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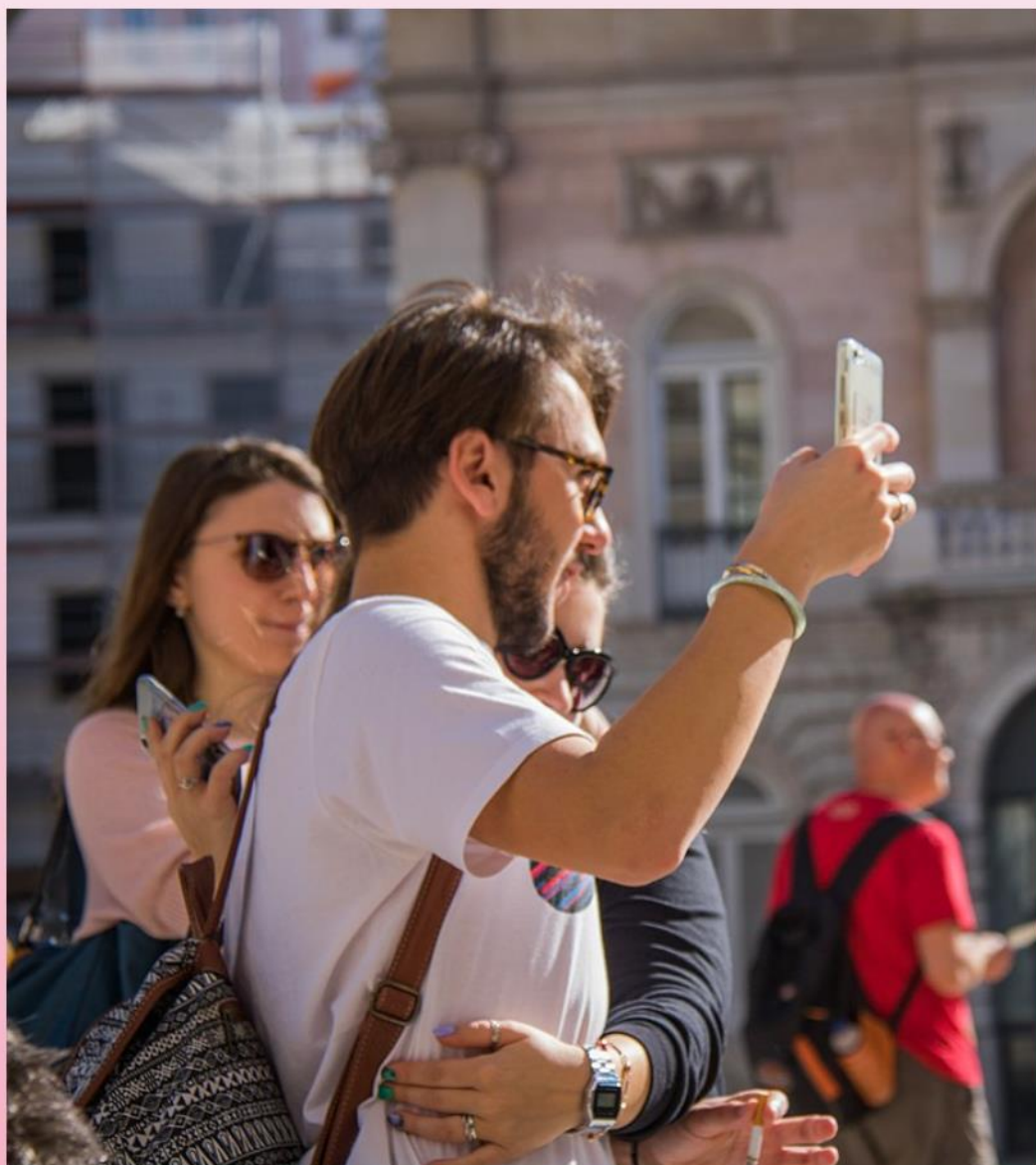
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Introducing and developing GLAD – The Global Anglicism Database Network

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Abstract: The Global Anglicism Database (GLAD) Network is an international effort aiming to share and compare strategies and resources for fostering cooperation among scholars interested in linguistic and cultural Anglicization involving the widest possible range of speech communities worldwide. This initiative is motivated by the current and increasing interest of linguists and laypeople alike in the influence of English on other languages (e.g. Furiassi, Pulcini & Rodríguez González 2012; Furiassi & Gottlieb 2015). The GLAD effort is closely linked to the recent history of the European Society for the Study of English (ESSE), as most of the coordination in its early stages took place in the context of ESSE conferences. In this paper we outline the history, aims and state-of-the-art of this coordinated effort.

Keywords: borrowing, Anglicisms, lexicography, corpus linguistics, language resources

1. Introducing GLAD – a way to chart the English language influence worldwide

1.1. The history of GLAD

Both through face-to face interaction and via distant contact situations, the English language affects languages globally at phonological, morphological, lexical, syntactic, phraseological and pragmatic levels, thus turning English, a recipient language by tradition, into a donor language *par excellence*. In search of a systematic way to investigate English influence in so-called non-Anglophone speech communities (i.e. within Kachru's (1992) Expanding Circle), a small and dedicated group of ESSE conference participants founded the Global Anglicism Database Network (GLAD) in 2014. Two years earlier, the idea of gathering academics doing research on Anglicisms was fostered at the 10th ESSE conference in Turin, Italy, following the panel (co-convened by Virginia Pulcini, Cristiano Furiassi and Félix Rodríguez González) called *The Anglicization of European Lexis* (Furiassi, Pulcini & Rodríguez González 2012). At the following ESSE conference, held in Istanbul in 2012, the English impact – this time in the shape of *Pseudo-English* – was once more a theme (in a panel co-convened by Cristiano

Furiassi and Henrik Gottlieb; cf. Furiassi & Gottlieb 2015). Finally, the idea of an international GLAD network was launched at the 12th ESSE conference in Košice, Slovakia (2014), following the panel (co-convened by Gisle Andersen, Biljana Mišić Ilić and Cristiano Furiassi) *The Pragmatics of Borrowing: Assessing the Pragmatic Effects of Borrowings from and into English* (Andersen et al. 2017).

The first official GLAD event, our kickoff meeting, was held on July 29th, 2015, as a special-interest event of the 14th IPrA (International Pragmatics Association) conference in Antwerp, Belgium, following the panel (convened by Elizabeth Peterson) *Linguistic and Pragmatic Outcomes of Contact with English as a Foreign Language*.[1] The second GLAD meeting – a symposium, rather – took place on March 12th, 2016 in Alicante, Spain, as part of the International Conference on Anglicisms (organized by Félix Rodríguez González and José Oncins), while the third meeting was held in Greifswald, Germany, on March 15th, 2017 (organized by Henrik Gottlieb), in connection with the Fourth Conference on Language Contact in Times of Globalization. At the Alicante meeting, a steering committee was appointed, consisting of Henrik Gottlieb (Danish; chairperson), Elizabeth Peterson (Finnish/English), Gisle Andersen (Norwegian), Elżbieta Mańczak-Wohlfeld (Polish), Ulrich Busse (German), and Virginia Pulcini (Italian). In 2018, the (by now) yearly international GLAD Network meeting/symposium was held on May 12 in Cáceres, Spain (organized once more by José Oncins), as part of the Tenth International Conference on Corpus Linguistics.

1.2. GLAD's aims and purpose

The initial, over-arching aim of the GLAD network was to establish a network of scholars and institutions willing to share data and language resources relating to the study of Anglicisms, research findings, bibliographical material, and Anglicism-related initiatives. More specifically, we wanted to:

- create a comprehensive bibliography of publications dealing with the Anglicization of the world's languages,
- post personal profiles of scholars studying the influence of English,
- compile and share a database of tools and resources for the study and analysis of Anglicisms,
- spread news about Anglicism-related events, including conferences and university courses,
- set up an interactive forum for people interested in the impact of English on their language(s), where they may post questions or comments on Anglicisms and get answers from GLAD experts, and
- look for funding opportunities to sponsor research on Anglicisms nationally and internationally.

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[1] All panels mentioned yielded peer-reviewed publications (cf. the reference list).

1.3. Overview of results so far

With these aims mostly accomplished by 2016, we embarked on the rather monumental task of building the A-Z database, representing Anglicisms currently from 18 languages – while constantly seeking to include yet more languages[1]. Anglicisms whose English etymons begin with the letter O formed the basis of this database, now available – although in embryonic form – on our website, hosted by the Norwegian School of Economics (NHH): www.gladnetwork.org. At present (November 2018) also Anglicisms representing letter A through C are accessible, and letters D through E will follow shortly. We expect the full alphabet to be online by 2021 – and invite all scholars knowledgeable about languages not yet represented to contribute to making the GLAD A through Z database truly global. Even if, in addition to some 14 European languages, the database now includes important non-European languages like Mandarin Chinese and Japanese, major languages like Hindi and Arabic are still missing. We hope that readers of the *ESSE Messenger* may help remedy this and look forward to cooperating with dedicated colleagues on all continents. Interested parties should contact the GLAD team at glad@nhh.no.

