

Secondly, the progressive attitude adopted by the contributors paves the way for further study and fosters critical debate in the domain of Translation Studies. In this sense, this book illustrates the increasing interest and concern that this discipline arouses in our country. What is more, the fact that the series in which it has been published is entirely devoted to translation is highly significant. Certainly, publishing houses such as Cátedra have long been making key reference works available to the Spanish-speaking public. Nevertheless, the initiative taken by the University of Castilla-La Mancha in their collection *Escuela de Traductores de Toledo* and Ediciones Colegio de España in their *Biblioteca de Traducción*, both exclusively related to translation, shows a specific and praiseworthy commitment to the subject. In this respect, the fairness of the venture is backed by the fact that international publishers such as Multilingual Matters, John Benjamins, Rodopi and Routledge are now succeeding in their corresponding series on Translation Studies.

In the case of *Biblioteca de Traducción*, the contribution to the flourishing of Translation Studies in Spain is twofold. As stated in the General Editors' Preface, the series aims firstly to make the most representative foreign classics on translation available to the Spanish public. This was the goal of the 1997 Spanish version of André Lefevere's *Translation, Rewriting and the Manipulation of Literary Fame*. Moreover, *Biblioteca de Traducción* endeavours to divulge the most outstanding output of domestic research. *El papel del traductor* thus inaugurates this second orientation and unquestionably sets a standard of excellence which is to be maintained. In any event, the next two titles of the series will surely live up to expectations. Suffice it to say that Mary Snell-Hornby's *Translation Studies. An integrated approach* is to follow the path opened by André Lefevere. With regard to national projects, in *Traducción y cultura: de la ideología al texto*, Ovidi Carbonell will develop some of the ideas already outlined in his collaboration to the book here reviewed. No doubt, to offer the degree of brilliance and meticulousness he and the remaining twenty-nine contributors achieve in *El papel del traductor*.

M. Rosario Martín Ruano

Brian Hollingworth. *Maria Edgeworth's Irish Writing. Language, History, Politics*. New York and London: Macmillan, 1997.

200 years ago, the French invasion of Ireland in aid of the United Irishmen uprising against colonial rule came to a tragic end in Ballinamuck, north of county Longford, a few miles from Edgeworthstown, where Maria Edgeworth lived and wrote. She has achieved a modest reputation as a pioneer of the regional novel, and her name is generally mentioned as a forerunner of Walter Scott and a possible influence in Turgenev.

Brian Hollingworth, recently retired as Head of English at Derby University, has undertaken a survey of the reasons and influences that motivated a gentlewoman to try a new active approach to fiction in an Irish backwater, and how and why the vernacular came to be used in narrative. *Castle Rackrent* has attained a canonical niche as a 'minor classic', enshrining the term to describe abusive colonial practices. Edgeworth wrote from personal experience, as she belonged to an Anglo-Irish family, and her writings have not

escaped political criticism after her death. Rediscovered in recent years by Gender Studies, particularly in the wake of Gubar and Kowalesci-Wallace studies, her oeuvre has been re-evaluated and more of her novels have been reprinted. The present study focuses on works of fiction and non-fiction where the use of Hiberno-English is foregrounded. The titles surveyed belong to the period of joint authorship with her father Richard Edgeworth, and the author bravely approaches a controversial issue through extended citations of unpublished or little known correspondence. His analysis is the outcome of several years of dedicated research and an exhaustive study of sources; he has had access to original correspondence in the National Library of Ireland, to unpublished letters and documents, unpublished private work and contemporary reviews.

Striving for a non-partisan stance, Hollingworth has concentrated on a detailed description of the introduction of Irish background and themes in the books published in the period spanning from the '98 Rising up to the first years after the Act of Union. He has selected fiction and non-fiction titles: *Practical Education* (1798), *Castle Rackrent* (1800), *Essay on the Irish Bulls* (1802), *Ennui* (1809), *The Absentee* (1812) and *Ormond* (1817). Any intention to evaluate Edgeworth's ranking as a novelist is disclaimed in the Introduction. He has focused instead on her received reputation as founder of the regional novel, particularly her commitment to Ireland and the pioneering approach to the vernacular. First a brief reference is made to the socio-political context in which Maria Edgeworth developed her writing, the troubled times surrounding the United Irishmen rising in '98 and the arrival of forces sent by Revolutionary France in their aide. Hopes of independance or autonomy inspired by the American Rebellion, nurtured by nationalists and by enlightened members of the Ascendancy were crushed by the Act of Union and its aftermath, Edgeworth died in the first Famine years. The various influences that came to play to inspire such an unusual interest in language are presented in Part I. First, Edgeworth has explored Edgeworth's cultural roots in the Enlightenment; The Edgeworths family used to move in cultured circles, they were widely read and familiar with French and English philosophers of the Eighteenth Century. Maria had an unconventional upbringing and a room of her own; friends and family encouraged her writing career. Unlike some of her contemporaries, she belonged to a highly literate family, where it was usual for drafts to be circulated, corrected, reviewed, before a final version was completed, as witness her copious correspondence.

