

evolución de tales procedimientos y, por ende, de los personajes del mundo novelesco del escritor inglés. En este sentido, resulta muy esclarecedor el doble enfoque que adopta el estudioso para establecer los modos de caracterización de tales personajes: lo que él llama la caracterización *como producto*, que nos arroja luminosas conclusiones sobre la entidad y calidad de estos personajes, y, por otra parte, la caracterización *como proceso*, método que nos explica la creciente revelación del personaje a lo largo del texto narrativo. Debido al arte novelesco de Evelyn Waugh, Villar Flor centra muy oportunamente esta caracterización como proceso en el estudio del discurso directo de los personajes, el cual, de acuerdo con esta posición externalista y objetiva del autor, se ofrece como el cauce más idóneo para mostrar progresivamente los componentes psicológicos y morales de cada individuo.

La obra de Carlos Villar Flor, además de este objeto central, cumple adecuadamente con otros propósitos secundarios no menos interesantes para el novelista, el crítico y el teórico de la literatura. Y es que la presente monografía, por la variedad de instrumentos que maneja, puede servir como una excelente introducción al arte narrativo de Waugh y, lo que es más, a la teoría del personaje novelesco contemporáneo.

CARLOS JAVIER MORALES
UNIVERSIDAD DE LA RIOJA

REFERENCIAS

MARTÍNEZ BONATI, Félix. 1995. "El sentido histórico de algunas transformaciones del arte narrativo." *Revista Chilena de Literatura* 47 (noviembre): 5-26.



ABSTRACTS



THE FUNCTIONAL AND COGNITIVE MOTIVATIONS OF COMPLEMENT THAT-CLAUSES

Juan Carlos Acuña Fariña

The aim of this paper is to reveal a few basic principles which constitute the essential logic of the English system of complementation. *That*-clauses will be the main focus of attention, although frequent reference will be made to the non-finite forms of complementation, especially to complementation by infinitives. I will draw on well-established research by Bresnan (1972), Riddle (1975), Rudanko (1984), Noonan (1985), Beukema and Verspoor (1990), and Givón (1993), in an attempt to integrate them all into a coherent whole. Such an integration will show up "the profoundly non-arbitrary nature of the coding relation between grammar and meaning" (Givón 1993: 2.24), or, in other words, the functional or even logical motivations of the form of clausal complements in English.



POST-HUMAN: THE CULTURAL LIMITS OF "CYBERPUNK" (INCLUDING AN ELECTRONIC CONVERSATION WITH BRUCE STERLING, AND HIS OWN SELECTED LIST OF CYBERPUNK READINGS)

Francisco Collado Rodríguez
Sergio A. Salvador Sebastián

This paper is in itself a hybrid form, as hybridity is also one of its main concerns. The authors of this "article plus interview" are at pains to fight back the effects of the poststructuralist belief in the undecidability of meaning: they try to fix the meaning of SF genre *cyberpunk*. In order to accomplish this fixing task they point out the assumedly most remarkable features of the 1980s genre: its interest in literary renewal, its antihumanist

stance, and its most interesting topoi, namely the gloomy landscape, the individual independent hero, and the transgression of the dichotomic animate/inanimate. Their analysis leads the authors to conclude the paradoxical hybridity of cyberpunk, by them temporarily located between some old humanist and modernist values and the opposing stance of the postmodernity. These theoretical lucubrations are followed by an interview to cyberpunk author Bruce Sterling where he discusses about beginnings and ends of the literary SF movement and depicts the new type of cybernetic human that is sprouting from our technotronic Western civilization. The papers ends with a list of Sterling's suggested readings for anyone interested in the genre.



'THEY LIVED HAPPILY EVER AFTER':
ENDING CONTEMPORARY ROMANTIC COMEDY

Celestino Deleyto Alcalá

The ideology of romantic comedies has often been located in their attitude to the traditional happy ending: an unproblematic happy ending makes for a film that supports dominant discourses; a problematised one suggests attempts to transgress narrative and cultural conventions. In this essay, I attempt to escape from this inflexible binary logic and propose an analysis of the endings of contemporary romantic comedy which explores the texts' incorporation of cultural transformations and, more specifically, how the strategies of containment and closure negotiate new attitudes in the realm of romantic and sexual relationships in contemporary US American society. As part of a broader research on contemporary developments in romantic comedy, I sketch here five aspects of romantic relationships in which the endings of recent examples of the genre show awareness of social developments: the lonely romantic hero/-ine, the uneasiness about the durability of the couple, the nostalgia for a more innocent past, the impact of changing gender roles both socially and sexually, and the visibility of different gender permutations in intimate relationships.



