A cognitive-stylistic analysis of the early works of John McGahern

TESIS DOCTORAL
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Diciembre 2020

UNIVERSIDAD
DE ALMERÍA

Análisis cognitivo-estilístico de las primeras obras de John McGahern

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Programa de doctorado: Ciencias Humanas y Sociales
Línea de investigación: Estudios de lengua y literatura
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A Mónica, sin cuyo apoyo, esta tesis doctoral jamás habría visto la luz.

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ABSTRACT

The early works of Irish author John McGahern (1934-2006), *The Barracks* and *The Dark,* are the result of dividing the original work into two different novels after he did not succeed in getting it published. Although a significant amount of literary analysis has already been carried out on both novels, a large gap arises when it comes to a proper linguistic approach. The present dissertation aims at filling that gap.

The starting point of this doctoral thesis are the previous literary approaches by scholars such as Guy, Liddy, Maher and O'Connell. The literary insights offered by these authors qualify themselves as a valuable basis upon which to build up a cognitive-stylistic approach to the figurative language employed by John McGahern. The main objectives of this dissertation are three, namely, (i) to unearth the cognitive processes hidden in the figurative language employed by the author, and describe the controversial metaphors and metonymies which serve as a mechanism to denounce the puritan society in the Republic of Ireland; (ii) to analyze the complex techniques of characterization employed by McGahern to build up *round* characters in both stories as notorious examples of social by-products of their time, and how they cope with the darkest ideological sides of a deeply conservative and religious rural sociocultural context, and (iii) to dig out the choice of the linguistic constructions deployed by the Irish novelist in an effort to convey his message.

The general view of functional and cognitive space offered in the works by Butler and Gonzálvez-García serves as an invaluable scientific framework to substantiate the analysis of the two novels. Out of this general view, the models applied to varying degrees are (i) Systemic Functional Grammar, (ii) Cognitive Grammar, (iii) Construction Grammar(s), together with (iv) Cognitive Stylistics, or (v) Poetics. The application of these cognitive fields needed further substantiation. This is the point where the crossroads of literature and linguistics lies, in the form of fresh and state-of-the-art cognitive literary approaches by scholars such as Burke and Troscianko, Polvinen, Kukkonen, Fludernik, Carney, Gibbs, Oatley, Bergs, Gerrig and Mumper, Pirlet and Wirag, or Hartner, among others.

Within the vast realm of Conceptual Metaphor Theory (henceforth CMT), and by drawing upon the work of authors like Lakoff, Kövecses, Ruiz de Mendoza Ibáñez, Peña-Cervel, Steen, Fauconnier and Turner, Sullivan and Gonzálvez-García among

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some others, the basic notions of image-schemas, conceptual domains, idealized cognitive models, semantic frames, mental spaces and coercion are explained and applied to the study of the conceptual metaphors in the most relevant passages from both novels. Approaches offered by scholars like Barcelona, Radden, Thornburg and Panther, Blanco-Carrión, Hernández-Gomáriz, Ruiz de Mendoza Ibáñez, as well as Brdar and Szabó, to mention just a few, are invoked to study the metonymies that emerge from the selected excerpts. Other related tropes, such as hyperbole (Claridge, Peña-Cervel and Ruiz de Mendoza Ibáñez) are also approached in the light of conceptual metaphors and metonymies, due to their closeness in cognitive processes.

The analysis of the larger stretches of text from both novels is mainly tackled from the perspective of Cognitive Grammar, by appealing to authors such as Langacker, Stockwell, Harrison, Yuan, Nuttal, and some others. The tools and notions in the light of which Cognitive Grammar is applied to both novels are specificity, prominence, profiling, perspective, stance, ambience and windows of attention. This is carried out by paying close attention to the linguistic constructions—particular attention is given to conditional and modal constructions as stance enactors—as well as lexical choices such as different adjectival and nominal constructions—useful as ambience enactors.

The characters, their worldview and mindstyle are deconstructed and studied by drawing upon the insights by Culpeper, Semino, Fauconnier and Turner's Blending Theory and Emmot's Split Selves. This is also consistent with the passages where McGahern's ideological postulates clash with the predominant puritan principles that pervade the two novels.

