vol. 39

mm

2009

miscelánea

miscelánea

a journal of english
and american studies

vol. 39

language
and linguistics

2009

miscelánea

m

**a journal of english
and american studies**

miscelánea

3

Prensas Universitarias
de Zaragoza

2009

Departamento
de Filología Inglesa
y Alemana

Edición electrónica
Internet homepage:

http://www.miscelaneajournal.net

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7

table of contents

9

Articles

RHETORICAL STRUCTURE AND READER MANIPULATION IN AGATHA CHRISTIE'S *MURDER ON THE ORIENT EXPRESS*

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1. Introduction

The rhetorical structure of persuasive narratives has not been investigated to the same extent as other styles of rhetorical analysis, such as those in politics, classical studies or education. However, explicitly manipulative stretches of narrative text are frequently found in detective fiction, a stylistic sub-genre which delights in consciously and unequivocally playing manipulative 'games' with its readers. Issues arise, however, when attempting to apply rhetorical theories to lengthy extracts of narrative, as opposed to the tighter, more overtly pared discourse of politics. This article focuses on the analysis of the monologue which makes up the dénouement of Agatha Christie's *Murder on the Orient Express*, in the process introducing an adaptation of Mann and Thompson's (1987) Rhetorical Structure Theory for lengthy narrative extracts.

The basis for featuring narrative persuasion in the following analysis is straightforward with regards to the text-type chosen. Although detective fiction is rarely studied as a core genre of manipulative writing, its nature is such that it requires information presented within the detective-story construct to overtly deceive and manipulate a reader with respect to the 'solution' of the text; of detective fiction itself, Peter Brooks says of such novels that they are "pursued both for the solution of enigmas and their prolongation in suspense, in the pleasure of

the text: the best possible case of plot for plot's sake" (1984:170). For example, over the many novels and short stories Agatha Christie wrote[1], there is often a similar structure: a murder is committed, the detective is called in (or is frequently already present), the detective analyses the evidence, interviews witnesses and suspects, and then almost always reveals the eventual solution in a dénouement with the interested parties and suspects present. Finally, the murderer often confesses in the presence of all the assembled witnesses that the detective was correct, giving background information and endorsement to the detective's reasoning. The murderer is usually in awe of the detective for working out the 'impossible' solution, as indeed the reader is intended to be[2]. A key point for this article is that Christie, although scrupulous with the placement of such clues, fully intends the reader to be in the dark until the detective points the way, and a great deal of the pleasure to be found in reading the stories is derived from this final dénouement.

The analysis carried out below is of a persuasive monologue within one of these dénouements. It is one in which Christie's famous detective Hercule Poirot attempts to persuade both the characters present and (more importantly) the reader of the inescapable correctness of his solution. The defining aspect of detective fiction in the Christie mould, so to speak, has always been that the detective uses his intellect (Poirot's "little grey cells") to arrive at a solution, rather than finding compelling proof and building a case on it (such as a 'smoking gun'). Therefore her detectives, and Poirot in particular, find themselves attempting to convince a reader and the other characters present of the truth of an often complex and sometimes outlandish solution. They need to convince the reader, and convince them well, through the sheer force of their argument. These stories are therefore ideal examples of texts to be analysed through a study of rhetorical structure, and in particular by the use of Rhetorical Structure Theory.

2. Rhetorical Structure Theory

The term *rhetoric* is often used to mean persuasive techniques found in non-literary texts. Although the most obvious uses of rhetoric are within the fields of politics or oratory or even education, it is nonetheless also frequently found within literature. Cockcroft and Cockcroft (2005:5) describe "the techniques by which prose writers, dramatists and poets seek to convince or persuade us of the imaginative truth… of their discourse". With particular reference to detective fiction, the linguistic choices made seek to persuade a reader of not only the truth of what happened, but also the likelihood of various occurrences and of the guilt of possible suspects, well-founded or not. Rhetoric, therefore, is "a *persuasive* dialogue and as such can be described as a *controlled* interaction" (*ibid* 5, italics in original).

When it comes to the analysis of the rhetorical structure of a stretch of text, it is generally valuable to separate each "move" within it. Each stretch of text with a particular intent can be given a label depending on its function within the overall rhetorical text. These moves can perhaps be described as independent steps leading to an overall technique of persuasion, as distinguished from Swales' (1990) 'generic' moves; Anna Mauranen (1993) was one of the first to suggest a distinction between such generic moves and 'rhetorical' moves, which have less to do with compulsory parts of a text which is attempting to fit into a genre and more to do with the strategy of a writer when constructing arguments. To describe the rhetorical moves of detective fiction, I use Rhetorical Structure Theory (hereafter RST –see Mann and Thompson 1987; 1988–), which provides a flexible set of descriptive terms with which to label various parts of a discourse based on their organisation and rhetorical intent.

RST operates by "describing how each individual component of a text contributes to the communicative goals of the text as a whole" (Bateman and Delin 2006:588). Originally intended to be a natural-language generation tool, RST breaks down a discourse into "units" (usually numbered) and then concerns itself mainly with the establishment and description of RST relations between such units. For example, take the following from *And Then There Were None*:

> They know, therefore, that one of the ten people on the island was not a murderer in any sense of the word, and it follows, paradoxically, that that person must logically be *the* murderer. (Christie 2003:315)

The first unit (*They know, therefore… any sense of the word*) is related to the second unit (*and it follows… be* the *murderer*) by means of an 'evidence' tie between the first unit and second unit. That is to say, the first unit functions as the evidence for the second unit. The relations, units and direction of effect are all decided by the analyst. Each relation has a series of definitional 'applicability conditions' which dictate what each unit in the tie must consist of, in addition to what the combination must consist of and the effect achieved on the hearer/reader (Bateman and Delin 2006:590).

Furthermore, in RST, moves can be considered as hierarchical – parts of the discourse can be subordinated to other stretches to show complex relations, although this can result in the hierarchy imposing an artificial structure on the description (Taboada and Mann 2006:431). RST can be used "to capture the underlying structure of texts" (Taboada and Mann 2006:429), and when employed, it "can be a significant aid toward understanding how the text achieves the effects that it does" (Bateman and Delin 2006:588)[3].

1.1 An Adaptation of RST

As previously stated, the current work employs an adaptation of RST which, although using many of RST's basic principles, differs in its diagrammatic conventions. It is a modification of the system employed in Alexander (2004), which used a similar convention for representing rhetorical moves, and although necessarily few theoretical justifications were given in that work for the changes made to the theory, the discussion below intends to integrate such modifications within RST as a whole. "Classical RST" (as it is called in, amongst others, Taboada and Mann 2006:426) has a unique method of diagramming a text and the rhetorical moves within that text, and relies on labels being attached to 'ties' between moves. That is to say, the move itself has no rhetorical function, but instead is only given a function *with respect to another part of the text*. Each tie therefore has a label, not each move. An example of Classical RST's tie and label system is shown below:

FIGURE 1 – An example RST diagram ('Bouquets') from http://www.sfu.ca/rst/images/bouquets.gif[4]

As we will discuss, there are a number of features of this analysis type and this style of display which advise some modification for its use in this article. Firstly, long stretches of text become highly unwieldy when presented in a left-to-right manner. The eighteen rhetorical moves analysed as part of this article would, if presented in this form, take five to six pages of A4 paper side-by-side to view at a readable resolution. Secondly, it becomes very difficult in long analyses to see relations between the most important parts of text (which are usually surrounded by secondary

or follow-up rhetorical moves). Relations between these major moves require long ties which do not easily show the location of such major moves alongside the nesting of subordinates. Thirdly, RST was originally developed as a theory for use in computational linguistics, and so it necessarily restricted itself to a relatively small closed hierarchical set of relations –between 24 (Mann and Thompson 1988) and 30– (Taboada and Mann 2006). While such a restricted set is desirable and highly useful in computational terms, for stylistic analyses it can result in simplification where none is necessary (for example, an analysis below uses the *ad hoc* move label "Task" to describe what Classical RST would call a preparation move, although preparation is not an adequate description of the move from a persuasive/manipulative standpoint). Similarly, while having a hierarchical series of relations is valuable for the purposes of text generation and computer analysis, the current analyses allow the rhetorical moves of the discourse itself to dictate the hierarchical structure of the text. RST generally assumes each "move" is constituted by an independent clause, which is a rule not followed in this article, and RST theorists do admit this rule "misses the fine detail" of texts and can result, alongside the hierarchical rule, in "questionable combinations" (Taboada and Mann 2006:429-431).

Finally, RST also incorporates theories of coherence into its model of text structure. Taboada and Mann (2006:431) state that the "RST definition of coherence of text involves finding an intended role in the text for every unit. Negatively, coherence is the absence of non-sequiturs." While this is likely to be appropriate, say, for political rhetoric (where a reasonable assumption may be made that, due to limited space and limited attention span, every statement must carry its own rhetorical thrust and must serve a persuasive function), fictional rhetoric does not necessarily fit these conditions. As just one example, despite it being argued above that Christie subordinates her narratives to the plot, there are within many narratives some elements of background colour which serve no formal "role" but instead contribute to the reader's *experience* of a text. Also, professional writers –those who write towards a certain length of novel or short story for a living– usually have few reasons for providing information with no rhetorical role. As such, in literary and other narrative analyses of rhetorical structure of the type undertaken here (which does not concern itself with discourse coherence), we may abandon the requirement for no non-sequiturs.

These alterations do not, by any means, cover all of RST. Its major features –nuclearity, hierarchy, discourse "moves" and so on– are all here followed, and the relations used in the later analyses are all loosely based on RST move types, following RST methodology. The most obvious difference employed remains in the diagrammatic representation of the texts analysed. There have, in fact, been a number of differing representations of RST proposed over the years, and William

Mann, one of the creators of RST, has stated that there is "no theoretical reason to assume that trees are the only possible representation of discourse structure and of coherence relations" (Taboada and Mann 2006:435).

Alexander (2004:16; 2006) used a simplification of RST diagrams for the purposes of detailed analyses of the rhetorical move structure of certain texts. For the above reasons above, particularly the unwieldy length of an RST tree diagram of a relatively long stretch of text, rhetorical moves were described in a table with one column showing the move content and the other showing the move structure of the text, with indentations indicating the subordination of various moves to one another. I add in this article the typographical assistance of showing moves either with a large initial capital letter (for main moves, or *nuclei* in RST terminology, eg TASK) or with no large initial capital and leading full stops indicating the level of subordination (for subordinate moves, eg. QUESTION). Overall, the major difference between this and classical RST diagramming is the assignment of a particular label to discourse moves independently of their ties to other parts of the text.

RST's requirement of giving discourse moves a label only with respect to another part of the text is useful mainly at a less-detailed level than the analyses required here. RST proposes to give an analysis of an entire short text, whereas the current work aims only to give analyses of various rhetorical *stretches* of a much longer text (and so there exists extra discourse to which ties will, of course, lead). A tabular system is appropriate as such stretches often contain between one and five main moves (that is, one to five main rhetorical thrusts) and therefore a system of subordination firstly shows the relationship of any move to its rhetorical parent in a clear manner without the need for repeated ties, and secondly the labels themselves clearly describe the 'direction' of the rhetorical move (so a *preparation* move must prepare a move after itself, and an *elaboration* move must elaborate a move before itself, for example). The need for the start and end points of relations to be explicitly stated is thus removed; a move subordinated (and thus indented in the table) has a relation to its antecedent, while moves at the same level of subordination (despite any nested subordinates below them) have relations to one another and their antecedent shown by the labels used in the description. The advantages of showing rhetorical moves in a table are thus obvious; they can be diagrammed in an easier fashion to read and they can show the relations between main moves (called *nuclei* in RST) more easily. With regard to the labelling itself, the analysis here follows the original 24 analysis types, mostly functionally through semantic or pragmatic criteria based on a reading of the text as a whole (from Mann and Thompson 1988; for a fuller discussion of RST labelling methodology and reliability, see Taboada and Mann 2006:438ff).

The following analysis, returning to the detective fiction construct introduced above, aims to show the utility of this style of narrative study, and to highlight some of the issues and benefits outlined in this section.

3. *Murder on the Orient Express*

Murder on the Orient Express (Christie 2001, 2004), is considered one of Christie's best and most famous works (not only because of its cinematic adaptations of varying quality, but also due to the brazen ingenuity of the plot). Twelve passengers, all close to a recent tragedy where a child was kidnapped, ransomed and murdered, converge on a train where Mr. Ratchett, the murderer of the child, is travelling. Planned thoroughly and carried out in the manner of a jury, they drug and kill him for what he has done. Pretending throughout not to know one another, the passengers all provide alibis for one another and attempt to present an alternative solution (involving a stranger entering the train) to the famous detective Hercule Poirot, coincidentally travelling on the same train and asked by the train owners to investigate the murder while the train is later stalled in a snowdrift. Needless to say, Poirot is not fooled by their attempts to construct an alternative.

Having every suspect be an equal murderer is by no means obvious to most readers, and the dénouement of the novel, wherein Poirot reviews the evidence and explains that "they were *all* in it" to a conference of the assembled passengers and train staff, must persuade both the fictional characters that the solution is correct and also demonstrate to the reader the truth of the sequence of events Poirot describes. It is therefore ideal for an RST analysis of the structural and rhetorical techniques employed by Christie, and such an analysis follows.

3.1 The Household

The early section of Poirot's monologue –where Poirot claims his fellow passengers must have once been in America, and worked in the Armstrong household (that is, the household of the child who was kidnapped and murdered)– is likely to surprise the reader. Why, it may be asked, should a collection of strangers coincidentally travelling together have also all been together many years previously? Although as the novel unfolds Poirot discovers that most of the passengers had Armstrong connections, this claim that they composed a household is so unlikely it takes the form of a rhetorical pattern:

> I agreed with him, but when this particular point came into my mind, I tried to
> imagine whether such an assembly were ever likely to be collected under any other

19

conditions. And the answer I made to myself was –only in America. In America there might be a household composed of just such varied nationalities– an Italian chauffeur, and English governess, a Swedish nurse, a French lady's-maid and so on. That led me to my scheme of "guessing" –that is, casting each person for a certain part in the Armstrong drama much as a producer casts a play. Well, that gave me an extremely interesting and satisfactory result. (Christie 2004: 378-9)

This pattern can therefore be diagrammed as follows:

…the company assembled was interesting because it was so varied	CLAIM 1
representing as it did all classes and nationalities.	.EVIDENCE
I agreed with him,	.EVALUATION
but when this particular point came into my mind I tried to imagine whether such an assembly were ever likely to be collected under any other conditions.	THEORY
And the answer I made to myself was—only in America.	CLAIM 2
In America there might be a household composed of just such varied nationalities—	.EVIDENCE
an Italian chauffeur,	..CONCRETE EXAMPLE
an English governess,	..CONCRETE EXAMPLE
a Swedish nurse,	..CONCRETE EXAMPLE
a French lady's-maid	..CONCRETE EXAMPLE
and so on.	...SERIES EXAMPLE
That led me to my scheme of "guessing"—	TASK
that is, casting each person for a certain part in the Armstrong drama	.EXPLANATION
much as a producer casts a play.	..SIMILE
Well, that gave me an extremely interesting and satisfactory result.	TASK EVALUATION

TABLE 1 – Rhetorical structure of the Armstrong household claim

The terminology describing each rhetorical "move" in the above table has been chosen with the intent of being self-evident. There are five main "moves', each signalled by a large initial capital letter and a black border (as opposed to the small capitals and grey borders of sub-moves). These are the claim of passenger variety (Claim 1), the Theory that the passengers could previously have been connected,

the claim of American employment as the only place such diverse people could assemble (Claim 2), the Task of fitting the passengers into the Armstrong household, and the Task Evaluation – and these moves, although not overtly signalled as what are here termed "main moves", form the rhetorical thrust of the argument. The only missing link is an implied one from earlier: that they were involved in the Armstrong case, and that if they were in *any* household together it would be in the Armstrong household in particular.

Three of the five main moves have supporting sub-moves, again signalled by initial full stops, no large capitals and grey borders. Firstly, the claim of the unusual variety of the passengers, originating from someone who is not the current speaker, is evidenced and is then evaluated positively by Poirot (who is considered an authority within the novel, and probably also by the reader) to give the effect that the claim is accepted. The second claim is more unusual and states that disparate passengers could have been employed in an American household. This is followed by exemplification of the wildly differing backgrounds and nationalities of the suspects. Here there is rhetorical force in the combination of listing and parallelism (what classical rhetoric terms *isocolon* and *synathroesmus*) in the concrete example moves –and by implying continuation by what I term a series example (terms like *and so on*, *etc*, *and others*)–. The penultimate main move has been labelled a "Task", that is, a procedure carried out to provide evidence or, as in this case, to lead to a conclusion. It is considered a main move as it is not subordinate to any of the previous moves. It supports the implicit claim that the passengers worked in the Armstrong household, but fitting them into the household itself is a major part of the top-level argument and it is not evidence as it highlights an obstacle to be overcome rather than results. The technique of presenting the task but not presenting the results means the reader is invited to fill in the evidence gap. As problem-solution patterns occur frequently in a discourse –see Hoey (2001) *inter alia*– readers expect a problem to be followed by a solution. They will therefore attempt to provide the solution themselves if it is relatively easy for them to do so.

3.2 The Sleeping Draught

This extract regards the sleeping draught Ratchett supposedly took on the night he was murdered.

> Then the valet. He said his master was in the habit of taking a sleeping draught when travelling by train. That might be true, but *would Ratchett have taken one last night*? The automatic under his pillow gave the lie to that statement. Ratchett intended to be on the alert last night. Whatever narcotic was administered to him must have been done so without his knowledge. By whom? Obviously by MacQueen or the valet. (Christie 2004: 379)

Then the valet.	Sɪᴛᴜᴀᴛɪᴏɴ
He said his master was in the habit of taking a sleeping draught when travelling by train.	Eᴠɪᴅᴇɴᴄᴇ
That might be true,	.ᴀᴘᴘᴀʀᴇɴᴛ ᴀᴄᴄᴇᴘᴛᴀɴᴄᴇ
but *would Ratchett have taken one last night*?	.ᴀᴄᴄᴇᴘᴛᴀɴᴄᴇ ǫᴜᴇʀʏ
The automatic under his pillow gave the lie to that statement.	.ʀᴇꜰᴜᴛᴀᴛɪᴏɴ ꜰʀᴏᴍ ᴇᴠɪᴅᴇɴᴄᴇ
Ratchett intended to be on the alert last night.	.ᴄᴏɴᴄʟᴜsɪᴏɴ ꜰʀᴏᴍ ʀᴇꜰᴜᴛᴀᴛɪᴏɴ
Whatever narcotic was administered to him must have been done so without his knowledge.	Cʟᴀɪᴍ (ꜰʀᴏᴍ ᴘʀᴇᴠɪᴏᴜs)
By whom?	Rʜᴇᴛᴏʀɪᴄᴀʟ ǫᴜᴇʀʏ
Obviously by MacQueen or the valet.	.ᴄʟᴀɪᴍ

TABLE 2 – Refutation of the sleeping draught claim

Here there are four main moves (again shown by large initial capitals and black borders): one establishing the situation, one discussing evidence, one making a claim and another making a claim through an answer to a rhetorical question. The evidence discussion follows an interesting pattern: there is an apparent acceptance of the valet's claim immediately followed by a questioning of the acceptance in this particular instance. The query is refuted by an evidence-move and a conclusion is reached from the refutation. This embedded conclusion is used as the evidence for a following claim at the top-level argument, which is followed by a rhetorical question setting up a final claim. The overall effect is to provide a clear structure from the refutation of previous evidence to a new claim and finally to another significant claim, and this final claim is emphasised by a rhetorical query.

3.3 The Time

The final extract used to discuss structure is this lengthy discussion of the murder's timing:

> And here let me say just a word or two about *times*. To my mind, the really interesting point about the dented watch was the place where it was found—in Ratchett's pyjama pocket, a singularly uncomfortable and unlikely place to keep one's watch, especially as there is a watch "hook" provided just by the head of the bed. I felt sure, therefore, that the watch had been deliberately placed in the pocket and faked. The crime, then, was not committed at a quarter-past one.
>
> Was it, then, committed earlier? To be exact, at twenty-three minutes to one? My friend M. Bouc advanced as an argument in favour of it the loud cry which awoke

me from sleep. But if Ratchett were heavily drugged *he could not have cried out*. If he had been capable of crying out he would have been capable of making some kind of a struggle to defend himself, and there were no signs of any such struggle.

I remembered that MacQueen had called attention, not once but twice (and the second time in a very blatant manner), to the fact that Ratchett could speak no French. I came to the conclusion that the whole business at twenty-three minutes to one was a comedy played for my benefit! Anyone might see through the watch business—it is a common enough device in detective stories. They assumed that I should see through it and that, pluming myself on my own cleverness, I would go on to assume that since Ratchett spoke no French the voice I heard at twenty-three minutes to one could not be his, and that Ratchett must be already dead. But I am convinced that at twenty-three minutes to one Ratchett was still lying in his drugged sleep.(Christie 2004: 380-1)

The rhetorical pattern here is as below:

And here let me say just a word or two about *times*.	SITUATION
To my mind, the really interesting point about the dented watch was the place where it was found—in Ratchett's pyjama pocket,	CIRCUMSTANCE
a singularly uncomfortable and unlikely place to keep one's watch,	.ELABORATION
especially as there is a watch "hook" provided just by the head of the bed.	..SUPPORT
I felt sure, therefore, that the watch had been deliberately placed in the pocket and faked.	.CLAIM
The crime, then, was not committed at a quarter-past one.	..CONCLUSION
Was it, then, committed earlier? To be exact, at twenty-three minutes to one?	RHETORICAL QUERY
My friend M. Bouc advanced as an argument in favour of it the loud cry which awoke me from sleep.	.SUPPORT
But if Ratchett were heavily drugged *he could not have cried out*.	..CLAIM
If he had been capable of crying out	...CONDITIONAL 1
he would have been capable of making some kind of a struggle to defend himself,	....CONDITIONAL 2
and there were no signs of any such struggle.	.....EVIDENCE
I remembered that MacQueen had called attention, not once but twice (and the second time in a very blatant manner), to the fact that Ratchett could speak no French.	..EVIDENCE
I came to the conclusion that the whole business at twenty-three minutes to one was a comedy played for my benefit!	...CONCLUSION

23

Anyone might see through the watch business –	CLAIM
it is a common enough device in detective stories.	.EVIDENCE
They assumed that I should see through it and that, pluming myself on my own cleverness, I would go on to assume that since Ratchett spoke no French the voice I heard at twenty-three minutes to one could not be his, and that Ratchett must be already dead.	..CLAIM
But I am convinced that at twenty-three minutes to one Ratchett was still lying in his drugged sleep.	...RADICAL CONCLUSION

TABLE 3 – The discussion of the time of the murder

Despite the length of this extract there are only four top-level moves: the introduction to the topic of time (Situation), the Circumstance of the placement of the watch (which leads to Poirot concluding the watch evidence was faked), the Rhetorical Query regarding the claim a loud cry showed the time of death (followed by a thorough and interestingly-structured refutation) and a final Claim summarising the previous evidence. The second main move with its associated sub-moves forms a circumstance-elaboration-support-claim-conclusion pattern, and is fairly straightforward. The circumstance of the watch's location is presented (as circumstance rather than evidence, as there is no claim preceding it) and followed by an elaboration (that it is not just an unusual place, but an uncomfortable one), support of the embedded claim in the elaboration that the pocket is an uncomfortable place to keep a watch (as there is an alternative), a claim that the watch evidence was faked, based on the elaboration, and a conclusion (which presupposes the claim is accurate).

The persuasive structure of the remainder of this extract has a particularly interesting rhetorical structure. Firstly, the rhetorical device Poirot uses earlier (and throughout many of his appearances in print) returns, emphasising the alternative once the thin evidence of the watch has been discarded. The rhetorical question here is used to reinforce "an opinion already formed or forming" (Cockcroft and Cockcroft 2005:236). This is followed by what I term *support* –and not *evaluation*, as it does not arise from authority and this lack of evaluation foreshadows the claim that the evidence provided in the preceding support move is wrong. A conditional structure –if *x* then *y*, and not *y* thus not *x*– rhetorically presents evidence in a more varied manner than the simpler refutation structure above and, again, by omitting the final conclusion (that Ratchett had not cried out) Christie invites the reader to complete it themselves and so become more involved in the reasoning process, and more inclined to trust it as it is based on their own reasoning. We then return to more evidence at the same level as the earlier claim, being subordinate to the

support move as it follows from the circumstance of the loud cry which awoke Poirot from sleep. This unusual structure means two pieces of evidence are presented together, lending heavier support to the final conclusion that the cry was also a fake. Poirot then reinforces both conclusions by summarising: he places them in a causality structure, where the first claim (that the "watch business" is transparently false) is followed by charmingly self-referential evidence ('a common enough device in detective stories'), which in turn leads to the claim that once the watch evidence was rejected the loud cry evidence would also be taken to be false. This is all completed by what I term a 'radical conclusion', that is to say, a conclusion which does not follow from the previous evidence as it refutes a refutation. This rhetorical structure –reversing expectations after a carefully constructed argument– is a technique clearly used to add a measure of confusion (although not too much, as it is neatly planned) and generate more interest.

