographical facts, focuses on her mental illness as well as on her writings and paintings, and draws her attention to Scott's controversial right to the couple's personal material. One of the most striking features of this work lies in the extensive amount of information divided into eight sections: "Introduction", "Psychotic Crisis", "Zelda Fitzgerald's Paintings", "Letters to Scott", "Appropriation of material on behalf of Scott", "Literary Production", "Short Fiction", and "Save Me the Waltz".[1] In the

[1] Translated by the author from the article in Spanish: "Introducción", "Crisis Psicótica", "Pinturas de Zelda Fitzgerald", "Cartas a Scott",

introduction, García Rayego devotes several pages to the explanation of Zelda's life together with that of her famous husband Scott Fitzgerald. Zelda's artistic aspirations as a way to express herself are also mentioned in these introductory pages where García Rayego pays special attention to Zelda's ballet obsession. She then moves on to the description of Zelda's mental breakdowns, and provides readers with accurate sources about the schizophrenia Zelda was diagnosed with. In fact, Zelda's paintings and correspondence with her husband are properly pointed out here as a representation of Zelda's complex emotions and artistic frustrations. In addition, García Rayego elaborates on Scott's appropriation of Zelda's material for his own novels, a fact that illustrates the patriarchal relationship of the muse and the maker (Lawson 2015). As for Zelda's writings, we find a general overview of Zelda's short stories and magazine articles, as well as a more specific commentary of her only published novel *Save Me the Waltz*. Nonetheless, although Zelda's magazine articles are listed as part of the author's literary productions, García Rayego does not delve into the style and themes of these often-neglected publications.

In the same thread of thought, in "La lucha de Zelda Fitzgerald por convertirse en artista", Antonio Daniel Juan Rubio focuses on Zelda Fitzgerald as a competent writer, but he does not provide a thorough analysis of Zelda Fitzgerald's magazine articles. He does, however, descriptively comment on the following articles written by Zelda from 1928 on: "The Changing Beauty of Park Avenue" (1928), "Looking Back Eight Years" (1928), "Who Can Fall in Love After Thirty?" (1928), "Paint and Powder" (1929), and "Show Mr. and Mrs. F. to Number—" (1934). Juan Rubio explains that these articles were either published as by Scott Fitzgerald or as by Scott and Zelda Fitzgerald—but written by Zelda. In fact, it should be noted that both García Rayego and Juan Rubio include Zelda's so-often quoted assertion about plagiarism from the review "Friend Husband's Latest" (1922): "Mr. Fitzgerald—I believe that is how he spells his name—seems to believe that plagiarism begins at home". Zelda made this statement in a review about Scott's novel

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"Apropiación del material por parte de Scott", "Producción Literaria", "Ficción Breve", and "Save Me the Waltz".

The Beautiful and Damned (1922) since she realized Scott had used material from her diaries and letters; in her own words: "It seems to me that on one page I recognized a portion of an old diary of mine which mysteriously disappeared shortly after my marriage, and also scraps of letters which, though considerably edited, sound to me vaguely familiar" (Fitzgerald 1991, 388). Thus, it is undeniable that Juan Rubio and García Rayego try to place Zelda's artistic skills in the spotlight as it is demonstrated throughout the different examples and explanations given about Zelda's role as a writer, dancer, and painter. Nonetheless, both researchers rely on Zelda's life extensively, and though biographical facts are essential to understand the artist's creation of the self, these life references might also perpetuate the 'wife of' and 'flapper' labels that have so long prevailed.

It goes without saying that García Rayego's "Zelda Fitzgerald: La realidad como fantasía artística" stands as an ambitious and well-informed research work with appropriate bibliographical references. Furthermore, her consistent arguments along with the in-text citations provide readers with a comprehensive overview of Zelda Fitzgerald's life, mental health symptoms, and artistic aspirations. The competent works cited list is somehow a tribute to a female author whose complex personality, inner struggles, and literary productions do still amaze those who are willing to find out more about her role as a writer. However, using such a vast amount of information in such a short format entails two major flaws: firstly, in-between-section transitions are not as fluent as they should, and, secondly, García Rayego's research lacks a conclusion *per se*. On the other hand, Juan Rubio's "La Lucha de Zelda Fitzgerald por convertirse en artista" begins with a coherent abstract where he explains the goal of his research: he attempts to praise Zelda Fitzgerald for her artistic talents rather than for being a symbol of liberation in the Roaring Twenties. Yet, it must be said that the structure and style of this article do not do justice to the extensive data covered throughout. Firstly, chapters three and four have quite similar titles: "La faceta creativa de Zelda" and "El periodo creativo de Zelda". Secondly, on page four, Juan Rubio refers to Zelda Fitzgerald's "Our Own Movie Queen" (1925) as a novel, when it should be classified as a short story. Thirdly, it is noteworthy that there are no in-text citations in the slightest.