Talmy's *fictive motion* proves a useful technique in which the roles of Light and Nature are relevant to convey McGahern's message. Both novels are flooded with passages in wan, feeble lights, and nature qualifies itself as a prison, or even an enemy.

Finally, the *windows of attention* proposed by authors such as Harrison, or Browse serve as an invaluable light in which actions and participants within the frames and domains of ANGER, LUST, DEATH, FAITH or PRISON are given salience.

KEY WORDS: COGNITIVE GRAMMAR, CONSTRUCTION GRAMMAR(S), METAPHOR, METONYMY, MENTAL SPACES, MCGAHERN, LITERATURE,

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STYLISTICS, CONSTRUCTIONS, FICTIVE MOVEMENT, PROFILING, STANCE, SPLIT SELVES, MIND STYLE

RESUMEN

Las primeras obras del autor irlandés (1934-2006), *The Barracks* y *The Dark*, son el resultado de dividir la obra original en dos novelas diferentes, tras no haber tenido éxito en su intento de publicarla. Aunque la cantidad de análisis literario sobre las dos novelas ha sido significativa, lo cierto es que, a nivel de un enfoque lingüístico, el vacío que se abre es grande. La presente disertación tiene como objetivo principal llenar ese vacío.

El punto de partida de esta tesis doctoral son los enfoques literarios previos realizados por académicos tales como Guy, Liddy, Maher y O'Connell. Las aportaciones literarias ofrecidas por estos autores conforman una base sólida sobre la cual construir un enfoque cognitivo-estilístico del lenguaje figurativo empleado por John McGahern. Los principales objetivos de esta tesis doctoral son tres: (i) sacar a la luz los procesos cognitivos ocultos en el lenguaje figurativo empleado por el autor, y describir las controvertidas metáforas y metonimias que sirven de mecanismo para denunciar el puritanismo en la República de Irlanda; (ii) analizar las complejas técnicas de caracterización utilizadas por John McGahern para construir personajes redondos en ambas historias como ejemplos manifiestos de productos de la sociedad de su tiempo, y cómo se desenvuelven con los matices ideológicos más oscuros de un contexto rural profundamente conservador y religioso, y (iii) extraer la elección de construcciones lingüísticas desplegadas por el novelista irlandés en su esfuerzo por hacer llegar su mensaje a los lectores.

La visión general del espacio funcional y cognitivo ofrecido en el trabajo de Butler y Gonzálvez-García sirve como valiosa estructura científica para fundamentar el análisis de ambas novelas. De esta visión general, los modelos aplicados, con distinto nivel de profundidad son (i) la Gramática Sistémico Funcional, (ii) la Gramática Cognitiva, (iii) la(s) Gramática(s) de Construcciones, junto con (iv) la Estilística o (v) Poética Cognitiva. La aplicación de estos campos del cognitivismo necesita una fundamentación adicional. Es aquí entonces donde surge el punto de

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encuentro entre la lingüística y la literatura, en forma de recientes y vanguardistas enfoques cognitivo-literarios a cargo de académicos como Burke & Troscianko, Polvinen, Kukkonen, Fludernik, Carney, Gibbs, Oatley, Bergs, Gerrig y Mumper, Pirlet y Wirag, o Hartner, entre otros.

Dentro del vasto terreno de la Teoría de la Metáfora Conceptual (en adelante, CMT), y recurriendo al trabajo de autores como Lakoff, Kövecses, Ruiz de Mendoza Ibáñez, Peña-Cervel, Stee, Fauconnier y Turner, Sullivan y Gonzálvez-García, entre algunos otros, nociones básicas como esquemas de imagen, dominios conceptuales, modelos cognitivos idealizados, marcos semánticos, espacios mentales y coerción son explicados y aplicados al estudio de las metáforas conceptuales en los pasajes más relevantes de ambas novelas. Los enfoques ofrecidos por académicos como Barcelona, Radden, Thornburg y Panther, Blanco-Carrión, Hernández-Gomáriz, Ruiz de Mendoza Ibáñez, así como Brdar y Szabó, por mencionar tan solo unos pocos, serán invocados para estudiar las metonimias que emergen de los fragmentos seleccionados. Otras figuras relacionadas, como la hipérbole (Claridge, Peña-Cervel y Ruiz de Mendoza Ibáñez) son también estudiados a la luz de la metáfora y la metonimia conceptuales, debido a la cercanía de sus procesos cognitivos.