4. Conclusion

The purpose of the analysis above was twofold; firstly it aimed to demonstrate the use of persuasive rhetoric by detective fiction authors such as Agatha Christie, through examining an extract from one of her most famous novels. Secondly, as a linked but equally-important goal, it illustrates the RST adaptation introduced in Section 2 of this article, an adaptation which aims not to supplant but rather to supplement existing RST diagrammatic representations.

With regard to the first goal, of demonstrating rhetorical persuasion in Christie's *Murder on the Orient Express*, the act of convincing a reader of the logical and necessary truth of Hercule Poirot's arguments is by no means an easy one. Indeed, Poirot's exposition above relies on what I would informally term "tricks" designed how best to present information to a sceptical mind, or a mind which already has its own pet theory how the murder was committed. Nonetheless, his creator Agatha Christie is one of the greatest reader-manipulators to be found in the various genres of fiction; the puzzle-like quality of her plots invite the reader's engagement and scrutiny, and it is with such engagement that she still persuades a reader to follow a wrong path whilst maintaining at the conclusion of a story that the correct path was always the best-illuminated.

Turning to the second focus of this article, it has been shown that the re-representation of RST results in a tabular form can be usefully presented within the research article format, in a way which the more detailed diagrammatic method necessarily cannot. In general, therefore, it seems that using the pilot study presented here as a base would mean that this method could be pursued and refined to be used in further rhetorical analyses made within the broad field of

narrative studies. The most important limitation of the current study lies in the fact that certain representations have been lost, more specifically in the area of reverse-direction references. However, further experimentation may be able to provide a hybrid model, only using those compressed diagrammatic features necessary to present information not available in tabular form, and so further extend the cross-discipline utility of Rhetorical Structure Theory and its adaptations, extensions and derivations.

Notes

1. For admirable summaries of the over 100 novels, plays and short story collections Christie saw published, see Charles Osborne's *The Life and Crimes of Agatha Christie* (Osborne 1999), which is notably scrupulous in not revealing the solution of any of her plots. An excellent illustrated sourcebook for the early novels (before 1942) is Wagstaff and Poole's *Agatha Christie: A Reader's Companion* (2004), while good pointers to further criticism include Hark (1997) and Palmer (1991). Beehler (1988) contains a useful summary of Christie's presentation of "the illusion of truth", but again only from a pedagogical standpoint.

2. A more detailed, although dismissive, literary-historical summary of this plot structure is found in Grella (1970).

3. For more details of Classic RST, the most comprehensive works are Mann and Thompson (1988) and Taboada and Mann (2006), while Bateman and Delin (2006) offers a concise and accurate summary.

4. The print quality of this diagram is from the original, unfortunately intended more for viewing on the web than in print. Available RST packages (such as the one used to produce Figure 1 above) tend to have the same problem.

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27

TITLES OR HEADLINES? ANTICIPATING CONCLUSIONS IN BIOMEDICAL RESEARCH ARTICLE TITLES AS A PERSUASIVE JOURNALISTIC STRATEGY TO ATTRACT BUSY READERS

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1. Introduction

In the last three decades there has been a general acknowledgement of the capital role of the titles of scientific research articles (RAs) in determining whether the text deserves further reading (Bird 1975; Diener 1984; Nahl-Jakobovits & Jakobovits 1987; Rymer 1988; Bazerman 1985 and 1988; White & Hernández 1991; Day 1995; Alley 1996; Yitzhaki 1994, 1997; Whissell 1999; Anthony 2001; Gross, Harmon & Reidy 2002; Haggan 2004). Research on RA titles has been focused from two different perspectives: works analysing the different typologies of titles of RAs from various disciplines (Dudley-Evans 1984; Fortanet et al. 1997, 1998; Haggan 2004; Soler 2007), and studies dealing with very concrete aspects such as the different levels of informativity of titles (Buxton & Meadows 1977; Yitzhaki 1997), the percentage of colons in the titles of RAs (Hartley 2005; Lewison & Hartley 2005), the relationship between the linguistic complexity of titles and abstracts and the citation status of the article (Whissell 1999), the complexity of the title as an indication of a parallel complexity in the field (White & Hernandez 1991), and the relationship between the length of the title and either the number of authors (Yitzhaki 1994) or the length of the article itself (Yitzhaki 2002). On the other hand, some authors have studied the features of titles of RAs in a particular discipline, in an effort to draw conclusions that could be useful for

researchers publishing in that field (Manten 1977; Goodman 2000; Anthony 2001; Wang & Bai 2007). The extensive research conducted has also showed up the variety of roles and pragmatic functions that RA titles fulfil. According to Swales & Feak (1994: 205), a title should indicate the topic and scope of the study, and be self-explanatory to readers in the chosen area. Yitzhaki (1997: 219), however, indicates that the function of the RA title is "to draw a reader's attention to a paper and to indicate its content from a short glimpse, thus contributing to its initial selection or rejection". Other authors put the emphasis on the need to offer highly informative titles to facilitate the process of storing, searching and retrieving the information (Black 1962; Mitchell 1968; Tocatlian 1970; Feinberg 1973; Manten 1977; Hodges 1983; Diodato & Pearson 1985), in an era in which "decisions to read a journal article are influenced by the style and content of titles and abstracts available in the database consulted" (Whissell 1999: 76). The heterogeneity of these studies does not definitely clarify what can be considered as standard practice in constructing titles within different disciplines, although some results can be used as a starting point for further analysis.

Thus, Haggan (2004) and Soler (2007) agree that titles can be classified into three/four structural categories, although they use a slightly different terminology: Full sentence titles, compound titles (i.e., two part titles separated by a colon or equivalent punctuation mark), nominal construction titles and question construction titles.

Both of these studies offer empirical data on the most recurrent structural constructions in different disciplines: literature, linguistics and science (Haggan) and social sciences and biological sciences (Soler). According to the observations of these researchers, there is a high prevalence of the nominal group construction in all the disciplines analysed. Compound titles also called hanging titles (Day 1995) or colonic titles (Hartley 2005) are more frequently used by researchers in the social sciences and humanities while full-sentence titles seem to be an exclusive peculiarity of scientific research papers, particularly in the life sciences. These observations, however, fail to conclude "whether these styles are fundamentally determined by the intrinsic differences characterizing the […] disciplines and their practitioners and how much they are the result of accidental historic convention or tradition" (Haggan 2004: 313). On the other hand, a contrastive analysis of all these database studies reveals that the differences in the results obtained cannot always be explained on the basis of disciplinary differences, but may also depend on the corpus selected (often randomly) even within the same or related field. Thus, in a study covering a 45 year period, Berkenkotter & Huckin (1995) reported a steady and progressive increase of full sentence titles in scientific articles (from 0% in 1944 to 21% in 1989), while Haggan (2004) surprisingly found a much lower percentage (8.5%) in the 307 science titles of 1998-1999.

More prescriptive approaches, while being useful, unfortunately offer contradictory advice, only increasing the insecurity of the RA writers, especially non-experienced researchers and non-native speakers of the language. Dudley-Evans (1984) concentrates exclusively on examples of the nominal group, and this is also the construction recommended by O'Connor (1991) and Alley (1996). Since the publication of Dillon's reports (1981a, 1981b) where the use of colons in titles was found to be a predominant characteristic of scholarly publication, an elevated number of works focused on the positive or negative aspects of this construction giving rise to the so-called Dillon-effect, with an increase in the number of hanging titles in most disciplines (Hartley 2005), and opposed reactions supporting (Lester 1993) or objecting to (Day 1995) its use. A more recent study (Hartley 2007) reports the preference of students and academics for titles with colons, although the author admits that these results may depend on the materials and methods used and suggests that further research is needed in different disciplines. Finally, full-sentence conclusive titles are preferred by Lindsay (1995) but considered improper and imprudent by Rosner (1990), while question titles seem to be almost exclusively used in the "soft" sciences to attract the reader's curiosity (Hyland 2002) and are disregarded in advisory manuals.

On the other hand, since the *Instructions for Authors* provided by the editors of research journals are usually limited to a recommendation of brevity in the composition of the title, the amount and type of information provided in titles and their structural construction would be a personal choice with all options open.

However, despite this apparent freedom previous works (Haggan 2004; Soler 2007) coincide in finding that both humanities and social sciences researchers seem to prefer either the nominal or compound constructions in their RA titles, which simply announce what the paper is about and only occasionally make use of full sentence titles whose aim is "to intrigue the reader by presenting a clever, arresting title which catches the attention and acts as a lure into the article itself" (Haggan 2004: 298). There is also agreement on the prevalence of nominal constructions in all disciplines analysed. Difficulties arise, however, when evidence observed in certain scientific journals shows a high percentage of propositional titles anticipating the results of the study by way of a highly informative full sentence, which contradicts the tendency indicated above. Thus, the dilemma in the choice of the title does not only refer to the structural construction but especially to the type of information and the pragmatic function the author decides to emphasize.

This lack of clear indications and the frequent contradictions shown in the literature put the scientific RA writers at the risk of making a wrong choice when entitling their works and complicates EAP teachers´ task when instructing postgraduate students or novice researchers about strategies for better title composition.

31

The present paper aims at clarifying whether the adoption of a journalistic approach in title writing corresponds to certain scientific disciplines exclusively, and the reason(s) why a researcher would anticipate the results of the study including this propositional information in the title, instead of maintaining a more traditional style which simply indicates the topic and scope of the research. The paper also explores the possible origin of this trend in order to establish whether it responds to a mere fashion or is the result of intrinsic differences in scientific disciplines, thus requiring the attention of EAP teachers delivering courses to specialists in those particular fields. As Anthony (2001: 193) suggested, "it is clear that before advice can be given on title writing, or any form of technical writing, extensive research needs be conducted to determine the discourse conventions within and across different disciplines and fields".

2. A Note on Taxonomy

In order to avoid terminological misunderstandings regarding title typologies, RA titles are classified here into two broad categories:

A. *Indicative* titles (Huth 1990: 90; Goodman 2000: 914), also called "descriptive" titles (Fischer & Zigmond 2004), which announce what the article is about, and take the form of both noun phrase and compound or "colonic" titles. For example:

> 1. "Structure of the Protein Phosphatase 2A Holoenzyme" (*Cell* 2006, vol.127)
> 2. "Organization of the peripheral fly eye: the roles of Snail family transcription factors in peripheral retinal apoptosis" (*Development* 2006, vol.133)

B. *Conclusive* titles, which anticipate the conclusions and/or results of the research, labelled as "informative" (Goodman 2000: 914; McGowan & Tugwell 2005: 83; Huth 1990: 90) "declarative" (Smith 2000: 915), "conclusion titles" (Fischer & Zigmond 2004) "declaratory" (Goodman et al. 2001: 76) and "full-sentence" titles (Haggan 2004; Soler 2007).

> 3. "Loss of myogenin in postnatal life leads to normal skeletal muscle but reduced body size" (*Development* 2006, vol.133)
> 4. "Promyelocytic leukemia nuclear bodies behave as DNA damage sensors whose response to DNA double-strand breaks is regulated by NBS1 and the kinases ATM, Chk2, and ATR" (*Journal of Cell Biology* 2006, vol.175)

Titles that only aim at attracting the reader's curiosity are too scarce in scientific studies to be considered as an independent variation.

3.   Phases in Corpus selection and Progression of results

The selection of the corpus was a most challenging task considering the number of disciplines which can be labelled as scientific and which should, therefore, be included in the analysis. On the other hand, the objective of establishing the origin of conclusive titles made it necessary to cover a broad period of time to avoid conclusions based on mere coincidences. It was decided that the study should be developed in different phases covering different periods of time and following a general-particular approach regarding the profile of publications to be used in the analysis.

Phase 1: Preliminary selection and initial results.

The first approach to selection was made according to two criteria: a) the articles should have been published in journals covering all fields of science and b) to avoid partial, local or individual approaches to publication, the journals should be known worldwide, accepted and highly valued in scientific circles. Regarding chronology, the review of literature presented in the introduction revealed that the period 1990-96 witnessed a considerable controversy between those in favour of or opposed to the use of conclusive titles in scientific articles, thus suggesting the early 90s as a possible origin of this trend. On the basis of these observations, the Science Journal Citation Reports was used and the first two publications in terms of impact factor were selected from the Multidisciplinary Sciences area (Science and Nature). All the articles published in these journals between October 1992 and April 1993 (producing a sample of 986 titles) were analysed searching for titles that anticipated the conclusions of the research. The results obtained are presented in Table 1.

33

Journal title	Position in Impact list	Total No. Titles	No. Conclusive titles	%
Science	1/64	463	4	0.8%
Nature	2/64	523	127	24.28%

TABLE 1: Conclusive titles occurrence in Multidisciplinary Sciences journals (1992-93)

In the journal *Science*, only four out of the 463 titles were in the form of a full sentence offering conclusive data, the rest corresponding to the noun-phrase construction. In *Nature*, however, 24.28% of the 523 did take the form of complete conclusive sentences, as illustrated by the following examples:

5. "Deletion polymorphism in the gene for angiotensin-converting enzyme is a potent risk factor for myocardial infarction" (*Nature* 1992, vol. 359)

6. "Colour is what the eye sees best" (*Nature* 1993, vol. 361)

7. "CENP-E is a putative kinetochore motor that accumulates just before mitosis" (*Nature* 1992, vol. 359)

8. "Apoptotic cell death induced by c-myc is inhibited by bcl-2" (*Nature* 1992, vol. 359)

9. "Oxidative stress and heat shock induce a human gene encoding a protein-tyrosine phosphatase" (*Nature* 1992, vol. 359)

The examples show that the titles clearly anticipated the results or conclusions of the research by way of a simple sentence with the verb in the present tense. The first observation was that while noun-phrase titles had been given to articles in all fields of science, only biomedical articles presented conclusive titles, although not all articles of these disciplines showed titles cast in this way. The next step was to delimit the sub-areas where this trend was followed.

Phase 2: Focus on biomedical disciplines.

At this stage, advise was sought from our colleagues, specialists at the different departments located at the Faculty of Veterinary Sciences in Zaragoza (Spain), where most biomedical disciplines are represented. Following their recommendations, two new journals were chosen: *The Veterinary Record* and *The American Journal of Veterinary Research* (AJVR). They were among those most widely read by the researchers and practitioners in the faculty since they cover most biomedical areas (Pharmacology, Analytic and Diagnostic techniques, Physiology, Immunology, Pathology, Nutrition, Surgery, Toxicology…), and for the period selected at this stage of the study were ranked 6 and 15 respectively in the impact list of Veterinary Medicine, which included 90 journals. Again, all titles published in the same period were analysed, with the results shown on Table 2.

Journal title	Position in Impact list	Total No. Titles	No. Conclusive titles	%
The Veterinary Record	6/90	101	0	0%
The American Journal of Veterinary Research	15/90	225	1	0.4%

TABLE 2: Conclusive titles occurrence in Veterinary Medicine journals (1992-93)

Surprisingly, only one title anticipated the results in a sample of 326 articles. The question to be addressed was whether there were any special singularities in the articles published in Multidisciplinary Sciences journals that presented a full-sentence conclusive title. An in-depth analysis of those articles made by subject specialists revealed that they all dealt with aspects of either Molecular or Developmental Biology (DB). They suggested that this finding would explain the different percentages obtained in *Science* and *Nature*, since in their experience the latter, while publishing advances in any branch of science, traditionally includes a higher percentage of articles on biomedical disciplines.

Phase 3: Narrowing the scope

In order to rule out any explanation based on coincidences, a new corpus selection was made aimed at verifying the scientific fields within the broad areas of Life and Health Sciences that followed the tendency of anticipating the results of the study in the title. Following the specialists' advice once more, this time we analysed the titles of all the articles published during the same period in the top journals from the areas of Biochemistry and Molecular Biology: (*Cell*) and Developmental Biology (*Development*), gathering a sample of 364 titles, of which 182 (50.5%) presented the conclusions of the article. Since the editors of these journals provided no guidelines on the construction of titles, a series of interviews with scholars from the different faculty departments was scheduled in search of a possible explanation for this phenomenon. The following faculty departments took part in the enquiry: Agriculture and Agricultural Economy; Anatomy, Embryology and Genetics; Pathology, Legal Medicine and Toxicology; Biochemistry and Cell and Molecular Biology; Pharmacology and Physiology, Applied Physics, Chemical Engineering and Environmental Technologies; Applied Mathematics; Microbiology, Preventive Medicine and Public Health; Animal Pathology; Animal Production and Food Science; Analytical Chemistry, Organic Chemistry; Inorganic Chemistry, and Physical Chemistry. The department representatives were selected on the basis of their research activity and publication rate in international journals. They were asked about their degree of familiarity with publications that anticipated the conclusions of their studies in the title of the articles and whether they could trace the origin of this fashion. The result of the enquiry was that only researchers whose specific field of research was directly or indirectly connected with Molecular and Developmental Biology were clearly familiar with this trend, while the rest considered it to a greater or lesser degree unsatisfactory, especially those who had been trained not to make strong claims for their results. When asked about the possible origin for this different approach, researchers in the affected areas provided the following tentative explanation.

35

In the late 70s anatomical studies had given rise to the creation of the new field of Embryology, which, at its inception, was only a descriptive science. However, with the introduction of experimental methods in this discipline, by which modifications in development can be made and their effects studied, the process of integration of a large number of areas under the general umbrella of Developmental Biology began, because scientists interested in any aspect of adult life realized that they had to study its development in order to fully understand all the processes. The process is summarized in Figure 1 below.

FIGURE 1: Convergence of scientific disciplines in developmental biology

The immediate consequence of this discovery was that all branches derived from Embryology converged in the study of DB and their corresponding investigations and findings affected all the biological sciences simultaneously. In the words of the biologist Gilbert (1988:7), "Developmental biology is one of the most exciting and fast-growing fields of biology. Part of its excitement comes from its subject matter, for we are just beginning to understand the molecular mechanisms of animal development. Another part of the excitement comes from the unifying role that developmental biology is beginning to assume in the biological sciences.

Developmental biology is creating a framework that integrates molecular biology, physiology, cell biology, anatomy, cancer research, immunology and even evolutionary and ecological studies. The study of development has become essential for understanding any other area of biology".

Consequently, in order to verify whether all sub-areas converging in DB had incorporated this system of rapid communication, the corpus was extended to include journals corresponding to its different branches. This time, publications with a low impact factor were also incorporated. The results are shown in Table 3.

Journal title	Position in Impact list	Total No. Titles	No. Conclusive titles	%
Area: Biochemistry and Molecular Biology				
Cell	2/173	164	102	62%
The EMBO Journal	7/173	301	138	45.8%
Molecular Microbiology	27/173	212	57	26.8%
Neurochemical Research	92/173	116	14	12%
Area: Cell Biology				
Journal of Cell Biology	2/75	239	98	42.3%
Histology and Histopathology	72/75	150	0	0%
Area: Developmental Biology				
Development	2/21	200	80	40%
Developmental Biology	4/21	95	26	27%
Differentiation	7/21	56	11	20%
Development, Growth & Differentiation	16/21	52	4	7.6%
Area : Reproductive Biology				
Biology of Reproduction	1/15	195	42	21%
Journal of Reproduction & Fertility	4/21	95	18	7%
Theriogenology	(not included)	236	3.3	3.3%

TABLE 3: Conclusive titles occurrence in journals of areas converging in Developmental Biology (1992-93)

The figures demonstrate that:

1. Researchers in all areas converging in DB have extensively adopted the trend of anticipating the conclusions of their research in the title of the article, especially in works where the researcher is not only an observer but also takes an active part in the development of the functional process under study, which usually involves time-controlled experiments. It should be noted that purely descriptive works have not been found with such titles.

2. In general terms, the impact factor was not a determinant in the use of conclusive titles, as the absence of examples in the journals *Science* and *The Veterinary Record* indicates. However, when analysing titles restricted to the areas converging in DB, the impact factor is also an element that determines the percentage of use of this title typology (see Table 3). In *Biochemistry and Molecular Biology* the percentage decreased gradually from 62% in *Cell* to 12% in *Neurochemical Research* (nos.2 and 92 respectively in the impact list). Conclusive titles were rarely or never found in journals ranked low, such as in *Histology and Histopathology* (no.72 of 75 journals in the branch of Cell Biology). This finding might be explained by the fact that conclusive results which merit being "advertised" are usually published in the top journals, not the less highly rated ones. Evidence for this observation is shown in Table 4.

	No. Titles analysed	No. Conclusive titles	%
All Journals used	3423	730	21.32%
Only Multidisciplinary Sciences	986	131	13.2%
Only Biomedical Areas	2437	599	24.5%
Only areas converging in DB	2111	598	28.32%
Areas converging in DB and only high impact journals	798	322	40.3%

TABLE 4: Global percentages 1992-93

Phase 4: Checking the origin.

  The theory that the origin and evolution of the use of conclusive titles were chronological was confirmed by the analysis of 630 new titles from the journal *Development*, which was formerly called *Journal of Embryology and Experimental Morphology* and changed its name in the mid-80s as a result of the new trend in the study of these disciplines. The titles were taken from issues published between 1980 and 1993. Table 5 shows the percentages obtained.

Year of publication	Total No. Titles	No. Conclusive titles	%
80-81	81	5	6.1%
82-83	80	4	5%
84-85	72	2	2.7%
86-87	135	17	12.5%
88-89	152	23	15%
90-91	109	33	30.2%
92-93	200	80	40%

TABLE 5: Origin and evolution in the use of conclusive titles. The case of *Development* (1980-1993)

Again, the progressive rise in the percentages is chronologically coincidental with the increasing importance of all these scientific areas for scientists working in biomedical fields. The number of publications that could be of interest to them suddenly rose dramatically, making it impossible for them to read even the abstracts of all these works. In 1991 Salager-Meyer (1991: 529) suggested that, because of the tremendous growth in the number of journals published and the interdisciplinary nature of research, scientists would have to rely more and more on abstracts as a short, concise, complete and accurate source of information and considered them as time-saving devices which could help readers to decide whether the whole article was worth reading, since they would not have time to follow the hyperproduction of professional literature. It seems that the same arguments can be offered to explain the appearance of titles which summarize the abstract presenting the most relevant and conclusive information using the smallest number of words compatible with accuracy and a rapid focussing of the reader's attention on the importance of the discovery which is being announced. In the mid-80s, the impact made by advances in DB on a large number of individual disciplines within biomedical science made it imperative for all researchers working in these fields to keep abreast of these developments. This would have been a practical impossibility under the traditional system of reliance upon abstracts, which, although comparatively short, still have an average of some 250 words.

Phase 5: Assessing the evolution of the trend. Second period (2006).

According to Stix (1994), the rate of publication of scientific information doubles about every 12 years. Assuming the veracity of this observation, the conclusion is that every twelve years researchers would have to double their efforts to keep up

with developments in their fields, and, consequently, conclusive titles should have
gained ground as compared to abstracts as informative tools that facilitate the
choice of articles to be read. In order to verify the validity of this hypothesis and
the evolution of this trend, all issues published in 2006 of the same journals used
in the previous phases were analysed. This produced a sample of 3668 new titles.
There are several reasons for the choice of such an extensive corpus: the need for
larger databases had been expressed in most studies on titles published till then;
the number of journals on the areas under study has greatly increased during this
period and each issue includes more articles, which requires a parallel increase of
the samples used to avoid possible wrong deductions derived from random choices.
The results obtained are summarized statistically in Table 6 below.