2. Planning and creating a Global Anglicism Database

In planning a database or a dictionary – no matter whether on paper or in electronic form – a number of basic questions need to be addressed and answered in a principled and consistent manner before the work can begin. Many problems have been solved since the initiation of the GLAD project in 2014, and basic decisions were made in three consecutive meetings of the steering committee, held in Kraków, Poland (October 2017), Cáceres, Spain (May 2018), and Gilleleje, Denmark (October 2018). Here are some of the basic decisions that have been taken care of:

- What counts as an Anglicism?
- How can Anglicisms be categorized?
- What period should be covered, both in relation to the introduction and to the usage of Anglicisms?

In this section we report on some of the decisions made and their implications, before we take a look at their practical implementation in section 3.

2.1. The definition of the term Anglicism and their categorization

It stands to reason that we first define the term Anglicism since there is no single definition accepted in the literature. For instance, according to Görlach (2001) the identification of an Anglicism should be based on its formal criteria. Therefore, Görlach (2003:1) suggests the following understanding of the term: "A

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[1] As of November 2018, data have been submitted for these languages: Bulgarian, Cantonese, Catalan, Mandarin Chinese, Czech, Danish, Dutch, Finnish, French, Galician, German, Greek, Italian, Japanese, Norwegian, Polish, and Iberian and Cuban Spanish.

word or idiom that is recognizably English in its form (spelling, pronunciation, morphology, or at least one of the three), but is accepted as an item in the vocabulary of the receptor language." This definition does not seem to be adequate for the purpose of GLAD, as we include other less identifiable types of lexical influence, although in fact such types were partly present in Görlach's *Dictionary of English Anglicisms* (2001), in the form of loan translations, loan renditions, loan creations, hybrids, and pseudo-Anglicisms. This is the reason why Gottlieb's (2005: 163) more general definition is followed: "any individual or systemic language feature adapted or adopted from English, or inspired (...) by English models, used in intralingual communication in a language other than English" is an Anglicism. For the sake of our project an Anglicism, thus defined, has to enter at least one of the languages included in the GLAD community, and thus the following types of Anglicisms are included in the GLAD database:

- **Unadapted borrowings**, including simple words (e.g. *browse*), multi-word units (*bed and breakfast*), acronyms (*OMG*), terms originating in non-English speaking communities in the Anglosphere, e.g. *tomahawk* and *jungle,* and internationalisms, e.g. *hologram*, known to be coined in English.
- **Adapted borrowings** (e.g. Norwegian *blogg* < English 'blog'), representing the same categories as those mentioned above, but showing signs of orthographic/morphological integration into the recipient language, as the German items in Table 1 in section 3.1 below.
- **Proper names turned generic nouns**, e.g. Danish *plimsoller* < English (British MP) Samuel *Plimsoll* (1824-98).
- **Semantic loans**, referring to domestic words or assimilated borrowings taking on English sense/s, e.g. Italian *realizzare* 'to become aware of' from English 'realize'.
- **Loan translations**, meaning unit-for-unit translations of English compounds, multi-word units or phraseological units, which are classified according to a simplified version of the taxonomy proposed by Granger and Paquot (2008). These include idioms, similes, various types of discourse markers, speech act formulae, attitudinal formulae, commonplaces, proverbs and slogans; e.g. Norwegian *gratis lunsj* 'free lunch'.
- **Hybrids**, including domestic compounds with at least one English component or one English productive affix, e.g. Norwegian *blogginnlegg* 'blog post'.
- **Pseudo-Anglicisms**, more specifically a) clippings, i.e. shortened English words as in *parking* < English 'parking lot', present in a number of European languages, b) resemantizations, i.e. domestic sense for English words, as in German *handy* 'mobile phone' or Polish *handicap* 'an advantage imposed on a competitor', or c) domestic combinations of English elements as evidenced by Japanese *akuhara* 'alcohol harassment'.
- **Phono-semantic matchings**, in which English expressions are matched with phonetically and semantically similar pre-existent domestic elements, e.g. German *Was gibt's?* < English 'What gives?'.

Despite this fairly wide conceptualization of Anglicism, there are also many potential English influences that are excluded, namely the following:

- Proper names, e.g. *Airbus* and brand names, e.g. *iPad*.
- Proper-name based adjectives, like Danish *Orwellsk* < English 'Orwellian'.
- Frequency-boosted domestic words whose increased usage is due to a similarity with the English etymon, e.g. Danish *akavet* (boosted by English 'awkward'), or the Norwegian discourse marker *tingen er at …*, which – although not originally English – may have been recently boosted by the English model 'the thing is that …'.
- Items obsolete before c. 1900, e.g. French *redingote* < English 'riding coat'), Italian *cakewalk* and Polish *trenczkot* < Eng. 'trench coat'.
- Lexical items from a non-anglophone speech community mediated via English, e.g. *sushi* (from Japanese) and *nachos* (from Spanish).
- Specialist vocabulary not used in the general language; i.e. terms only known to specialists in, for instance, computing, technology, economics, physics and chemistry.
- Internationalisms based on Latin or Greek elements whose English provenance turn out to be impossible to determine.

2.2. The criteria used for Anglicism selection

As John Humbley (2008:103) stated, "The obvious answer is to continue the DEA [*Dictionary of European Anglicisms*] and to be stricter on the criteria of inclusion so that cross-linguistic comparisons can at last be made with some accuracy." This observation is only valid for the 16 languages included in the DEA, but the list of Anglicisms should be updated as their collection goes no further than the mid-1990s. Therefore, we should select our data from general dictionaries, lexicons of foreign words or dictionaries of English loans if such exist in a given language as well as from national text corpora and newspaper archives, which seem to be indispensable since they may offer current sources from which new Anglicisms and new meanings of Anglicisms may be obtained (cf. section 3).

We mainly refer to modern language as written or spoken in the 20th and 21st centuries. However, Anglicisms attested before 1900 are included if they are still commonly used, e.g. Italian *budget*, which entered the Italian language at the end of the 18th century. Besides, it is worth noting that a word considered an Anglicism in one language may not qualify as an Anglicism in another. In the DEA the word *banker*, for instance, is treated as an English loan in German, Dutch, Norwegian, Spanish and Albanian, but in Romanian, Russian, Polish, Croatian, Bulgarian, Finnish and Hungarian it is thought of as being borrowed from either Italian or French.

The above remarks lead to the conclusion that as contributors to the GLAD A-Z database we should be very careful when entering items in dedicated submission template, introduced in section 4, so as not to end up with a mishmash of pre-existing lists of Anglicisms, each based on different criteria. On the

contrary, we should – whenever possible – verify their representativeness and frequency through empirical methods. In order for a candidate to be included in the GLAD database, it must occur in a variety of different sources and not be used by a single speaker or writer only (Pulcini 2016).

3. Practical integration of language resources into the Global Anglicism Database

Initially, the contributors worked on letter O as a test run in 2017. The rationale for starting the database with one specific letter was to establish a proving ground for our editorial decisions, enabling us to subsequently modify further entries and thereby aim to optimize the results. In this section we report on the preparatory stages that led from potential candidates to headwords in the database by focussing on Norwegian and German as examples of our decision-making process.

In section 2 we introduced the delimitation of the concept of Anglicism relevant for our databese project. As an example of how this is operationalized, let us briefly consider how data were collected for Norwegian. For this language there are several well-developed, large and updated corpora that can be used, alongside data tools for neology extraction and identification of Anglicism candidates. However, unlike German, the amount of edited Anglicism dictionaries is scarce. Thus, the Norwegian approach involves a combination of manual and (semi)automatic procedures and combines words from a number of sources. The inventory for this language includes:

1) The Norwegian Anglicism entries found in Görlach's (2001) DEA,
2) Words found in the Norwegian *Anglisismeordboka* 'The Anglicism Dictionary' (Graedler & Johansson 1997) and Johansson & Graedler (2002),
3) An accumulated list of manually registered Anglicisms collected subsequent to these two publications,
4) Anglicisms found in a long list of automatically extracted neologisms from the Norwegian Newspaper Corpus (NNC), cf. Andersen & Hofland 2012, and
5) Selected words from a long list of automatically extracted Anglicism candidates from the NNC (Andersen 2012).

In other words, a bottom-up approach is used to capture the full inventory of English borrowing into Norwegian. For the letter C, for instance, the combinatory procedure led to the selection of some 1,100 forms.

As for German – with a wide selection of available Anglicism dictionaries – the approach involves extracting entries from previous dictionaries, adjusting the data according to the set principles, checking the data in corpora, and, ultimately, writing the 'final' entry in the database. A number of previous dictionaries were used as 'raw material' for the database. In selecting potential candidates for inclusion in the GLAD database, the following eight dictionaries were used:

• AWB = *Anglizismen-Wörterbuch* (Carstensen et al. 1993-96)

- DEA = A Dictionary of European *Anglicisms* (2001)
- DFWB = Deutsches Fremdwörterbuch, 2nd ed. (1990–) [A-H] [OWID]
- DR = Duden – Die deutsche Rechtschreibung (2017)
- DU = Duden Universalwörterbuch (2015)
- NW 90 = Neuer Wortschatz – Neologismen der 90er Jahre im Deutschen (2004) [OWID]
- NW 00 = Neuer Wortschatz – Neologismen der Nullerjahre im Deutschen (2013) [OWID]
- NW 10 = Neuer Wortschatz – Neologismen der Zehnerjahre im Deutschen [OWID].