The linguistic theories of Condillac and Monboddo, as well as Locke's empirical approach, were to have a decisive influence in her father and her; they encouraged a new interest in the role of language, and its possible links with the development of reasoning. Hence the importance accorded to the acquisition of good reading habits in childhood, developed in *Practical Education*. The connection between language and reason is the guiding line in her didactic writings. Hollingworth does not take sides in the controversy surrounding the shared authorship, yet he acknowledges the findings of feminist scholarship, subtly enhancing Maria's role. In particular, he analyses the positive effect derived from Richard Lovel's interest in science, engineering and means of communication. The second main influence was connected with the Lunar Society, a distinguished scientific and industrialist circle in the last part of the Eighteenth Century formed by such leading figures as Wedgwood, Darwin and Watt, of which Richard

Edgeworth was a founding member. Based in the provinces, centered in the Midlands, independent of metropolitan Establishment circles, it was directly linked to the early industrial revolution. Maria shared their values and their interests. Hence her attention to the details of local language and her habit of social observation, plus a conscious choice of life in the provinces, a commitment to practical reform and improvement of land practices. Such a background made for an unusual non-partisan view of religion, and an idealist belief in the social benefits of progress. The realities of Anglo-Irish life notwithstanding, all the books selected for the present study reflect a conscious desire to improve relations between English and Irish people. Central to a better understanding of Ireland was an understanding of Hiberno-English, not just as a quaint way of talking but as a real and worthwhile way of expression. In the didactic writings, the Edgeworths are very close to a scientific approach to language analysis. Inherent in such undertaking was a sensitivity to changing social conditions characteristic of the Lunar Society. Hollingworth underlines the ambiguities and contradictions in Edgeworth's approach to language resulting from philosophical and Lunar Society influence. Edgeworth's beliefs and attitudes are best portrayed in *An Essay on Irish Bulls*, written in the same period as *Castle Rackrent*, although it appeared in 1802. It is also a surprising project, for the times. The political intent is openly declared: to effect a change of attitude in the metropolis vis-à-vis the natives, to prove that the Irish were not inferior despite their quaint way of speaking, to illustrate the blunders or 'bulls' as a different way of speaking. The list of bulls and accompanying stories are thoroughly surveyed. Reference is made to Butler's theory suggesting the Essay be considered as the 'theoretical commentary' to the use of language in *Castle Rackrent*.

Part II: 'The Irish Tales' is an exhaustive analysis of how the vernacular language, examples, code and register, is central to each book. Taking Young's *Tour in Ireland* as principal meta-text, Hollingworth argues for a less literal reading of *Castle Rackrent*, considering 'the glaring choice of Rackrent for the name of the castle' (81) title, implying torture. He argues the importance of content and publication date, explaining the relevance of rushing the publication to forestall the Act of Union, '...when Ireland loses her identity'. He deconstructs the seemingly innocent text, analyses the naive narrator's voice and presents evidence to underline the author's ambiguity about Anglo-Irish relations. The role of preface, glossary and notes, unusual components of published fiction, is examined, reaching the conclusion that it serves to legitimate the vernacular voice in the following ways. First, creating the character of Thady Quirk: an ambivalent figure susceptible of several readings. A superficial copy of Langan, the innocent rural simpleton, a transparent narrator transparent allowing the reader to see through, an Uncle Tom character even, in Harden's opinion. Or a conniving, sly, 'Irish' peasant, revealing a hidden agenda of native Irish recovery of their land by any means, as Newcomer feels. Hollingworth also brings up Dunne's contrasting postcolonial argument. Second, inventing Thady and using him as narrator allows a fresh voice, Maria Edgeworth is not constrained by the 'drawing-room' view of the world which Austen defenders are at such pains to justify. Mention is made of discreet reminiscences of Gothic novels. Hollingworth looks closely into the 'vernacular' used in the narrative, highlighting the use of dialectal vocabulary, pronunciation and idiom, as well as the inconsistencies of register and code,