Journal title	Position in Impact list	Total No. Titles	No. Conclusive titles	%
Area: Multidisciplinary Sciences (184 titles)				
Science	1/48	78	17	21.8%
Nature	2/48	106	35	33%
Veterinary Medicine (422 titles)				
The American Journal of Veterinary Research (AJVR)	29/121	276	0	0%
The Veterinary Record	38/129	146	6	4%
Area: Biochemistry and Molecular Biology (1244 titles)				
Cell	2/261	285	224	78%
The EMBO Journal	15/261	524	288	54.9%
Molecular Microbiology	33/261	243	126	51.8%
Neurochemical Research	141/261	192	32	16.6%
Area: Cell Biology (416 titles)				
Journal of Cell Biology	12/153	321	246	76%
Histology and Histopathology	98/153	95	25	26.5%
Area: Developmental Biology (520 titles)				
Development	4/33	406	361	89%
Developmental Biology	7/33	57	31	54.3%
Differentiation	10/33	51	30	59%
Development, Growth & Differentiation	27/33	56	21	37.5%
Area: Reproduction (832 titles)				
Biology of Reproduction	1/24	244	167	68%
Reproduction	2/24	178	62	35%
Theriogenology	10/24	410	25	6%

TABLE 6: Result of the evolution in the use of conclusive titles in biomedicine-related areas (2006)

Although the percentage of conclusive titles in the journals of Multidisciplinary Sciences has clearly increased, an analysis of the corresponding articles reveals that these figures can be misleading, as all titles following this trend dealt with topics that fall within the scope of Molecular or Developmental Biology. The actual percentage would, therefore be 100% in these areas, since no article on such topics was found corresponding to other title typologies. In the general area of Veterinary Medicine, the results are similar to those obtained in the first period. Unlike those in *Nature* and *Science*, the few conclusive titles found in *The Veterinary Record* correspond to studies on more basic medical or clinical aspects, and the headline-styled titles did not anticipate definite conclusions, but rather some of the results obtained. The following is an example:

> 10. "Methicillin-resistant Staphylococcus aureus isolated from a veterinary surgeon and five dogs in one practice" (*The Veterinary Record* 2006, vol. 158)

The difference in informative level with respect to the titles from *Science* and *Nature* is evident, as is clear from the following examples:

> 11. "Arginylation of ß-Actin Regulates Actin Cytoskeleton and Cell Motility" (*Science* 2006, vol. 313)
> 12. "Mast cells are essential intermediaries in regulatory T-cell tolerance" (*Nature* 2006, vol. 442)

41

The number of conclusive titles in journals of the different branches of DB has increased dramatically in relation to the first period studied in all cases. Figures have doubled or even tripled where percentages were below 50% in 1993. When figures in the previous study indicated a tendency above 50% in favour of conclusive titles, the percentage is also higher and, more interestingly, even journals ranked low in the impact list present a noticeable number of such titles. Thus, the figures demonstrate the effectiveness of this informative strategy, the clear connection between the use of conclusive titles with publications related to any scientific field that bears on DB and also the scholarly recognition of the publication measured by way of its position in the corresponding impact list, as synthesized in Table 7.

	Total No. Titles	No. Conclusive titles	%
Only multidisciplinary sciences	184	52	28%
Only veterinary sciences	422	4	0.94%
Only areas converging in DB	3080	1638	53.18%
Areas converging in DB and only highest ranked journals	1296	998	79.4%

TABLE 7: Global percentages 2006

However, it was surprising to find that this tendency does not seem to have influenced other scientific fields, as seems to be suggested by the lack of this title typology in articles on other subjects published in top multidisciplinary journals.

Phase 6: In search of new disciplines

In order to verify whether any other scientific areas have adopted this strategy of conclusive titles, a review of the instructions for authors in the first position-ranked journals of several macro-areas was conducted in search of indications on the use of this informative device. In our choice of areas we omitted those that could have any connection with the broad field of Biomedicine, in order to avoid possible interferences with the already studied branches of Biology, which are present in a wide range of biomedical subareas. The areas selected were: Mathematics, Chemical Engineering, Analytical Chemistry, Geosciences (multidisciplinary), Applied Physics, Polymer Science, Transportation Science and Technology, Acoustics, Astronomy & Astrophysics and Materials Science (Composites).

The complete list of journals used in the analysis is offered in Appendix 1.

The requirements about titles made in these publications exclusively referred to title length and the need to be concise and specific. All titles to articles published in the selected journals in the last two 2006 issues were then reviewed to identify the title typology used in these prestigious scientific publications. None of the articles presented a conclusive title, all being limited to a presentation of the topic, with different degrees of specificity.

4. Linguistic Characteristics of Conclusive Titles

Conclusive titles usually present a linguistically simple structure: Subject + verb (simple present) + complement(s). While being as concise as possible, they carry a high lexical density, which provides a great deal of information. Examples:

> 13. "Disulfides modulate RGD-inhibitable cell adhesive activity of thrombospodin" (*The Journal of Cell Biology* 1992, vol. 118)
> 14. "An SCN9A channelopathy causes congenital inability to experience pain" (*Nature* 2006, vol. 444)
> 15. "Leptin has concentration and stage-dependent effects on embryonic development in vitro" (*Reproduction* 2006, vol. 132)

The subject usually refers to the object of research. However, in other cases, the author prefers to use the passive form of the verb, giving in this way more importance to the new information provided than to the subject investigated:

> 16. "Extracellular proteolytic cleavage is required for activation of hepathocyte growth factor/scatter factor" (*The EMBO Journal* 1992, vol. 11)
>
> 17. "Stress fibers are generated by two distinct actin assembly mechanisms in motile cells" (*Journal of Cell Biology* 2006, vol. 173)

Unless sufficiently well known and univocal, noun subjects are accompanied by adjectives or followed by appositions which help to identify or remind the reader of aspects of the object of research:

> 18. "Ups1p, a conserved intermembrane space protein, regulates mitochondrial shape and alternative topogenesis of Mgm1p" (*Journal of Cell Biology* 2006, vol. 173)
>
> 19. "An Epididymal Form of Cauxin, a Carboxylesterase-Like Enzyme, Is Present and Active in Mammalian Male Reproductive Fluids" (*Bioloy of Reproduction* 2006, vol. 74)

The verbs used in this structure are either semantically neutral verbs (*to be, to have, consist of, lead to, result in…*) or those usually found in the results section of the paper, that is, verbs indicating the results obtained or changes observed. They are clearly predictable, which is supported by the finding that in the thousands of conclusive titles in our corpus, less that 200 different verbs have been used.

To be is the verb most used, usually when the title presents the identification and functional description of a new element:

> 20. "The RNA-binding protein FCA is an abscisic acid receptor" (*Nature* 2006, vol. 439)
>
> 21. "14-3-3 is a novel regulator of parkin ubiquitin ligase" (*The EMBO Journal* 2006, vol. 11)

Omission of the verb in these identifying attributive sentences is frequent, and results in advertisement-like sentences (Rush 1998), which suggest the possible influence of popularised scientific texts (science writing) on academic RAs (scientific writing):

> 22. "EMF, an Arabidopsis Gene Required 1645 for Vegetative Shoot Development" (*Science* 1992, vol. 258)
>
> 23. "PKC: a versatile key for decoding the cellular calcium toolkit" (*Journal of Cell Biology* 2006, vol. 174)
>
> 24. "AP-2: a regulator of EGF receptor signalling and proliferation in skin epidermis" (*Journal of Cell Biology* 2006, vol. 172)

These identifying titles very commonly include a relative clause (complete or shortened)

> 25. "DOCK2 is a Rac activator that regulates motility and polarity during neutrophil chemotaxis" (*Journal of Cell Biology* 2006, vol. 174)

43

26 "GLOBOSA: a homeotic gene which interacts with DEFICIENS in the control of Antirrhinum floral organogenesis" (*The EMBO Journal* 1992, vol. 11)

27. "Cullin3 Is a KLHL10-Interacting Protein Preferentially Expressed During Late Spermiogenesis" (*Biology of Reproduction* 2006, vol. 74)

28. "Protein tyrosine phosphatase TbPTP1: a molecular switch controlling life cycle differenciation in trypanosomes" (*Journal of Cell Biology* 2006, vol. 175)

29. "eIF4E is a central node of an RNA regulon that governs cellular proliferation" (*Journal of Cell Biology* 2006, vol. 175)

Another common combination is *to be* followed by a qualifying adjective expressing the researcher's evaluation of the object of research and a prepositional phrase indicating its function, properties or applications.

30. "Synaptotagmin IV is necessary for the maturation of secretory granules in PC12 cells" (*Journal of Cell Biology* 2006, vol. 173)

31. "Lysosomal biogenesis and function is critical for necrotic cell death in Caenorhabditis elegans" (*Journal of Cell Biology* 2006, vol. 173)

32. "Neverland is an evolutionally conserved Rieske-domain protein that is essential for ecdysone synthesis and insect growth"(*Development* 2006, vol. 133)

33. "Nitric Oxide Produced During Sublethal Ischemia Is Crucial for the Preconditioning-Induced Down-Regulation of Glutamate Transporter GLT-1 in Neuron/Astrocyte Co-Cultures" (*Neurochemical Research* 2006, vol. 31)

Sometimes, the need for brevity produces rephrasing which involves an apparent return to the noun-phrase typology. The informative value of the title, however corresponds to the conclusive, journalistic type:

34. "Requirement for Map2k1 (Mek1) in extra-embryonic ectoderm during placentogenesis" (*Development* 2006, vol. 133)

35. "Drastic reduction in the virulence of Streptococcus pneumoniae expressing type 2 capsular polysaccharide but lacking choline residues in the cell wall" (*Molecular Microbiology* 2006, vol. 60)

Procedural, dynamic verbs are used in the simple present, which may infringe the basic rules of scientific language, since conclusions based on individual studies are elevated to the rank of universal truths, by way of the generalizing power of this tense.

36. "The Vac14p–Fig4p complex acts independently of Vac7p and couples PI3,5P2 synthesis and turnover" (*Journal of Cell Biology* 2006, vol. 172)

37. "Somite-derived cells replace ventral aortic hemangioblasts and provide aortic smooth muscle cells of the trunk " (*Development* 2006, vol. 133)

Very often, however, a review of the discussion section of the article reveals that the results do not support such optimistic declarative sentences.

While a great majority of the titles present affirmative verbs, the negative form is used where the results throw a new light on aspects which were understood differently until then, or which are contrary to the general expectations or assumptions, but never indicate a failure in achieving the objectives of the research:

> 38. "Timing of Neutrophil Activation and Expression of Proinflammatory Markers Do Not Support a Role for Neutrophils in Cervical Ripening in the Mouse" (*Biology of Reproduction* 2006, vol. 74)
>
> 39. "Nicotine Exposure Does not Alter Plasma to Brain Choline Transfer" (*Neurochemical Research* 2006, vol. 31)
>
> 40. "Reducing Estrogen Synthesis Does Not Affect Gonadotropin Secretion in the Developing Boar" (*Biology of Reproduction* 2006, vol. 74)
>
> 41. "Neither Aurora B Activity nor Histone H3 Phosphorylation Is Essential for Chromosome Condensation During Meiotic Maturation of Porcine Oocytes" (*Biology of Reproduction* 2006, vol. 74)

Surprisingly, the use of hedging devices is infrequent (below 0.1% of the corpus), since they would help the writer "to anticipate peer's criticism and to take oratory precautions, i.e., to participate in the complex game of social interaction and negotiations involved in all scientific publishing where bold and presumptuous statements are frowned upon" (Salager-Meyer: 1995). It seems as if the rules of the game have changed and the writer may fear that busy readers would disregard titles which present weakened assertions. These are among the few cautious conclusions found in our corpus:

> 42. "Transcription of ribosomal genes can cause nondisjunction" (*Journal of Cell Biology* 2006, vol. 173)
>
> 43. "MP11, an essential gene encoding a mitochondrial membrane protein, is possibly involved in protein import into yeast mitochondria" (*The EMBO Journal* 1992, vol. 11)
>
> 44. "Formation of ovarian follicular fluid may be due to the osmotic potential of large glycosaminoglycans and proteoglycan" (*Reproduction* 2006, vol. 132)
>
> 45. "Dazl can bind to dynein motor complex and may play a role in transport of specific mRNAs" (*The EMBO Journal* 2006, vol. 25)

The use of interrogative sentences is not as frequent as might be expected of a proved attention-attracting device. This strategy seems to work efficiently in humanities and social sciences (Soler 2007), but biomedical researchers seem to feel more attracted by the information itself and seem to demand the answer, not the question. Lewison and Hartley (2005) remarked the scarcity of question marks in scientific articles titles. In our corpus, the few interrogative titles encountered reproduce the questions that the author assumes other researchers in the field would like to have an answer for, but the conclusions of the article do not allow the writer to make definite assertions, as in the example below:

45

46. "How does daily treatment with human Chorionic Gonadotropin induce superovulation in the cyclic hamster?" (*Biology of Reproduction* 1993, vol. 48)

The conclusion of the article leaves other alternatives open:

"It is postulated that in rodents the undifferentiated theca producing less androgen than normal is the precipitating factor in inducing atresia of antral follicles, **although other possibilities cannot be discounted**"

A question title would, therefore, suggest the lack of definite conclusions, which would indirectly offer a similar amount and type of information, letting the reader know that the answer is still pending, or that there are several possible explanations which require further reading.

Longer conclusive titles are becoming more frequent, showing that the author wants to inform of all the results obtained, not only the main conclusion. In these cases, compound sentences are used, building short paragraphs by way of coordination of simple clauses:

47. "The murine homologue of SALL4, a causative gene in Okihiro syndrome, is essential for embryonic stem cell proliferation, and cooperates with Sall1 in anorectal, heart, brain and kidney development" (*Development* 2006, vol. 133)
48. "PKA-activated ApAF–ApC/EBP heterodimer is a key downstream effector of ApCREB and is necessary and sufficient for the consolidation of long-term facilitation" (*Journal of Cell Biology* 2006, vol. 174)
49. "Retinoic acid guides eye morphogenetic movements via paracrine signalling but is unnecessary for retinal dorsoventral patterning" (*Development* 2006, vol. 133)
50. "Integrin-Linked Kinase (ILK) Is Highly Expressed in First Trimester Human Chorionic Villi and Regulates Migration of a Human Cytotrophoblast-Derived Cell Line" (*Biology of Reproduction* 2006, vol. 74)
51. "Meiosis, egg activation, and nuclear envelope breakdown are differentially reliant on Ca2+, whereas germinal vesicle breakdown is Ca2+ independent in the mouse oocyte" (*Journal of Cell Biology* 1992, vol. 117)
52. "PSPC1, NONO, and SFPQ Are Expressed in Mouse Sertoli Cells and May Function as Coregulators of Androgen Receptor-Mediated Transcription" (*Biology of Reproduction* 2006, vol. 75)
53. "Expression of SV-40 T antigen in the small intestinal epithelium of transgenic mice results in proliferative changes in the crypt and reentry of villus-associated enterocytes into the cell cycle but has no apparent effect on cellular differentiation programs and does not cause neoplastic transformation" (*Journal of Cell Biology* 1992, vol. 117)

Less frequently, but not exceptionally, complex and complex-compound sentences are used in the title when the writer needs to specify time, place, purpose, comparison or contrast aspects which can only be expressed by way of a subordinate clause.

54. "To stabilize neutrophil polarity, PIP3 and Cdc42 augment RhoA activity at the back as well as signals at the front" (*Journal of Cell Biology* 2006, vol. 174)

55. "The allantois and chorion, when isolated before circulation or chorio-allantoic fusion, have hematopoietic potential" (*Development* 2006, vol. 133)

56. "Dissimilarities in sows' ovarian status at the insemination time could explain differences in fertility between farms when frozen-thawed semen is used" (*Theriogenology* 2006, vol. 65)

57. "Oocyte Bone Morphogenetic Protein 15, but not Growth Differentiation Factor 9, Is Increased During Gonadotropin-Induced Follicular Development in the Immature Mouse and Is Associated with Cumulus Oophorus Expansion" (*Biology of Reproduction* 2006, vol. 75)

The similarities with newspaper headlines are quite evident if we compare the following pairs of examples:

58a. "Shugoshin collaborates with protein phosphatase 2A to protect cohesin p46" (*Nature,* vol. 443, 2006)

58b. "Digital Resolve Collaborates with Microsoft to be Data Provider for Microsoft Phishing Filter in Windows Internet Explorer 7 and the Windows Live Tool" (*Worlds Technology News*, 6th September 2006)

59a. "Flies without Centrioles" (*Cell*, vol.125, 2006)

59b. "Elections Without the Electoral College" (*The Washington Post*, 11th April, 2007)

60a. "MP11, an essential gene encoding a mitochondrial membrane protein, is possibly involved in protein import into yeast mitochondria" (*The EMBO Journal*, vol.11, 1992)

60b. "U.S.: Shiite cell possibly involved in deadly Iraq blast" (*CNN News*, 18th June, 2008)

61a. "Selection for early and late adult emergence alters the rate of pre-adult development in Drosophila melanogaster" (*BMC Developmental Biology*, vol. 6, 2006)

61b. "Brazil Government Alters Tax Rate On Temporary Imports" (*Easy Bourse Actualité*, 6th February, 2009)

62a. "Inactivation of Tbx1 in the pharyngeal endoderm results in 22q11DS malformations" (*Development*, vol. 133, 2006)

62b. "Homer Hospital 's open house results in $5,000 donation" (*The Guardian*, 15th May 2008)

63a. "Induction of Mesenchymal Stem Cells Leads to HSP72 Synthesis" (*Neurochemical Research,* vol. 31, 2006)

63b. "Disturbance Leads To Arrest" (*The Guardian*, 12th January, 2006)

64a. "Targeted disruption of cubilin reveals essential developmental roles in the structure and function of endoderm and in somite formation" (*BMC Developmental Biology*, vol. 6, 2006)

64b."New InfoTrends Report Reveals Essential Features of Digital Photo Frames Photo" (*News Today*, 19th March 2009)

47

Other examples present obvious analogies with the language used in the first paragraph of a newspaper article, condensing the main contents of the news, in an effort to "abstract the abstract", i.e. to include the major concepts in the article as suggested by Huckin (2006: 103):

> 60. "Aspergillus nidulans class V and VI chitin synthases CsmA and CsmB, each with a myosin motor-like domain, perform compensatory functions that are essential for hyphal tip growth"
>
> 61. "The retina is more susceptible than the brain and the liver to the incorporation of trans isomers of the DHA in rats consuming trans isomers of alpha-linolenic acid"

All the features listed above could also correspond to a description of the language used by journalists in building up headlines, which would support Fairclough´s (1993: 141) early suggestion that "[in today's promotional culture] there is an extensive restructuring of boundaries between orders of discourse and between discursive practices… generating new hybrid, partly promotional genres" and may provide an answer to Bhatia's question (1997: 191) "to what extent genres, and therefore generic forms and conventions, can be exploited or taken liberties with, in order to introduce innovations to achieve more complex communicative purposes in response to novel communicative situations?". Our results suggest that for today's scientists the only limit is efficiency and success in promoting their work and in making it easily accessible to the busy reader.

5. Discussion and Conclusions

Previous studies have revealed that scientists' behaviour when reading journal articles is practically identical to that of newspaper readers (Bazerman:1985; Huckin:1987; Berkenkotter & Huckin:1995), in that they draw on schema knowledge to read selectively, searching for the most important information and novel results, always found in the headlines=titles and lead=abstract, a parallelism suggested by Berkenkotter & Huckin (1995:31). Aware of these preferences, newspaper editors and journalists build their texts following the inverted pyramid pattern, a pattern which facilitates the top-down, news-oriented reading schema. Scientific RAs have their own rhetorical conventions following a writer-based text schema, in which only the title and abstract allow for a top-down approach. According to Bazerman (1985: 9) when "the title and author provide inadequate, ambiguous, or misleading information, the reader will turn to the abstract to decide whether the article is worth reading". But, what if the titles provide all the necessary information as is the case of those titles that are the focus of this study?

The results of the study suggest that the authors of RAs from those biomedical areas which require interdisciplinary reading want to catch the interest of editors,

reviewers and readers from the first line of their studies, thereby avoiding the risk of their articles being lost in databases if the title makes no explicit mention of the findings of the research. Accurate information on the substance of the paper is not enough, a conclusive title barely presents what the study has established, its specific contribution to the development of knowledge. They attract by informing, but what matters is not what the information is about, but the surprise value of the news, much along the lines of newspaper headlines. Despite the general lack of a published policy regarding the use of conclusive titles, whenever possible, biomedical researchers make use of this anticipatory device, as the increasing percentages shown in this study demonstrate. The presence in the corpus of merely indicative titles, which only present juxtaposed elements of information on the topic studied needs an explanation which considers the risk their authors run of being disregarded by busy readers of those disciplines, readers already used to obtaining an anticipation of the findings. The reasons suggested by Goodman et al. (2001: 76) would not explain this choice. First, title length limitation cannot be the cause, as the abundant pre and post modifiers of the noun phrase needed to provide specific information on the topic are making indicative titles progressively longer. On the other hand, conclusive titles can be very short, when the nature of the research and the results obtained allow for an efficient information bite condensed in only one sentence. Furthermore, very few journals would pass the test of compliance with the instructions on title length. Our sample includes titles which triple the number of words suggested by the editors. Second, while the root topic can be considered of such capital importance that any other information would appear to be unnecessary at that level, according to the Principle of Presumption of Knowledge (Strawson 1964), the reader of such specialized texts would be able to infer the topic from the findings, but not otherwise, and, consequently, in Gricean terms (Grice 1975), conclusive titles would adhere to the cooperative principle, while topic-only titles in experimental biomedical areas could fail to satisfy the Maxims of Relevance and Quantity. Third, the suggestion that "information about methods and results will reduce the interest level of the readers" (Goodman et al. 2001:78) contradicts the almost predictable mathematical correlation found in our study between percentage of conclusive titles in a journal and its position in the impact list (Tables 3, 4, 6 and 7).

One possible explanation for the use of non-conclusive titles in areas where this trend is clearly implanted is simply that the nature of the research or the results obtained do not allow the author to condense this information in a single sentence. This is the case of structural, analytical or descriptive studies, which cannot be easily synthesized, and of those that are based on the development of analysis of a logic-mathematical nature, and of papers where the news value lies in the techniques employed (process, not results). That would also explain the lack of acceptance of

49

this tendency in the hard sciences shown in our Phase 6 analysis, and other areas, such as linguistics (Haggan 2004), namely in "journal papers which are organized within the framework of logical argument rather than experimentation" (Tarone et al. 1998: 115). The lack of full-sentence titles in review articles reported by Soler (2007) is explained by the practical impossibility of offering one conclusion that could reflect those reached in all the articles used in the review.

A second reason for the lack of conclusions in the title may be the failure to obtain relevant findings in the research conducted. A premature announcement of this relative lack of success would be unnecessary and strategically wrong. This suggestion is supported by the fact that the top publications (which are supposed to include the most relevant works of these areas) produce the highest percentage of conclusive titles, while these are practically absent in the lowest-ranking journals.

Some decades ago, Kinneavy (1971) reminded us that the norms of scientific proof are not the norms of information or of persuasion or of literature. At present, however, most institutionalized genres have incorporated elements of promotion, especially in highly competitive and interdisciplinary areas, as is the case of biomedicine. As Bhatia (1997: 191) indicates, "the notion of pure genres is very attractive and extremely useful for a number of pedagogical outcomes, [sic] in practice, however, it is unlikely to capture the complex communicative realities of the present-day professional and academic world". The reality is that "to be successful, [scientists] must also possess a thorough familiarity with the conventions of writing in their subspecialty so that they can use these conventions to their best advantage" (Berkenkotter, Huckin & Ackerman: 1989).

Conventions in title construction on many biomedicine-related disciplines have changed in the last three decades (Gross et al.: 2002), at least in practice, "to better accommodate the needs of specialist readers and readers pressed for time" (Berkenkotter & Huckin: 1995: 33).

As writers of RAs, researchers working on experimental disciplines related to Life and Health Sciences follow the trend of anticipating results in the title whenever the nature of their research and the conclusions reached allow them to. As readers, however, they are more cautious and adopt the same critical method they use when scanning headlines in a newspaper: the title may serve to discard the article, but never replaces reading its content.

As Goodman (2001: 78) suggested, journal editors should consider "developing and publishing guidelines for titles that meet the needs of authors, editors and readers". Along the same lines, scientific/academic English courses would benefit from the inclusion of journalistic strategies to avoid constructing misleading titles and making wrong deductions when reading conclusive titles that may promise more than they finally offer.