The AWb and the DEA are specialised dictionaries dealing exclusively with Anglicisms. However, both of them are dated, as they do not include any Anglicisms beyond the mid-1990s. The gap from the mid-1990s to the present can be closed by a set of three dictionaries dealing with neologisms in German [NW], each of them covering a decade. As far as the immediate present is concerned, two general-language dictionaries were used, that is, the Duden – Die deutsche *Rechtschreibung* [Duden orthographic dictionary] and the Duden *Universalwörterbuch.*

Since we agreed that the database should include items that were borrowed before 1900 if they are still in current use, this implies that diachronic aspects come into play. In order to deal with that problem, a dictionary of foreign words compiled on historical principles [the DFWB] was used. This means, that, all in all, eight different types of dictionaries were excerpted in order to select candidates for the database. Unfortunately, only some of the dictionaries above are available in electronic form, so the search for potential entries could be not automated by simply selecting the etymological label *<engl.>*. Furthermore, an automatic search would neither yield hybrids, as these do not usually carry an etymological marker, nor loan translations, as these do not carry any overt marker of their 'Englishness.'

3.1. Lexical selection in practice

In the construction phase of the database, Anglicisms are selected according to the initial letter of the etymon, and deliverables should target all Anglicisms whose etymons start with a particular letter. For German, letter C posed some problems, because the English etymons beginning with C can be rendered in German by letters K- and, to a lesser extent, by letters *Sch-* and *Z-*. Some of this variability is shown in Table 1 below. In this respect, the DEA was helpful, because its lemmatisation also follows the English etymon and not the alphabetical order of national adaptations or renditions. The following examples illustrate this:

Table 1: Lemmatization of some letter-C words for German

English etymon	German Anglicism
cannel coal	Kännelkohle
canoe	Kanu
canter	*Kanter*

English etymon	German Anglicism
chintz	Schintz
cinder	Zinder
circuit training	Zirkeltraining beside Circuit Training
clivia	*Klivie*
coolie	Kuli
crawl	Kraul

All of the examples in Table 1 were borrowed a long time ago, but most of them are still in current use. Nowadays, Anglicisms are not orthographically adapted to German; they are usually taken over in their original spelling.

As for the inventory of forms to be included in the database, we have agreed on a set of principles specified in the common guidelines.[1] These guidelines specify the categories of Anglicisms outlined in section 2.1. Of these categories, only unadapted borrowings can be extracted easily from any (German) dictionary, as they are identifiable as *engl.* by their form in German.

Letter C for German has yielded a number of 428 candidates for inclusion in the database, the vast majority of them belonging to the category of unadapted borrowings. As a point of reference – in order to make the database searchable – the entries are not only organized after the English etymon but also after their first spelling in the Oxford English Dictionary [OED]. However, the OED serves yet another, and perhaps more far-reaching, function. If the OED provides an entry for the English etymon with a sense that matches that of the respective Anglicism, this item is assigned to the category of 'unadapted borrowing'.

Lemma selection is among the most complicated issues to be coordinated across the national GLAD teams, as there are alternative national and personal views on what counts as an Anglicism, and much of our discussion at GLAD's Steering Committee meetings is spent contemplating various borderline cases. In particular, forms that are adapted and consist of recipient language-material often raise the question "How do we know it's from English?" (cf. Andersen 2018). As for German, the list of potential entries under letter C provided a number of cases that still need more evidence. For instance, do the following German Anglicisms really have a model in English, or are they, moreover, to be classified as pseudo-loans?

- Call-by-call
- *Candlelight* Dinner
- *Carloft*
- Charming boy
- Click Worker
- *Crosstrainer*

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[1] https://www.nhh.no/globalassets/centres/glad/guidelines-for-contributions-to-the-anglicism-database-glad_v2.pdf.

Similarly, can we be sure that the following items are loan translations from English?

- *Fallstudie* (< English 'case study')
- *Planierraupe* (< English 'caterpillar')
- *Zentralverriegelung* (< English 'central locking')
- *Mittelstürmer* (< English 'centre forward')
- *Mittelläufer* (< English 'centre half')
- CO_2-Fußabdruck (< English 'carbon footprint')
- *Kartoffelkäfer* (< English 'Colorado beetle' or 'potato beetle')
- *Fließband* (< English 'conveyer belt')

These are cases that need to be investigated empirically, for instance by checking their earliest attestations and (con)textual properties in contemporary corpora and text archives in order to support the assumption that borrowing from English has indeed taken place (Andersen 2018).

3.2. Lemmatization meets categorization

As seen in section 4.1, the template we have devised for entering and submitting entries to the database provides an optional field for the inclusion of compounds. Cyber- was a particularly interesting case in point: the OED has an entry cyber- as a combining form. Under this entry, a number of compounds are listed alphabetically as subentries, while the more important ones have entries on their own. The search in German dictionaries yielded the following Cyber-compounds:

> **Cyberbullying**, Cybercafé, Cybercrime, *Cybergrooming*, *Cybermobbing*, **Cyberspace**, Cyberstalking, ***Cybernaut*** and **Cybersex**.

The items in bold print have corresponding entries in the OED, the other ones could not be verified as borrowings with recourse to the OED.

By following along the lines of the OED, two basic options are available for the treatment of such items in the GLAD database: (1) We could have an entry for the combining form cyber- and just list a number of representative examples in the compound section, and/or (2) grant the lexicalized compounds an entry in their own right.

A step that still remains to be done is checking this preliminary list (based on eight different dictionaries) against a large and representative corpus of German, while other languages (most notably Norwegian) has systematically done this as part of the data collection (cf. 3.1). The *Institut für* deutsche *Sprache* (IdS) in Mannheim provides such a corpus that is available electronically and which scholars can use free of charge: the *DeReKo* (Deutsches Referenzkorpus) [German Reference Corpus].

Finally, harmonization between the different languages needs to be done (in the absence of parallel corpora). There are three frequency labels in the GLAD database:

* = quite rare; ** = frequent; *** = highly frequent.

Admittedly, frequencies for languages without major accessible corpora will have to be partly based on compilers' personal judgment. But what exactly makes a word "quite rare"? When working on the German *Anglizismen-Wörterbuch*, published in the 1990s, the criterion for the inclusion of items in the dictionary was five citations (from different sources and from different years) in order to exclude nonce-formations, vogue words and other one-offs. Within GLAD we have chosen not to set a lower limit, considering that even some low-frequency items may merit an inclusion in the database, for instance quite rare compounds containing an otherwise productive compound component.

4. Technical coordination and the GLAD database

4.1. The GLAD template and guidelines

Among the aims of GLAD is the task of creating an updated and comprehensive database of Anglicisms representing a maximally wide set of languages. In order to streamline the process of establishing and editing such a resource, we have devised a set of guidelines and a template for the submission of database entries and linguistic and contextual information, documents which are downloadable from GLAD's Resources page. Figure 1 shows the obligatory and optional information that must/can be provided for each database entry (in this article split across two lines for reasons of space).

GLAD Anglicisms template				Obligatory field	Optional field		
Language	Domestic form	Transliteration	Domestic form variants	Etymon	Full form of acro/a	Type of borrowing	
Norwegian	abstract		abstrakt, abs	abstract		unadapted borrowing	

See comment fields for format specifications
Definitions are semi-obligatory; must be included for polysemous words

Definition	POS	Inflection	Phrasemic type	Gender	Pronunciation	Compound	Frequency	First attest	Variety	Example	Note
	noun		commonplace	n		abstractbok	*	1950		Example1	

Figure 1: The GLAD Template

As can be seen from the colour code, five obligatory cells must be filled out in each case: *Language*, *Domestic form*, *Etymon*, *Type of borrowing* and Part-of-speech (*POS*). For several categories, the template offers comment fields that emerge when the user hovers the mouse above the category label. For restricted categories, the template restricts the user to choose one of a set of pre-defined labels. The categories with such pre-defined labels are *Type of borrowing, POS, Phrasemic type* and *Gender*.

The word chosen as *Domestic form* should be a standardized and commonly accepted variant of the Anglicism in the recipient language. Only one form should

appear in this category, while other variants may be listed under the category Domestic form variants.

The *Etymon* field contains the English etymon with the orthography that the OED lists as its head form. We make an effort to harmonize etymons across languages for linking purposes within the database. OED uses the letter Z for Greek-based words with suffix *-ize/-ization* etc., so GLAD has the z-form as its etymon in such words. Furthermore, hyphenization depends on OED's standard, so a word like *babysitter* should not have a hyphen, while *anti-American*, *co-operation* and *thought-provoking* should. Occasionally, data providers may wish to record so-called recombinations or multi-word pseudo-Anglicisms which have no English correspondent. This may be done with the symbol + in the *Etymon* field to indicate that this is not an originally English word or collocation, as in Norwegian *snacksy*: 'snacks' + 'y' and Japanese *aruhara:* 'alcohol' + 'harassment'.