El análisis de extensos fragmentos de texto de ambas novelas será también enfocado desde la perspectiva de la Gramática Cognitiva, recurriendo a autores como Langacker, Stockwell, Harrison, Yuan, Nuttal, y algunos otros. Las herramientas y nociones a la luz de las cuales la Gramática Cognitiva es aplicada a ambas novelas son (i) especificidad, (ii) prominencia, (iii) perfil, (iv) perspectiva, (v) posición, (vi) ambiente y (vii) ventanas de atención. Esto se lleva a cabo prestando minuciosa atención a las construcciones lingüísticas—con especial énfasis en las construcciones condicionales y modales, como activadores de posición—además de léxicas, tales como construcciones nominales y adjetivales—relevantes como activadores de ambiente.

Los personajes, su visión del mundo, y su estilo mental son deconstruidos y estudiados recurriendo a la percepción de autores como Culpeper, Semino, la *Teoría de la Integración Conceptual* de Fauconnier y Turner, y el *Yo Dividido*, de Emmot. Esto muestra consistencia con los pasajes en los cuales los postulados ideológicos de McGahern chocan con los principios puritanos predominantes que impregnan las dos novelas.

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El *movimiento ficticio* de Talmy constituye una técnica muy útil en la cual el papel de la Luz, la Naturaleza muestran su relevancia para transmitir el mensaje de McGahern. Ambas novelas están inundadas de luces tenues y débiles, mientras que la naturaleza se constituye como una prisión en sí misma, o incluso como un enemigo.

Finalmente, las *ventanas de atención*, propuestas por autores como Harrison, o Browse sirven de inestimable recurso bajo el cual las acciones y los participantes dentro de los marcos y dominios semánticos de RABIA, LUJURIA, MUERTE, FÉ, o PRISIÓN son dotados de prominencia.

PALABRAS CLAVE: GRAMÁTICA COGNITIVA, GRAMÁTICA(S) DE CONSTRUCCIONES, METÁFORA, METONIMIA, ESPACIOS MENTALES, MCGAHERN, LITERATURA, ESTILÍSTICA, CONSTRUCCIONES, MOVIMIENTO FICTICIO, PERFIL, POSICIÓN, YO DIVIDIDO, ESTILO MENTAL

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1. Introduction

The present dissertation aims at a cognitive and stylistic analysis of two contemporary novels by Irish author John McGahern: *The Barracks* (1963) and *The Dark* (1965). The rationale behind this dual study is that both pieces of work were originally conceived of as one single novel, intended to be his opera prima, *The End or Beginning of Love*, written in the early sixties, and which portrayed rural Ireland at its peak with stereotypical characters and situations, while also depicting rebellious protagonists and morally disturbing situations. Some of the situations depicted and characters' personalities reflect autobiographical experiences.

After John McGahern failed to have his novel published, he decided to split it into two shorter and different stories. *The Barracks* first appeared as a short story in an Irish newspaper, under the title *A Night at the Barracks*. As for *The Dark*, several titles were considered by John McGahern before its printed appearance, the most consistent of which was *The Pit*, a term which is used by the protagonist narrator in the first chapter to refer to his own life at home with his tyrannical father. John McGahern used *pit* in the semantic sense of *Hell*, due to the harsh living conditions of the young protagonist, and the religiously-loaded plot.

I am deeply grateful to Doctor Kieran Hoare, from the National University of Ireland in Galway for granting me access to the Archival Holdings of the James Hardiman Library, where I was able to freely consult the original drafts and manuscripts of both the primitive novel and its posterior modifications before it was finally cleft in two. Soon it became clear to me that John McGahern felt himself compelled to introduce some modifications in the two resulting novels, such as changes in the names of some characters and other minor changes, like suppressing a few odd lines with possibly excessively rude language for the time.

All in all, correspondences between the characters and some of the situations are easily traceable from *The Barracks* to *The Dark*, as I will show later on in this study.

Although he always showed a deep respect for religious liturgy, McGahern became a lapsed Catholic and a later non-believer, openly exposing the overwhelming power of the Catholic Church in Ireland and its deep impact in all aspects of daily life

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and customs. John McGahern was a misunderstood author at the time of the publication of his second novel, *The Dark*, as he was accused of attacking the Catholic institution by religious authorities. This is something which he denied throughout his life, claiming that religion—with its ceremonies, which he so much loved—had played a remarkable role in his upbringing and education during his childhood, even claiming that the Bible had been his first book ever.