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51

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APPENDIX 1. SOURCE JOURNALS FOR TITLES

1. *Analytical Chemistry,* 78 (23-24)

2. *Biology of Reproduction,* 47 (4-6), 48 (1-4), 74 (1-6), 75 (1-6)

3. *Cell,* 71 (1-6), 72 (1-6), 73 (1-2), 124 (1-6), 125 (1-6), 126 (1-6), 127 (1-6)

4. *Composites Science and Technology,* 66 (14-15)

5. *Development,* 116 (2-4), 117 (1-4), 133 (1-24)

6. *Development, Growth and Differentiation,* 34 (5-6), 35 (1-2), 48 (1-9)

7. *Developmental Biology,* 153 (2), 154 (1-2), 155 (1-2), 156 (1-2), 289 (1-2), 290 (1-2), 291 (1-2), 292 (1-2), 293 (1-2), 294 (1-2), 295 (1-2), 296 (1-2), 297 (1-2), 298 (1-2), 299 (1-2), 300 (1-2)

8. *Differentiation,* 51 (2-3), 52 (1-3), 74 (1-10)

9. *Earth Science Reviews,* 79 (1-4)

10. *Histology and Histopathology,* 7 (3-4), 8 (1-2), 21 (1-12)

11. *Journal of Cell Biology,* 119 (1-6), 120 (1-6), 121 (1-2), 172 (1-7), 173 (1-6), 174 (1-6), 175 (1-6)

12. *Journal of Catalysis,* 244 (1-2)

13. *Journal of Reproduction and Fertility,* 96 (1-2), 97 (1-2)

14. *Molecular Microbiology,* 6 (19-23), 7 (1-8), 59 (1-6), 60 (1-6), 61 (1-6), 62 (1-6)

15. *Nature,* 359 (347-864), 360 (1-768), 361 (1-768), 362 (1-870), 439 (1-1030), 440 (1-1244), 441 (1-1194), 442 (1-1076), 443 (1-1030), 444 (1-1104)

16. *Nature Materials,* 5 (11-12)

17. *Neurochemical Research,* 17 (10-12), 18 (1-4), 31 (1-12)

18. *Progress in Polymer Science,* 31 (11-12)

19. *Science,* 258 (5079-5090), 259 (5091-5103), 260 (5104-5108), 311 (5757-5769), 312 (5770-5782), 313 (5783-5795), 314 (5796-5807)

53

20. *The American Journal of Veterinary Research,* 53 (10-12), 54 (1-4), 67 (1-12)

21. *The Astrophysical Journal*, 653 (1-2)

22. *The EMBO Journal,* 11 (10-13), 12 (1-4), 25 (2-24)

23. *The Journal of the American Mathematical Society,* 19 (3-4)

24. *The Veterinary Record,* 131 (14-26), 132 (1-17), 158 (1-25), 159 (1-26)

25. *Theriogenology,* 38 (4-6), 39 (1-4), 65 (1-9), 66 (1-9)

26. *Transportation Research. Methodological*, 40 (9-10)

27. *Ultrasound in Obstetrics and Gynecology,* 28 (6-7)

PUNCTUATION PRACTICE IN THE *ANTIDOTARY* IN G.U.L. MS HUNTER 513 (ff. 37v - 96v)[1]

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1. Introduction

Traditionally, medieval punctuation has been overlooked because it has been assumed to be haphazard, casual and inconsistent, as reported for instance by Jenkinson (1926: 153).[2] Several factors contributed to this general neglect, such as the lack of overall systematisation (Mitchell 1980: 412) and of correspondence with the Present-Day English (PDE) punctuation system (Zeeman 1956: 11), and the overlapping functions of punctuation marks (Lucas 1971: 19). Nevertheless, the topic has received more scholarly attention in the last few decades, as in the articles by Lucas (1971), Arakelian (1975), Parkes (1978, 1992), Rodríguez Álvarez (1999), Alonso Almeida (2002), Calle Martín (2004), Calle Martín and Miranda García (2005a, 2005b and 2008) and Obegi Gallardo (2006).

The two key issues concerning medieval punctuation are its function and its modernisation. As for its function, punctuation can generally be used grammatically or rhetorically: grammatical punctuation signals the syntactic relationships established between the constituents of the sentence, whereas rhetorical punctuation aims at marking rest points for a meaningful oral delivery. In addition, Lucas added the macro-textual function, according to which punctuation clarifies "the arrangement and lay-out of the texts" (1971: 5). Thus, grammatical punctuation is expected to prevail over rhetorical punctuation in the text under

study, which is a medieval medical text written to be consulted by medical practitioners, whatever their positions were.

The modernisation of medieval punctuation has also been a matter of contention. For instance, Mitchell offered three options: "the manuscript punctuation, modern punctuation, or a compromise between the two" (1980: 388). Many scholars do not wholly agree with the practice of modernising punctuation for a number of reasons. One of them is that its use implies the interpretation of the text on the part of the editor, while, as Lass explains, "no modern (or any) editor can be said to know the language of a scribe better than the scribe did" (2004: 25). This view is shared by Moorman, who adds that such an interpretation might not have been intended by the scribe of the text, let alone the author (1975: 85). Another problem is that PDE punctuation is mainly syntactic (Quirk et al. 2003: 1611), whereas medieval punctuation was also commonly influenced by the rhetorical function. Finally, the differences between PDE and Middle English prose have also moved scholars such as Hudson to oppose modernisation (1977: 50-51).

Indeed, modernisation should be kept at bay in editions for scholarly use, for instance, in such a way that the original readings are preserved without editorial interference, inasmuch as "the ideal model for a corpus or any presentation of a historical text is an archaeological site or a crime-scene: no contamination, explicit stratigraphy, and an immaculately preserved chain of custody" (Lass 2004: 46). This statement also applies to punctuation: if texts are going to be used in the compilation of a corpus, editorial punctuation cannot be readily accepted. Yet, on many occasions publishers prefer to modernise punctuation so as to bring the text closer to the reader. When this the case, modernisation should not be done silently and without accounting for the criteria followed, as is the case in many editions of Old and Middle English texts. On the contrary, these principles should be made explicit so that the original punctuation of the text is not totally lost and can be reconstructed by the reader. This has moved some scholars to promote alternatives, such as devising a critical apparatus to explain punctuation variants (Heyworth 1981: 155) or, more recently, using functional equivalents (Alonso Almeida 2002: 227-228; Calle Martín 2004: 421; Calle Martín and Miranda García 2008: 376-377; Esteban Segura [forthcoming]). This method builds on the idea that the PDE counterpart depends on the function performed by the medieval punctuation mark.

Accordingly, the specific objectives of this study are: a) to describe the punctuation system used in the Middle English text under scrutiny, a 15th century medical treatise; b) to determine its function (i.e. grammatical, rhetorical, macro-textual); and c) to establish the PDE functional equivalents of the punctuation marks (i.e.

the modernised counterparts), bearing in mind Quirk et al.'s discussion on the PDE punctuation system (2003: 1609-1639). To this end, the uses of these marks will be analysed at each level (macro-textual, sentential, clausal and phrasal), along with the specific function that they perform.

Consequently, this article is divided into four sections: first, a brief description of the text under study; second, an account of the methodological procedure followed; third, the study of the repertoire of punctuation signs used in the text; and finally, the conclusions derived from the study, with particular reference to the function and possible modernisation of the punctuation marks surveyed.

2.   Description

The text on which this research focuses is the *Antidotary* contained in Glasgow University Library, MS Hunter 513 (ff. 37v - 96v). This volume is a medical miscellany that contains three other scientific treatises: an ophthalmic treatise (Marqués Aguado et al. 2008), and two pseudo-Hippocratic texts (one on zodiacal influence and one on the signs of death).

Catalogued as an anonymous text (Young and Aitken 1908: 421; Cross 2004: 35), the research conducted on the sources (Marqués Aguado 2008: 58-91) has shown that this treatise comprises two distinct sections, drawn from two surgical texts: ff. 37v - 88v are a translation of part of Mondeville's *Chirurgia* (Nicaise 1893; Rosenman 2003), whereas the remaining folios go back to Chauliac's *Magna Chirurgia* (Ogden 1971). In the subsequent analysis of the punctuation system of the text, reference will be made to these sections when relevant, and any major differences will be noted.

This *Antidotary* was probably written during the second quarter of the 15th century, a date that has been recently suggested (Marqués Aguado 2008: 16, 52) on account of the script used,[3] and which corroborates Eldredge's and Cross's proposals (1996: 27 and 2004: 35, respectively), against Young and Aitken's initial dating, the late 14th century (1908: 421-422). In fact, the text was deployed by two different hands. Hand 1 (ff. 37v - 94v) shows a mixture of Anglicana and Secretary features[4] that includes, on the one hand, Anglicana looped <d>, eight-shaped <d>, long-tailed <r> and Anglicana <v>;[5] and, on the other, Secretary right-shouldered <r> or double-u <w>. In turn, hand 2 (ff. 95r - 96v) displays more Secretary letter-forms (such as two-shaped <r> or single-lobed <a>).

Little is known about the circumstances in which this manuscript was produced, as well as about its later history, although its external appearance (small size of the volume, script used, stitched folios and scarce decoration) suggests that it was not

57

an expensive production, most probably intended for a medical practitioner interested in the contents, rather than in the quality of the manuscript itself. This will be a key factor in the way punctuation is used, as explained below.

3. Methodology

The present research stems from a wider research project developed at the University of Málaga in collaboration with the Universities of Glasgow and Oviedo. The objective of this project has been the compilation of a lemmatised and tagged corpus of Middle English scientific prose gathered from manuscripts hitherto unedited,[6] all of which belong to the Hunterian Collection, housed in Glasgow University Library. Besides the compilation of the corpus, diplomatic editions of the corresponding texts, supplemented by a cursory codicological and palaeographical description, are currently being revised while available online at <http://hunter.filosofia.uma.es/manuscripts>.

Once the transcription was finished, some modifications were implemented, such as the insertion of references (folio and line where each word appears) or the standardisation of word-division (to allow for the lemmatisation of words that appear split). This modified version of the transcription was exported to an Excel spreadsheet, where the lemmatisation and tagging were carried out. Most of the lemmas used in the database were taken from the *Middle English Dictionary*,[7] excepting those of Latin origin, which were drawn from Lewis and Short's dictionary (1879). Being a large corpus comprising texts from various provenances written at different times (as the time-span covered by the corpus is a century at most), this method was preferred over others such as using the most frequent word, which would lead to a dialectally-biased database. The lemmas are followed by a series of columns containing the tag, which includes the word-class (or category), and the accidence (tense, grade, number, etc.) where relevant. Finally, the meaning in PDE (selected from the ones offered in the *Middle English Dictionary* depending on the context) is also provided.

The text under scrutiny amounts to 24,934 running words and 2,045 lemmas, which means that the process of lemmatising has been long and tiring. However, the advantages outnumber the drawbacks, insofar as it is possible to retrieve the concordances of a given lemma precisely and promptly, including the reference where each occurrence is found. This has been done with all the punctuation marks, lemmatised as 'PUNCTUATIONMARK' in the database. This search has rendered a total of 1,969 signs, which have been analysed according to their context so as to classify their uses.[8]

4.   The punctuation system of the Antidotary

The inventory of the punctuation marks in the *Antidotary* is quite small, and comprises only paragraph marks, virgules, periods, tildes, carets and hyphens. This repertoire fits the descriptions of typical 15th century texts.[9] The combinations of periods with paragraph marks, and of virgules with paragraph marks are also occasionally encountered, as explained below.

4.1. The paragraph mark

Paragraph marks, marked in red in the manuscript, amount to 532×. There are two types of paragraph mark: the first one shows two capital <CC> of roughly equal size, while in the second one the first <C> is considerably thicker than the second one, in such a way that the latter type looks thinner and taller than the former. They are clearly distinct in terms of their distribution: the first type is the standard throughout the text, except for some folios (ff. 46v - 48v, 56v - 58v, 65v, 73v, 81v - 83v, 90v - 96v), where only the second type is inserted. They overlap in certain folios, though, such as f. 90r.

Regardless of their different distributions and shapes, both marks work mainly at macro-textual level, as they highlight relevant sections from the point of view of the subject matter dealt with. This contradicts Petti's explanation about the use of this mark, as he argued that it signalled a new heading, book or chapter (1977: 27). Clear examples are those paragraph marks separating different lines of thought (101×), which would represent independent paragraphs in a modernised version, as in (1):

> (1) And feble medecynes
> mowe be leide in so grete quantite yf so be þat
> þeẏ be leyde drẏe and sadde theẏ will engen=
> der an Escare ¶ **Hit** is a full necessarie þing
> to a Surgen to knowe þe gen*er*aciou*n* of an Escar
> for it settith diu*er*site and difficulte yn working
> of Surgerẏe for ·2· þingis (f. 65v, 18-24)

Similarly, in the following examples paragraph marks also have a clear macro-textual function, because they introduce recipes (56×), as shown in (2), or else they add a new feature to an enumeration, or they separate different conditions under which a process may take place, etc. (106×), as shown in (3). It should be noted that 28× out of the 56 paragraph marks introducing recipes are to be found in the section derived from Chauliac (such as the one in (2)):

> (2) ¶ Also þ*er* be sette certayne helpes for þe eyyen
> ffirst is sette the water of Mayst*er* Pet*er* off

59

Spayn the which clarifieth and comfortith
þe eiyen ¶ **Take** fenell Rewe celedoyne ver=
vayne Eufrace Clarre Rosen*e* oþ*er* water of
Rosene and bryse hem and temp*ere* hem bẏ a
naturell daẏe in white wyne and þanne
putte all to geder yn a lembyk and distille
a water (f. 91r, 3-11)

(3) ¶ **And yef** þe member be to moyste accide*n*=
tlye þe compound medecine moste have the
maystrie in desiccaciou*n* ¶ **And yff** the quittur*e*
be viscous the medecine moste be somdel ín=
cissiue ¶ **And yf** the qwitter be indigest the ~
medecine muste be maturatiue (f. 52v, 1-6)

Paragraph marks also function at sentential level, marking independent sentences,
but even in this case their function is not only grammatical, but also macro-textual
(as shown in (1), (2) and (3), where, in a sense, they mainly call attention to what
follows), given that these sentences often represent different items in an
enumeration of advantages of a particular remedy, or in a list of powders,
ingredients, etc. (267×), as in (4) and (5). Hence, these marks are particularly
useful from the point of view of the subject matter under discussion:

(4) The seconde
is of resolutyf medicines and how þat a ma*n* shall
vsen hem ¶ **The thrid** of maturatiues and of the maner off
maturyng ¶ **The fourthe** of mu*n*dificatiues and of the man*er*
of clensing ¶ (f. 37v, 4-8)

(5) þei must have
9· condiciou*n*s ¶ **The firste** þat þeẏ be hoot ¶ **Þe**
second that þeẏ be drie ¶ **The þirde** þat þeẏ be
noþ*er* hoot nor drye excellentlie ¶ **The · 4** þat þeẏ
be noþ*er* hoot nor drẏe sympullẏ but in certeyn
degre ¶ **The ·5·** þat þeẏ be of sotill substau*n*=
ce and vertue ¶ **The · 6·** þat þeẏ be app*er*atiue
þat is to saẏe openyng ¶ **The ·7·** þat þei ben*e*
stronglye attractiue ¶ **The ·8·** þat þeẏ be molli=
ficatiue ¶ **The ·9·** þat þeẏ be alytell stiptek (f. 81r, 7-16)

In some cases, these sentences can be so long as to constitute a paragraph by
themselves, which would overlap with the function signalled previously, as in the
lines coming after (6), which amount to 24 and which deal with each of the three
rules announced here to prepare compound medicines:

(6) Ther ben*e* thre gen*er*all Rewle yeven i*n*
þis mater how a man shall make co*m*pound medecyns
of these symple medecyns aforesaide and of þe maner
howe þeẏ shalle be leyde to a sore ¶ **The fyrste** (f. 38r, 20-23)

Still at sentential level, paragraph marks also mark off asyndetic coordination, which occurs when the coordinating conjunction is omitted (Fischer 1992: 289). Yet, due to the prose style used in the text, sometimes it is quite difficult to distinguish asyndetic coordination from independent sentences, as shown in (7):

(7) And yeff · we woll worche ~
craftelẏ and resonabell in the cure of enpo=
stumes we shall vse resolutiue medecyns
in twoo cases ¶ **Oone** is whanne a mater
owith not to be rep*er*cussed ¶ **A noþ*er*** case is
whanne we assaẏe to rep*er*cusse a mater *and*
maẏ not be cause þat þe bodie of þe pacient
is so full þat he maẏe not receẏven*e* hit
other be cause þat þe mater is not obedie*n*t (f. 42v, 7-15)

Finally, the remaining eight paragraph marks are found at sentential (i.e. marking off the main from the subordinate clauses) and clausal (i.e. marking off the clause components) levels, although what they basically do once more is to highlight an important piece of information (hence displaying a macro-textual function besides the grammatical one), as in these two examples: in (8) it introduces a subordinate clause of cause,[10] whereas in (9) the paragraph mark precedes the direct object:

(8) the whiche shall be
leide to bodies and me*m*bris þ*a*t bene naturallye
moyste as wo*m*men and childere*n* · namelẏ whan
her woundes be but lytell moyste ¶ **ffor** ín
drie bodies and membris and woundes þat ben*e*
right moiste thei wolde engender no flessh be·
cause of debilite of her ecciccacioun (f. 57v, 22 - f. 58r, 3)

(9) þat is to saẏe feble
Stronge stronger and strongest right in þe
same maner vsen practizours þat nowe
bene ¶ **ffoure maner** of medecines þe whi=
che bene moste chosene and moste redie (f. 68v, 1-5)

Hence, paragraph marks operate at almost all levels, as shown in the preceding examples, although their primary function is at macro-textual level (i.e. macro-textual and grammatical functions). The most common PDE equivalent is the stop,

61

excepting asyndetic coordination, where the semicolon can be employed (Quirk et al. 2003: 1622). Similarly, the colon can introduce recipes (Quirk et al. 2003: 1620) and the comma can separate main from subordinate clauses due to their length (Quirk et al. 2003: 1627). At clausal level, no punctuation mark (represented hereafter as Ø) is the most suitable counterpart.

4.2. The virgule

According to Petti, the virgule, or oblique stroke, did service for the period, although it could also display the same function as the comma (1977: 26). There are 16 virgules in the text, plus a double virgule, which works at phrasal level relating the elements of a verb phrase, as shown in (10). In this case, Ø is the most suitable PDE counterpart:

> (10) with a lente fyre to þat þe vineger **be //
> consumed** (f. 72r, 23 – f. 72v, 1)

The virgule displays macro-textual functions twice, marking the end of Chapter Four in the Chauliac section (f. 93r), and also the beginning of a new line of thought (f. 85v). By the same token, these occurrences also display a grammatical function, inasmuch as grammatical units are separated. The PDE equivalent is the stop.

Most of the functions that the virgule performs are found at sentential level (i.e. grammatical function), where it marks off new sentences (2×), as in (11), or subordinate clauses (4×), as in (12). The equivalents used are the semicolon, and Ø or the comma, respectively:

> (11) The ·4· take the
> fylthe of a mann medelyd wi*th* honýe **/ brenne**
> hem to gedyr and make pouder þ*er* of and leý
> hit to hit corrodith nobelý well and grevith
> but lytell (f. 69r, 17-21)

> (12) and the lye shall be well sothen **/ to**
> **þat** hit begynne to wexe thykke or tyll þat
> it be all drýe (f. 73r, 21-23)

Similarly, it marks the beginning of an explanation in (13), which is marked in PDE by the colon:

> (13) And as Serapiou*n* and oþ*er* Auctou*ru*s seyen hit is
> compound boþe of hete and of colde **/ hit** is co*m*pou*n*d
> of colde bý cause of his bitternesse and of hete
> bý cause of his saltenesse and be cause of his
> flowre (f. 51r, 18-22)

At clausal level, the virgule marks the coordinate noun phrase once in (14) and the enumeration of noun phrases twice, as in (15). In both cases, the PDE counterpart is the comma:

> (14) And þan þe pultes shall be
> spredde vp on*e* a cloothe or **on a coole leeff/**
> **or on a nother leffe** (f. 55r, 9-11)

> (15) Ther ben*e* oþ*er* repe*r*cussiues the whiche be not ver=
> ryly stiptik in respect of these aforesaide as arage m*er*curi=
> all malowes violet cold water vineger rapes gourdes ~
> Mandraggis verveíne liverwort popýe musk of þe water
> lemok gra*tia* dei **/ All maner** Iews waters and oyles and þe sub=
> staunce of these a fore saide and all oþ*er* that maý be made
> of þe same (f. 38r, 3-9)

At phrasal level, the virgule is used twice to relate the elements belonging to a phrase, as illustrated in (16), a function that has no counterpart in PDE:

> (16) And in þe same man*er* hardnesses þ*at* fallen
> in yoyntes and in nervous places **after / bre=**
> **kyng of bones** and oþ*er* suche muste bene helyd (f. 80v, 21 - f. 81r, 1)

63

Finally, the virgule appears three times followed by a paragraph mark. In these cases, a new sentence begins, two of them being instances of enumeration, such as (17), while the other (18) includes the conclusion. Thus, these uses would correlate with the stop in a modernised version:

> (17) The ·7 take *and*
> make pouder of mosse þat growith abouȝte
> the rootes of trees and leý hit to hit is esý
> and corrodith y nowȝe **/ ¶ The ·8·** take attra=
> ment sulphur viue orpement salt gomme (f. 69v, 6-10)

> (18) And yf a ma*n* have the
> deprosye þe beste þinge þ*at* a mann maý do
> is for to prouoke vrýne **/ ¶ And þerfore**
> aft*er* the techyng of Galien*e* Maister Ayme=
> ryk toke grillos oþer canterides þ*at* weren blak
> and dide a waye the hedes and þe wynges (f. 94r, 10-15)

4.3. The period

The period appears either slightly raised above the line of writing (852×) or on the baseline (20×), hence totalling 872×. The raised period occurs mostly at phrasal

level (801×), marking off numerals (either Arabic or Roman) and abbreviations of apothecaries' weights and measures (such as ounces or pounds), as shown in (19). It may appear either on one side only or on both. This use does not correlate with any PDE mark:

> (19) The firste take þe
> Roote of alte prep*a*rate di*m* **pound·** swynes grece other
> butter · **iij·** vnc*e* medle hem to gedyr (f. 49r, 4-6)

Also at phrasal level, this period marks the relation between phrase components (11×), as in (20). Here is an example of the grammatical function which has no PDE counterpart:

> (20) The·7· take **þe·ffatte=**
> **nes** of a oolde swyne þat is not salte (f. 87r, 1-2)

Though less frequently, the raised period shows other uses at other levels. At macro-textual level, it marks off recipes twice, as in (21), the PDE counterpart being again the colon:

> (21) The first is an electuarie·
> **take** conserue of Rosen di*m* q*uart* cons*er*ue of consoude
> þe more di*m* pound. (f. 95r, 1-3)

At sentential level, it marks coordinate clauses (4×), as in (22), and also subordinate ones (3×), as in (23). Similarly, it also marks off independent sentences once (24). As for the modern counterparts of these grammatical uses, in the first two cases commas might sometimes be used, whereas in the latter either a stop or a semicolon can be employed:

> (22) The thirde
> **take** honÿe rosyne picche ana di*m* pound· **and thyk**
> **ken** hit w*ith* pouder of olibanu*m* and femÿgrek
> ana di*m* **ounce** and with as mooche flour*e* of Rÿe·
> oþ*er* of whete as sufficith (f. 50r, 15-19)

> (23) for it shulde shrinke the senewes
> and the skynne boþe · **as** fyre schrinketh le=
> ther (f. 82r, 9-11)

> (24) and frote þe place þat is enfecte wit þis
> mylke and þu shalt wonder·**manÿ** me*n* boyle
> lyterge bÿ hym selfe w*ith* vineger and su*m*me
> men adde þ*er* to a litell Ceruse (f. 90v, 20-23)

At clausal level, the raised period marks elements belonging to the same clause (12×), as in (25) and (26), in which no PDE equivalent would be inserted. This sign is also employed to mark coordinate noun phrases twice, as in (27), and enumerations (14×), as in (28). Similarly, it also marks parenthetical comments twice such as the one in (29). Commas would be the most appropriate PDE rendering for the uses illustrated in (27) through (29), or Ø in coordinate noun phrases:

(25) Al so ther **be·oþ*er* medecines** þ*a*t
folowyn*e* þe whiche ben*e* good in this same case (f. 39v, 25-26)

(26) ¶The third **is · vngentu*m* de lino** (f. 62r, 8)

(27) gu*m*me
of rue and water of þe Asshen of tho þat
geffe mylke and of ffiggis *and* of sporge ·
and þe feces or the drestes of vineger (f. 67v, 22 - f. 68r, 1)

(28) Ther be twoo maner of rep*er*cussiue medecines of þe whiche
so*m*me be sympellý rep*er*cussiues as **ny3tshode· sengrene ·**
orpyn· purselane · wylde tasyll · psilliu*m* · henbane · yuý·so=
rell · water· **lylýe . planteyne** the more and þe lesse (f. 37v, 16-19)

(29) rosyne colofonie 1·*ounce·* di*m·* of frank encence mastik
safrou*n* · ana 1·*ounce·* (f. 62r, 24-25)

Finally, as with the virgule, the raised period is followed by a paragraph mark in five cases, all of which are placed at sentential level, as they mark the end of a sentence (ff. 58v and 61r), as shown in (30). In the other three occurrences (ff. 44v, 54v and 59v), this new sentence is an explanation, as in (31). In all these cases, the stop is the most suitable PDE counterpart:

(30) And yf þu seeth hit moore hit is an Emplaster
and þ*er* maýe be putte also the rootes of þe Cane
or braunches of louerer yn stede of þe braunches of
the palme there as þu haste no greene palmes·
¶ And as Galien and Iohne Mesue seyne (f. 61r, 19-23)

(31) Mundificatiues the whiche be me=
ne atwixe ablucions and pultes and as
for this tyme ther ben*e·* v· of hem · ¶ The
fyrste is made of twoo parties of mel ro=
sate and one partie of oyle of rosen (f. 54v, 8-12)

65

Most of the instances of the period on the baseline (14×) are found at phrasal level, marking off numerals and abbreviations of apothecaries' measures, as in the case of the raised period. An example is provided in (32):

> (32) Take a vnc*e* off
> bole armoniak **.3. vnc*e*** of oyle of rosen (f. 39r, 12-13)

The remaining instances of this period are encountered at phrasal and clausal levels: in the former, it relates elements belonging to the same phrase, as in (33), in which case no PDE equivalent is found; in the latter, it is used in enumerations of noun phrases (see (28) above for an example and the PDE counterpart):

> (33) And these
> twoo laste **oynementis. a fore saide** disceyue þe paci=
> ent for theẏ be not grene (f. 71r, 12-14)

Furthermore, it can also work at macro-textual level, signalling the end of the prefatory material[11] at the beginning of the treatise (34) and of the title of the treatise (35). The title in (35) is in the colour red, which is also used for the line-fillers in both examples. Besides, on one occasion it marks a subordinate clause of cause (36), hence working at sentential level. The stop and the comma are the corresponding PDE counterparts:

> (34) The · vij· is of remollic*iou*n of hardnes and of þe maner of ~
> remollici*ou*n other softing. ———————————————— (f. 37v, 14-15)

> (35) Here begy*n*neth þe book of þe Antitodarie.
> In the name of god **.** Amen (f. 37v, 1-2)

> (36) And yf hit be a feble chylde þ*at* be
> sklenderlẏ made it shall lye but ·vj· houres. **for**
> **why** it worchith a none as it is leide to in suche
> feble bodies (f. 79r, 8-11)

4.4. The tilde

The long tilde <~> is placed at the end of some lines (80×) where the last word (or at least one of its syllables) falls short of the frame. Since no grammatical or syntactic reason for this use has been found, it has been interpreted to be a means of adjusting the text to the frame, as a kind of line-filler, as in (37). Hence, no PDE counterpart would be employed in a modernised version:

> (37) lauatiue and sobberie oþ*er* abstersiue And so ~
> of oþ*er* þat to eu*er*ẏ contrarie a contrarie **mede** ~
> **cine** shall be leide and contrarie shall be ~ (f. 52v, 8-10)

As shown in this example (*mede~cine*), tildes and hyphens do not coincide at the end of the same line (see also 4.6.), the former prevailing over the latter.