While it is true that he includes a list of bibliographical references at the very end, Juan Rubio does not follow a consistent citation style (e.g. titles are not written in italics). Finally, he paradoxically concludes his paper referring to both Scott and Zelda, when he initially aimed to exclusively focus on Zelda's talents and artistic productions.

3. On Zelda Fitzgerald's Magazine Articles: La Vida Moderna (2019) and "'Hermosa y maldita': La prosa miscelánea de Zelda Fitzgerald" (2003)

Apart from the above-reviewed articles, there are two other Spanish publications that deserve close attention for they are entirely devoted to Zelda Fitzgerald's magazine articles. Hence, I will firstly comment on Ángel Martínez-Cabeza's translation of Zelda's articles to later focus on Ignacio Guijarro Gonzalez's analytical book chapter. The latest publication about Zelda's articles—*La vida moderna* (2019)—offers a brief introduction to Zelda's life and literary career along with the translation of eleven articles written by Zelda between 1922 and 1934. To start with, the title selected for the introduction—"La triste historia de Zelda Fitzgerald"—might not be very accurate for an edition that is expected to emphasize Zelda Fitzgerald's magazine articles over her personal life. In fact, although there are examples of Zelda Fitzgerald's growing popularity, Martínez-Cabeza does not seem to praise Zelda Fitzgerald's writing talents at all. Instead, he draws his attention to Zelda's dependency on her husband Scott Fitzgerald, as well as to her self-destructive and complex personality. He even shows some skepticism about Nancy Milford's and other biographers' view of Zelda Fitzgerald as an artist whose husband undervalued her artistic skills.[2] Regarding Zelda's overreliance on Scott, Martínez-Cabeza

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[2] Apart from Nancy Milford's *Zelda* (1970)—known as the first-ever-published biography on Zelda Fitzgerald—there are other thoroughly-researched biographies such as Sally Cline's *Zelda Fitzgerald: The Tragic, Meticulously Researched Biography of the Jazz Age's High Priestess* (2002), or Linda Wagner-Martin's *Zelda Sayre Fitzgerald: An American Woman's Life* (2004).

claims that "Zelda cannot be understood leaving her role as the 'wife of Francis Scott Fitzgerald' aside" (2019, 7).[3] Yet, in a translation of Zelda Fitzgerald's magazine articles, one can only wonder why the editor does not focus on Zelda's role as a writer instead of perpetuating the widely-spread stereotype of Zelda's role as the "wife of Scott Fitzgerald". In a similar vein, although *La vida moderna* is the first-ever-published Spanish translation of Zelda's magazine articles, the introduction does not really do justice to Zelda's writings since they are rarely mentioned, and much less commented on. As for Zelda's personality, Martínez-Cabeza asserts that Sara and Gerald Murphy grew away from the Fitzgeralds due to Zelda's self-destructive behavior (2019, 12).[4] Unfortunately, no bibliographical references are included here to support such a startling assertion. In fact, there are several sources that prove how the Murphys liked Zelda much better than Scott, and felt a great deal of sympathy for her, as they stated in an interview for *The New Yorker* in 1962: "I don't think we could have taken Scott alone (…) She [Zelda] was a good woman, and I've never thought she was bad for Scott, as other people have said" (58-59). Furthermore, with regards to the bibliographical references, only a few sources such as Nancy Milford's *Zelda* are included as footnotes in the introduction, and the selection of Zelda's paintings and pictures found in between the translated articles do not acknowledge the original source.

Lastly, as for the translations themselves, neither does Martínez-Cabeza explain the approach he has followed, nor does he justify some of the specific word choices. In particular, Zelda's quotation about plagiarism from "Friend Husband's Latest" has not been properly translated. "Mr. Fitzgerald—I believe that is how he spells his name—seems to believe that *plagiarism* begins at home" has been translated into "el señor Fitzgerald—creo que así es como escribe su nombre—parece creer que *el plagio bien entendido* empieza en casa" (emphasis added). The difference lies in the two words that positively modify the word plagiarism; that is, the word

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[3] Translated by the author from Spanish: "la figura de Zelda no se puede entender dejando a un lado su papel de 'esposa de Francis Scott Fitzgerald'" (Martínez-Cabeza 2019, 7).
[4] The Murphys were the Fitzgeralds' friends in the French Riviera.