MODULACIÓN DE MUNDOS IMAGINARIOS
A TRAVÉS DE DOS TÉCNICAS DE PRESENTACIÓN DEL TIEMPO
EN DANCE OF THE HAPPY SHADES

M^a Jesús Hernández Lerena

Paul Ricœur remarked that an analysis of the techniques of acceleration and deceleration in narratives allowed us a better understanding of plot and characterization. Genette's conclusions have served us as a starting point from which to explore how the Canadian writer Alice Munro has explored a specific mode of temporal presentation in order to create worlds where time comes to a halt and characters are constructed from only a few unchanging traits. This temporal perspective, usually termed "iterative", destroys the essence of real time, which contains a relentless capacity for altering things. The overwhelming use of the iterative mode in Munro's stories shapes our reading experience towards a similar exercise of comprehension: we will find no climactic sequence of events, no change in characters' attitudes, no altered situations. The point of the story lies elsewhere, since fate's workings can have no room in these static worlds. The iterative story gives close attention to an absorbing atmosphere in which characters are trapped by their recurrent habits or oddities of behaviour. Rather than registering the flow of experience as it would affect a series of characters, the narrator prefers to invent a hypothetical time in which they can move about unaffected by change. This way the reader remembers them as neat figures whose most significant traits are captured visually and permanently as if a snapshot was taken that forever holds the characters in that particular world.



THE APPLICABILITY OF LINGUISTIC POLITENESS TO
TRANSLATION: A CASE STUDY

Rosa Lorés Sanz

The present paper picks up on some aspects of a complex attempt to approach politeness studies from a new angle: translation. The most relevant approaches to the study of politeness agree on its two-sided character, which entails, on the one hand, linguistic meaning and, on the other, social meaning. This twofold concept of politeness determines the close

relationship between its linguistic expression and the cultural context within which such expression is used. The cultural-relativistic stand that this assumption implies in some ways contradicts or, at least, partly questions, the universal character ascribed to linguistic politeness by one of the seminal theories in the field: the framework of Politeness theory devised by Penelope Brown and Stephen Levinson in their book *Politeness: Some Universals in Language Usage* (1978, 1987). In my view, politeness theory and the discussion about what is universal and what is culturally-determined in politeness can benefit from contrastive studies in the field of translation, and translation can also profit from insights into the study of linguistic politeness, as it is my intention to illustrate here with *Cat on a Hot Tin Roof* and *La gata sobre el tejado de zinc caliente* as corpora.



BEYOND CODING AND CONTROL: LEAKAGE,
CATEGORIZATION AND BLOCKING IN THE DEFINITION OF
THE ENGLISH SUBJECT

Javier Martín Arista

This paper offers a non-intuitive definition of the English subject by discussing Keenan's coding and control properties and by contending that leakage, blocking properties (co-referentiality, omission of the relative and question target) and categorization must also be taken into account in the definition of this grammatical function. The consideration of leakage and blocking properties allows for a cross-theoretical approach to this syntactic phenomenon that may modify Keenan's hierarchy of subject properties and the hierarchy of syntactic functions of Keenan and Comrie.



SOME INSIGHTS INTO THE TEACHING OF TRANSLATION

Ignacio M. Palacios Martínez

In the last few years, great attention has been paid to the field of translation. In fact, Translation Studies has been fully established as a discipline in its own right. However, professionals in translation have not been overly concerned with the actual teaching of translation. The didactics of this discipline has mainly consisted in the mechanical manipulation of a variety of texts, together with boring grammar practice. In most cases a structural and/or a contrastive approach has been adopted and translation as an act of communication and a cognitive process has been almost disregarded. Consequently, the results obtained and the areas covered are relatively limited. This paper starts first by considering the nature of translation and its role in the Spanish educational system and then goes on to present and describe in detail a series of activities, which have already been tried out with a group of first year English Philology students, as simple examples of creative translation teaching.



THE PASSIVE AS STYLE MARKER IN EARLY MODERN
ENGLISH: EVIDENCE FROM THE HELSINKI CORPUS

Elena Seoane Posse

This paper offers a description of the stylistic dimension of the passive in the Early Modern English period as represented in the computerised *Helsinki Corpus of English Texts*. The first section examines the stylistic factors which determine the choice of a passive over an active clause. In the second section, EModE *be*-passives are analysed to discover the reasons for the association between passive constructions and formal styles in that period. Statistical data drawn from the corpus reveal that in EModE the correlation between the passive voice and formal registers is not primarily due to the requirement of impersonality, as is claimed for Present-day English, and that other factors also condition the preference for passives in formal registers of English.