Definitions are considered semi-obligatory; that is, a definition must be included for words with more than one meaning (polysemy). In order to save time and to make definitions comparable across languages, it is recommended to use the latest edition of the *Concise Oxford Dictionary* as a common point of reference and take over the paraphrases for the various senses given there.

GLAD uses a relatively narrow set of POS tags, with *noun*, *verb*, *adjective*, *adverb*, *interjection* and *other* as the only possible values. The determining factor for attaching the correct POS label to a given Anglicism is the grammatical function of that Anglicism in the recipient language, which means that, for example, German *handy* ('mobile phone') is a noun. For phraseological units, it can be difficult to decide, and many of them are classified as *other*. The category *Phrasemic type* is to be used for various types of phraseological units, but not for phrases that simply function as nouns, e.g. *bed and breakfast*, verbs, like Norwegian *føkke opp* 'fuck up', or adjectives, e.g. *fit as a fiddle*.

Pronunciation is a semi-obligatory field; it should be given in IPA and included in cases where the pronunciation of an Anglicism deviates considerably from either (1) the phonotactics of the recipient language (in speech communities usually domesticating the pronunciation of foreign words), or (2) the native English pronunciation (in, for instance, Scandinavia, where English loans are typically pronounced in semi-English fashion).

Whenever possible, *Frequency*, indicated with * = quite rare; ** = frequent; *** = highly frequent, should be based on corpus data. Finally, the category of *First attestation* is indicated by means of the most appropriate 4-digit year, accepting approximations.

4.2. The GLAD Database

Upon receipt of the submission of a template filled out according to the criteria above, the technical project team at NHH in Bergen runs a purpose-built computer programme to check the validity of the submitted data and report any errors back to the data providers. Once any format errors have been removed, the data is added to the database. The database application is developed by the NHH team and uses the Microsoft Visual Studio LightSwitch development tool.

Figure 2: The GLAD database: Content view

Figure 2 shows an extract of the database content with its tabular view. The user can sort the data according to any category by clicking on the category label, thus easily retrieving all entries in a particular language, for instance, or compare which languages have adopted a particular Anglicism. The extract shows a set of letter-O Anglicisms in Catalan, Danish, French, German and Polish, with category labels for information such as *Type of borrowing*, *POS* and *Gender*, where relevant. The symbols at the bottom right allow the user to search for a word, add a new entry or delete an existing one, or view and/or edit an entry. By clicking on a line in the table, the user can also inspect the details of each entry.

Figure 3: The GLAD database: Details view

As seen from the Details view in Figure 3, the user has access to all available information about an Anglicism in a single view, including its alternative spellings, a definition, type, usage example from a corpus, and more.

Figure 4: The GLAD database: Edit view

Authorized users can edit data or add new data directly in the database, although most of the editing work is done pre-submission by means of the template file. As seen in Figure 4, categories with pre-defined values – indicated with the (+) symbol – must select accepted values from a drop-down menu by clicking on that symbol, while the remaining categories not marked as such are free-text fields.

5. Theoretical and research applications, intended uses and outcomes

An undertaking of this magnitude should have clear practical applications as well as theoretical outcomes, and the GLAD project fulfils these demands. Various kinds of language researchers as well as everyday end users will be able to make use of the information supplied in the database. At present, there is no other readily available database that presents such a breadth of data from a range of languages. Our aim is to make the database freely available in a user-friendly format.

As stated previously in this article, in the current era we have an unprecedented opportunity to view language contact as it pertains to one donor language, English, which presents unique theoretical opportunities. With the information available through the GLAD database, language researchers will be able to address a variety of research questions. For instance, GLAD enables research into how and if a certain borrowing differs across languages. As an example, consider the productivity of forms containing *acid*. A quick search in the database (cf. Figure 5 below) reveals that, while French, Greek and Norwegian all have adopted the base form of this word with meanings relating to narcotic drugs, the other languages have it as a component in forms such as *acid rain*, *acid washed* and in the names of a host of musical genres, namely *acid jazz*, *acid rock*

and *acid music.* Similarly, while the term has triggered loan translations in Danish, Polish and Greek, this is not the case for the other languages. It is also interesting to see that two closely related languages such Danish and Norwegian display a different manifestation of this Anglicism, in that Danish has a domesticated form with *syre-* that Norwegian lacks, although this domestic form certainly could have occurred in Norwegian, too.

Greek, Moder...	oksini vroxí	όξινη βροχή	acid rain	loan translation	phraseologica...	
French	acide		acid (LSD)	adapted borr...	noun	
French	acid jazz		acid jazz	unadapted bo...	noun	
Polish	acid jazz		acid jazz	adapted borr...	noun	m
Polish	acid rock		acid rock	unadapted bo...	noun	m
Polish	kwaśny deszcz		acid rain	loan translation	noun	m
Norwegian B...	acid		acid	unadapted bo...	noun	m
Norwegian B...	acid house		acid house	unadapted bo...	noun	m
Norwegian B...	acid rock		acid rock	unadapted bo...	noun	m
Norwegian B...	acidwashed		acid washed	unadapted bo...	adjective	
Danish	acid house	acidhouse	acid house	unadapted bo...	noun	
Danish	acid jazz	acidjazz	acid jazz	unadapted bo...	noun	
Danish	acid rock	acidrock	acid rock	unadapted bo...	noun	
Danish	acidmusik		acid music	loan translation	noun	
Danish	syrekommuni...		acid communism	loan translation	noun	
Danish	syreregn		acid rain	loan translation	noun	
Greek, Moder...	όξινος		acid	loan translation	adjective	

Figure 5: An example from the GLAD database: acid

This cross-linguistic effort, then, allows researchers to explore the types of linguistic matter most frequently borrowed from English across languages, for instance different conceptual, grammatical or structural categories. Thereby one can investigate whether borrowing from English mirrors the hierarchies established in previous work on language contact (cf. Thomason & Kaufman 1988) and study how Anglicisms are adapted orthographically and morphologically across languages.

Inventory issues can also be explored comparatively, e.g. how the borrowing of different grammatical categories compares across languages and language families. For example, do some languages appear to be more 'open' to Anglicisms than other languages, and is there more evidence of local adaptation of forms in some languages compared to others? A researcher might substantiate claims that Germanic languages are relatively more open to adapting interjections than, say, Romance languages. Given the date markings in the database, it will also be possible to compare a timeline of borrowings across speech communities and detect differences and similarities with regard to when and what kind of borrowings are adopted from English, and to trace whether, over the span of several decades, the types of borrowings are subject to stability or sudden shifts.

In its most basic sense, the GLAD database will serve as an Anglicism dictionary, so that end users can look up an English etymon and find out how it is used across languages, or if it exists in a given language.

The entries in the GLAD database are collected by scholars who have access to differing kinds of input data. As noted previously, while we have made every effort to synchronize entries across languages, there naturally are differences in the availability of raw input data. For example, languages such as Norwegian and Danish have a wealth of corpora to draw from, whereas entries from other languages are collected primarily from first-hand observations. For the time being, this means that there are limitations to the types of generalizations and claims that can be made about the types and overall frequency of Anglicisms in a given language.

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Stoneman's detailed account of the writing and private life of Charlotte Brontë is a welcome addition to the critically acclaimed *Writers and their Works* series, which focuses on British, Commonwealth, and European literary figures and genres, and is especially concerned with representing previously neglected works of post-colonialism and women writers. The book opens with a brief history on the personal tragedy associated with the Brontë family and highlights the omnipresence of death in the writer's life, which undoubtedly influenced the dark subject matter that is found in much of her work. It corrects the common misrepresentation of her childhood by revealing a very close bond with her siblings, with whom she shared a collective fascination of literature from her earliest days, as seen in the large quantity of 'little books' that they wrote together as children. It also reveals their love for *Blackwood's Edinburgh Magazine*, the journal that included Gothic and supernatural tales amongst other things such as politics, science, and exploration, and created a model format for their first writings. Stoneman explores how Brontë's teenage obsession with the various works and the private life of Byron proved to be another major influence in the formation of her future characters. She closes the chapter with a note on Brontë's rejection of two marriage proposals and how her desire to experience only the most passionate kind of love may have influenced her future works.

The middle section is devoted to her four major novels and discusses the various experiences and struggles that she encountered whilst writing them. The chapter on *The Professor* (published posthumously in 1857) which was rejected a total of nine times and was never published during her lifetime, considers her brief and despondent time as a governess, as well as her transfer to a girl's school in Brussels to perfect her French and German. Stoneman details how Brontë's development of unreciprocated feelings for her married Belgian teacher resulted in the termination of her study after just two years. Her return home saw the beginning of a very dark period during which she was tormented by her grief for deceased family members and by a depression linked to her hopeless love. She began to see her life as being merely an exercise in the endurance of inactivity, and as such, incorporated this theme into the controversial subject matter of *The Professor*. Many of the plot details and characters mirror that of Brontë's life in Brussels and create a novel based on the theme of self-discipline which she had to learn during that time. The unconventional depiction of marriage and the blatant

implication of sexual freedom in the story proved to be very contentious material and could well explain why it was never published in Brontë's lifetime.