4.5. The caret

The caret <^> (5×) marks insertions, as stated by Petti (1977: 29). The inserted material is placed above the baseline (i.e. supralinear), while the caret is systematically placed under it, as reproduced in (38). As in 4.4., this mark has no counterpart in PDE:

> (38) take 2·*ounce* of anacardes and grynde ˄ **hem** and ·3· *ounce* off ho=
> nẏe and as moche vineger medle hem (f. 72r, 21-22)

4.6. The hyphen

Hyphens (463×) are generally used to mark words that are split by the end of the line, although their use is not fully systematic, as there are words split over two lines without hyphenation. In broad terms, though, if there was once any rule concerning hyphenation, "it seems to have been that not less than two completing letters could be carried over to the second line" (Hector 1966: 48). Most hyphens are double, as in (39), although others resemble PDE ones. These hyphens would be deleted in a modernised version of the text with standardised word-division:

> (39) oþ*er* þey muste be temp*er*allẏ cold or te*mp*er*allẏe
> hoote be cause þat synewes of her owne **na=**
> **turell** complexiou*n* be slydon to naturell
> coolde from attemp*er*aunce And more ouer **wh=**
> **at** tyme þat þey be dissesid (f. 81r, 19-23)

5. Conclusions

The previous analysis of the punctuation marks used in the *Antidotary* has allowed us to draw the following conclusions:

FIRST. The repertoire of punctuation marks employed is quite restricted, as only six symbols are used. Each of them has a series of uses at several levels, although the most frequent function they perform is at macro-textual level, while the grammatical function is present in most cases. Indeed, the overwhelming use of the grammatical function was already predicted in 1. This indicates that the main purpose of punctuation marks was that of signalling the relevant information of the text. This is connected to the type of text in question, in which the literary quality of the expression is not as important as the subject matter itself. Indeed, no trace of the

67

rhetorical function of punctuation marks has been found. In connection with this, Parkes remarks that punctuation in the Middle Ages was somehow conditioned by a series of factors, such as the nature of the text, the different forms in which it could be read or the ultimate use it would serve (1978: 132-133), a statement that seems to hold true and to apply to the text under study: a medical text copied for use, reference and consultation by a medical practitioner in the late Middle English period.

This analysis has also proved that there are certain contexts favouring the use of particular punctuation marks. More specifically, each sign shows a certain tendency to feature at a particular level. Accordingly, paragraph marks tend to work at macro-textual and sentential levels, virgules at sentential level, and periods at clausal and phrasal levels. The remaining three signs (tilde, caret and hyphen) do not display any particular function at these levels, but rather serve different purposes, as explained above. Nonetheless, certain overlapping was also found, as shown in Table 1. These conclusions, therefore, serve to confirm that punctuation was not used haphazardly or inconsistently in medieval texts.

SECOND. Were modernisation required, the functional equivalents proposed when discussing each use could be usefully substituted. These are summarised in Table 1, where the various marks linked to each function are separated by means of en-dashes rather than strokes so as to avoid any confusion with the virgule (in the first column):

Manuscript punctuation marks	Function	PDE counterpart
¶ – ·	To call attention to what follows and highlight a relevant section (a recipe, an enumeration, etc.)	. – :
/	To introduce a new line of thought	.
/ – .	To mark the end of a chapter, of the title or of the prefatory material	.
¶ – / – /¶ – · – ·¶	To mark off independent sentences	. – ;
¶ – ·	To mark coordinate clauses	; – ,
¶ – / – · - .	To mark off main and subordinate clauses	,
/ – ·¶	To mark an explanation	:
¶ – ·	To relate clause constituents	Ø
·	To mark parenthetical comments	,
·	To mark coordinate noun phrases	Ø – ,
/ – · – .	To mark enumerations of noun phrases	,
/ – // – · – .	To relate phrase constituents	Ø
· – .	To mark numerals and apothecaries' measures	Ø

TABLE 1: Functional equivalents for the manuscript punctuation marks according to their function

THIRD. Notwithstanding the presence of two different scribal hands and the different origins of the two sections that make up the text (as explained in section 2), the analysis carried out has not shown the existence of different systems of punctuation. As a matter of fact, the same signs are employed with basically the same functions throughout, although some minor differences have been noted. This has led us to think that the punctuation displayed in the *Antidotary* is not authorial, since this would imply two different systems (one for the Mondeville section and one for the Chauliac section). Instead, it seems to have been inserted by the scribes following a particular set of rules.

69

Notes

[2]. The same claims have been made as regards Old English texts. Yet, recent research on these texts, such as the West-Saxon version of the Gospels (Esteban Segura 2005, Marqués Aguado 2007) or the Old English version of the *Apollonius of Tyre* (Calle Martín and Miranda García 2005a), has helped to understand Old English punctuation.

[3]. Despite Hector's reluctance to date a text on the grounds of the handwriting it displays, "the needs of scholarship are usually met if the date allotted to such material on the evidence of its handwriting can be taken to be correct to within fifty years" (1966: 13).

4. Both scripts intermingle quite commonly during this period (Petti 1977: 15, Roberts 2005: 164), as both descend from the Gothic system of scripts (Roberts 2005: 161).

5. This letter-form resembles <b>, a feature of early-to-mid 15th-century Anglicana hands (Johnson and Jenkinson 1915: 50-51).

6. At the moment, the corpus amounts to roughly a quarter of a million running words, although it will be enlarged shortly thanks to the two new projects under development mentioned in Note 1.

7. This dictionary works on the principle of choosing as the entry the dialect form used by "Chaucer or 14th century East Midland Middle English" (<http://quod.lib.umich.edu/m/mec/help.html>).

8. In section 4, examples illustrating each use of the different punctuation marks are provided, and the sections under discussion are marked in bold. These examples have been drawn from the transcription of the treatise, so that the orthography, layout, etc. are preserved. Yet, the colours of paragraph marks, line-fillers, initials and titles have been eliminated, though explained when relevant.

9. See Petti (1977: 25-28) and Parkes (1992).

10. Notice that Quirk et al. indicate that clauses introduced by *for* are always preceded by a comma, partly to distinguish it from the preposition (2003: 1628).

11. According to Taavitsainen's definition (2002: 292), the prefatory material (or introductory remarks) of this *Antidotary* is merely informative, as it does not make any reference to the author or to the sources of the text.

70

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71

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72

'BEOWULFO', 'GEATAS' AND 'HEOROTO': AN APPRAISAL OF THE EARLIEST RENDERINGS OF *BEOWULF* IN SPAIN[1]

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In her article "Translations, versions, illustrations", Marijane Osborn devotes one paragraph to the Spanish translations and adaptations of *Beowulf*:

> The first account of *Beowulf* in Spanish was a retelling for children by Vallvé published in 1934. The first direct translation of passages was published by Manent in 1947. Orestes Vera Pérez produced the first full Spanish translation, in prose, in 1959, republishing it in 1962. The most recent Spanish translation was by Lerate and Lerate, in 1986. (1997: 350)

There are more renderings of *Beowulf* into Spanish than, for instance, into Russian, Frisian, Bulgarian, Scottish, Portuguese, Arabic, Polish, Danish, Dutch, Finnish, Norwegian, Hungarian and Greek, but less than into Japanese, Italian and Swedish —not to mention German—. By the time Osborn published her article, the catalogue of Spanish translations/versions of the poem included 8 references; most of them are included in her "Annotated List of *Beowulf* Translations", a useful document available at the ACMRS website (Arizona Center for Medieval and Renaissance Studies). Together with Vallvé's, Manent's and Vera's renderings, Osborn lists almost all the editions by Lerate and Lerate (the 2004 version is not listed), and includes Antonio Bravo's prose rendering of the poem (1981). Angel Cañete's prose *Beowulf* (1991) —the latest translation of the poem into Spanish to date— is not included; the first Catalan rendering of the poem (by Xavier Campos Villanova) is not referred to either.

To my knowledge, Salvador de Madariaga was one of the first Spanish scholars to make reference to *Beowulf*. In his lecture "Paralelos Anglo-Españoles", addressed to the Spanish Association of Scotland and published in 1922, he illustrates the similarities between Spanish and English literature. The first instance he provides of this is *Beowulf*'s closeness to *Myo Cid* (Madariaga 1922: 152), a closeness that he further qualifies in terms of lack of artistry and realism.[2] Madariaga clearly prefers *Myo Cid* to *Beowulf* (Madariaga 1922: 154): the Spanish poem is much more realistic, less supernatural than the second, a text in which, Madariaga says, the hero —whose identity is uncertain, lost in old *Danish tribal memory*—, spends his time beheading monsters (Madariaga 1922: 154-55). It is interesting to notice that Madariaga's words seem to echo the state of *Beowulfiana* up to Tolkiens's "The Monsters and the Critics" (1936), a general agreement that *Beowulf* was, above all, an important historical document, but a failure as a poem: although "unmistakably heroic and weighty", "there is nothing much in the story. The hero is occupied in killing monsters" (Ker 1958: 163-64); besides, it is "rude and rough" (Tolkien 1983: 8).

My initial intention was to review all the renderings of *Beowulf* published in Spain. However, I soon realized that even the simplest adaptations of the poem —those for children, for instance— were relevant in many senses. Therefore, in the present paper, I will only analyse the first four versions of the poem: Vallvé's (1934), Manent's (1947), Vera's (1959), and Herrera's (1965). I leave Lerate's, Lerate and Lerate's, Bravo's, Campos' and Cañete's for a future paper.

0. Introduction: Translation and ideology

Beowulf was written sometime between the Age of Bede and the eleventh century. The poem was built upon a series of values that are no longer standing, a scenario that the scholar who aspires to a full understanding of the poem will have to recreate. But the task of the translator is different and, in a sense, much more complex. Ideally, the literary critic reads and analyzes the text in its (recreated) context; the translator, however, has to assimilate the text (and necessarily its context), render the former into a new language, and present its characters, their behaviour and their motivations in such a way that they make sense to the new audience. This is the reason why Jorge Luis Borges suggested that "no problem is more essential to literature and its small mysteries than translation" (1992: 1136).

The reader naturally takes for granted that the translation he holds in his hands is *what the original text says*, but this is of course a fallacy. The translation is, obviously, the result of a particular hermeneutical process of what the text says, and the text says many things:

> The literary translator is necessarily engaged with far more than words, far more than techniques, far more than stories or characters or scenes. He is —and the literary translator of medieval works is even more so— engaged with world views and with the passionately held convictions of men and women long dead and vanished from the earth. (Raffel, 1989: 53)

We could further argue that the source text is itself another interpretation of reality. But leaving this aside for the moment, in the case of medieval documents it must be made clear that what I am calling the source or original text —whenever it was published— is itself a modified version of the way in which it appears in the original manuscript. To make the poem readable, it contains a number of changes in punctuation, spelling, and line arrangements. So, in fact, translators are working with a text that has already been 'translated'. Taking this into account (and given that he considers that *Beowulf* was originally composed in oral form),[3] John D. Niles describes a complex process of intersemiotic translation already at the initial stages of transmission of the poem (1993: 859-62):

Oral poem → Poem in manuscript → Edited poem

From this perspective, in the case of *Beowulf* the act of translation is not simply a culmination in the story of a literary work, but something that has played an essential role in the genesis of the concept that we have of the poem[4].

Ideology could also be said to play its part in each of the three levels identified by Niles, inasmuch as they are all the result of interpreting a previous discourse. Translations seem to be particularly useful channels for ideological transmission; or, taking for granted a more passive attitude on the part of the author, in them ideology is easily traceable. As Marijane Osborn has rightly observed —"any translation […] is historically and culturally situated, and the history of the recovery for a later generation's public of a work originally in a language no longer living is expressed in translations […], but these too have their interest" (2003). The old saying *traduttore traditore* acquires a new set of connotations that is well defined in the words of translation theorist Lawrence Venuti:

> Translating is always ideological because it releases a domestic reminder, an inscription of values, beliefs, and representations linked to historical moments and social positions in the domestic culture. In serving domestic interests, a translation provides an ideological resolution for the linguistic and cultural differences of the foreign text. (1999: 485)

Sometimes, as in the case of Seamus Heaney's 1999 translation of *Beowulf*, the issue is much more complex, as much as to serve 'domestic interests' —to follow Venuti's claim— he would be using the very language of those who had threatened these interests:

75

"Putting a bawn into *Beowulf* seems one way for an Irish poet to come to terms with that complex history of conquest and colony, absorption and resistance, integrity and antagonism, a history that has to be clearly acknowledged by all concerned […]". ("Introduction", 1999: xxx)

Many scholars might not be willing to use the term ideology, for eventually it seems to gain control of the whole critical discourse. This seems to be the case of Niles himself, who describes this unifying code behind the translation with such words as *power* or *passion*:

In reading *Beowulf*, one should ask, "Who is translating, and what power is he or she trying to assert over the text? For power of some kind is always at issue. If there is no such thing as a disinterested record or reading of literature, there is surely no dispassionate translation either, whether the translator's passion is directed more toward the language of contemporary poetry, the Germanic heroic ethos, Christian values, nationalism, pedagogy, antiquarianism, or something as specific as metrics. (1993: 875-76)

I have tried to answer Niles' question taking into consideration the earliest Spanish renderings of *Beowulf*. Such a revision has not been made up to now, and I consider it is badly needed given the level of maturity reached by Old English studies in Spanish universities at the beginning of the twenty-first century. Strictly speaking, this is not a paper on the technical aspects of translation, though especially in the notes I will make detailed reference to what I consider relevant formal issues. However, all this serves quite another purpose, one which is indeed my concern in writing this article. I intend to contextualize these four translations in the ideological context in which they were produced. I will show how the Spanish versions of *Beowulf* were consciously used by their authors mainly in two ways: either as a response to the dominant ideology (as in the cases of Vallvé and Manent), or as channels of transmission and reinforcement of the political establishment (Vera Pérez and Herrera). A mere contrastive analysis between the original text and the translation must be necessarily complemented with other considerations, and also in the cases when the translations are presented as 'literal' or 'complete'. Deviations from the original poem —for the sake of simplification in most of the cases— were almost necessary in those adaptations of *Beowulf* written for young readers, those who were (and are) more receptive and vulnerable to indoctrination. In the academic or 'serious' renderings of the poem —even if we leave aside mistakes due to the authors' lack of knowledge—, many of the authors' choices also reveal well defined ideological positions.

1. *Beowulf* for children

Manuel Vallvé López worked as a translator for the Editorial Molino, the most important publisher in Spain of popular literature before the Spanish Civil War.[5] For Molino, Vallvé used pseudonyms, such as Adolfo Martí Caja or M. de Avilés Balaguer. He was the author of *Hércules* (a plagiarism of the American comic *Doc Savage*) and *Ciclón* (too closely inspired by *Bill Barnes*). In 1934 Vallvé published *Beowulf* in Araluce, a Barcelona based publisher, which had published a collection of abridged classics for young readers, the most complete in Spain at the time. Vallvé presented *Beowulf* for children (Vallvé 1934: i) and young people (Vallvé 1934: iii). And so, the book included 8 illustrations by the Austrian artist Félicien de Myrbach (1853-1940).[6] I do not know the source of Vallvé's retelling of the story; under the title is the statement: 'according to (*según*) the manuscript kept in the British Museum' (Vallvé 1934: 3). It is more than probable, however, that he used an English translation of the poem, for Vallvé knew English (Chumillas i Coromina 2007: 64).[7]

In the four-page preface, Manuel Vallvé describes the story as a reliable source of information about life in the Scandinavian Peninsula at the beginning of the eighth century (Vallvé 1934: vii) —a statement that Tolkien would deny two years later. Vallvé seemed to be overly concerned about one particular critical current, the "mythical allegory".[8] This indicates that, to some extent, he was aware of one of the strongest —if not the strongest— schools of literary criticism at the end of the nineteenth century, especially in Germany. The identification of Grendel with winter fogs,[9] his dam with the sea,[10] the dragon with winter, or Beowulf with spring, was to him very learned,[11] but disappointing; all these theories diminished the impact and the charm of the poem (Vallvé 1934: viii-ix). Vallvé was not a literary critic to argue against Müllenhoff or Lainster —the pillars supporting mythical allegory—, and so he would have been comforted to know that he was not the first one to dislike this approach. Henry Morley had written in 1887: "Enough of wind and mist. One more of these ingenious turns of the mythological screw might convert Beowulf into the myth of a mining engineer, if not of a drainpipe" (in Shippey and Haarder 1998: 41-42). In fact, by the time Vallvé's *Beowulf* was published, this theoretical frame was already considered antiquated. In his famous address to the British Academy, Tolkien alluded to the "(now discredited) mythical allegory of nature: the sun, the seasons, the sea and such things" (1983: 15); all this "myth-mongering", as Stanley calls it (1994: 22).[12]

Vallvé praises the beauty of the poem's plot (1934: vii), but in his rendering of the story he tries to mend that "lack of steady advance" —I am using Klaeber's words (1941: lvii)— that the poem had for many. The story begins with Beowulf and his Geatish warriors sailing from the island of Gothland [sic] to the land of the Danes.

Since the journey takes no less than five days, the hero has time to indulge in a swimming match with Breca who, by the way, is one of the fourteen warriors in the ship. Before the outcome of the contest is revealed, the author takes us to Denmark and presents Hrothgar, Wealtheow, as well as Grendel. The monster is moderate in his attacks, never killing more than one at a time. Interestingly enough, he is deprived of his Biblical ancestor, Cain, since no reference is made of him. The rest of the story proceeds in a lineal progression, just as I have myself often told the story to students. Beowulf defeats Grendel and his dam; then he returns to Gothland (!!!). Time passes by and Hygelac dies. After his initial refusal to accept the crown —in so far as there was a legitimate heir to the throne—, Beowulf is finally proclaimed king of the Geats by Queen Hygd. The fire-drake appears and Beowulf dies saving his people from the powerful serpent.

This is the way in which one would summarise the story to a non-specialized audience, similar to as many literary manuals did at the time. Vallvé states that he has adapted the story for children, for otherwise it would be confusing and obscure (Vallvé 1934: x). In fact, this first Spanish adaptation rationalizes all those issues in the poem that puzzle us when we apply modern logic to it. And so, Beowulf commands his warriors to go to sleep while he waits for Grendel during his first night at Heorot; Hondscioh's death is never mentioned; Hrothgar did not know the monster had a mother; Beowulf cuts Grendel's head off for the monster was still alive in his underwater cave; the hero takes Grendel's head to Hrothgar, but the dam's too; King Beowulf is a married man, whose wife and friends try to prevent him from fighting against the dragon; etc.

Vallvé presents all the characters in *Beowulf* as Christians, a detail in which he sees no contradiction with the two pagan funerals that are described in the poem (Beowulf's and Scyld Scefing's). Osborn states that the story has been modified to emphasize the moral content (see the entry for Vallvé in Osborn's "Annotated List of *Beowulf* Translations"), but I do not think this is the case. This *Beowulf* is by no means doctrinal or moralizing; the author is clearly adopting a traditional view in which the 'goodies' defeat the 'baddies', and the former are presented as Christians; that is all. The story is indeed modified in a way to make it simpler and more easily understood and enjoyed by children. In fact, Vallvé suggests that *Beowulf* is especially suitable for young readers since, like all the works written during the Middle Ages, it is full of charming ingenuity. Humanity, he goes on, was in its childhood, not in the preposterous youth of our days, so cool and materialistic (Vallvé 1934: x). One might infer from his words that Vallvé's views were conservative or traditionalist. Certainly, he would not be very comfortable with the thrilling political atmosphere of pre-war Barcelona: the so called 'Revolution of 1934' culminated in Catalonia with the proclamation of a Federal Catalan State and the immediate intervention of the Spanish army.

Two years after *Beowulf* was published, the Civil War broke out in Spain. Some of the children and adolescents who read Vallvé's translation were probably killed in the first massive air bombings of civilians in the twentieth century. Those who survived understood well that there was no epic glamour in battle and that war is rarely a struggle of 'good' soldiers against 'bad' ones.[13]

2.   The poet translating the poem

Marià Manent (1898-1988) is the author of an anthology of English poetry published in 1947 entitled *La poesía inglesa: de los primitivos a los neoclásicos.* This book contains the first attempt to translate *Beowulf* into Spanish verse. Manent was a Barcelona-born poet, translator and literary critic, who has been defined as 'catholic, conservative and catalanist'.

Manent had been brought up in the basic principles of *Noucentisme*, a term coined by Eugeni d'Ors to refer to an aesthetic movement which attempted to put Catalan culture at a European level. *Noucentisme* was concerned with beauty and formal perfection, showing a particular taste for archaisms and classical references. For practitioners of this tendency, translation was central in the process of renovation of culture; as Eugeni d'Ors had stated: "Ara traduim volent incorporar el món de la Cultura a la nostra petita cultura. I sabem que aquest és el millor camí per incorporar aviat la nostra petita cultura a la Cultura del món" (Ortín in Pujol et al. 2004: 676).

Because Manent had received a solid formation in French and English, he was able to publish several translations into Catalan of both English and North American poets from before and after the Civil War. In 1934 he went to the Edinburgh Meeting of the International Pen Club in representation of the *Centre Català* of this association; throughout the following years he would visit different European countries, especially Switzerland. All this was abruptly interrupted by the *coup d'etat* in 1936. When the military conflict came to an end, Franco's policy did not favour the publication of texts in Catalan.[14] A well-known liberal, a writer in Catalan, and active participant in the development of culture in pre-war Barcelona, Manent was consigned to oblivion. To earn a living he worked for Editorial Juventud (founded in Barcelona in 1923). Under strict censorship —and in considerable financial straits— he did his best to render into Spanish different works from English writers. It was thus during the 1940s that a simplistic image of Manent as a translator —rather than as a poet— was constructed, especially outside Catalonia. Paradoxically, it is due to this misrepresentation that we have his *La poesía inglesa*, an anthology of versions from *Beowulf* and Chaucer to Dylan Thomas and other contemporary poets.[15] Many Spanish readers would know about English poetry through Manent's translation.[16]

79

Josep Janés (1913-1959) seems to have been the promoter of the book:[17] his own publishing company (Josep Janés) was responsible for its publication. However, Editorial Lauro was chosen to avoid censorship (Pascual Garrido 1999: 173). How Janés and Manent came to work together in a work on English poetry might be indirectly suggested by Jacqueline Hurtley when she talks about the setting up of the British Institute in Madrid (1940), under the direction of Walter Starkie, a member of the British Council. He did his best to spread British culture in the peninsula (Hurtley 1992: 90-91), a difficult task at a time when the sympathies of the Spanish government were with the Axis forces and the tide of war did not precisely favour the Allies.[18] Starkie's contacts with Catalan intellectuals were many, and he was surprised to find "an immense amount of pro-British Catalans" (Hurtley 1992: 91). It would not be surprising if the topics discussed in Starkie's meetings with these elite did not solely deal with English poetry. Janés, as Pascual Garrido suggests, met Starkie at the time (1999: 173); Manent could also have attended some of these meetings.