But there is much more to *The Barracks* and *The Dark* than simply religious controversy. Both novels offer a vivid and colourful depiction of contemporary rural Ireland at the time they were written. They furnish a first-hand account of the complexity of the characters' feelings struggling to overcome the social pressure of a conservative and virtually theocratic society and how they become free individuals. As a matter of fact, the main characters in both novels—the boy and his father, Mahoney, in *The Dark*, and Sergeant Reegan and his wife Elizabeth in *The Barracks* —are in many ways prisoners of their own personal and family situations and they spend the entire novels trying to find a way out of their frustrating lives.

Throughout the present dissertation, I will focus on the passages excerpted from *The Dark* in the first place, and then, those extracted from *The Barracks*. This might seem illogical at first sight, since the order of publication of the novels was right the opposite. But if I had followed a chronological order in the analysis, we would simply have the dissection of two different novels, since John McGahern introduced slight changes to turn his original *opera prima* into two distinct pieces of literary work. However, by shifting the logical order of presentation, the bridges between the two novels arise naturally and the connections from one onto the other can be seen more clearly. Let us now give a brief account of the plots of both novels.

The Dark revolves around a humble family of peasants living in rather poor conditions in a small farm in the countryside. The action is presented mainly through the eyes of a motherless teenage protagonist, who lives with his tyrannical widowed father, Mahoney, and his two sisters. The novel is a continuous strife of the young boy —whose name is hidden on purpose by the author until the final chapters of the book —to break free from that hell of a family home—or *pit of horror*, as he calls it—and build a life of his own far from the misery and poverty of his dad's house and away from his tyrannical grip. He will consider several ways out, like entering priesthood or obtaining a scholarship and fleeing to Galway University. He will end up accepting a

job as an accountant at the ESB, the national electricity company, in Dublin. Patriarchy, religion, puritanism and sexual repression are the main themes in the story, all of them sprinkled with a significant load of latent violence and molestation. The young protagonist lives through his own calvary at home and in the religious-pervaded puritan society of Ireland in the 1960s. Sex is another predominant motif here, especially as a *B-side* of puritan morals, which repress all forms of sexual expression. McGahern often remarked that the most injurious aspect of Irish Catholicism with which he grew up was its attitude towards sexuality, placing an extraordinary emphasis on the sins of the flesh (Maher, 2005: 128).

The language employed in the dark and lugubrious scenes depicted in the family home and in religious venues, such as the church and the priest's house, together with the rich and vivid description of the natural surroundings, will serve as the linguistic context on which this cognitive and stylistic analysis is grounded.

In *The Barracks*, the story is narrated from two different points of view: Sergeant Reegan, a widowed garda—the Irish police—officer and his second wife Elizabeth, who is also the stepmother of Reegan's three children. The family lives in a humble police barracks in a little countryside town in the middle of nowhere, a meaningless police post in a meaningless spot where nothing ever happens at all. Both characters live through their own personal dramas. In the case of Elizabeth, she has always felt like a misfit among the other policemen's wives and the rest of the women from the village. She sadly and melancholically reminisces on her youth days in London, where she worked as a nurse during the Second World War and had a boyfriend, Halliday, the love of her life. When she is diagnosed breast cancer, she tortures herself with the idea of death, and wonders how on earth she has descended to this sad, depressing failure of monotonous life at the barracks. She feels that she has devoted her whole life to others, first as a nurse during the war, then as a stepmother of three children and a faithful wife to their father. The whole novel unfolds along the path that Elizabeth has to tread on her way to the inevitable death. However, disease gives her enough strength to redeem her own self, to stand up against all puritan conventions and complexes, in a cruel statement of regret at her never exercised *carpe diem*. She does her best to breed three children who are not her own, and to content her yahoo husband. But when the cancer news strikes her, she realizes that her life has passed hardly doing anything for herself.

Together with the colourful depiction of the natural surroundings and the passing of time as she gets more and more aware of her inevitable end, Elizabeth's thoughts and reflections constitute the linguistic context from which some of the most relevant passages have been excerpted for their stylistic analysis.