Brontë's own character and experiences once again proved to be inspiration for the orphaned narrator of *Jane Eyre* (1847). The novel was published under a male pseudonym and proved to be her most popular as it was an instant success with critics and readers alike. Stoneman discusses how the writer took a different approach to this story as she was finally confident enough to narrate with a female voice. She gives a detailed analysis of the plot and characters in *Jane Eyre* and focuses on the combination of the story's Byronic influence, which is evident in the various Gothic motifs, as well as the issues of imprisonment and feminine madness that are crucial factors in the heroine's fate and happiness. Her exploration of these various aspects illustrates the complexity of *Jane Eyre* and highlights its use of subtle techniques that would have challenged the Victorian era's social conventions of love and marriage.

The narrative style of *Shirley* (1849) established a shift from the first person to the third person, which had a corresponding influence on the overall tone of the novel. Stoneman notes that the success of *Jane Eyre* allowed Brontë a greater experience of cultural life in London, as well as regular correspondence with other novelists that discussed her reluctance to examine certain social issues in her texts. She examines the various shortcomings of *Shirley*, such as the impersonal approach to the plight of her working-class characters, and the uncertainty of its status as either a work of social protest or a love story. She also highlights the significance of the utopian woman in the story and how her character had the ability to challenge the social conventions of womanhood. The chapter finishes with a discussion on the negative reception that the novel received from critics and how the death of Brontë's sisters was considered to be a major reason for its inadequacies.

The publication of *Villette* (1853) saw the creation of a protagonist who was much older and wiser than previous heroines. Stoneman discusses how Brontë used this work to challenge the social conventions of femininity and marriage by centring the story on an independent narrator who reveals very little of herself to the other characters or the reader. She also tells how the writer's real-life romantic encounters during the development of this novel influenced the fate of its characters. She also explores the strong Gothic undertone of *Villette* and how it addressed Brontë's concerns regarding the power of religion and its suppression of women. Finally, her return to the paradoxical issues of marriage and independence is discussed in the closing statements of this chapter.

Various play adaptations of *Jane Eyre* are detailed in the final chapter, which focuses on the different playwrights' interpretations of the novel, as well as their consequent changes to the characters and plot. The final events of Brontë's life and her influence on subsequent women writers are described in the concluding paragraphs. Stoneman's ability to combine a neat summary of Brontë's novels with a detailed analysis of how her personal life may have influenced her work illustrates a genuine enthusiasm for her subject and offers a companion guide that can be appreciated equally by both the recreational reader and the inquisitive scholar.

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In the collection *New Perspectives on Mary Elizabeth Braddon*, editor Jessica Cox sets out to expand the up-to-date limited critical attention given to this extraordinary Victorian writer whose career spanned over 50 years. In the space of 70 years, Braddon, first perceived as a lowbrow sensationalist, became a fixture in the literary world, only to then disappear into obscurity. Critical attention has revived since the 1970s and this collection of essays is meant to contribute to this and to further debate. Cox identifies the blurring of boundaries as a recurring issue in the critical essays on Braddon's work, which itself has consistently escaped exact categorisation, as it often challenges generic and social boundaries. Cox emphasises the broad span of Braddon's literary interests and states that Braddon wanted to be perceived "not merely as a producer of lowbrow sensation fiction, but of high literary art as well" (5). She rightly laments that Braddon is pigeonholed as a sensation writer, yet this collection seeks to "further explore Braddon's contribution to the sensation genre" (2), through looking at both *Lady Audley's Secret* and some of her lesser-known sensation novels. This provokes the question why Cox limits the theme to the discussion of the sensation genre, which seems to contribute to this pigeonholing. Within this framework, however, the individual essays provide new perspectives on Braddon's work, especially the lesser-known fiction.

The four essays of the first part focus on Braddon's best-known work *Lady Audley's Secret* (1862), offering new angles for approaching the text. Both Tabitha Sparks and Grace Wetzel are concerned with questions of domestic space. Sparks impressively explores how ideas of femininity and the Victorian house are intricately linked and reads them as "co-dependent products of commodity culture" (19). Both women and houses are evaluated by their exteriority, often equating material and moral value. As Sparks argues, this Victorian ideology is questioned by the revelation of the angelic Lady Audley's crass materialism. Grace Wetzel suggests that American author Louisa Mary Alcott's writing was influenced by Braddon and compares *Lady Audley* to Alcott's "Behind a Mask". Wetzel shows how the instability or dissolution of domestic space ultimately leads to the dissolution of the female mind, demonstrating how a woman's secure place in a home provides a stable sense of identity. In "Imperial Attitudes in *Lady Audley's Secret*", Nancy Knowles and Katherine Hall expand the various feminist readings of the novel by adding a post-colonial perspective. They convincingly argue for the usefulness of a post-colonial approach in order to recognise the patriarchal and imperial power structures that influence the novel's characters; nevertheless, while they try to incorporate a post-colonial perspective by constructing Lady Audley as the Other or the oppressed, their reading still remains focused on gender relations. The fourth essay of this section also has gender ideology at its core. Michelle Lin explores the transgression of feminine

stereotypes and demonstrates that Alicia Audley could be seen as an early prototype of the "New Woman". Overall, the focus on questions of gender ideology and stereotypes is very strong in all four essays.

Part two, entitled "Beyond *Lady Audley's Secret*", starts promising. Andrew Mangham's essay on crime, toxicology, and *The Trail of the Serpent* (1861) refreshingly does not concern itself with questions of gender (incidentally this is also the only contribution from a male scholar), and also refrains from referring to *Lady Audley's Secret*, a device almost all of the other essay in this section employ to introduce their discussion of other works. Mangham persuasively links the public attitude towards crime and science, and a growing hysteria around criminal poisoning in the mid-Victorian age to the plot in *Trail of the Serpent*. Gender theory and women's studies also provide valuable insight into some of Braddon's lesser-known works. Both Anne-Marie Beller and Laurence Talairach-Vielmas look at Braddon's fiction through a feminist lens, with Beller analysing the idea of the child-woman and the process of female maturation in *The Doctor's Wife* (1864) and *Eleanor's Victory* (1863), while Talairach-Vielmas analyses the figure of the woman detective in *Thou Art the Man* (1894). Drawing attention to an interesting subversion of the role of the detective, Talairach-Vielmas demonstrates how the female sleuth undertakes an anthropological dismantling of the "uncivilised" male, and how Braddon adapts *fin de siècle* anxieties in her fiction. Both essays add to the perception of Braddon as an ambivalent writer who, throughout her career, both subverts and confirms gender ideologies in her work. Another prominent theme in criticism on Braddon is the author's metatextual awareness of her status as a sensation writer. Juliette Atkinson shows how Braddon both reproduces the critical discourse on the quality of sensation fiction and challenges these assumptions within her own fiction, thereby creating a space for commentary on her literary production. Atkinson's essay opens a valuable insight into both the economic and artistic pressures that shaped Braddon's literary career and her self-reflexive attitude towards them. Another interesting approach is taken by Joanne Knowles who engages with ideas of national and cultural identity through discussing the influence of French culture in Braddon's *Charlotte's Inheritance* (1868) and *Vixen* (1879). She successfully demonstrates how Braddon's presentation of the influence of French culture in Britain should not be understood in a simplistic or even nationalistic way, but as a complex and interactive fertilisation process. Further topics in this section are Tamara S. Wagner's analysis of *The Fatal Three* (1888), which explores Braddon's new attention to the individual family unit; and theatricality and performance in Braddon's fiction both on and off the stage, which both Kate Mattacks and Carla E. Coleman discuss in their essays.

While part one offers relatively new readings of *Lady Audley*, the collection really opens up new perspectives on Braddon in the second section. The first section displays a very dominant focus on gender related readings, which by themselves are important but seen together give the impression that this is all that *Lady Audley* offers to a literary critic. The scope of part two is far more extensive in its different approaches to Braddon's varied fictional works and contributes to a critical understanding of the Victorian novelist beyond the scope of dominantly feminist readings. It will surely trigger deeper investigation into areas that as of

yet remain barely touched. As a final remark, this edition would have benefited from a more thorough proofreading, which is a shame considering its academic value.

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Now available in paperback, this impressive *Brontë Encyclopedia* offers about 2000 short entries — usually of one paragraph length each: mostly names and titles, taken from the Brontë family's universe: their works, their characters, their friends and relatives, the English society and the numerous places where they lived. As a complement, some 95 small illustrations (portraits, art works, manuscripts, photographs), mostly black and white, are included. Both authors of this *Brontë Encyclopedia* are prolific scholars: Robert Barnard chaired the Brontë Society for two terms, while Louise Barnard is a university librarian.