La poesía inglesa: de los primitivos a los neoclásicos included lines 1345-1382 and 2236-2265 from *Beowulf*,[19] both in Old English and in Spanish. In the prologue, the translator announces that his anthology starts with echoes from the heroic Age in the Anglo-Saxon poems (VII-XI); from Germanic warriors, with iron coats of mail and helmets adorned with boar shapes (Manent 1947: 17). The excerpts from *Beowulf*, Manent says (1947: 18), are taken from F. Holthausen's edition (Heidelberg, 1929).[20] As Osborn puts it, this is the "first direct translation" of the poem into Spanish (1997: 350). In fact, it is not *direct* at all. Manent never claims to have translated from the Old English text: he explicitly admits to have used two translations into Modern English (Manent 1947: 18): R. K. Gordon's and Gavin Bone's (Oxford, 1945).[21] Obviously Manent did not know any Old English and therefore he based his translation mostly on Bone's verse rendering. Most probably, Manent had access to these editions thanks to Janés' relationship with Walter Starkie (Pascual Garrido 1999: 174).

This partial translation deserves the honour of being the first into verse and this is more than enough for the time being. Manent's rendering is literal (as literal as Bone allows him to be), but he makes no attempt to reproduce the alliteration. Moreover, his translation presents some inaccuracies,[22] and displays the tension of turning into Spanish a foreign syntax with so much variation; and yet some of the lines have a nice, pleasant effect, especially when the *variatio* is absent, as in the translation of lines 2260-2266:[23]

> Ya la cota de malla no irá con el guerrero
> ni será compañera del valeroso. El arpa
> no suena ni el adufe delicioso; no cruza

80

> el buen halcón la estancia; ningún corcel ligero
> hace sonar sus cascos en el patio; la muerte
> Violenta ha arrebatado de su morada a muchos... (Manent 1947: 23, 25)

In the Old English lines —the numbers of which are not indicated—, Manent reproduces Holthausen's editorial decisions in brackets and square brackets, but he provides no critical apparatus and does not explain the editorial procedures. Manent never uses þ or ð. Finally, there are mistakes in the spelling of some Old English words: l. 1376: "loderas" for "roderas"; l. 2237: "ærram" for "aerran"; l. 2247: "moston" for "mostan". We might say that this editor/translator was, to a certain extent, careless when reproducing the original text. In fact, these defects probably went unnoticed at the time: it was not until the 1950s that Spanish scholars and university students slowly began to have access to Anglo-Saxon texts (Bravo 1991: 4).

All this carelessness —if I may refer to it as such— is not simply due to the fact that Manent was not an Anglosaxonist. Other reasons may be adduced. He was trying to survive, working in a rush for several publishing companies at the same time, in order to make a living. Besides, *Beowulf* was certainly not one of his favourite poems. Perhaps he felt more comfortable about including translations from Keats, Shelley, Coleridge, Blake or Dickinson. But the Old English epic poem was the necessary place to start, if *La Poesia Inglesa* was meant to be exhaustive and include —as Pascual Garrido rightly claims— poems from all the periods in English literary history (1999: 172). And yet, he went to the trouble of working with academic editions, prepared a bilingual version and, above all, he came up with a verse rendering of *Beowulf*. In the light of all this, this *Beowulf* is a praiseworthy effort to offer readers a decent translation. While it is true that Janés provided financial backing for the work, it was Marià Manent who decided the poems and excerpts that would finally be included (Pascual Garrido 1999: 171). All this was done in the middle of political and cultural repression; as his son Albert wrote in his father's biography: "Manent vivia amb entusiasme actiu i fins amb apassionament el combat contra el franquisme. La vaga dels usuaris del tramvia (1951), la campanya contra Galinsoga, director de La Vanguardia (1959) o la detenció de Jordi Pujol (1960) eran fites d'aquest combat".[24] The publication of *La Poesia Inglesa* was primarily conceived by Janés as part of a very ambitious project to keep Catalan culture alive (officially non existent), by translating as many foreign texts as possible (Hurtley 1992: 29); this takes us back to the words of Janés' friend Eugeni d'Ors, already quoted. If Catalan could not be used for the translations, at least Manent's work would be published by a Barcelona based publisher: Editorial Lauro. To some extent, it was the Catalan public that the editor had in mind, but many other readers would benefit from this new publication.

81

Finally, there is an additional interest in this text: Manent's name must be added to the list of poets that have decided to translate *Beowulf*, from Tennyson in the early 1830s to Seamus Heaney on the eve of the twenty-first century.

3.   The first 'complete' translation of the poem

By the end of 1944, three years before Manent published his *Poesía Inglesa*, the Spanish Minister of Education, José Ibáñez Martín, held a dinner at the British Institute in Madrid. After the German disaster at Stalingrad, Spain changed its policy of *non-belligerence* for one of *neutrality*. The defeat of Hitler's Germany was at hand and the Spanish Minister announced to the British diplomats his wish to promote the study of the English language both in Secondary Education and at the University (Hurtley 1992: chapter 2). However it was not until 1952 that the degree on 'Modern Languages' was officially approved. The first University to offer it was Salamanca and the next year the University of Barcelona set up a branch of 'English Philology' (Guardia Massó and Santoyo Mediavilla 1982: 5-16), a degree that seems to be about to disappear in the near future after the final 'raid' of the Spanish Government on the Humanities. The first *Catedrático* (Professor) of English Philology was Emilio Lorenzo Criado (1918-2002), *Catedrático de Lingüística Germánica* at the *Universidad Complutense* of Madrid. His name is particularly relevant at this point, for he wrote the foreword to the first 'complete' translation of *Beowulf* into Spanish (1959). Editorial Aguilar presented Spanish readers with a translation of *Beowulf* that might be considered scholarly.[25] Aguilar was a Madrid based publishing house which had been quite active before the Civil War (especially in translations) and managed to survive the conflict (Gallego Roca 2004: 515; Vega 2004: 544).

The appearance and credits of the book are in accordance with its alleged academic quality. There is a photo of the original *Beowulf* manuscript (dated by the translator to the tenth century) and three big names are written under the title: Orestes Vera Pérez, Professor of English Literature at the University of Chile, who held an M. A. from Princeton; Carlos Sander (the Consul General of Chile in Spain), and Emilio Lorenzo, *Catedrático* in Madrid. All very impressive.

The Chilean, Carlos Sander Álvarez, opens the book with his "Pórtico", a kind of foreword.[26] He pays a poor homage to the translation with his bombastic words. His admiration of Vera Pérez, once his teacher, was not sufficient to tempt him to read the translation. Sander states that Vera Pérez, a man of talent and wisdom, had studied the Cotton Vitellius manuscript at the British Library (in Vera Pérez 1959: 13), as well as many other manuscripts; but then, summarizing the Anglo-Saxon poem, he concludes that Beowulf went to Denmark to kill the Dragon Grendel and his Dragon mother! (in Vera Pérez 1959: 19).

Emilio Lorenzo's "Preliminary Note" followed Sander's "Pórtico" and also celebrated the publication of this first complete translation of the English poem, as in brotherhood with the entire Latin American world (in Vera Pérez 1959: 23-24). This translation was by a Chilean scholar. At the end of his "Note" Lorenzo emphasises again the links between Spain and South America. But this celebration of Hispanic fraternity apart, Lorenzo's words are different in tone and content from Sander's. The former's scholarship becomes evident when he shows his familiarity with Klaeber's edition of the poem. The massive bibliography provided by the German scholar enabled Lorenzo to conclude that Orestes Vera's translation was the first in the Spanish speaking world. This statement needs further clarification. First, Lorenzo is completely unaware of Manent's partial rendering of the poem; and secondly, strictly speaking, this is not a complete translation, for the Finnsburg episode (ll. 1071-1158) is omitted,[27] a detail that often passes unnoticed in references to Orestes Vera's text.[28]
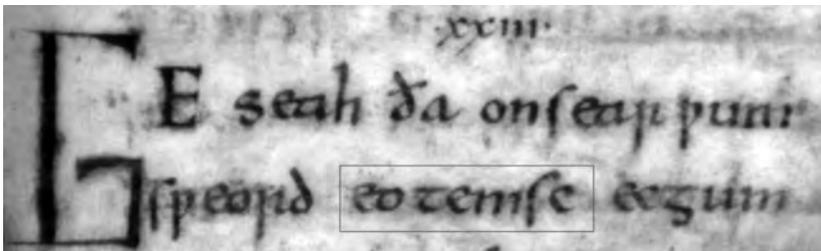
Vera's translation in itself is, in general terms, a fine achievement, the first serious attempt to provide a reliable translation of the poem, including genealogical tables,[29] footnotes, an index of names and places[30] and an introduction. Nevertheless, the work shows that Vera was not a specialist in Old English literature, no matter how serious his effort was. The introduction ("Introducción"), as stated in a footnote (Vera Pérez 1959: 37, n. 1), is a translation of C. L. Wrenn's introductory essay to J. R. Clark Hall's prose rendering of the poem into modern English.[31] In his own prologue, Vera Pérez states that his translation is based on Wyatt and Chambers' 1920 edition of the poem,[32] with the extra support and help of several translations into Modern English, both in prose and verse (Vera Pérez 1959: 31). It is up to the audience to interpret the term 'based on' in Vera's prologue, but my impression is that he was translating not from Old English but mainly from Clark Hall's prose translation reedited by C. L. Wrenn;[33] only once in the entire text does Vera Pérez acknowledge that he is following this text (1959: 350, n. 1). Moreover, the translation is divided into two parts: "Parte I", up to XXIX; "Parte II", from XXX to XLII. This is exactly what Clark Hall does in his translation.

For the footnotes, however, Vera reproduces some of the notes in Wyatt and Chambers's —often making reference to his source (Vera Pérez 1959: 154, n. 1; 175, n. 1; 183, cont. n. 2; 205, cont. n. 1; 246-47, n. 1; 257, n. 1; 261, n. 1; 263, n. 1; 275, n. 1; 276, n. 1; 312, n. 1; 313, n. 1; 338, n. 1; 344, n. 1; 350, n. 1.)—, while others are his own (note on the geats: Vera Pérez 1959: 109, n. 1).

Vera's translation in itself reads well, but at times it does not follow the original, or is faulty. It is not just that the text begins with a rhetorical question —"¿Quién no ha oído cantar las alabanzas a las proezas de los reyes de los daneses[…]?" (Vera Pérez 1959: 93)—, where the original poses no questions at all; this might be

83

considered as valid as Seamus Heaney's "So", for the original "Hwaet!" (l.1). Every now and then Vera's translation presents more serious problems, which are certainly derived from the fact that he knows little or no Old English at all. Let me provide a couple of examples of this. Vera's translation of lines 175-78[34] is as follows: "A veces hacían ofrendas en sus templos paganos y en voz alta impetraban de los dioses guerreros, ayuda para el dolor de su pueblo" (Vera Pérez 1959: 107); "At times they made offerings at their pagan temples and prayed aloud to their war gods, for help for the pain of their people" (my translation). The key words in the Old English text are *gastbona* (l. 177), "slayer of souls, devil" (Mitchell and Robinson 1998: 262) and *wigweorþunga* (l. 176), "homage to idols" (Mitchell and Robinson 1998: 303). And yet, Vera fails to convey the original meaning of the lines: the tragic ignorance of the Danes who, when praying to their idols were in fact invoking Satan.[35] Later on, when he is translating the description of the sword with which Beowulf kills Grendel's mother (ll. 1557-1558), we read: "Vió, entre otras armas, una hoja de triunfo, antigua espada forjada por los gigantes" (Vera Pérez 1959: 215); "He saw among other weapons a victorious blade, an ancient sword forged by the giants" (my translation). In a footnote for "gigantes" (giants) he specifies that the original word is *Lotenise*, a word that does not exist in Old English and Vera translates as "gigantes del mar" (Vera Pérez 1959: 216, n. 2). Obviously, the O.E. word behind "gigantes" is "eotenisc" (l. 1558); but how did Vera get from "eotenisc" to *Lotenise*? A look at the original MS, which I think Vera really saw at the British Library, will clarify this. Vera takes the initial "e" for an "l", and the final "c" is taken for an "e".

A few more details about the translation. The original form of the names is preserved, with the exception of "Scyldo el Sceafo" (for Scyld Scefing) and just one reference to "Beowulfo", with "Beowulf" in the rest of the translation. The tribal names "geatas", "scyldos", "Wilfingos", "Ingurnos" and "Brisingos" are, as can be seen, made Spanish. Sometimes in the footnotes Vera Pérez makes reference to

the original Old English words so as to further clarify his translation, but some of them have incorrect spellings: "meado-seatla ofteak" (93, n. 1) for "meodosetla ofteah" (l. 5); "bed after-burum" (104, n. 1) for "bed aefter burum" (l. 140); "grun wong" (208, n. 2) for "grundwong" (l. 1496).

One last issue still remains to be considered, one which will have full relevance in the text analysed in the following section. As Madariaga had already stated, *Poema de Myo Cid* was the obvious Hispanic counterpart of the Anglo-Saxon epic, and, in his opinion, a better poem (Madariaga 1922: 152ff). The Spanish epic poem was no doubt the most obvious point of reference in the mind of the readers of the translation, as the most outstanding epic text from the Spanish Middle Ages. But besides this, Rodrigo Díaz de Vivar, *Myo Cid*, was probably one of the most emblematic characters in Franco's Spain, an ideological icon of all the values of his regime (Payo Hernanz 2006: 111-46). The Spanish audience would certainly be flattered to read that, in the opinion of the Chilean Consul, *Beowulf* was the English *Mio Cid* (Vera Pérez 1959: 17), not the other way round, thereby implicitly reaffirming the superiority of the Spanish epic. Vera Pérez himself establishes a connection between the two poems, but rather than making any value judgements, he draws attention to a common practice lived in both cultural contexts: warriors offer their lords war trophies (Vera Pérez 1959: 265). Just as Beowulf offers Hygelak the gifts he has brought from the land of the Danes (ll. 2150ff), so did *Mio Cid*, —says Vera Pérez (1959: 265, n. 1)—. Despite the fact that he had been exiled by his king he sends him war presents after his victories over the Moors. Though the parallel is problematic (the exiled Don Rodrigo is just willing to win back the favour of his king),[36] Vera Pérez's intention seems to be to shorten the distance between the two epics. In this sense there is another relevant detail.

Vera's *Beowulf* is divided into *Cantos*, corresponding to the original divisions in the poem marked with roman numerals. Although the *canto* is the major division in an epic or other long narrative poem, it seems to be quite foreign to the spirit of the Anglo-Saxon epic. Early oral epics —such as Homer's— were divided into discrete sections, i.e. books.[37] The *canto* was first used by Italian poets such as Dante, Matteo Boiardo, and Ludovico Ariosto. The first long English poem to be divided into cantos was Edmund Spenser's *The Faerie Queene* (1590-1609). Spenser was deep in the tradition of Italian love epics and, no doubt, he was trying to provide his poem with the glamour of Italian Renaissance poetry. I very much think that Vera Pérez's use of the term *canto* is an attempt to assimilate *Beowulf* to the Mediterranean epic tradition and, by doing so, he is indirectly emphasising the prominence of that literary corpus which was heir to Homer, Virgil and many others, a culture far superior to that of the *Barbaric* North; as Tolkien would put it, "a real question of taste" (1983: 15), thus showing his dislike for this preference.

Similarly, the assimilation to Classical epic poems seems to be at work when Vera Pérez mentions the *Parcae*, knitting the destiny of mortals, as a footnote to a rather forced translation of "Ac him dryhten forgeaf / wigspeda gewiofu, Wedera leodum" (ll. 696-97),[38] "Pero el Señor tejió para el pueblo de los geatas la tela del éxito en la guerra" (Vera Pérez 1959: 149); "But the Lord weaved the cloth of success in war for the people of the Geats". The translator gives the names of the three *Parcae* (Clotho, Lachesis, and Atropos). I do not mean that these characters were alien to Northern mythology (the *Norns* is an obvious counterpart),[39] but the translator's emphasis in itself is relevant.

So, after all, *Beowulf* might not be so culturally alien to Spanish readers. From a historical perspective, if Jutes, Saxons and Angles had conquered post-Roman Britain, *Hispania* had harboured the flourishing of the Visigoth dynasties; to this topic I will return. Concerning literature, both England and Spain had developed great epic poems in their Middle Ages and, if a comparison was to be made, there was no doubt as to which text deserved more praise. This idea of superiority was further confirmed by the fact that the Iberian Peninsula belonged to a cultural tradition, not only Classical but Mediterranean, which was welcoming a text from the North and to some extent lending to it some of its grandeur.

I would like to add something else. By the beginning of the 1960s, the vast majority of texts that were being translated into Spanish were in English, both from Britain and USA. This massive (and at times unjustified) *anglophilia* had grabbed —together with *Beowulf*, Sinclair Lewis, John dos Passos, Pearl S. Buck, John Steinbeck, …— dozens of authors whose names were soon forgotten. The reason for this seems to be ideological, and Miguel Angel Vega writes about a certain cultural homologation at the service of the 'empire' (Vega 2004: 551).[40] However this might be, and in the precise case of this first *complete* translation of *Beowulf*, the notion of the lost Empire seems to be brought back by the words of the Chilean Consul in his "Pórtico" to the translation: Spain, as Sander states, is the junction where the best *roads* of Latin America always merge (in Vera Pérez 1959: 16).[41]

Despite the strictures, the overall evaluation of this work must be positive. Vera's translation marks a milestone in the history of *Beowulf* in Spain, and it was a point of reference for future translations of the poem in this country. It is easy to point to the deficiencies of Vera's text, but his task was titanic. On the other hand, those other aspects of this work that I have commented on (cultural and ideological) serve as a link with the next and final section. For fifty years after its publication, there had been no serious attempt to evaluate this work; Bravo dedicates to it less than a page in his article "La Historia de los estudios sobre *Beowulf* en España" (1996-97: 87-8), surely because his scope was wider. Despite its long periphrastic

constructions (Bravo 1996-97: 87-8) and the many ideological links with the historical moment in which it was written, it was the only 'complete' *Beowulf* available in Spanish for over fifteen years.

4. *Beowulfo:* the appropriation of the hero

In 1965 Aguilar decided to publish another version of the story for young readers, in the collection *El Globo de Colores*. The name of the hero was adapted into Spanish, and so the book was entitled *Beowulfo*. Strictly speaking, though, this was not a novelty. Orestes Vera had used the name once in his translation. So did Madariaga in the essay referred to earlier. Further back in time, Juan Valera, the famous nineteenth century novelist, wrote in 1872: "los Anglosajones, (…), tuvieron poemas, de los cuales es el más famoso el de Beowulfo". (Speech read on February 12th (1872) for the *Academia Española*.)

El Globo de Colores was intended for children and young readers. Antonio Jiménez-Landi (1909-1997) was its director and, in an ultimate sense, responsible for the selection of texts to be included in the collection. Jiménez-Landi had been absent from the intellectual landscape of post-war Spain, since his academic past was associated with the *Institución Libre de Enseñanza*, anathematized by Franco's regime. Manuel Aguilar did not seem to care much about that and put Jiménez-Landi at the head of a long cherished project (Serrano Gómez 2001: 11).[42]

The author of the new adaptation was José Luis Herrera and his work included several illustrations by Julio Castro de la Gandara (1927-1983).[43] Herrera's text is clearly based on Vera's prose translation. In his short prologue he does not mention his source, but I do not think it takes a great effort of imagination to realize that it must be Vera's translation, republished also by Aguilar three years before Herrera's work. The "geatas", "scyldos" and "thanes" coined by Vera reappear in the new adaptation. Besides, Herrera follows him in some other renderings: whereas Vera uses both "bardo" and (the anachronistic) "trovador", Herrera always uses the latter. When Vera coins "Heoroto" and translates it as "del ciervo" (of the deer), Herrera consistently translates "Heorot" as "El palacio del Ciervo" (the palace of the deer). One detail in particular clearly proves Herrera's link with Vera's translation: the narration of the Finnsburg episode in *Beowulfo* is based on the latter's summary of the story in a footnote to his translation (Vera Pérez 1959: 178, n. 3).

The story of Beowulfo in itself presents some deviations from the original narration. As in the case of Vallvé's version, Herrera often attempts to rationalise some *non sequitur* issues in *Beowulf*. I will mention only two: the hero sacrifices one of his warriors to see how Grendel fights; and Beowulf defeats the dragon, still as a young

87

warrior, for his acceptance of the crown comes immediately after his return to the land of the Geats. Herrera, on the other hand, stresses moral issues in the poem, much more than Vallvé does: Beowulfo is one hundred per cent Christian (he is even presented as a descendant of Abel), so there is no funeral pyre after his death.

But probably the most interesting aspect of Herrera's adaptation is that the hero is gradually perceived as a familiar icon by his new audience. The translation of the name, Beowulfo, is in itself a meaningful detail: it is not just that the final '-o' appears in so many Spanish names, but that Beowulfo sounds very much like the name of the first Visigoth king in the Iberian Peninsula, Ataulfo.[44] In the long list of names that children had to learn by heart, that one was the easiest one to remember, for it was at the beginning. Beowulfo was not after all a 'perfect stranger' in Spain. This simple mechanism of making the hero familiar for the audience was in fact described as early as 1813 by the German philosopher Friedrich D. E. Schleiermacher in his treatise *On the Different Methods of Translation* (1813):

> El traductor hace todo lo posible por asegurar un hábitat natural a la presencia extranjera que él ha introducido en su propia lengua y en su paisaje cultural. Se tiñe su estilo de arcaísmo, crea una impresión de algo ya visto *(déjá vu)*. El texto extranjero se siente, menos como un objeto importado (sospechoso, por definición), que como un elemento surgido del pasado nativo de cada cual. Ha estado allí 'desde siempre', y está en espera de reproducirse. Es, en realidad, un eslabón de la propia tradición, temporalmente extraviado. (Steiner 1981: 398)

This attempt to recreate a Beowulf of our own, either conscious or unconsciously, might explain the peculiar way in which the final fight is narrated. Beowulf, still in the splendour of his youth, kills the dragon by himself and survives to tell the story to his amazed warriors. The agony of the dragon, mortally wounded by Beowulfo's spear, as much as by the hero's behaviour, are both described with words that might help Spanish readers to visualize the scene in a very precise way:

> y tal como su herida iba creciendo, tal aumentaba el caudal de la sangre derramada. Los ojos del animal —tremendos fanales en la penumbra del crepúsculo— dejaron de lanzar odio para tomar una patética luz de dolor, pálida como los muertos. Dilataba sus narices, no para lanzar malignos vapores, sino en busca del aire que faltaba a su vida. Las garras se hincaban quebrando las rocas en su afán de permanecer firmes. Pero Beowulfo sintió que la muerte del dragón acechaba desde todos los árboles, y empezó a galopar en torno al cuerpo fabuloso, haciendo graciosas cabriolas con su caballo bien domado. La bestia lanzó un nuevo rugido, y se desplomó, dejando abierta la fuente ancha por donde acabó de salir la sangre. Aún tuvo algún movimiento; algunos de esos tristes e inútiles movimientos convulsos de los animales que acaban de morir. (Herrera 1965:79-80)

Although I will not translate the whole paragraph, it is interesting to highlight some relevant (and gory) details in this description. The dragon is bleeding profusely, with his nostrils wide open to take more air. Staggering, the beast sticks its claws in the ground so as not to fall down. Meanwhile, Beowulfo "galloped around the enormous body, his well-tamed horse prancing". The beast finally falls down and dies with a "useless and sad" spasm. There is a picture in the text portraying Beowulfo by the dead dragon, but another image would come to the mind of Spanish readers: the hero on horseback is a medieval *rejoneador*[45] —his bull, the dragon— admiring and enjoying his own deed or, as we say, 'recreándose en la faena'. I am convinced that Herrera does his best to *Hispanicise* the hero, a task that is further supported by Julio Castro's illustrations, as I will show in the last part of my paper.

Osborn makes an interesting comment on some of the pictures that is worth quoting:

> One might well call the quixotic hero "Don Beowulfo," as in fifteenth-century armour he spars with a mildly cubist brachiosaurus that serves as the dragon (…). In other pictures, Grendel is a hulking Moorish wrestler, and cacti stud the landscape of Grendelsmere, that desert lake. (Osborn 1997: 355) [see Plates A & B]

She could not be more right when she defines this as nationalistic appropriation (Osborn 1997: 355). Her conclusion is further reinforced by more details in Julio Castro's illustrations. Sometimes the artist presents overall views of the land of the Danes, presenting them as typical Mediterranean landscapes [See Plate C]. Just one more example. The details of the picture showing Beowulfo and his thanes setting foot on the Danish shore [See Plate D] might pass unnoticed by a modern audience, but certainly not by young Spanish readers of the second half of the 1960s [See Plate E]. The hero stands in the foreground, a bit to the right of the picture, with all his retinue behind. He is leaning on his right leg, raising his left hand while holding a sword in the other, his head slightly turned to his left. A ship lies at anchor in the background, surrounded by sea and sky. All this was certainly familiar to Spanish youngsters, who were used to finding precisely this combination of figures in most of their textbook plates of Columbus' arrival in the New World [See Plate E].

