Discourses on Immigration in Times of Economic Crisis: A Critical Perspective. Edited by María Martínez Lirola. Cambridge: Cambridge Scholars Publishing, 2013, pp. 292.

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Discourses on Immigration in Times of Economic Crisis: A Critical Perspective, edited by María Martínez Lirola focuses on the discursive and visual elements that are involved in representing ethnic and racial prejudices in contemporary press discourse. It includes contributions of academic experts on immigrants' discourses as well as of professionals working in Migrations Centres and Institute. They underline the role of public discourse, especially the mass media one, in the reproduction of racism presenting evidence coming from Spain and other counties, mainly UUSS, the United Kingdom and Central Europe.

The central idea is that expressed by Van Dijk in the prologue to the book, that is to say that "discriminatory practices presuppose shared social cognitions, such as prejudices, that can only be acquired, legitimated and socially reproduced by discourse."

The main objectives of this book are the following: a) to observe the ways in which the global economic crisis has affected the discourses on immigration; b) to analyse the main linguistic, visual and sociological characteristics of immigration in the press of different countries in order to show to what extent the journalistic treatment of immigration contributes to racism and xenophobia within societies in general; c) to study the way in which female immigrants are represented in the press; d) to make readers aware of the ways in which the texts on immigration are created and help readers to develop critical abilities in order to deconstruct the texts under analysis.

The theoretical frameworks of the articles collection are CDA and Visual Grammar, because they offer the possibility of "studying the texts paying attention to discursive forms of domination; in addition, they are appropriate frameworks because they are interdisciplinary since they give importance to the relationships between discourse and society, especially when they analyse the relationships of power, domination or inequality through the linguistic or visual characteristics of texts" (Lirola, p. 24). This integrated approach makes it possible to reveal relationships of power and injustice in discourses related to immigration, especially within the present time of economic crisis and uncertainty.

Chapter 1, by María Martínez Lirola, analyses how the return of immigrants is portrayed in the press by paying attention to the visual and linguistic characteristics of the news items dealing with this topic in three newspapers: *El Mundo, Información,* and *Latino.*

Chapter 2, by Jessica Retis, compares mainstream media representation of immigrant Latinas in the United States and Spain. A comparison of how immigrant

Latinas are portrayed in American and Spanish press will demonstrate that there are similarities in the representation of otherness.

Chapter 3, by Isabel Alonso Belmonte, Daniel Chornet Roses and Anne McCabe, has as its main purpose to identify and describe the ideological positions in user-generated online commentaries in the Spanish newspaper *El País*, and to shed light on the representations of immigrants within these ideological stances.

Chapter 5, by Antonio M. Bañón Hernández, Samantha Requena Romero and María Eugenia González Cortés, makes an analysis of the media discourses on immigration in relation to information linked to health and education.

Chapter 6, by F. Javier García Castaños, Antonia Olmos Alcaraz and María Rubio Gómez, focuses on the way diversity is shown – in relation to foreign immigrant pupils at school – in public discourses.

The objective of chapter 7, by Francisco Checa Olmos, Juan Carlos Checa Olmos and Ángeles Arjona Garrido is to understand the role played by political parties – through their party platforms – in shaping the migratory phenomenon and its related discourses.

Chapter 8, by Jan Chovanec, analyses the discursive construction of immigrants and domestic minorities in news reports.

Chapter 9, by Nicolás Lorite, tries to answer the following question: How do the media affect how immigrants are integrated into the social and intercultural fabric of society in a time of financial crisis?

Chapter 10, by Antolín Granados Martínez, F. Javier García Castaño, Nina Kressova, Lucía Chovancova and José Fernández Echeverría aims at providing some data for analysis of institutional actions which clearly focus on constraining the emergence of ideologies and the implementation of public policies that may provide the basis for social and/or cultural discrimination.

Chapter 11, by Gema Rubio Carbonero, aims at systematically analyzing Spanish political discourse on immigration between years 2010 and 2011. Thus, all the political speeches dealing with immigration in these two years produced in the Spanish parliament (*Pleno del Congreso de los Diputados*) by any political party are carefully studied in order to find out what attitudes and ideologies can be observed and, therefore are transmitted to Spanish population about immigration.

To conclude, I consider this book an interesting investigation on institutional and public discourses on immigration and a useful and powerful tool to understand critically how media discourses can contribute to build social and cultural prejudices.

Victoriana: Histories, Fictions, Criticism by Cora Kaplan. Edinburgh: Edinburgh University Press, 2007. 264 p.