"plagiarism" has been translated into "well-understood plagiarism"—a translation that might entail patriarchal implications. Overall, although *La Vida Moderna* is a significant contribution for the general audience, it lacks academic rigor in both form (e.g. lack of bibliographical references) and content (e.g. biased information and word choices). Thus, despite being a work on and by Zelda Fitzgerald, her writing career has been relegated to a secondary position.

Last but not least, as of 2021, Ignacio Guijarro González's "'Hermosa y maldita': La prosa miscelánea de Zelda Fitzgerald" can be ranked as the most thoroughly researched and well-written analysis of Zelda's magazine articles published in Spain. Contrary to the above-mentioned publications, Guijarro González does not exclusively rely on Zelda's biography. Since he is willing to provide readers with a critical analysis of Zelda's "miscellaneous prose", as he calls it, Guijarro González pays attention to a selection of Zelda's magazine articles, only referring to major biographical facts when relevant within the analysis. In order to support his line of argumentation, he draws on the work of Zelda's biographers and scholars such as Nancy Milford, Victoria Sullivan and Koula S. Hartnett, as well as on the work of feminist theorists such as Elaine Showalter, Sandra Gilbert and Susan Gubar. Following Showalter's work, Guijarro González begins and ends his book chapter echoing Showalter's concept of "The Other Lost Generation". According to Showalter, "The Other Lost Generation" was formed by the talented—but silenced—wives of the American expatriates. Unfortunately, as Guijarro González regrets, Showalter failed to include Zelda Fitzgerald within her analysis, when Zelda in fact followed the pattern of the ambitious female artist who remained under the shadow of one of the most popular writers of the Lost Generation (2003, 89).[5] Furthermore, following Gilbert and Gubar's explanation on the common practice by canonical male authors to silence and possess their wives' creative voices, Guijarro González elaborates on the Fitzgeralds' controversial rivalry alluding to the

[5] In her analysis, Elaine Showalter includes writers of the 1920s such as Sara Teasdale, Amy Lowell, or Edna St. Vincent Millay (Guijarro González 2003, 89).

quotation on plagiarism from Zelda's "Friend Husband's Latest" (2003, 93-94). To exemplify Scott's appropriation of Zelda's material, Guijarro González refers to two crucial aspects in Zelda's literary career: a) a number of Zelda's articles were either published as by Scott Fitzgerald or as by Scott and Zelda Fitzgerald; b) Scott got furious over the publication of Zelda's *Save Me the Waltz* (1932) as she was apparently using what he considered to be *his material* (2003, 90-91).[6]

Regarding the analysis of Zelda's articles, Guijarro González explains how Zelda wrote about popular themes such as the flapper of the Roaring Twenties, or the consumerism and materialism the Fitzgeralds were used to. As it is stated, there is a clear literary evolution in Zelda's themes and narrative style from these early articles to the ones she wrote in the late 1920s and all through the 1930s (2003, 92). Zelda's late articles are no doubt more complex in style, ideas, and themes. Thus, in such a brief format, Guijarro González is able to provide readers with a meticulous analysis of the following articles: "Looking Back Eight Years" (1928), "Show Mr. and Mrs. F. to Room Number" (1934), "Auction-Model 1934" (1934), and "On Francis Scott Fitzgerald" (1940). As Guijarro González argues, these essays nostalgically represent the disintegration of the Fitzgerald marriage along with the longing for the successful and glamorous years of the Roaring Twenties. More specifically, Guijarro González wittily points out how both the hotel decadence Zelda describes in "Show Mr. and Mrs. F. to Room Number—", as well as the auction where the Fitzgeralds try to sell their possessions described in "Auction-Model 1934" stand as metaphors that symbolize how the Fitzgerald marriage gradually falls apart (2003, 97-99). In fact, as Guijarro González claims, the first object the Fitzgeralds want to get rid of in "Auction Model 1934" is Zelda's ballet mirror, which actually has a double metaphorical meaning: on the one hand, it reflects the Fitzgeralds' life, and, on the other hand, it illustrates Zelda's artistic frustrations. After a thorough analysis of Zelda's essays, Guijarro González

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[6] After *Save Me the Waltz* was published in 1932, Scott prohibited Zelda to write anything else until he finished his novel *Tender Is the Night* (1934).

concludes his work praising Zelda Fitzgerald's literary talents and demanding more critical attention to her magazine articles.