I was a little surprised to note that, in their short preface, the authors do not mention a previous, similar reference: *The Oxford Companion to the Brontës* (2003), co-edited by Christine Alexander and Margaret Smith: a hefty A-Z book. However, this major reference title is included in the final, much too short four-page bibliography of this *Encyclopedia*. In a topic where an abundant number of references already exist, it is always appropriate to situate a newer publication and announce the new avenues and perspectives that are being brought compared to the previous resources.

Interestingly, we find in this *Brontë Encyclopedia* an article for the novel *Jane Eyre*, but also a separate entry for "Eyre, Jane", which then refers to the character itself, who "had never seemed less than a triumph of psychological insight and sympathetic understanding" (105). Oddly, the entry on the novel *Jane Eyre* neglects to mention the name of its author, Charlotte Brontë (168-169). There is an entry for "*Wuthering Heights*" (the novel) and a separate one for "Wuthering Heights" (the farmhouse). On the other hand, there are no entries as such for general themes like "love" or "death"; but the longest entry dedicated to "Juvenilia" tells about many of the lesser-known plays invented by the young Brontë sisters, long before they became famous (172-179). Of course, some fundamental topics are much more detailed than the average: for example, Charlotte Brontë gets almost five pages, Emily Brontë's covers three pages; their father, Rev. Patrick Brontë, gets pages as well. Other members of the family are given their own entry: Anne, Elisabeth, Maria Branwell Brontë, Maria, and Patrick Branwell Brontë.

Among countless instructive pages, I appreciated the historical categories and political inclinations brought in the entries related to the 19th century press, for example in the entry on "*Blackwood's Magazine*", presented as a "High Tory

periodical originating in Edinburgh as a rival to the Whig *Edinburgh Review*" (29). Students doing comparative studies will probably appreciate the inclusion of some short entries related to many "great men" of the Victorian age (Dickens, Balzac, Victor Hugo, even Beethoven and Haydn); in each case, we are informed about their reciprocal influences, opinions, and sometimes meetings or correspondence with the Brontës. We find of course a half-page entry on William Shakespeare, one of the most quoted authors by the Brontës. An odd detail: the entry on "Queen Victoria" indicates that the young Brontës had christened their goose after the monarch; the comment deducts that it was a sign of attachment and respect for the young Queen (360). I specially liked the detailed entry on "Poetry", which provides the title of numerous, sometimes obscure works published under pseudonyms by the Brontës: "Pilate's Wife's Dream" to "The Old Stoic" and "Fluctuations" (265-266). In order to measure the numerous details included here, we even discover an entry about the 1824 book "*A Description of London*", by William Darton, which represented for Branwell Brontë "one of the sources for his prodigious knowledge of London" (88). We also find an entry on "devoirs", which explains that the Brontës did exercises as homework on various topics while in Brussels, and that pedagogic term is often imperfectly translated into "essays" or "exercises" (89). Elsewhere, the entry related to the "Devonshire Arms Hotel" attests that the Brontës stayed there, but the comment adds as well that this place is "still surviving" (89). There is always something instructive in most entries.

One could perhaps wonder how complete is this *A Brontë Encyclopedia*? Although I learned a lot whenever re-reading it, I have to say I was a little disappointed not to find any specific entry related to the numerous movies made from the works by the Brontës. Furthermore, there are no mentions about the many adaptations and countless translations made from their novels in the entries related to *Jane Eyre* and *Wuthering Heights*. No mention either about the famous Kate Bush song from 1978 ("Wuthering Heights") that was based on the Brontës' universe, or the unique biographical movie made in France by André Téchiné in 1979 (*Les soeurs Brontë*). However, in their preface, the authors explain they did not want to include entries related to films or any related work made after 1861, which is the year of Patrick's death (ix). Therefore, this book focuses almost exclusively on the Brontës' century, which as such is quite wide as a spectrum. My only other quibble would be the lack of an index, which seems essential in any encyclopaedia because usually, a name does not only appear in its own entry. Nevertheless, there are some — although not enough — cross-references from an entry to another ("See also:"), but the system used here is neither complete, nor perfect; for example, the entry on "Belgium" refers to the entry on "Brussels", but not the other way around (61).

In sum, this *A Brontë Encyclopedia* brings a great variety of contexts to the Brontës' infinite world. In my eyes, I do not see this *Brontë Encyclopedia* as the perfect entry door to their universe — the Brontës' works by themselves would be the more logical choices for newcomers — and this book is probably not an indispensable companion for the casual reader as prerequisite to appreciate one of their novels; but it would rather serve as a reference tool for teachers and

graduate students in English literature, 19th century studies, for public libraries in English-speaking countries, and of course for all the Brontë fans.

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Literary Visions of Multicultural Ireland: The Immigrant in Contemporary Irish Literature is an important contribution to the analysis of the New Ireland brought about by the Celtic Tiger economic boom, and of the post-New Ireland brought about by the Tiger's demise. It is also an inspiring project in its merging of literary criticism with social concerns. The book offers a variety of scholarly approaches, itself an ethical statement of sorts, because the embracing of multiple methodologies in the virtual community of literary scholars, when translated to a political arena, suggests that diversity equals wealth. The collection focuses on representations of immigrants in literature by Irish-born authors. This is an interesting remit, which hopefully will be supplemented soon by a variety of other studies. The native-migrant divide, one hopes, will become irreversibly blurred with the new generations of post-Tiger cubs. As such, the book may also mark an important moment: what genetically-certified natives think and do, as a group, may not be of such import in the coming times.

The collection benefits enormously from Declan Kiberd's introduction, which, as we have come to expect, offers witty, insightful, engaging, expansive, thought provoking, but biased reasoning. Kiberd maintains that Ireland was always multicultural and open to foreigners, and that this remains so. "In the times of Yeats and Joyce, the Irish had little difficulty in identifying with people of colour", he declared in 2001. As a counterpoint to this view, contributors to the collection regularly refer to Ronit Lenit's claim that there is overwhelming historical evidence on the natives' determination to keep "Ireland as a monoculture". The only corrective to this, Lenit believes, is "a politics of interrogation" of Irishness as an exclusive label. Kiberd's and Lenit's views are the two main socio-political critical referents invoked by contributors to the collection.

Kiberd's Ireland is a fiction, of course, and the lovely iambic of "In the times of Yeats and Joyce" is the reassuring opening to a faery tale version of history. I am sure that he would agree. The point here is that, as editor Pilar Villar-Argáiz explains, "implicit in this collection is the premise that literature can implement change, that it can transform, in a positive way, conventional world-views" (14). Here is a sample of activist writing: in his 2001 pamphlet *Strangers in their Own Country*, Kiberd refers to "the *reported* reluctance to embrace Nigerians or Romanians [in Ireland]" (emphasis added), and follows this by reporting on a non-white Irish man unconcerned about "the danger of racist attack in London", because he believes that his Dublin accent will be more likely to make him a target

once he gets there. Kiberd is convinced that the politics of the imagination are possibilities for creation.

How about other critics and writers? Do they have any faith on their ability to change the world? Judging by the collection, Roddy Doyle has steered the cultural lifeboat of Ireland to the fair port of multicultural decency. And Clare Boylan, Hugo Hamilton, Arlene Hunt, Éilís Ní Dhuibhne, Sinéad Morrissey, Dermot Bolger, and a few others... have been rowing like mad. But Eavan Boland is unconcerned. As we are told in the book, Boland believes that "writing shouldn't have a cultural agenda" of this kind because, she says, "[t]he purpose is good writing; the role is no more and no less than that". And yet, Boland herself authored an activist pamphlet titled *A Kind of Scar* in 1989; a copy of *A Room of One's Own* perhaps, with a sprinkle of Irish references – but written with conviction and seeking to change the world on behalf of women poets *in Ireland*, who are exiles at home. The Irish novelist Kate O'Brien once said that good writing is simply "non-parochial and free". A purely stylistic concern is a fallacy, in any case, because words *mean* something.

Who can live without networks and shared codes? And who can bear to be excluded from both? If the nation is to survive as a concept, it is going to need an injection of multiculturalism. Many essays in the collection register this tension but are too shy to tackle redefinition. It is an urgent task. The atavism of the "defensible places" of traditional cultural allegiance (Doreen Massey's term, mentioned by one contributor), needs to make way for pleasure-driven vocational inculturations, such as those exercised by internet-users. As we are reminded at various points in the book, there are a number of critics who have offered a few über-or-post-nation formulae in Ireland: we have Richard Kearney's "civic nationalism", Michael Cronin's "denizenship", or Bryan Fanning's "strong multiculturalism", for example. Questioning them all, Wolfgang Welsch's "transculturality", the idea that all cultures are traversed by various influences. And this is the bridge between Kiberd and Lenit, who differ in their assessment but not in their position.