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The turn towards the Victorian period by authors, literary critics and readers has since the 1990s manifested itself in a rapidly increasing amount of publications dedicated to the period. The proliferation of neo-Victorian fiction, contemporary literature set in the nineteenth century, has recently awaken the interest in this new genre among literary critics and scholars. Cora Kaplan, who prefers to apply the term *Victoriana* for this new field of study, offers a panoramic view of the themes and issues this genre encompasses in her book *Victoriana: Histories, Fictions, Criticism* (2007). She also considers the various aspects of the neo-Victorian novel and the different theoretical approaches to the field since the twentieth century. In four essays she examines a wide range of fields covering from biographies to cinematic adaptations. Kaplan discusses the new twentieth and twenty-first century approaches to Victorian literature and offers the reader an insight into what neo-Victorian studies, or Victoriana, deals with. Therefore, this work will be of great interest to investigation of both the Victorian period and neo-Victorian studies.

In the twentieth century a prevailing interest for the Victorians manifested itself in many different forms, from collecting material items to reading and writing about its literature, and Cora Kaplan uses the term coined by Anthony Maloney denominating it 'Victoriana'. This interest has later paved its way into fiction and created a new subgenre which the author of this book recognizes to "…[include] the self-conscious rewriting of historical narratives to highlight the suppressed histories of gender and sexuality, race and empire, as well as challenges to the conventional understandings of the historical itself…" (Kaplan, 2007: 3). Kaplan expands the term Victoriana to this subgenre of contemporary fiction set in the Victorian era, more widely accepted as neo-Victorian literature today thanks to scholars as Dana Shiller and M. L. Kohlke. In her book she offers four essays examining what pleasance and difficulties it implies to deal with narrative forms, histories and belief systems of the nineteenth century.

In the first chapter entitled "Heroines, Hysteria and History: *Jane Eyre* and her Critics" we are offered an overview of the different approaches to *Jane Eyre* (1847) by literary critics in the twentieth century. Cora Kaplan parts from Sigmund Freud's *Five Lectures in Psychoanalysis* (1910) and his idea of hysteria related to an obsession and a longing for the past not being able to forget. She then links this to the modern interest of the Victorian period and the collecting of objects and recycling of material from this period and continues with the interest of *Jane Eyre* in literary criticism and how it has taken different forms during the last century. The early critics, such as Virginia Woolf and Raymond Williams, both analyse the novel from a Eurocentric perspective addressing a readership that share a common ground with the novel's author and heroine. According to Virginia Woolf, Jane Eyre's anger was a reflection of Charlotte Brontë's frustration as a woman suffering from contemporary female repression,

something that would interfere with the quality of her writing. However, in the 1970s the American feminists would offer a reinterpretation of Jane Eyre's anger as something positive and the works of Elaine Showalter, and Sandra Gilbert and Susan Gubar are mentioned. These critics read the ending of the novel as a forerunner to what the second wave feminism fought for: the equality between the sexes in marriage. From this approach Kaplan moves further to the revisionist criticism since 1985 and their challenge of what Spivak calls ""the Eurocentric liberal humanist feminism" (qtd. in Kaplan, 2007: 28) and the feminist post imperialist criticism which turns more global reading the novel in its historical context taking into account the empire at home and abroad.

The second chapter "Biographilia" is dedicated to the interest in the lives of Victorian authors and how it has resulted in both massive publications of biographies and a new hybrid genre called biofiction. Cora Kaplan starts with considering A. S. Byatt's novels *The Biographer's Tale* (2001) and *Possession* (1990) to explore the difficulties of writing a biography. The first is a comic novel satirizing the limitations and frustrations that a biographer suffers as he tries to write about his subject. On the other hand, *Possession* focuses more on the different turn biography has taken since the modernist movement. Under the heading "Secrets and Lies – The Psychopathologies of Biography: *Life of Johnson*" the author proceeds to discuss the complex relationship between the biographer and the biographee parting from what may be the most acclaimed biographer of all times, James Boswell. She highlights how in Boswell's case Samuel Johnson's biography not only established him as a literary icon and attributed him with fame but also did the same for the biographer, and points out that there exists "…a symbiotic relationship between the biographer and his male subject…" (Kaplan, 2007: 49). Nevertheless, if the author and subject are distanced in time the historical gap between their worlds may create many problems and the biographer might end up not being able to complete his task. Peter Ackroyd's biography *Dickens* (1990) and David Lodge's biofictional novel *Author, Author* (2004), which blends biography and fiction, are examples of how authors reinvent part of their subjects's lives and give them a new perspective. Cora Kaplan labels Ackroyd's novel "formally experimental" and "postmodern" (2007: 50), yet she criticises it for being too protective over its subject and not leaving room for a more social, cultural or political approach. The last part of the essay is dedicated to the special interest in Henry James both in literature and in literary criticism, also known as Jamesiana. Kaplan explores different approaches to the author in three contemporary writers and their works: Cólm Tóibín's *The Master* (2004), David Lodge's *Author, Author* and *The Line of Beauty* (2004) by Alan Hollinghurst. The first two works share the common ground of James's intention to make a career in theatre and the disastrous outcoming of his play *Guy Domville* on its premiere in London in 1895. But whereas *The Master* moves forward and backwards in James's life and treats his vague relationships to men, women, family and friends, *Author, Author* focuses on his attempts with drama and his obsession with reputation. James's sexuality does not escape attention and all of the three authors give their personal interpretation of it. Yet, Alan Hollinghurst's novel takes a more political turn