Her husband, Sergeant Reegan, is the officer in command at the Garda barracks. He is a veteran and a hero from the War of Independence against Great Britain, but somehow, he never climbed higher than sergeant in the military scale, and his life has been reduced to commanding a tiny unit of three policemen in the middle of the countryside and reporting for duty to younger officers who never knew what fighting for the freedom of their country really was. The family lives on the small wages he earns as a Garda sergeant and he is forced to earn extra money by selling turf in town. His dream is to be able to buy a small farm and live on his own work, escaping that frustrating life at the barracks and the frustrating submission to his immediate superior, Superintendent Quirke. His dedication to farm labour and turf supply to his own customers around the town overlaps with his police duties, which start to get more and more neglected. This fact will make his superior have him under close surveillance and that will, in turn, lead to several scenes of increasing tension and latent aggressiveness between both men, which will end up in a final clash in the last passages of the novel. Reegan's personal feud with Quirke and the pride he takes in his *illegal* part-time job as a farmer provide the linguistic corpus from which significant passages will be excerpted for close study.

1.1. Scope of study

The two novels under scrutiny in the present dissertation will be dissected by drawing upon the vast, extensive and assorted methodological framework of Cognitive Linguistics (CL henceforth). Specifically, within the broad fields of CL, I will be relying on notions, principles and assumptions of Cognitive Stylistics, Cognitive Grammar, Construction Grammar and Systemic-Functional Linguistics (CS, CG, CxG and SFL, respectively, henceforth). The assumptions and principles of the aforementioned disciplines will be developed and thoroughly applied to the most significant passages of both novels throughout the present doctoral thesis.

Further down in section one, and after dealing with the justification for the

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present dissertation, I will offer a general overview of previous academic work on John McGahern, enumerating the general objectives of the present analysis. Section 2 provides a general view of functional-cognitive space, briefly describing and characterizing the different trends and schools of thought subsumed under the umbrella term of CL, distinguishing between functionalist and cognitive models. This will be presented by drawing on renowned sources such as Butler and Gonzálvez-García (2014) as well as Gonzálvez-García and Butler (2006: 39-95), which will prove a convenient resource to offer a brief characterization of the different models. The section will then go on to claim the need for an eclectic approach to the analysis of the novels under scrutiny here. A general overview on Cognitive Literary Theory, Cognitive Poetics, Construction Grammar(s) and Genre will be offered to support this position.

Sections 3 and 4 constitute the core of this piece of academic work. They deal with the methodological tools and principles employed and deployed along the rest of subsections. Generally speaking, section 3 delves into the figurative language employed by John McGahern, and the way he chooses and manipulates the linguistic constructions to get his message across to the readers. Specifically, I will be dealing with CMT, conceptual metonymy and other related tropes such as hyperbole and irony along the lines of study of authors such as Ruiz de Mendoza Ibáñez, Steen, Barcelona, Ruiz de Mendoza & Galera-Masegosa, Blanco-Carrión, Radden, Panther and Thornburg, among some others who will be specified in its corresponding subsections. CG will be drawn upon in section four to explore the most consistently employed linguistic constructions throughout the novels. I will rely on the work by renowned cognitive grammarians some of which are those by Langacker, Harrison, Nuttall, Stockwell and Yuan or Sullivan to mention just a few. Some key notions within CG are defined and applied to the analysis of relevant excerpts from the novels. Subsection 4.3 homes in on the author's ideological viewpoint as depicted by the character's worldview. These notions have been borrowed from stylisticians such as Hamilton and Semino. The analysis of the characters in both novels will be carried out by drawing on the notions of *piecemeal integration* (Culpeper, 2009), *split-selves* (Emmott, 2002: 153-181) and especially the theories of *mental spaces* and *conceptual integration* by Fauconnier and Turner (1994, 2002). Subsection 4.4 delves into the notion of fictitious movement, or in Talmy's terms, *fictive motion*. This is conveyed

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by drawing upon Talmy (1996: 211-276; 2000) and Yuan (2014: 177-193) and applying it to the roles played by the radiation of light—or the absence of it—and the descriptions of natural environments in the selected passages. Section 4.5 deals with *attentional windowing* and the notion of foregrounding or *profiling*, in CG terms. Harrison's (2014: 53-67) account of nominal and clausal foregrounding will be evoked in this section. Section 5 will summarize the analysis provided in the previous sections and will offer a set of concluding remarks as well as some possibilities for further research within the field of cognitive stylistics.