As mentioned in the book, there are grievous perils in what Paul Gilroy terms "corporate multiculturalism" and Amanda Tucker calls "non-threatening, non-challenging multiculturalism". A number of essays in this collection, dropping a passing reference to Bhabha, Kiberd, Spivak, Kristeva, or Said to tick the box, are ineffective in their dispassionate topicality. Some essays do offer a meaningful use of theory, such as Anne Fogarty's interesting invocation of Paul Ricoeur's "retool[ing]" of Emmanuel Levinas and '[the] Other as ethical demand', by positing an 'Other as ethical mirror and conduit'. Wanda Balzano's multifarious essay is also at ease with theory, but it is most affecting because of its political energy. There is a considerable amount of criticism available on Irish multiculturalism, as we learn in the thorough introduction by editor Villar-Argáiz, and this makes the reluctance of contributors somewhat surprising. Theory is not an imperative, however, as we can see by the comprehensive and fascinating survey of representations of migrants in Irish crime fiction by David Clark, or by the timely analysis of what sounds like an overlooked gem, Clare Boylan's 1988 novel *Black Baby*.

Many of the contributors to the collection signal the Irish Citizenship Referendum as a key moment in the history of Multiculturalism in Ireland. It is difficult to convey the desolation I felt in 2004, as an immigrant who had made a life in Ireland, when 80% of voters declared that not even a person born in the country was to be deemed Irish, by law, unless her parents were. We were not welcome, it was loud and clear. The reaction from antiracist groups and individuals was prompt, and a number of 'officially Irish' citizens stepped forward to address the issue, among them some of the authors mentioned here. The collection focuses on the traditional literary forms of fiction, poetry, and drama, but it is interesting to consider other loci of cultural production. A richer picture emerges if we bring in the chilling episode "Pala" in the 2007 TV series *Prosperity*, scripted by Mark O'Halloran. Or the love song "Open your borders", written by Jack L for his *Broken Songs* album of 2006. Or the academic conference *Double Vision*, a multidisciplinary exercise on civic dialogue organised by Borbála Faragó and Moynagh Sullivan in 2004 in UCD. Or the art-as-activism feast of the music *Festival of World Cultures* in the ferry port town of Dun Laoghaire (2001-2010), a massive event which by 2004 became a key referent for another, more joyous Ireland.

Simon Marsden, *Emily Brontë and the Religious Imagination.* London: Bloomsbury Publishing, 2013.
193 pp. ISBN: 978-1441166302

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Marsden's book sets out to "examine the animating dialogues and creative frictions between Emily Brontë's writing and the texts, traditions and theological resources of Christianity" and proposes a reading of "*Wuthering Heights* and a selection of Brontë's poems in relation to theological concepts including natural theology, biblical hermeneutics, original sin, apocalypse and eschatology" (1).

In the introductory chapter, "Emily Brontë and the Death of God", he establishes the course of the book as one not concerned with fixing the debate about Emily Brontë's religious oscillation, as it transpires from her texts through both a presence and an absence of God at the same time or through uncertainty, but rather with interpreting these seemingly destabilizing components which form the concept of religion as the idiosyncratic other to secularity during postmodernism. He traces historically the distancing between religion and symbolical readings on the hand and Enlightenment and scientific inquiries on the other, moving through stages of enchantment, disenchantment and re-enchantment with religious belief and religion as a whole, in order to establish the ground for his arguments in the following chapters. He provides a brief biographical account of both Emily and her father, Reverend Patrick Brontë, portraying her as a very self-conscious individual with a very clear and focused approach to religious experience and discourse, all of which, Marsden claims,

transpired in the characters of *Wuthering Heights* and in her poems. Also, in this first chapter, he uses Brontë's essay "The Butterfly" as illustrative of her personal religious vision and fundamental for her subsequent work as it points to the main themes she was concerned with throughout both her personal and literary life.

After establishing the context for the shifts in religious experience and the separation between the spiritual and the material, with the second chapter, "The Enchanted World", Marsden brings forth a perspective of Emily Brontë as one of the Romantic writers that challenged this radical separation, and even transition to some extent, between the two dimensions of the world, by evoking an immanence of God in the space seen as having been emptied of any divine presence, while imbuing her poems and her novel with a sense of incompleteness, of aporia, at the exact moment when a spiritual revelation occurs and one is tempted to give in to a certainty of the full presence of God, because the harsh realities of the present world stand in the way. Marsden uses some of Brontë's poems such as "And first an hour of mournful musing", "High waving heather 'neath stormy blasts bending", "Lines", and from the Gondal poems "A.G.A. to A.S.", "From A Dungeon Wall in the Southern College", and "How Clear She Shines" or later ones such as "A Day Dream", "To Imagination" or "O Dream, where art thou now?" to illustrate the conflictual relationship that the poet had with spiritual experience in the context of the Romantic period. Although imagination links the person grounded in the material with the supernatural, the eternal, as it – imagination – encounters otherness, revealing deeper meanings, these deeper meanings are always present, always available, but not always accessed as they require "spiritual, emotional and imaginative discernment" (32). Through imaginative perception, material, mundane, objects and phenomena, become markers of a numinous encounter of a divine presence, experienced intuitively. The final part of this chapter proposes a reading of one of the scenes in *Wuthering Heights*, namely Lockwood's reading of Catherine's journal, as one that "depicts modern, rationalist orthodoxy threatened by an imaginative experience that allows the world to be perceived, briefly, as re-enchanted" (51). By choosing to see Lockwood as the avatar or modern rationality versus the other characters as representatives of the intrusion of the non-rational, Marsden further tries to deconstruct Emily Brontë's religious imagination.

With the third chapter of his book, "If your Former Words were True: Christianity and the Words of Faith", Marsden delves deeper into his analysis of Brontë's distancing herself from institutional religion, arguing for a Protestant theology as specific to the poet's personal creed, as God has broken through the walls of churches, cells and cloisters, and into the world which is now perceived as a kind of new heaven and new earth, a theme he took out of her essay in the first chapter. He also moves on to discuss the similarities between the post-modern reception of the spiritual and of God, and Brontë's seemingly premonitory literary stance towards those same tropes by analysing poems such as "Stars", "The Prisoner [A Fragment]", "My Comforter" or "No coward soul is mine" to show her opposing the adoption of creeds pertaining to any form of Christianity. In the second part of this chapter, Marsden deconstructs Brontë's use of sacred texts, such as the Bible, as tools of oppression and violence at first glance, which then are reconverted into tools for the emergence of new and

subversive narratives, through the same metaphorical writing in the margins that Catherine Earnshaw does in *Wuthering Heights*.

"Fallen Wor(l)ds", the fourth chapter, discusses Emily Brontë's view on the concepts of sin, vengeance and grace, as they appear in her novel *Wuthering Heights*, in "Why as to know the date – the clime?" and in other works, examining the way in which she constructs the world and the people inhabiting that world. She is influenced by the Fall of Man, the loss of innocence and the presence of evil as a contaminant. Her characters, Marsden says, reject redemption, are insensitive to the beauty of nature and are alienated from Earth as a consequence of the "inevitable departure from the symbolic Eden of childhood" (92).

"A Lovelier Life from Death: Emily Brontë's Apocalypse", which is the fifth and last chapter of the book, is structured by Marsden into three parts: an application of Kermode's concepts of *chronos* and *kairos*, as they portray the sense of an ending in Emily Brontë's work in poems such as "Anticipation", "I see around me tombstones grey" or "Shall Earth no more inspire thee" among others; the notions of absence and presence read as apocalyptic markers in poems such as "Plead for Me" and "The Philosopher" and, finally, a reading of *Wuthering Heights* from the point of view apocalyptic aspects and its illustrating the previously mentioned Kermodian concepts as well as its exploration of fracture and aporia. In order to do this, Marsden claims, Brontë constructs her character, Catherine, as the typical Victorian representative figure of the need for real spiritual communion and integration inside an authentic circle of faith, something Catherine lacks because of the environment of her upbringing. She is thus made into a liminal character, present only in spectral form at the end of the novel, and her grave constitutes the end of the story while it does not answer the many questions inherent in its reading.

A work containing extensive critical references as well as a large bibliography, Marsden's book can be a great tool for students and researchers of Emily Brontë alike. The notes and list of bibliographical sources at the end of the book not only back up the book itself but open up further possibilities for inquiry into the aspects of religion and Christianity in general as it was perceived during the Romantic era.

Christine Huguet and Fabienne Dabrigeon-Garcier, *George Moore: Across Borders* Amsterdam: Rodopi, 2013.
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While George Moore is still a familiar, if marginal, name from the *fin-de-siecle*, he was nonetheless a more significant figure in the late nineteenth and early twentieth century European literary world than is sometimes recognized. At home in Ireland Moore's impact on the Irish literary revival was considerable; he was a major influence on James Joyce's early writing and he also played a central role

in the initial development of the Abbey Theatre. A cousin of Edward Martyn, from the outset Moore was involved in the organizing of the Abbey's forerunner, the Irish Literary Theatre, and he collaborated with W.B. Yeats on the play *Diarmuid and Grania*. Modern Irish readers will most probably be most aware of his novels *Esther Waters* or *A Drama in Muslin* (both of which have sometimes been found on university syllabi). His short story collection, *The Untilled Field*, is perhaps even more significant, as it is this work which is widely regarded as inaugurating the literary naturalist tradition in Ireland, a tradition which remains robust and stylistically the larger part of Irish fiction produced to this day. Indeed, it could be argued that, through its influence on *Dubliners*, *The Untilled Field* has had more indirect impact on Irish writing than Joyce's more experimental work, or, for example, the high modernism of Beckett.