and uses the theme of sexuality to reflect over the AIDS crisis of the 1980s. Instead of being set in the nineteenth century as the two previous novels, *The Line of Beauty* is set in the twentieth century and tells us about Nick Guest's struggles with writing his PhD dissertation on Henry James. The novel both reaffirms and questions James's relevance for our own times by analysing the persistence and fragility of the author's legacy in the present. The chapter concludes with the argument that the renaissance of Victorian literary biography has made writers into heroes and provided them durability in a time when print culture is facing the threat of modern technology.

The third chapter "Historical Fictions – Pastiche, Politics and Pleasure" opens up with the explanation of what "Victorian" meant for the young generations in the 1960s and 70s. Kaplan explains that in the decades of sexual revolution and liberty all Victorian represented the opposite: the old and repression. "These conflicting attitudes towards the Victorian had unexpected, and positive, cultural affects. The postwar drive to complete the de-Victorianisation of Western societies, exemplified by the call for freedom of expression, liberated our ways of knowing the nineteenth century" (Kaplan, 2007: 85). Nevertheless, Stephen Marcus's *The Other Victorians* (1964) would prove that there also existed another side of the Victorians that had been hidden. This has engaged writers to look back into the Victorian period with a different view and paved the way for an innovative historical fiction, which Kaplan denominates Victoriana. In this chapter she analyzes how contemporary fiction has applied Victorian fictional styles and used this historical ground for political reasons or simply for pleasure. John Fowles's *The French Lieutenant's Woman* (1969) not only showed that there existed an interest for the Victorian period in the reading public but also prepared the terrain for other writers to explore this setting. However, the revival of the Victorian period in modern fiction owes much to the feminist scholars that were struggling for a revision of the literary canon and social history around the same time as the novel's publications. A. S. Byatt's *Possession* plays with a wide variety of Victorian literary styles and destabilizes the balance between history and truth, Sarah Waters's trilogy *Tipping the Velvet* (1998)*, Affinity* (1999) and *Fingersmith* (2002) highlights themes of lesbian sexuality and music halls, incarceration and spiritualism. *Possession* is described as a novel that is a "web of parodies and pastiche" (Kaplan, 2007: 106) and Byatt's discussion of the pleasures of reading might be seen as a dialogue with Roland Barthes's *The Pleasure of the Text* (1973). David Lodge's *Nice Work* (1988) takes a more political turn and is written in the industrial style of Elizabeth Gaskell's *North and South* (1855). In his novel Lodge criticises Margaret Thatcher's politics for higher education in the 1980s and revises the magical endings of the fiction of the 1840s.

In the last chapter "Returning *The Piano*" we are offered a view of an adaptation of neo-Victorianism to the screen through Jane Campion's *The Piano* (1993). Kaplan points out that a variety of Victorian literary genres such as gothic, sensation, domestic fiction and melodrama, have been used to make the film. Furthermore, the film is heavily loaded with nineteenth century literary sources that the author claims to be "network of literary and historical citations" spun into a web (Kaplan, 2007: 124). However, these intertexts "…do not remain inert or static within it – often acting on the

contrary as a catalyst for its revisionist aims" (Kaplan, 2007: 133), i.e. they function as a tool of revision of Victorian values and embark on issues like femininity, race and empire. In this chapter we are shown how nothing escapes the colonial gaze represented through Ada's muteness, George's illiteracy and the Maori race. The three of them were all infantilised in the view of their Victorian contemporaries, and the author discusses Ada´s femininity and disability in relation to her musical instrument and Kaplan uses Claude Lévi-Strauss's *Structural Anthropology* (1958) and Julia Kristeva's essay "Women's Time" (1979) to explore how it partly works as Ada's language.

This book offers a panoramic view of how the Victorian period still marks its presence in our times and how the interest for the period continues growing, both inside and outside literary circles. It discusses how the influence of the Victorians has taken different shapes in literature and even made its way in the film industry. However, I would have liked to see a clearer distinction between neo-Victorian literature and everything else related to the Victorian period. And I also miss a more profound approach to the revisionist aims in literature behind this subgenre. Although the book focuses on twentieth century literature I would recommend it not only to scholars or students of the neo-Victorian field but also for those dedicated to Victorian literature, as neo-Victorian literature is a dialogue between the past and the present in many aspects.