The analysis of the two novels has a great deal of psychological insight. Following Oatley (2017: 259-278), I will distinguish four bases for a psychology of fiction, namely, (i) fiction as mental simulation, (ii) fiction derives from childhood play, (iii) the effects of reading fiction on people's understanding of others and (iv) changes in the reader's self from engaging with fiction.

Fiction is about thinking and feeling beyond the immediate, into the worlds of the possible (Bruner, 1986: 29-53; Gavins, 2007). The best way to characterize fiction is not by thinking of it as description, but rather as a set of simulations of selves and their interactions in a particular social context. It is about the internal truth of others and oneself (Oatley, 1992, 1999: 101-117). Of course, in any simulation there are descriptive elements, and when facts or processes are wrong in fiction, the narrative mode of the reader can make them easy to accept (Gerrig, 1993). Serious writers of fiction typically do a lot of research on their subject matter. If they get things wrong or their works contain untruths or propaganda, they are damaged (Oatley, 2017: 263). John McGahern did not have to face this problem, since the Ireland and the people he depicts in the two novels under scrutiny here are the country he grew up in and the characters and their behaviour are inspired by what he saw and experienced. This is what bestows credibility to both *The Barracks* and *The Dark*—McGahern himself grew up in a Garda barracks, commanded by his widowed father, Sergeant McGahern in Cootehall, Roscommon.

Simulations, nevertheless, require a mental leap from everyday experience to created, imagined worlds and the emotions readers can experience in them. Fiction may be understood as a means of improving social abilities by developing our understanding of others, an ability that has been known as *theory of mind* (Astington, Harris and Olson, 1988). Following Zunshine (2006), this dissertation defends the

view that fiction is read to exercise our theory-of-mind ability, because humans are good at this ability, and it is easy to do what you are good at. The idea of understanding other minds has become central in literary theory (Lauer, 2009: 145-154; Leverage, Mancing, Schweickert and William, 2011). A remarkable process for the understanding of others is empathy, that is, feeling with another person (Keen, 2007). Readers can identify with a protagonist by leaving our concerns aside and taking on the emotions of the character, making them our own in the character's situation (Trabasso and Chung, 2004; Oatley, 2012a: 425-430; Oatley, 2013: 448-468). Feeling an emotion with a fictional character has two parts.

In the first part, we become familiar with the character's concerns and understand what emotions may occur as the character is affected by the events in the story. Both novels explore the feelings of their main characters. The young boy in *The Dark* becomes the container of a bunch of contradictory emotions such as anger, frustration, fear or desire. Elizabeth Reegan in *The Barracks* not only endures a breast cancer throughout the whole novel, but also pulls through a constant internal struggle between her sense of frustration and her repressed desire to flee the barracks. These feelings will be looked into in the light of image-schemas in section 3.1.1. In the second part, once we have aligned with the character, we experience emotions of our own. Some authors have claimed that by analysing other people's intentions and feelings, fiction may improve everyday processes of empathy. Mar (2011: 103-134) has shown that several parts of the brain are used both to comprehend stories and to understand other people. This is the case with the two main protagonists in both novels—they inevitably raise feelings of sympathy in the reader, as they are pretty much presented as victims of their own personal dramas by John McGahern.

The second psychological basis for fiction, the one that claims that it is derived from childhood play, places the production of fiction in the same mental area as our ability to create the abstractions of art and science (Harris, 2000; Mar and Oatley, 2008: 173-192; Oatley and Olson, 2010: 56-64). One might think that as people grow towards adolescence they give up childhood play, but this is not the case. Instead, the bases of this activity change and move from children's games to playing and watching sports, reading novels watching movies or playing videogames. These are too worlds of fiction and when we experience emotions, we are trying out metaphorical transformations of our selves in new ways and new worlds (Oatley, 2013: 448-468;

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Oatley, 2017: 268).