to conclude that the intention was more to give an 'Irish' flavour than to portray local speech faithfully. Chapter 6, 'Let Us Dare to be Ourselves: A Reading of Ennui', reveals some Gothic features in a story set up in a near romantic celtic setting. Edgeworth's elusive irony however is interwoven in the text, with touches reminiscent of *Northanger Abbey*. A historical subtext in the plot recalls the tragic events of '98, echoed in the hero's contradictory and inadequate reactions when the rebellion breaks, and he is faced with the ensuing confusion in the land. Woven into the story are direct references to United Irishmen and Defenders, introducing the question of the legitimacy of Anglo-Irish rule within a legal framework at odds with instances of Irish quasifeudal loyalty. The vernacular is subtly granted status: the mother tongue is equated with Hiberno-English, the tongue of the old nurse. Edgeworth is shown to be divided between her drive to use the vernacular and the need to use conventional rhetoric. Hollingworth points out in this section how the emphasis shifts from the representation of a quaint vernacular to the recognition of its qualities of openness and generosity, allied to a subtle accent on the lively wit and sense of humour. Chapter 7 presents 'The Voice Of Truth: A Reading of *The Absentee*.' Hiberno-English appears again as an important factor in *The Absentee*, where code switching proves an unsurmountable obstacle for the Anglo-Irish, ironically portrayed as unable to pass for bona fide English, and ridiculed. In McCormack's view (Introduction to 1988 edition), the story deals with the social consequences of the Act of Union, hence the title. In particular, concern about the state of Ireland and the unease about the widening gulf between religious confessions. The conscious option in favour of Ireland is reflected by 'open and hermetic references...an emblem of a desired but elusive integration' (155). Chapter 8, 'King Or No King: A Reading of Ormond' was the last of the Irish set. Published in 1817, shortly before Richard Lovel's death, marks the end of the Edgeworths collaboration and reflects the despair of both Edgeworths about the 'condition of Ireland'. Earlier hopes of moderate reform had proved unrealistic, the end of the Napoleonic wars and the polarization of political postures after a Union had not improved local conditions, while the Anglo-Irish establishment had lost political initiative. Walter Scott had published *Waverley*, where he acknowledged Maria Edgeworth's influence. Hollingworth suggested the romantic *Bildungsroman* was susceptible of an alternative political reading. The text offers a polyphonic blend of vernacular and standard English well in advance of the times. Hollingworth endorses McCormack's term 'vectoric approach' to depict the style full of allusions to Irish culture and history, suggesting tolerance and a growing recognition of a Celtic tradition and the claims of the landless natives. The author examines echoes of Shakespeare's Henry IV Part 1 as well as *Troilus and Cressida*, as well as discreet reminiscences of Gothic novels. In conclusion, Maria Edgeworth's Irish Writing is a valuable apportionment to an understanding of origin of the regional novel, and the evolution of narrative options. Given the dearth of Edgeworth studies, the present up to date bibliography is a particularly welcome guide for further research. Although the book concentrates on the Irish Tales, reference is made to other contemporary Edgeworth's writings, so a complete perspective of her impressive writing activity is offered. Abundant instances of Maria's relation with her father are a useful basis for a reappraisal of the complex problem of shared authorship. He has shown the contradictions and inconsistencies in Richard Edgeworth persona, and his influence on

his daughter, with ample reference to their conflicting attitudes and their ambiguity in their allegiances. Hollingworth has shed light into some issues, and has indirectly laid the ground for a literary evaluation of the author. *Castle Rackrent* is presented as part of a large endeavour. The sources and factors that combined to originate the innovating interest for the vernacular language had not been the object of scholarly attention before, and recognition of Hiberno-English is a surprising first in the light of contemporary literary values.

The unprecedented use of the vernacular, to sum up, is restricted by Edgeworth's adherence to Eighteenth Century theories of language. Throughout the book, Hollingworth traces the far reaching influence of the Enlightenment on Maria Edgeworth's make up, while he also makes a forceful case for her attachment to Ireland as the driving force of her career. Perhaps one wished he had dwelt deeper in the linguistic issues: English as colonial language, possible transfers from the Gaelic. Assuming English was spoken in Ireland obscures the fact that different meanings may be attached to a single word. Edgeworth was one of the first in her presentation of 'vernacular' and in her avowed intention to bridge the misunderstandings caused by speakers of the two versions. Remarkably non-partisan, Hollingworth's argument supports the view that her attitude reveals deep ambivalence, exploring with profuse detail the ambivalence ensued from the untenable no-woman's land where her upbringing, education, sympathies and intentions had placed Maria Edgeworth.

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The publication in Spain, or merely in Spanish, of a journal monograph dedicated to Comparative Literature has to be welcome. It is true that over the last few years we have witnessed the presentation in our country of several journals with a more or less theoretical and comparatist inclination. Such is the case of *Tropelías* and, especially, *Teoría/Crítica*, although none of them is devoted completely to comparative literature. The former is rather in the tradition of the miscellany, whereas the latter—always in monograph form—pays more attention to the great epistemological questions and to the theoretical thinking of our age. And we must not disregard the existence, for over twenty years now, of *1616*, the journal of the Spanish Association of General and Comparative Literature. In any case, we must admit the absence in our language of a solid tradition of scientific-academic publications focused on comparative studies, whatever its disciplinary horizon. We do have neither a long-standing publication such as the Parisian *Revue de Littérature Comparée*, the Hungarian *Helicon* and *Neohelicon*, or the American *Comparative Literature*, nor any recent but already established one, such as the *Yearbook of Comparative and General Literature*.

*Exemplaria* is edited by Professors Antonio Ramírez de Vergés and Miguel A. Márquez, both of the University of Huelva, and its Managing Editor is Pablo Zambrano. It is an academic journal which, as its editors declare in the first issue, "publishes articles and notes on literary traditions, sources, influences, subjects, motives and themes; history