The Language of Architecture and Civil Engineering by Ana Roldán-Riejos, Joaquín Santiago López and Paloma Úbeda Mansilla. Newcastle-Upon-Tyne: Cambrige Scholars Publishing, 2011. 100 p.

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The book under consideration provides in-depth and relevant information to understand the *language of Architecture and Civil Engineering* in English (henceforth ACE). It is also a very practical book designed to appeal not only to students but also professionals who need to improve their linguistic skills in order to be able to effectively communicate in academic and professional contexts. The book is grounded upon a socio-cognitive dimension of disciplinary communication, which means that ACE members form a *discourse community*, that is, it is a group that has shared set of communicative purposes, and uses communication to achieve certain goals. ACE speakers and writers create and shape their own discursive norms and thus create a *genre* as defined by Swales (1990:46).

Apart from the chapters themselves, the book includes a foreword by a recognized expert on metaphor in the academic environment, Jeanette Littlemore and a preface written by a Spanish architect, Alberto Campo Baeza. It also has an up-dated bibliography on publications related to the language of architecture, civil engineering, cognitive linguistics and genre analysis. The bio-data of the authors -Ana Mª Roldán Riejos, Joaquín Santiago López and Paloma Úbeda Mansilla from the Technical University of Madrid- is also included. They are recognized experts in the linguistics of

architecture and building construction, and in managing courses in English for Academic and Professional Communication for native and non-native students.

The book is divided into six chapters briefly described below:

Chapter 1 describes the main types of architecture and civil engineering genres and their texts, describing the prototypical sections they may contain. Special attention is paid to two moves of these genres, the abstract and the report. The analysis is also applied to the rhetorical functions and communicative intentions of ACE texts (descriptive, narrative, instructive, expository and argumentative), focusing on the most frequent text-type markers of the function and on the text types in which they are used. The authors summarize the ACE characteristic style, particularly the use of text and visual information such as graphs.

Chapter 2 addresses the expression of meaning, on how it is developed and can be expressed in scientific-technical texts. The authors understand technical communication in terms of the contextual relations established between the linguistic and extra-linguistic components of discourse, such as the audience, the speaker/writer relationship, the genres used and the different disciplines, which may affect meaning interpretation. The textual, generic and social links which characterize every discipline are deemed essential for technical communication.

Chapter 3 copes with the most frequent genres and types of texts which are characteristic of ACE communication. This chapter offers a repertoire of the most widespread ACE genres: writing formal e-mails, summaries and abstracts , case studies, experimental research reports (Hyland 2004). All these documents follow specific guidelines and a rhetorical structure with few variations. Authors identify typical errors and give advice, tips, examples and templates on how and when to use the genre. The chapter also provides learners with pedagogical orientation when writing prototypical texts belonging to this academic genre. .

Chapter 4 deals with the use of electronic corpora and illustrates the application of corpus linguistics to the analysis of architecture and engineering texts. Addressing students, the volume explains how they can collect a discipline-specific linguistic corpus as a key resource for the learning of specific vocabulary. The authors also offer advice on the compilation of electronic corpora as well as on the use of software applications for their analysis.

Chapter 5 presents a comprehensive view of the cognitive and strategic reasons which are behind communicative strategies used in ACE texts such as the communicative impact of disciplinary discourse related to the preference for the thematic progression of the text (one of the most original contributions of the book as regards English for Specific Purposes); the frequent use of hedging and the extensive use of the passive voice.

Lastly, metaphors and metonymies are analyzed in different ACE texts in Chapter 6. The conceptual and linguistic metaphor framework is used to explain how figurative language works in these ACE texts. This chapter is also one of the main assets of the book. The authors are aware in the conclusions that "In the technical fields, very frequently concepts are transferred across different experiential domains so that abstract

ideas are brought to a more down-to-the ground level. Engineers and architects think of problems that affect structures as patients to be treated and they look at themselves as doctors that treat them. This includes examples like *pathology of structures, auscultation of dams, aging in buildings,* etc." (p. 69)

All in all, this is a book that can be enlightening for readers interested in the language of Civil Engineering and Architecture. Moreover, this monograph convincingly creates a new genre: the fusion of both languages into one, LACE (*Language of Architecture and Civil Engineering*) as points of contact between the two have been found. It also shows many real examples and practical exercises that engage the reader's participation. It also contains an updated bibliography that offers a wide perspective on this subject matter. It is written in a rigorous and at the same time accessible style, so readers will surely profit from its content.Another particular strength of this study is its pedagogically-oriented layout, which opens with an overview of the necessary theoretical background and closes with a summing up section which presents the basics of the chapter. A follow-up section is included after each chapter to afford the reader/learner with extra practice, with references to online resources, both professional and academic. Last but not least, the organization, collection and updating of all technical terms needed by students, architects and engineers is very welcome. I have no doubt that the chapters of this book will be equally inspiring and contribute to the advancement of the LACE field in the next few years.

References

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