The sixties in Spain were a decade of economic growth. It was necessary to remind the younger generations of Spaniards that, despite the European dislike of Franco's totalitarian regime, they were living in a great country, heirs of a glorious past. In conclusion, Herrera and Castro's *Beowulfo* held the official line by promoting nationalistic exultation on the basis of the historical and cultural legacy of Spain in four major respects:

89

1. The supremacy of the Germanic presence in the peninsula (from the fifth to the eighth century), symbolised in the Visigoth Beowulfo, is emphasised as against the eight hundred years of Muslim domination, represented by the *Moorish* Grendel.

2. Spain's most widely known mark of identity, the bullfights of the *Fiesta Nacional*, is brought to mind by Beowulfo riding around the dying dragon, a metaphor for the bull.

3. Spanish literary glories are conveniently summarised by the figure of a Quixotic Beowulfo.

4. And finally, the birth of Imperial Spain is re-enacted by the Columbus-like stance of Beowulfo himself.

5. Conclusion

The editorial history of the first renderings of *Beowulf* into Spanish is by no means simply a technical matter. The very election of a remote Anglo-Saxon epic poem indicates a preference for English culture that goes back, at least, to the end of the nineteenth century. I have tried to show how behind the selection of this text, the authors' motives and their personal circumstances were as varied as the different historical scenarios they were passing through.

In the agitated Barcelona of the years previous to war, Vallvé tells the story of an anachronistic Christian hero who restores the order of the community by killing monsters and immolating himself. The message is simple, with no contradictions: good conquers evil, no matter the sacrifice it demands. Whether or not he meant his young readers to take the morals of his story seriously I do not know. But surely the bloodshed in the years to follow would challenge the certainty of his premises.

For Marià Manent, *Beowulf* was a matter of survival, cultural de-centralization and of *beginnings*. Above all, he was a poet in Catalan, who enjoyed translating poems into that language. In the 1940s, he was forced by his economic circumstances to translate into Spanish an anthology of English poetry, a corpus that necessarily began with *Beowulf*. That was it, no less no more. And so, behind the first partial verse rendering of this poem, there is a silent story of dire hardship and repression, both political and cultural, which has never been told before.

At the other extreme, Orestes Vera's prose *Beowulf* and Herrera's *Beowulfo* are the result of self-contemplation and pretended self-sufficiency: though Europe had turned its back on us, we might still take shelter in the values of our *Hispanitas*, and besides we could always look to South America, where our Empire had flourished. We were heirs of the Mediterranean Classical grandeur. If the English

90

had an epic poem, so had we and it was far superior. As a matter of fact, Spain also had a strong Germanic element in its past, in so far as the Visigoths had been the first to achieve the unity of the country. Beowulf(o), after all, with all his virility and heroism, was also one of us, and so, a good model for our young readers to imitate.

With the perspective that only time can give, one can look back on these four texts and acknowledge that they played their part in the genesis of Medieval English studies in Spain, in so far as they offered an invitation to go on reading or triggered many young readers' curiosity; John D. Niles' words might seem too benevolent, but could also explain the academic vocation of many scholars:[46]

> Even when the poem is rendered into a new language with only the most perfect literalist decorum, then someone, somewhere, is wanting to raise *Beowulf* from the dead and set it into motion again before a new generation of readers. The poem, in short, is becoming news again. Some witness to this resurrection may even be inspired to learn Old English well enough to throw their translations away. (1993: 876)

Herrera's *Beowulfo* was published in 1965. That was the year of the beginning of an increasing opposition to the government in Spanish Universities (especially in Madrid, Barcelona and Seville). The new translations of *Beowulf* would all be written by scholars, born in the last years of Franco's regime. These translations were, in many senses, different and will be analysed in a future paper.
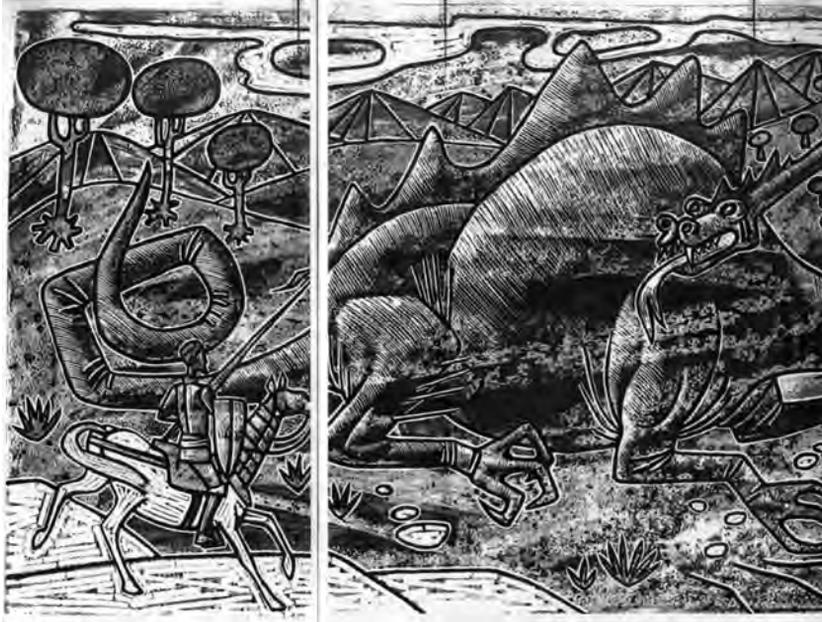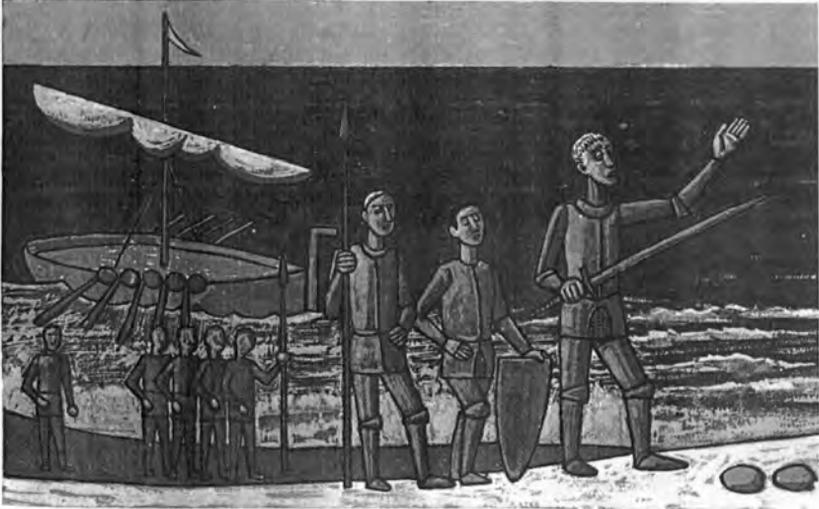
91

PLATE A

PLATE B

94

PLATE C

PLATE D

PLATE E

Notes

1. In May 225, Professor Roberta Frank came to the University of Jaén (Spain) to teach a course on *Beowulf*. In her opening session she made a quick review of the different translations of this poem published in Spain and suggested that it would be interesting to review them. I was highly intrigued by her invitation.

I want to thank Professor Marijane Osborn (University of California, Davis) for her suggestions in the writing of this article. Heartfelt thanks also go to Dr. Jesús López-Peláez Casellas (University of Jaén) for his valuable comments.

As always, I wish to express my gratitude to Richard T. Meyer (Northridge Prep. School, Chicago) for his patience and friendship.

2. Madariaga supports his view in M. Dixon's words about Beowulf —"harsh and untutored", "firmly rooted in experience", "how clearly it sees life for what it is" (quoted in Madariaga 1922: 153)—, and Menéndez y Pelayo's statements about *Myo Cid*: "Esta poesía no deslumbra la imaginación", "los mismos páramos y las mismas sierras que nosotros pisamos y habitamos", "total carencia de arte", "nos da la visión plena de la realidad" (quoted in Madariaga 1922:153)

3. See *Beowulf: The Poem and its Tradition*. Cambridge, Ma: Harvard U.P., 1983.

4. Another clear instance of intersemiotic translation has recently taken place in the story of the poem. I am referring to the publication of the *Electronic Beowulf, 2.0* (ed. Kevin Kiernan. London: British Library Publications, 2003) a digitalized edition of the Beowulf manuscript in a set of 2 CD-ROMs.

5. The collection "Hombres Audaces" was particularly successful.

6. The illustrations are in pages 24, 35, 51, 69, 89, 99, 115 and 124. Félicien de Myrbach-Rheinfeld was an Austrian baron who was an army officer until 1881. During the last years of his military career he studied at the Vienna Art Academy as a pupil of Professors Eisenmenger, Huber and Lichtenfels and in Paris under Carolus-Duran. In 1881 he went to Paris, where he was active mainly as an illustrator for Parisian magazines and publications (Daudet, About, Loti, Bourget and Flammarion). After returning to Vienna in 1897, he became Professor of Illustration at the Vienna School of Arts and Crafts, of which he was director (1899-1905). It was thanks to him that J. Hoffmann, A. Roller, K. Moser, R. von Larisch, C.O. Czeschka and F. Cizek became teachers at the Vienna School of Arts and Crafts. In 1903, he was elected President of the Vienna Secession, but left in 1905 along with Klimt and his circle. Myrbach also lived in Spain for a long time.

It seems he had a taste for Germanic heroes, since he also illustrated a compilation of Wagnerian stories prepared by Manuel Vallvé for Araluce. His works are displayed in various museums in Austria.

7. It was reasonable to feel optimistic about the quantity and quality reached by Spanish translations in the first half of the 1930s. In 1934 (the year of Vallvé's translation) 270 literary works were translated into Spanish, a number similar or superior to other European countries (Vega 2004:532).

8. The advocates of this current, Müllenhoff, Möller, Panzer, Berendsohn and many others from the 1840s, were all following Jacob Grimm's optimism: as J. M. Kemble put it himself, all Germanic epic poetry "will be elucidated unexpectedly little by little as soon as our scholarship succeeds in comprehending and unravelling the mythical element" (Stanley 1994: 16). For mythical-allegory, see also Stanley (1994:15-20); Chambers (1959: 45-57); Lawrence (1967:147ff).

⁹. L. Lainster quotes from Uhland: "these man-eating giant-creatures (…) are no other than the plagues of a marshy, sickness-ridden sea-coast" (in Shippey and Haarder 1998: 393).

¹⁰. "Grendel is at bottom identical with his mother, who is likewise only a personification of the sea" (Karl Müllenhoff (1849) in Shippey and Haarder 1998: 285).

¹¹. For Müllenhoff (1849), the fights in the poem symbolized the changing seasons of the year. The hero's presence was, therefore, aestival, his death and burial hiemal (Stanley 1994: 18). L. Lainster: "He would then need to be taken as the spring-wind" (in Shippey and Haarder 1998: 395).

¹². Three years before the publication of Stanley's words, Prof. Northrop Frye (1912-1991) had died. One of the most influential figures in twentieth century literary criticism and author of the widely read *Anatomy of Criticism* (157), Frye came to define a critical method known as 'Archetypal Criticism': every single ideology has its own mythology.

¹³. Vallvé's book was republished in Mexico in 1994: *Beowulf*. Biblioteca Juvenil Porrúa, 72. (Mexico D.F.: Porrúa).

¹⁴. Franco had declared: "La unidad nacional la queremos absoluta, con una sola lengua, el castellano, y una sola personalidad, la española" (Pujol et al. 2004: 697).

¹⁵. Thanks to Manent's diaries, we know that he used to read San Juan de la Cruz, Lope de Vega and Juan Ramón Jiménez before translating into Spanish.

¹⁶. As stated by María Luisa Pascual Garrido, Manent's anthology of English poetry was not the first to be published in Spain. However, for all those readers who showed some curiosity about English poetry during the 1940s and 1950s, Manent's translation was probably much more influential than any previous work. The testimony of poets and translators, such as José María Valverde or

Ángel Crespo, proves this (Pascual Garrido 1999: 171-172). For a detailed analysis of Manent's *La Poesía Inglesa*, see also María Luisa Pascual Garrido's Ph. Dissertation *Un hito en la poesía inglesa* traducida en *Antologías: estudio descriptivo de la Poesía Inglesa 1945-1948* de Marià Manent (Universidad de Córdoba, 2000).

¹⁷. During the Civil War, Janés had been working at the *Generalitat* on publications for Republican soldiers at the front. In January 1939, when Franco's troops entered Barcelona he left the Peninsula for just a few weeks. Upon his return to Spain, he was arrested and even condemned to death for being a 'separatist'. His Falangist friends, Eugeni d'Ors among others, interceded for him and he was set free. Back in Barcelona, he founded his publishing company, despite the many difficulties he had to face as a consequence of his political past.

¹⁸. Walter Starkie was an Irish born Roman Catholic and, as Jacqueline Hurtley states, he was considered *persona grata* in Franco's Spain (2005: 50). Hispano-British diplomatic relationships were extremely tense. Spain's official non-belligerence did not hide the hostility that certain media harboured towards the *pérfida Albión*. At a time when Hitler's Germany faced no opposition in continental Europe, the Gibraltar issue was again insistently raised by Spaniards. Belligerence was a real threat hanging over bilateral relationships: British diplomats in Madrid had to make a great effort to moderate the Spanish position. Walter Starkie and Bernard Malley, another Catholic Hispanist who worked in the Press and Propaganda section at the British Embassy in Madrid, played a prominent role in his task (Delgado Gómez-Escalonilla 2005: 352-53).

¹⁹. The line numbers are not given in Manent's translation. All references to *Beowulf* are from Mitchell and Robinson (1998).

²⁰. The title of Holthausen's work is not given by Manent. It is *Beowulf nebst den kleineren Denkmälern der Heldensage*. I. 6 Aufl. II. 5 Aufl. (text and notes revised; supplement

97

bringing bibliography to 1928). Previous editions of this work are: 1905-6, 1908-9; 1912-13; 1914-19 (Chambers 1959: 585).

21. Manent provides no other information about Gordon's text. It s a prose translation published in 1923: The Song of Beowulf rendered into English prose (The King's Treasuries of Literature, London and New York, n.d.) Klaeber noted that this was "(not entirely accurate)" (Klaeber 1941: cxxx). The title of Bone's work, which is not given either, is: Beowulf in Modern Verse.

22. "seleraedende" [hall-counsellors] (l. 1346) is translated as "consejeros del príncipe" (prince counsellors); "foldbuende" [country-dwellers] (l. 1355): "habitantes de aquellos montes" (mountain-dwellers); "the haethstapa humdum geswenced" [the heath-rover chased by hounds] (l. 1368): "seguido por los canes/ y sangrante" (chased by hounds and bloody); "fela/sinnigne secg" [the deeply sinful creature] (l. 1379): "al gran Mal" (the great Evil).

The beginning of the next excerpt (ll. 2236-65) is more deficient:

… Ealle hie death fornam
ærram [sic] mælum, ond se an tha gen
leoda duguthe, se thær longest hwearf,
weard winegeomor, wende thæs ylcan,
thæt he lytel fæc longgestreona
brucan moste.
(ll. 2236-41)

…Tiempo ha que la Muerte se los llevó, y el único
que allí dejara ["duguthe" (from the proven warriors) is not translated], triste por su
dueño ["weard winegeomor" (a guardian mourning for friends) is translated as "sad for his lord"] esperaba.
Igual sino, sabiendo que había de ser breve
Su goce de la antigua riqueza.
Finally, "hringa hyrde" [the guardian of rings] (ll. 2244-5) is translated as "El Viejo", (the old man). (1947:23).

23. "…   Ne mæg byrnan hring
æfter wigfruman   wide feran,
hæleðum be healfe.   Næs hearpan wyn,
gomen gleobeames,   ne god hafoc
geond sæl swingeð,   ne se swifta mearh
burhstede beateð.   Bealocwealm hafað
fela feorhcynna   forð onsended".

24. http://www.escriptors.cat/autors/manentm/pagina.php?id_sec=2573. See: Albert Manent. *Marià Manent: biografía íntima y literària* (Barcelona: Planeta, 1995).

25. Aguilar was founded in 1923 by Manuel Aguilar Muñoz.

26. Carlos Sander Álvarez (1918-1966) was a poet, journalist and diplomat. He was the director of "El Mercurio" in Antofagasta (Chile), before being appointed Education Attaché in Spain, where he would eventually stay as Consul General in Madrid. Sander became member of the *Real Academia de Aragón* and the *Real Academia de Bellas Artes y Ciencias Históricas de Toledo*. He was awarded the *Premio Iberoamericano de Periodismo.*

27. In a footnote (1959: 178, n. 3) Vera explains that he will not translate this episode, since the historical events behind it are obscure and the story itself (as narrated in *Beowulf*) does not follow a narrative sequence. And yet he reproduces a long summary of the episode taken from F. B. Gummere's *The Oldest English Epic*. New York: Macmillan, 1927. Later on, Vera Pérez makes reference to this text again (184, n.2: 205, cont. n. 1).

28. Lorenzo talks about a minority of students that show an interest in *Beowulf* (26-27). He mentions Gloria Moreno (Castilla) and her interest in the use of metaphor in the poem. In 1957 she defended her M.A. Dissertation at the Universidad Complutense de Madrid, with the title Figuras poéticas de *Beowulf*. Lorenzo also makes reference to a student (no name is given) who was planning to translate the poem himself.

29. Taken from Klaeber (1941: xxxi & xxxviii). The pages are unspecified in Vera's text.

30. As indicated by the translator (Vera Pérez 1959: 55, n. 1), this section is taken from Wyatt and Chambers' 1920 edition of *Beowulf* (Cambridge U. P.); see note 31. In fact, Vera Pérez literally translates "The Index of names and Places" in the previous work, with one exception: the entry "Ingeld" contains half the information in Wyatt and Chambers'.

31. The author does not specify either the title of this work or its publication date; he just gives "(London: George Allen and Unwin, Ltd.)". The editorial history of J. R. Clark Hall's prose translation of Beowulf is a long one. *Beowulf and the Fight at Finnsburg. A Translation into Modern English Prose* was first published in 1901 (London: S. Sonnenschein and Company). This was followed by a second edition "carefully revised" (Klaeber 1941: cxxx) in 1911, with the title of *Beowulf and the Finnsburg Fragment. A Translation into Modern English Prose* (London: George Allen and Unwin, Ltd.). By 1940 Prof. C. L. Wrenn had reedited Hall's translation, correcting its errors: *Beowulf and the Finnsburg Fragment, a Translation into Modern English Prose* (London: Geoge Allen and Unwin, Ltd.). This translation included "Prefatory Remarks on Prose Translation of *Beowulf*" by J. R. R. Tolkien. Finally, a new edition of this work was published in 1950: *Beowulf and the Finnsburg Fragment, a Translation into Modern English Prose: New edition completely revised by Wrenn, with Notes and Introduction* (London: George Allen and Unwin, Ltd.) I assume Vera Pérez translated Wrenn's Introduction from this last-mentioned edition, which is in fact confirmed when Vera Pérez refers to the 1950 edition in one of the translation notes (Vera Pérez 1959: 128, n. 1).

John R. Clark Hall had also published a verse translation in 1914, though it was not as successful as the prose text: *Beowulf: a metrical translation* (Cambridge U.P.).

32. A. J. Wyatt's *Beowulf edited with textual Foot-Notes, Index of Proper Names and Alphabetical Glossary* was originally published in 1894 (Cambridge). A new edition thoroughly revised by R. W Chambers

appeared in 1914 (Cambridge U.P.). A first reprint of this text was published in 1920 and 1952 with additional textual notes.

33. See Note 30. Quite often Vera Pérez makes references to other translations of the poem, but he just identifies one of these: F. Gummere.

34.
Hwilum hie geheton   æt hærgtrafum
wigweorþunga,   wordum bædon
þæt him gastbona   geoce gefremede
wið þeodþreaum

35. In a footnote to the phrase "dioses guerreros", *warrior gods*, Vera tries to clarify the meaning of the original, but fails to do so when he explains that the literal meaning is "los demonios de la guerra" (Vera Pérez 1959: 107, n. 1), *war demons*.

36. In this sense, Mio Cid's behaviour reminds us of another episode in *Beowulf,* that of the disgraced man who stole the goblet from the Dragon's hoard and offered it later to his lord to regain his trust.

37. Virgil also divided his *Æneid* into *libri,* in order to show his fidelity to the Greek epic models.

38. The verb forgeaf (inf. *forgifan*: "to give", "to grant"), will hardly bear the translation "to weave" or "to knit". Vera Pérez is probably going on the antecedent of *gewiofu* ("web"), a form of *gewif(e)*. Liuzza's translation seems to be more accurate: "But the Lord gave them a web of victory" (2000: 74).

39. In his edition of *Beowulf*, Klaeber states that: "the conception of the 'weaving' of destiny […] has become a mere figure of speech" (154, n. 697).

40. "En este contexto no deja de ser chocante, desde nuestra perspectiva, que Joyce o Eliot hayan tenido que esperar hasta hace muy poco a ingresar por la puerta grande de las letras españolas, mientras H. Belloc, autor respetable, pero menor, cosechaba

99

numerosas ediciones: *Carlos I, rey de Inglaterra* (Juventud, 1940, obra que fue reeditada numerosas veces); *Oliverio Cromwell* de Toda Valcárcel (Juventud, 1943); *Historia de Inglaterra* (La Nave, 1950); *Luis XIV* (Juventud, 1954); *Camino de Roma,* de Juan G. de Luaces; *María Antonieta,* de Dámaso Alonso (Espasa-Calpe, 1965) y muchas más" (Vega 2004:551).

41. In his book *En busca del Quijote* (1967), **Sander** appeals again to the union between Spain and Latin America. This time, however, the post-colonial connotations are absent, since the Mother Country does not see the former possessions as *daughters* anymore, but rather as *sisters* "por la madurez política, social, cultural y moral que ya tienen" (1967: 310).

42. Jiménez-Landi was the author of several adaptations of English classics included in the collection *El Globo de Colores*: Chaucer: *Cuentos de Canterbury* (1961); Walter Scott: *Ivanhoe* (1961); Shakespeare: *Teatro* (1961); Defoe: *Robinson Crusoe* (1962) (Serrano Gómez 2001: 11).

43. Julio Castro later on worked at the *Escuela de Bellas Artes de San Fernando* (Madrid), and during the 1970s he collaborated as a cartoonist for several Spanish magazines.

44. (d. 415, Barcelona (Spain), chieftain of the Visigoths from 410 to 415 and the successor to his brother-in-law Alaric). In 412 Ataulphus led the Visigoths, who had recently sacked Rome (410), from Italy to settle in southern Gaul. Two years later, he married the Roman princess Galla Placidia (sister of the emperor Honorius), who had been captured at Rome. Driven from Gaul, he retreated into Spain early in 415 and was in that year assassinated at Barcelona. The 5th-century historian Paulus Orosius records Ataulphus' statement that his original aim had been to overthrow the Roman Empire, but that later, recognizing the inability of his people to govern an empire, he desired to bolster Roman power by means of Gothic arms. His vision of an empire revitalized through a barbarian alliance was not realized.

45. *Rejoneo* is a form of bullfighting in which the principal fighter, the *rejoneador*, is mounted on a highly trained horse and uses a *rejón*, a short, broad blade fixed to a pole, to kill the bull. *Rejoneo* is sometimes called the Portuguese style, since fighting on horseback is a central feature of Portuguese bullfighting. For the kill, *rejones de muerte* are used, with blades about twice the length of those used earlier. They are thrust between the bull's shoulder blades, just as the matador uses his sword. The kill from horseback is difficult, and the *rejoneador* or his assistant may be forced to finish off the bull on the ground with sword and cape.

46. An anecdote is relevant in this context. When I read a previous version of this paper at the S.E:L.I.M. Conference held in La Coruña (2005), a Professor of Old English Language in a Spanish University kindly told me that he remembered Herrera's *Beowulfo* as one of his childhood readings.

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101

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Note

THE GENEALOGY OF THE *HAGGIS*

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Our standard lexicographical reference works have firm views about *haggis. Oxford English Dictionary* states categorically "derivation unknown". *Middle English Dictionary*: "Prob. from *haggen* ... AF [Anglo-French] *hagiz* is no doubt from ME [Middle English]". *Dictionary of the Scots Language*: "Orig. uncertain but prob. a deriv. of *HAG*, v[1], n[1], to chop".[1] *OED* continues:

> The analogy of most terms of cookery suggests a French source; but no corresp. F. word or form has been found. The conjecture that it represents F. *hachis* 'hash', with assimilation to *hag*, *hack*, to chop, has app. no basis of fact; F. *hachis* is not known so early, and the earliest forms of the Eng. word are more remote from it. Whether the word is connected with *hag*, vb., evidence does not show.

Would *OED* chief-editor Murray, a Scot, have been defending the ancestry of the haggis, deferring to Burns rather than philological evidence?