Outside of Ireland, Moore has also been largely overlooked, although his short story "Albert Nobbs" was recently adapted for cinema by John Banville, which may have helped (re)introduce Moore to an international audience. Indeed, Moore was always a cosmopolitan figure: in London and Paris, where Moore lived for considerable periods of his life, he was involved in those cities' art circles. He was a friend of the critic Arthur Symons and counted the French writer Edouard Dujardin among his close personal acquaintances (Joyce would name Dujardin as the originator of the stream-of-consciousness technique). Moore himself was accomplished in a number of fields and what is most remarkable about his career is its sheer variety. His attempts at fiction alone crossed and assimilated a wide range of art forms, styles and genres, incorporating influences as broad and seemingly incompatible in scale and technique as the music of Wagner and impressionist painting. And in spite of his relative success an author, the occupation for which he is now best remembered, over his career Moore also produced poems, essays, plays, art criticism, works of autobiography and a large number of letters, which he gave permission to publish. It is worth considering why, then, relatively little scholarship exists on this prolific and influential artist.

George Moore: Across Borders, published in Rodopi's series Studies in Literature, seeks to redress this glaring critical neglect. One of the reasons for such neglect may be that Moore is difficult to neatly categorize, moving as he did between artforms, languages, cultures and countries. Interest in his work has consequently been interdisciplinary and international, the latter reflected by the range of scholars from different national backgrounds with pieces in this collection. However, there are also obstacles to any claims made for Moore as an artist of the first rank which may account for the fading of Moore's star. Like many Irish artists in this period, he does not have the same stature as his more illustrious contemporaries, though it is fair to say that few are deserving of the status of writers achieved by Wilde, Joyce and Yeats. He was also, as several essays in this volume demonstrate, an inconsistent writer whose constant revisions of his own work indicate artistic insecurity. Moore also suffered intellectual and linguistic limitations (he fretted over the quality of his written French, for instance). However, for cultural and literary historians there are good reasons to suggest Moore is deserving of greater attention than he received, principally, as the editors of this volume suggest, that anyone seeking to understand the "arguably volatile landscape" of the *fin-de-siecle* would do well to

pay attention to his life and work. Moore offers, it is suggested, "a complex, kaleidoscopic perspective on his times". His wide-ranging engagement with a number of artistic movements also complicates any simplistic delineations of period; he can be regarded, as the essays in this collection in their totality make clear, as both a Victorian neo-romantic and an experimental modernist. To this it could be added that Moore's work also offers a vantage point from which to view the complex intersections of the Dublin, London and Paris art worlds. From one point of view, Moore was the quintessential Irish émigré, whose ambition and aesthetic tastes flourished in London and Paris, the homes to other major Irish writers of the period such as Wilde, Yeats, Synge and Joyce, and later, Beckett. Yet Moore's work is an important reminder of just how influenced by wider European cultural trends the so-called Celtic Revival was, and how this movement, so often considered a provincial, inward-looking and antiquarian movement, also has its place in the broader European modernist landscape.

Not including the introduction, there are sixteen essays of varying lengths in this collection, each offering an array of perspectives on Moore's personality, life and career. The first section of the volume, entitled "Exploring Artistic Borders", opens with two fascinating essays by Christine Huguet and Stoddard Martin on how Moore tried to integrate his musical interests – specifically Wagner – into his writing and to even create musical novels. As Huguet points out in relation to the novel *Evelyn Innes*, Moore was fundamentally interested in exploring and experimenting, not always successfully, with the idea of artistic creativity itself, a theme taken up in several of the other essays. Music was only one artform Moore was fascinated by; Fabienne Gaspari's essay closely examines "the indefatigable exploration of the links between text and image", with the emphasis on indefatigable. Moore's not altogether fruitful efforts to incorporate different arts, often to the point of tedium, nonetheless emphasize his deep interest in the synthetic nature of art. The further links between literary and visual art are explored in two essays, Isabelle Enaud-Lechien's fascinating account of Moore as art-critic and Marie-Claire Hamar's discussion of Moore as the subject of art. Like many of the essayists here, Enaud-Lechien points out the Moore had his limitations as an intellectual and, perhaps even worse, as a person; his initial friendship with the painter James McNeill Whister culminated in bitter acrimony. In Enaud-Lechien's unflattering account, Moore's art criticism is not very impressive because "his personal impressions took precedence over any in-depth analysis based on soundly argued principles". Moore often emerges as egotistical; indeed, Hamar's essay on Max Beerbohm's caricatures of the writer depicted him as having a large head with a faintly drawn blank face. Beerbohm picked up on the Irishman's pompous insecurities, apparently highly amused that Moore tried to speak French with a Parisian accent (and of course Moore's French was imperfect).

Section two is entitled "Authorship and Authority". Adrian Frazier, Moore's biographer, offers an authoritative essay on the intricacies of his extensive collaborations, sometimes acknowledged and sometimes not (Frazier points out that Moore could be accused of plagiarism such was the level of his appropriation of other authors). In Frazier's view, Moore was "feverishly conspiratorial" and the "varieties of collaborative activity … match in number and complexity anything that has been proposed in literary theory of commonly found in the history of

literature". The picture which emerges of Moore here is of a remarkable man, devoted to writing, who was at times mischievous, dishonest and generous with his time. One particular theatre collaboration with Yeats is discussed by Eamonn R. Cantwell in his interesting contribution, a collaboration where the boundaries of authorship were murky, and like this relationship with Whistler, ended in argument. Two final essays, by Alain Labau and Michel Brunet, examine the import and character of Moore's letter-writing. Of particular interest here is Brunet's exploration of Moore's self-consciousness about his French language skills in the correspondence with Dujardin and the fact that Moore, as Beckett would later, turned to French as a way of escaping the cultural associations of his Irish background.

Moore's interest in music and painting are present again in the third section entitled "Grafts and Transplants": Ann Heilmann and Mark Llewellyn examine how the Wagnerian aspects of *Evelyn Innes* combine with its Freudian elements to create a novel about female selfhood that simultaneously "reflects a moment of transition" between Victorianism and modernism. The essay might be said to be a microcosmic reflection of the book's overall theme: how Moore's work crosses multiple boundaries while also rendering those boundaries insufficient in understanding the multidimensional nature of his *oeuvre*. To emphasize the point, Mary Pierce's contribution examines Moore's use of the naturalist sketch: short, psychologically impressionistic pieces that were imitations of nature, while Konstatin Doulamis's essay explores Moore's combination of Greek history and myth in his last novel *Aphrodite in Aulis*. It will be clear, as several of the essays suggest, that Moore's pronouncements on what art is or ought to be are not to be trusted, since he himself had no consistent view.

The final section of the book, "Spaces and the Subject", contains four fascinating essays on material spaces in Moore, (i.e., architecture, geography and the body), and the creative or imaginary space of fiction. Elizabeth Grubeld's compelling essay on "Albert Nobbs" and Nathalie Saudo-Welby's exploration of Moore's naturalism and his use of free indirect speech felicitously echo themes and analyses of earlier parts of the book while also opening up extra perspectives of Moore's life-long interest in gender and sexual behaviour. Both Grubeld and Saudo-Welby argue that Moore was, as a Victorian male, a subtly subversive writer who challenged normative gender roles; Michael Russo's contribution also gives further weight to this view in claiming that Moore's novel *Esther Waters* can be read as a positive portrayal of the New Woman. Finally, Fabienne Dabrigeon-Garcier's contribution considers the epistolary aspects of his *The Lake*, a novel which seems to encapsulate the multifarious nature of Moore's work, singly combining his artistic ideas, innovations and techniques.

Organizing so many different essays on such a slippery subject into a coherent structure can have been no easy task, and the editors are to be commended for having done so. There are many points of intersection and dialogue between the essays themselves and the collection profitably crosses its own internal borders in that respect. There is also included here a helpful bibliography of Moore's works and published scholarship on Moore. It should be noted that many of the essays are of a specialist nature, reflecting the personal research interests and hugely diverse critical and theoretical approaches of the individual authors, and

naturally, in dealing with an artist as prolific as Moore there will be omissions (such as detailed discussion on his theatre endeavours). Fundamentally, however, to the credit of the contributors to this volume, Moore receives an honest appraisal of his abilities, successes and failures. Ultimately, Moore emerges as a complex, dedicated artist whose deep intellectual and emotional involvement in the literary arts was not always matched by his mastery of them. Yet, this should not diminish our perspective on this dynamic, versatile and fascinating figure whose career traversed so many artforms and movements and whose influence was significantly felt in the art worlds of three European cities during a crucial period of aesthetic, cultural and historical flux. Overall, this collection of essays is a welcome addition to the relatively small body of scholarship on Moore and his era and will provide fertile ground for those seeking to further explore the life and work of this intriguing and important writer.

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