4. Conclusion

The four Spanish publications reviewed throughout this note provide readers with a wide range of biographical details about the life and works of Zelda Fitzgerald. As we have seen, they all differ from one another in style, content, and academic rigor. While García Rayego, Juan Rubio and Martínez-Cabeza seem to place more emphasis on Zelda's biography, Guijarro González concentrates on Zelda's literary career *per se*, drawing his attention to a selection of essays. Thus, although all these publications contribute to enrich the discussion about Zelda Fitzgerald in our country, we could safely conclude that it is only through Guijarro González's book chapter that we delve into the literary potential and artistic skills of Zelda Fitzgerald as a magazine article writer whose unique literary voice is yet to be further listened, supported, and analyzed.

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CONTRIBUTORS

Yosra Hamdoun Bghiyel is a research assistant and a PhD student at the Department of Modern Languages of the University of La Rioja. She graduated in English Studies and in the Master's in Advanced Humanities studies at the University of La Rioja. She has presented several communications at international conferences. She is the author of two articles in specialized magazines and of a book's chapter specialized in the evolution of the morphology, syntax and semantics of Old English.

e-mail address: yosra.hamdoun@unirioja.es

Carmen Hidalgo Varo is currently enrolled in a master degree on English Literature at the University of Granada. She graduated from English Studies last year at the same university, with distinction in her final dissertation. Her research interests are Feminism, Disability Studies, Postmodernism and Humour. She is currently carrying out research across a range of fields such as Postcolonialism, Disability Studies, Irish Literature and Cultural Studies.

e-mail address: chidalgova@correo.ugr.es

Juan Lorente Sánchez is a member of the Department of English, French and German Philology at the University of Málaga, where he currently teaches English for International Tourism. He graduated in English Studies in 2016 and later obtained two Masters' degree at the same university: the first in Teaching English as a Foreign Language (2017), and the second in English Studies, Multilingual and Intercultural Communication (2018). He is currently

working on a PhD thesis dealing with the semi-diplomatic edition and philological study of Glasgow University Library, MS Ferguson 7. He is also working on the compilation and POS-tagging of the Late Modern English component of *The Málaga Corpus of Early English Scientific Prose*. His research interests lie within the fields of manuscript studies, historical linguistics, historical sociolinguistics and corpus linguistics.

e-mail address: jualorsan@uma.es

Alejandro Nadal Ruiz is a pre-doctoral research fellow at the University of Zaragoza and a member of the research group "Contemporary Narrative in English" (https://cne.literatureresearch.net/about-us).

e-mail address: anadal@unizar.es

Amaia Soroa holds a Bachelor's Degree in English Studies with an emphasis on Literatures in English and a Master's Degree in Comparative Literature from the University of the Basque Country (UPV/EHU). She is currently a 2nd-year PhD student at the same university, where she has been granted a predoctoral scholarship. Her dissertation focuses on the portrayal of mental health issues in 21st century Latina literature. She has worked as an English teacher and as a Spanish language and culture assistant in the USA.

e-mail address: amaia.soroa@ehu.eus

Paula Asensi holds a BA in English Studies from the University of Alicante and is currently studying a Masters in English Literature at the Autonomous University of Madrid. Her areas of interest are North American literature and Gender Studies. After writing her undergraduate dissertation about Kate Chopin's *The Awakening*, she has focused on Chopin's short stories. This article is the outcome of her research during the "Beca de Colaboración MECD" (2019-2020).

e-mail address: paula.asensi98@gmail.com

Vanesa Vázquez-Novo is a scholar and teaching assistant of English as a Second Language and English Grammar at the University of A Coruña (Spain). Vanesa was granted a 3-year pre-doctoral fellowship by the regional Government of Galicia in May 2018. She has participated in different international conferences such as the "Gender and the Graphic Novel Symposium", held at the University of Barcelona in March 2019, the "14th International Conference of the Spanish Association for American Studies", held at the University of Salamanca in April 2019, and the "43rd AEDEAN Conference", held at the University of Alicante in November 2019. Vanesa has worked as a Spanish Language Assistant at Wootton Upper School and Kimberley College (UK) in 2017 and 2018. She has also done research as a Visiting Scholar at the University of California (Santa Barbara) from August to October 2019. She is currently working on her PhD Dissertation, and her research interests include: Modernist women writers, female (auto) biographies, and trauma studies.

e-mail address: vanesa.vazquez.novo@gmail.com

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> Other factors would facilitate less protracted and intimate forms of dialect contact in nineteenth-century Britain: the growth of the railways in the later part of the century allowed for greater mobility and provided transport links to (or, more likely, from) previously isolated locations, and the introduction of compulsory elementary schooling in 1870 meant that all children were exposed to the Standard English of the classroom (Beal 2012, 131).

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