ANAPHORA IN THE INTERLANGUAGE OF SPANISH
LEARNERS OF ENGLISH

Elisa Vázquez Iglesias

Much work has been done lately on the acquisition of English reflexives by L2 learners (cf. Matsumura [1994], Bennet [1996] or Wakabayashi [1996], among others). The aim of this paper is twofold: first, to examine an experiment that has been carried out with Spanish learners of English and, second, to show how imprecise the conclusions that we may reach from this type of experiments are. Thus, while previous work on Japanese and Serbo-Croatian seems to indicate that Second Language Acquisition is systematic and, further, that Universal Grammar is available in acquisition, I suggest that the results obtained in the experiment reported in this paper lead to the opposite claims.



THEME-ANTICS AND THE THE-EERIE CLASS:
CRWIT(T)ICISM IN WRAP

David Walton

Rather than an abstract, I shall offer an abstract or obstract: something which could be said to stand in the way rather than lighten it. Yet, I would have it retain something of the abstract—an incorporeal substance (a hal[[]]o) floating above what lies below. What is it that lies below? Any attempt to describe what happens there in a language which gestures towards an unambiguous style, clarity of argument, neat concision etc. would militate against my tendency to de-scribe. I would say that this is not so much an article but an "art-tickle." Here, then, a ludic cycle, pedalogical joy-ride into the uncommon, unorthodox terror-tory of liteRAREry theory, via vary-us forms of song (rap, punk, blues): an attempt to Sir-jest (with a modicrumb of wit) an alter-native means of intro-juicing concepts. But at a cost. This is to be done in a lang-wage (O mischievous sprite!) that imp-lies, through its very shApe, the condition of the linguistic sign (post Derrida, Lacan, Kristeva & C°), witch may be useful in itself, as a kind of exemplum to the way theory may be presented or written about. So, I offer a few comments on motorvation. And to finish, there are "A Few RidDling Quest-ions for the feary glass" and a "Vermiform Appendix" of other possibilities. 🐍

NOTES FOR CONTRIBUTORS

Miscelánea: A Journal of English and American Studies is published annually by the Department of English and German Philology, University of Zaragoza, Spain. In addition to the printed version of the journal, recent issues of *Miscelánea* are available online, at the following web site:

<http://FYL.UNIZAR.ES/MISCELANEA/MISCELANEA.HTML>

Miscelánea publishes articles on English language and linguistics, on literatures written in English, on thought, cinema and cultural studies from the English-speaking world.

Unsolicited contributions, in English or Spanish, should be unpublished (and not being considered for publication elsewhere). Please send three copies to the Editor, *Miscelánea*, Departamento de Filología Inglesa y Alemana, Facultad de Filosofía y Letras, Universidad de Zaragoza, 50009 Zaragoza, Spain. Only one copy will be returned if requested. Papers may be published if they receive favourable reports from readers who are specialists in the area; at least one of the readers will be a member of the Editorial Board of the journal. Readers will not be apprised of the authorship of these articles. The authorship of the reports will also be confidential, though their purport may be communicated to the contributors concerned if so desired. Invited (non-refereed) contributions from leading scholars will be acknowledged as such. There will be no restrictions placed on authors' use of their material for reprints or other publications as long as their first publication is acknowledged.

The criteria for selecting unsolicited contributions will be basically: their global interest and originality, their theoretical and methodological rigour, the development of a well defined thesis, the quality of their style and the general observance of the norms required of work of an academic nature. The papers submitted should evince serious academic work contributing new knowledge or innovative critical perspectives on the subject in question. Articles that are of a merely popularizing nature will not be accepted. Readers will be required to weigh up the articles that are sent to them and make out as soon as possible a written report describing the article in terms of the points itemized in an evaluation form. In the case of articles that have not been accepted or need revision, an additional report will be made out indicating the reasons for non-acceptance, or the changes to be made—as the case may be. Although every effort will be made to publish contributions that have received favourable reports, the Editor reserves the right to make a further and final selection when the number of contributions with favourable reports is in excess of the number of articles that can be conveniently published in one issue of the review. In the case of partially negative reports as well as positive ones on the same article, the final decision will lie with the discretion of the Editor, who will weigh up the reports and the general interest of the subject matter of the article. Additional reports may also be sought.