The first attestation of a haggis word noted by *OED* is from 1420. This is in *Liber Cure Cocorum* and the passage is worth quoting in full:

> *For hagese*
> Þe hert of schepe, þe nere þou take,
> Þo bowel nogt þou shalle forsake,
> On þe turbilen made, and boyled wele,
> Hacke alle togeder with gode persole,

Isop, saveray, þou schalle take þen,
And suet of schepe take in, I ken,
With powder of peper and egges gode wonne,
And sethe hit wele and serve hit þenne,
Loke hit be saltyd for gode menne.
In wyntur tyme when erbs ben gode,
Take powder of hom I wot in dede,
As saveray, mynt and tyme, fulle gode,
Isop and sauge I wot by þe rode.[2]

Nere are kidneys and the *turbilen* is likely *court bouillon*. Unlike stock or broth, which might be used in an accompanying sauce, *court bouillon* was often discarded, and might have a higher salt or acid content. It was traditionally used in cooking offal, in particular organ meat.[3] The insistence on seasoning —pepper plus fresh herbs in summer, dried and ground herbs in winter, no fewer than six of which are named— underlines the bland (or lightly unpalatable) nature of much organ meat and the practical, economical basis of this and comparable recipes. We note that there is no mention of the addition of grain or pulse, which would have served a similar practical purpose, to eke out the meat.

This text then establishes the status of the dish at the court of Henry VI. And we cannot fail to note, whether intentional or unconscious, the juxtaposition of *hagese* and *hacke*. *MED* has a somewhat earlier instance: "Draweþ out þe hagys of þe posnet." This is from *Femina*, a hybrid Anglo-Norman or Anglo-French text in several senses, that offers English verse paraphrases of didactic material from various French sources. It is dated to about 1400. The matching French verse is "estreiez le hagyz du posnet".[4] The tract's *posnet* is not a native English term and is rather a loan from Norman *possonet* 'cooking pot'. There may be good reason to claim that *hagyz* is a similar loan. Before looking at *Femina*'s source in this regard, we may note that the first attestation of *haggis* in Scots is from 1699 and can then not help with etymology or early history.[5]

Femina draws on the *Tretiz* of Walter of Bibbesworth, who in about 1275 sought to provide a working vocabulary in French for the English-speaking mistresses of rural estates —or so the authorial conceit would have it—.[6] Walter provides invaluable insight into the late thirteenth-century vocabulary in French and English (here in the form of interlinear glosses, not full paraphrases) for such household operations as baking, dressing flax, spinning, and brewing but is more laconic as concerns actual processes.[7] In a section entitled "Ore pur attirer bel la mesoun" ("Now [the French] for decorating the house [for a feast]"), Walter has a great deal to say about spreading layers of tablecloths —the cleanest on top— washing out drinking cups and bowls,[8] and cutting fingernails with scissors, perhaps those of the servants! He enlivens the imagined scene with an apostrophe

106

to the scullion: "Va t'en, quistroun, ou toun havez Estrere le hagis del postnez" (vv 1035-36). *Havez*, elsewhere found as *havet,* means 'meat-hook' and the English gloss is appropriately *fleyschhock. Estrere* is readily seen as allied to *extract*, and *postnez* we have already identified as a cooking pot. The verse then translates as "Off you go, cook's boy, and bring the haggis out of the cooking pot with your meat hook." A meat hook could be used for many kitchen tasks but here its immediate signification for haggis studies is that the object to be recovered is too large or heavy to be managed with a ladle, spoon, or tongs. We might imagine the scullion hooking the fork into a loop of the cord with which the casing was trussed up. Walter then goes on to exhort the kitchen boy to put an old bee-hive (Anglo-Norman *rouche*, Middle English *hivve*) under his pots and not a *ladle* (AN *louche*, ME *ladil*). Perhaps old coiled-straw bee-hives are being used to keep the fire going and the lad is being warned not to let the ladle slip into the fire. Whatever is meant here exactly —and it may just be the French word *rouche* being played off against *louch* — it seems unrelated to the retrieval of the haggis.[9]

Skeat proposed that *haggis* was derived from Old Norse *höggva* 'to hew, strike'[10] but even when found in a non-martial context, e.g. with reference to felling trees, its medieval use is not attested for cutting and mincing activity on the scale and in the domestic environment here envisaged.[11] Nor has the verb generated a name for any of the modern Scandinavian equivalents of the haggis: Icelandic *slátur*, Faroese *gartálg*, Norwegian *lungemos*, Swedish *pölsa*. Walter's modern editor, William Rothwell (1984, 174), thinks the word a loan from English.

In medieval continental French, the verb *hacher* (var. *hagier*) is attested from about 1225 in the sense of cutting into pieces.[12] It is traced to a Frankish noun *hâppia*, a curved kitchen knife.[13] Aside from Walter of Bibbesworth, the first example of its use in a culinary context is from the fourteenth-century household manual, *Le Mesnagier de Paris*.[14] In the section on preparing the house for a celebration, Walter or a later scribe averages about one English gloss every two verses. While meathooks, ladles, and hives are all the object of such glossing, the French term *hagis* is not, suggesting that the word was well known to both speech communities, and even this is perhaps too categorical a phrasing for a landed aristocracy whose members might simply occupy differing positions on a scale of French-language competence. Walter's French and its "absent" English gloss remain our earliest example of a reference to haggis. First attestations have little evidentiary value and in reality only establish *termini post quem*. We are not authorized to claim Walter's *Tretiz* as the context for a first instance of *hagis* 125 years before the English verse of *Femina*, as noted in *MED*, but the lack of a gloss does point to the word having been in common currency.

As *OED* concedes, most culinary terminology and attendant cooking processes and products crossed the Channel in only one direction, from France to England. Given long-standing attitudes toward perfidious Albion, it is difficult to imagine the haggis, as minced organ meat mixed with grain and herbs and cooked in a sheep's stomach, being adopted from British to French dining halls. To look in the other direction, there is no need to assume a taste for haggis moving from northern England into Scotland, as ties between Scotland and France in these centuries were sufficiently close for such a dish to have been taken up directly from France. Innovative uses of the less prized cuts of meat —the heart, lungs, liver, intestines, brains, testicles—are a feature of most food cultures. In Iberia, for example, we find *camaïot* in the Balearic Islands, *chireta* in Aragon, *girella* in Catalonia, *buchos* in Portugal and Galicia, and doubtless many more. In medieval French and English haggis we may have something in the nature of a specific recipe —the kinds of meat chopped up, the choice of grains or vegetables incorporated, the nature of the seasoning, use of the stomach as casing— rather than a distinct dish.

To conclude, with reference to the historical dictionaries first cited, *haggis* is shown to have been a well understood term in a late thirteenth-century social context in which both Anglo-Norman French and English were used. The variety of early spellings, *hagis*, *hagiz*, *hagyz*; *hagays*; *agys*; plural *hegges*, *hacys*,[15] suggests an origin in the French verb *hacher*, *hager* (derived from a Frankish verb meaning 'to hack') plus the suffix -*ëis*, yielding *hagëis 'chopped, minced matter'.[16] The term for the processing of the chief ingredient was then extended to the dish itself. English *pasty* offers a comparable development. This term for a seasoned meat pie (often of venison) is derived from Anglo-Norman *paste* 'dough', i.e., the pastry crust enclosing the pie. Just as the container of the pasty —the crust— gave a name to the dish as a whole, the status of the contents —minced— determined the name of the haggis.

Notes

1. *Oxford English Dictionary*, *OED Online*, *s.v. haggis*; *Middle English Dictionary*, *s.v. hagis*; *Dictionary of the Scots Language*, *s.v. haggis* (all three works consulted 10 May, 2008). Other English etymological dictionaries range from no entry at all (*The Barnhard Concise Dictionary of Etymology* 1995) to stating that the origin is unknown (Klein 1971) and on to a far-fetched and unsupported origin in Old French *agace* 'magpie' (*The Oxford Dictionary of English Etymology* 1969).

2. *Liber Cure Cocorum* 1862, 52-53.

3. *Middle English Dictionary* speculates that the term *turbilen* is probably drawn from Old French *torbillon* 'whirlwind', in the sense of a seething pot of liquid, but it is much more likely a distortion of *court bouillon*, literally 'short boil(ed)'. If this were true, it would be the earliest attestation of the phrase, albeit in garbled form, in either French or English. My thanks to Jennifer Sayers Bajger for differentiating for me between *court bouillon*, stock, and broth. See further *Larousse Gastronomique* 2001, 352.

4. *Femina* 2005, 74.

5. "He saw Carnegie himself have in his hand a hot sheep's haggis"; *The Black Book of Kincardineshire* 1843, 94.

6. Walter of Bibbesworth 1990, 1.

7. See, as a representative study of a specialized vocabulary, Sayers, "Brewing Ale in Walter of Bibbesworth's 13 c. French Treatise for English Housewives," *Studia Etymologica Cracoviensia* (forthcoming).

8. Walter's term for bowl is *queles* (v. 1033). *Anglo-Norman Dictionary* 1992 has an entry under the head-word *escuele* but seems not to have noticed this variant form.

9. On the kitchen as a frequent site for medieval humor, see Gordon 2007. At the end of the haggis episode, Walter returns to the vocabulary of bee-keeping; see Sayers, "An Early Set of Bee-Keeping Words in Anglo-Norman French and Middle English" (forthcoming).

10. *A Concise Etymological Dictionary of the English Language* 1961.

11. *An Icelandic English Dictionary* 1969, *s.v. höggva*.

12. *Altfranzösisches Wörterbuch* 1925-2001, *s.v. hacher*.

13. *Französisches etymologisches Wörterbuch* 1928-, Vol. 16, 144-48, *s.v. hâppia*, at 146b. See further *Indogermanisches etymologisches Wörterbuch* 2005, II.932, *s.v. (s)skep, (s)kop* 'to cut, split with a sharp instrument'. The *FEW* evolution —from a nominal formation, through a verbal form, to finally designate the end product of the verbal action— is rather roundabout. A more direct derivation would be from a Frankish verb cognate with Middle High German *hacken* 'to hack into pieces'; *IEW* 2005, II. 537, *s.v. keg-/kek-, keng-/kenk-*. *Dictionnaire étymologique de l'ancien français* 1974-, the most recent reference work to address the word *haggis*, has a disappointing entry *s.v. haguier*, which it would derive, with no justification offered, from a Middle Dutch *hacken* 'to chop'. Its discussion of *haggis* reviews some earlier secondary literature but makes no effort to place the dish in a bilingual cultural environment.

14. *Mesnagier de Paris* 1994, 684, l. 1619.

15. *Anglo-Norman Dictionary* 1992, *s.v. hagis*.

16. See Lodge 1996, who recognizes the worth of Walter of Bibbesworth's early testimony and speculates on possible medieval pronunciations of the haggis word in France and England, i.e. whether the intervocalic consonant(s) was pronounced *-g-*, *-dz-* or *-ch-*. But here too a discussion of the wider cultural context is lacking.

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Reviews

CULTURALLY SPEAKING: CULTURE, COMMUNICATION AND POLITENESS THEORY

H. Spencer-Oatey (ed.)
London and New York: Continuum International Publishing Group, 2008.
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This book is an update of some of the studies presented in Spencer-Oatey's *Culturally Speaking: Managing Rapport Through Talk Across Culture* (2000), in which the relationship between language and culture is explored from different perspectives. The editor's goal is to introduce readers to a broad range of pragmatic phenomena involving such matters as (im)politeness, pragmatic transfer, identity or face, among others. All these are analysed by focusing on the management of interpersonal relations, which the editor denominates 'rapport management' in a preliminary chapter (p. 3).

According to the editor, three aspects are the focal points of this book (p. 1):

- People's use of language can influence interpersonal rapport.
- People may try to 'manage' their relationships with others.
- Different cultures may have different conventions as to what is appropriate behaviour in a given context.

The volume is organized into 16 chapters, that are divided into 5 different parts: "Basic Concepts", "Cross-Cultural Pragmatics: Empirical Studies", "Processes in Intercultural Interaction", "Intercultural Pragmatics: Empirical Studies" and "Methodology". Given the length of the volume and the variety of articles contained in it, an introduction at the beginning of each section of the book has wisely been provided to help the reader synthesize the information contained in

them. Furthermore, each chapter is followed by a list of "Key points", "Discussion questions" and "Suggestions for further reading" which are really useful.

The first two chapters and the last one are written by the editor, as are the introductions to each of the five sections in which the book is divided. He is also the author of three more chapters. The other contributions by different researchers report findings regarding pragmatic matters in different contexts.

In the first section, Spencer-Oatey ("Face, (Im)Politeness and Rapport", pp. 11-47) explores conceptual issues on social pragmatics, proposing a framework that starts from Brown and Levinson's (1978, 1987) taxonomy of strategies, but extending to a theory of rapport management that accounts not only for face needs but also for sociality rights and obligations and the management of interactional goals. Žegarac continues the attempt at theoretical synthesis in "Culture and Communication" (pp. 48-70), focusing this time on cognitive instead of social pragmatics. The author tries to establish a link between culture and language use, following Sperber and Wilson's (1995) theory.

The second section of the volume concentrates on empirical studies showing cross-cultural differences. Tanaka, Spencer-Oatey and Cray in "Apologies in Japanese and English" (pp. 73-94), compare the response of Japanese, British and Canadian college students on a production questionnaire eliciting apologies. According to the authors, "This study illustrates how there can be cross-cultural similarities and differences in people's assessments of 'apology situations', such as in terms of how annoying the offence is, how responsible people feel for the offence and how important they feel it is to placate the other person. It is important, therefore, to explore such contextual assessments in any cross-cultural study of language use." (p. 87)

Spencer-Oatey, Ng and Dong ("British and Chinese Reactions to Compliment Responses", pp. 95-117) similarly contrast the evaluative judgements of different types of compliments responses by British, Mainland Chinese and Hong Kong respondents, concluding that different factors affect people's evaluations of these responses such as modesty, avoidance of disagreement and self-presentation. Finally, Pavlidou ("Interactional Work in Greek and German Telephone Conversations", pp. 118-135) examines authentic conversations to show that Greeks prefer more phatic talk in openings and longer closings in telephone conversations than Germans do.

Intercultural interaction is the topic of the third section, with three chapters. Firstly, Žegarac and Pennington ("Pragmatic Transfer", pp. 141-163) citing preceding studies and following Relevance Theory, consider that pragmatic transfer is a case of general knowledge transfer rather than of linguistic transfer and explain how this affects intercultural encounters. Secondly, in "Communication Accommodation Theory" (pp. 164-186), Ylänne provides a complete overview of this theory and

its implications for intercultural communication. Then, Fougère investigates the impact that life in a different culture can have on people's sense of identity in "Adaptation and Identity" (pp. 187-204). The author indicates that "Intercultural contexts provide new occasions for individual sensemaking, in that cultural identities become salient when confronted with other cultural identities. Intercultural contact can affect people's sense of belonging, it can lead them to question who they are and to start learning about themselves, and it can thereby result in development and change." (p. 201)

Turning to the section of empirical studies of intercultural interaction, in "Negotiating Rapport in German-Chinese Conversation" (pp. 207-226), Günthner's analysis of an authentic conversation between German and Chinese students in Germany shows they use different strategies to signal disagreement, resulting in mutual misunderstanding. Along similar lines, Miller ("Negative Assessments in Japanese-American Workplace Interaction", pp. 227-240) captures pragmatic features deriving from how Japanese and American members of staff of Japanese companies who work together in the same offices may fail to recognize each other's strategies for disagreeing politely: "Carrying out refusals, denials and other negative conversational actions often result in misunderstandings in interethnic interaction" (p. 239).

In "Impression Management in 'Intercultural' German Job Interviews" (pp. 241-273), Birkner and Kern use conversation analysis to continue the focus on disagreements. They show how East Germans' and West Germans' perceptions on self-presentations cause them to react differently to potential employers' challenging questions, which may affect the interviewers' assessments. Finally, an authentic post-sales visit to a British company by Chinese Business people is analysed by Spencer-Oatey and Xing in "Issues of Face in a Chinese Business Visit to Britain" (pp. 258-273). In this intercultural analysis, they deal with different issues, ranging from corporate entertainment budgets to an elaboration of the notion of "face".

The last section on research methodology, which is relevant to all previous parts of the book, has three chapters which discuss different research procedures. Kasper considers the advantages and disadvantages of the variety of data collecting methods used in pragmatics research ("Data Collection in Pragmatics Research", pp. 279-303.) The author highlights two points: data collection methods have to be decided in relation to the research proposed, and the researcher's own ontological and epistemological position will have an influence on what is researched and how.

In "Recording and Analysing Talk across Cultures" (pp. 304-321), Marra considers that the cultural element of cross-cultural and intercultural research brings in

115

challenges and complexities not only for data collection but also for interpretation. Spencer-Oatey ("Projects", pp. 322-325) closes this section by suggesting some intercultural and cross-cultural pragmatics issues that could be researched, and posing questions to think about in carrying out such projects .

It is also worth mentioning the glossary of terms (pp. 326-337) that can be found at the end of the book, which is a great help for a full understanding of some of the topics discussed, and the bibliographical references (pp. 338-362), which are abundant and updated.

Overall, this book is a significant contribution to the study of pragmatics designed for upper-level undergraduate and postgraduate students as well as researchers. The various studies presented offer an in-depth look at the relationship between language and culture that could be of great help to all pragmatists.

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Abstracts

RHETORICAL STRUCTURE AND READER MANIPULATION IN AGATHA CHRISTIE'S *MURDER ON THE ORIENT EXPRESS*
Marc Alexander

This paper describes Agatha Christie's use of rhetoric to convince readers of the 'truth' of her detective's solution in *The Murder on the Orient Express*, and uses an adaptation of Rhetorical Structure Theory (RST) designed for analyses of long extracts of a narrative text. The paper aims to demonstrate firstly the rhetorical practice of Christie, and secondly to demonstrate a tabular, non-diagrammatic exposition of RST, with some suggestions for future alterations to this method.

Key words: rhetoric, stylistics, Rhetorical Structure Theory, detective fiction, Agatha Christie.

El presente artículo describe el uso que la autora Agatha Christie hace de la retórica para convencer a los lectores de la 'verdad' de la solución dada por el detective en *Asesinato en el Orient Express*. Recurre a una adaptación de la Teoría de la Estructura Retórica diseñada para el análisis de fragmentos largos de textos narrativos. El artículo pretende mostrar, en primer lugar, la práctica retórica de Christie y, en segundo lugar, la exposición no diagramática de la Teoría de la Estructura Retórica, con sugerencias de futuras alteraciones de este método.

Palabras clave: retórica, Teoría de la Estructura Retórica, ficción detectivesca, Agatha Christie.

TITLES OR HEADLINES? ANTICIPATING CONCLUSIONS IN BIOMEDICAL RESEARCH ARTICLE TITLES AS A PERSUASIVE JOURNALISTIC STRATEGY TO ATTRACT BUSY READERS

Mercedes Jaime Sisó

This paper evidences the progressive adoption of a journalistic approach in title writing in certain scientific fields and suggests the reasons why this evolution has not affected all disciplines. The study is based on an analysis of 8,000 scientific research articles published over the last 25 years. The corpus was carefully selected following the advice of scientific researchers from several university departments. Factors such as the position of the journals in their impact list and the multidisciplinary or specific profile of the publication were considered. The results indicate that anticipating the conclusions in the title has become common practice in experimental works of biomedical research. An analysis of the linguistic characteristics of these conclusive titles is included to identify their basic components. It is suggested that instruction on the use of journalistic strategies is advisable for non-native writers and readers of biomedical research articles in high-ranking publications.

Key words: scientific research paper titles, news value, journalistic strategies, anticipating conclusions, English for Academic Purposes.

Este artículo aporta evidencia sobre la progresiva adopción de un enfoque periodístico en la construcción de títulos en los artículos de investigación de ciertas áreas científicas, y sugiere las razones por las que esta evolución no ha afectado a todas las disciplinas. El estudio se basa en el análisis de 8000 títulos de artículos científicos publicados en los últimos 25 años. El corpus fue seleccionado siguiendo el consejo de investigadores pertenecientes a distintos departamentos universitarios, considerando factores como la posición de la publicación en su correspondiente lista de impacto y el perfil multidisciplinar o específico de la revista. Los resultados indican que se ha convertido en práctica habitual el anticipar en el título las conclusiones de los trabajos experimentales de investigación biomédica, especialmente en publicaciones de alto impacto. El estudio ofrece asimismo un análisis de los componentes lingüísticos de esta tipología de títulos. Se sugiere la inclusión de estrategias periodísticas en cursos de inglés académico dirigidos a escritores y lectores de artículos de investigación en áreas biomédicas.

Palabras clave: títulos artículos científicos, valor informativo, anticipación de conclusiones, análisis del discurso, técnicas periodísticas.

120

PUNCTUATION PRACTICE IN THE *ANTIDOTARY* IN G.U.L. MS HUNTER 513 (FF. 37V - 96V)
Teresa Marqués Aguado

The study of punctuation practices in Old and Middle English texts has been traditionally neglected by many scholars on the grounds of their apparent ambiguity and lack of consistency. As a consequence, punctuation has been silently modernised in editions of Old and Middle English texts. Yet, recent studies have shown that there is certain regularity in the insertion of punctuation marks, and different methods have been put forward to modernise punctuation when required.

The aim of this article is to analyse the punctuation system of the *Antidotary* contained in Glasgow University Library, MS Hunter 513 (ff.37v - 96v). To this end, the uses of each punctuation mark will be discussed and classified in terms of the function they display. In view of these uses, functional equivalents will be proposed for the modernisation of its punctuation.

Key words: punctuation, Middle English, medicine, modernisation, *Antidotary*.

Tradicionalmente el estudio de los sistemas de puntuación empleados en textos escritos en Inglés Antiguo e Inglés Medio ha recibido escasa atención debido a su aparente ambigüedad y falta de consistencia. Como consecuencia, la puntuación se ha modernizado en las ediciones de textos en Inglés Antiguo y Medio, ignorando la empleada en los originales. No obstante, estudios recientes han puesto de manifiesto que existe una cierta regularidad en el uso de los signos de puntuación, y se han desarrollado varios métodos para modernizar la puntuación de un texto cuando sea necesario.

El objetivo de este artículo es analizar el sistema de puntuación del *Antidotary* que se encuentra en Glasgow University Library, MS Hunter 513 (ff. 37v - 96v), y para ello se discutirán los usos de cada signo, que se clasificarán según la función que desempeñen. De acuerdo con estos usos, se propondrán equivalentes funcionales para una posible modernización de la puntuación.

Palabras clave: puntuación, Inglés Medio, medicina, modernización, *Antidotary*.

'`BEOWULFO´, `GEATAS´, AND 'HEOROTO': AN APPRAISAL OF THE EARLIEST RENDERINGS OF *BEOWULF* IN SPAIN

Eugenio M. Olivares Merino

Back in 1934, *Beowulf* entered the Spanish editorial world. Manuel Vallvé published in Barcelona a retelling of this Old English poem not intending it for scholars or professors, but rather for children. Ever since then and up to 1975, the year of General Franco's death, two translations of *Beowulf*, as well as a second version for kids were published in Spain.

These texts are indirect indicators of the evolution of medieval English studies in this country and provide useful insights into the socio-historical background in which they were written. In the present paper I intend to contextualize these four texts in their ideological background. I will show how the Spanish versions of *Beowulf* were (un)consciously used by their authors mainly in two ways: either as a response to the dominant ideology, or as channels of transmission and reinforcement of the political establishment. Such a reappraisal has not been made up to now, and I consider it is badly needed given the level of maturity reached by Old English studies in English Departments at Spanish universities at the beginning of the twenty-first century.

Key words: *Beowulf*, translation, ideology, *Beowulfo*, nationalistic appropriation.

En 1934 *Beowulf* entró en el mercado editorial español cuando Manuel Vallvé publicó en Barcelona su versión de este poema en inglés antiguo; curiosamente, no estaba destinado a académicos ni a profesores universitarios, sino a niños. Desde entonces, y hasta la merte en 1975 del General Franco, se publicaron en España dos traducciones de *Beowulf*, así como otra versión más para el público infantil.

Estos textos son indicadores indirectos de la evolución de los estudios medievales ingleses en nuestro país, al tiempo que proporcionan datos muy reveladores sobre el panorama social e histórico en el que fueron escritos. En este artículo me propongo ubicar estas cuatro obras en su contexto ideológico. Con tal fin, mostraré cómo las cuatro versiones/traducciones de *Beowulf* fueron usadas por sus autores de forma (in)consciente de dos maneras, principalmente: como respuesta a la ideología dominante, o como cauce de transmisión y apoyo de los valores del sistema político. Una revisión como la que propongo en este artículo no se había acometido hasta ahora y la considero del todo necesaria, habida cuenta de la madurez alcanzada por los estudios de inglés antiguo en los Departamentos de Inglés en las universidades españolas a principios del siglo XXI.

Palabras clave: *Beowulf*, traducción, ideología, *Beowulfo*, apropiación nacionalista.

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131

ACKNOWLEDGEMENTS