The third psychological basis, the effects of reading fiction on people's understanding of others, claims that, because the subject matter of fiction is of selves and others in interaction, people who frequently read fiction develop a higher degree of social empathy and are more skillful at guessing what people are up to. On the other hand, readers of nonfiction are more likely to become better at the concepts and knowledge they read about (Mar, Oatley, Hirsh, de la Paz & Peterson, 2006: 694-712). The fact that fiction enables people to develop empathy and a higher level of understanding of others is predicted by the theory that fiction simulates the social world (Oatley, 2017: 271).

The fourth psychological basis for fiction, the transformation of selfhood, deals with the effects that reading fiction can have on ourselves. However, people are different, with different tastes and different memories on which they draw to create their imagined storyworlds of fiction (Oatley, 2017: 272-274). Previously, Collingwood (1938) had proposed that art should be separated from craft. In craft, an outcome is planned in advance, but in so-called art there is no pre-planned effect but an exploration to some issue considered important by the author, but not fully understood by the potential readers. Furthermore, exploration is based on emotion, which the reader is invited to experience and share through the process of simulating a story, but these emotions have not been planned in advance by the writer, and the reader does not experience the emotions of the characters, but their own emotions. In fiction, we can lead many different lives (Oatley, 2017: 273-274).

In the two novels under scrutiny in the present dissertation, there is a good deal of autobiographical material which served John McGahern as inspiration for his writing. Scholars like Gerrig and Mumper (2017: 239-240) claim that readers' accumulated memories have a substantial impact on their narrative experiences. Each reader's experience is unique, and a cognitive-psychological analysis can help explain how those unique experiences emerge. By accumulated memories, it should be understood here the readers' own life events in conjunction with the knowledge they have acquired through their interactions with narrative worlds. There are basic cognitive processes that interact in nontrivial ways with readers' memory representations as their narrative experiences unfold. These basic processes influence readers' inferences and judgements about narrative events.

Following Gerrig and Mumper (2017: 239-257), this dissertation argues for the view that, as readers experience narrative texts, basic cognitive processes connect the unfolding narrative to representations in their long-term memory. In this connection, it is particularly instructive to bear in mind Kintsch's (1988: 163-182, 1998) two-fold distinction between processes of *construction* and *integration*. *Construction* refers to the activation of information from the text as well as from readers' related knowledge. As readers progress through successive parts of a narrative text, the information in the text makes both memory from earlier parts of the narration and the readers' general background knowledge more accessible. According to Kintsch (1988: 168) construction processes yield memory representations that include elements which are unrelated to the discourse context, and many of them are inappropriate. On the other hand, *integration* processes create a *coherent whole* from the products of construction processes (Kintsch, 1988: 164). The most straightforward point here is that comprehension processes make contact with the readers' long-term memories, and those memories are different between readers.

Readers often have different levels of expertise that may be relevant to particular narrative worlds, and most extended narratives draw upon several domains of expertise. The term *inference* refers to information that readers count on but does not appear on the text explicitly. The level of expertise has an impact on the inferences that readers make (Gerrig and Mumper, 2017: 240-242).

Theories of discourse comprehension have paid close attention to the inferences readers make when they experience a narrative text. This is based on the assumption that a narrative text has an infinite number of inferences (Rieger, 1975: 157-288). This gave rise to an influential theory known as *memory-based processing*. This theory claims that there are no unique processes to text processing, but rather only ordinary memory processes (Gerrig and O'Brien, 2005: 228). Previous information in a text is easily available, and this makes readers' inferences very similar. However, the availability of information from readers' background knowledge will be different as a result of their personal set of memories (Gerrig and Mumper, 2017: 242-243). These memory processes also have a considerable impact on readers' experience of narrative events as normal or abnormal, and this gives rise to *norm theory* (Kahneman and Miller, 1986: 136-153). Norm theory is based on the assumption that the cognitive processes that lead to inferences considered by readers

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to be normal emerge without conscious effort. Thus, new pieces of information challenge the accumulated memories and activate representations of related information. These memory processes establish a norm and when the narrative events are consistent with that norm readers will judge them as *normal*; discordance, however, will activate *abnormality*, and will force readers to ask why the current circumstances depart from the norm (Gerrig and Wenzel, 2015: 362-385; Wenzel and Gerrig, 2015: 489-516).

Readers, then, will accumulate a great deal of memory traces that will serve as the background knowledge for comprehension. Depending on readers' individual life experiences, their memory traces will vary from reading to reading, acquiring more and more expertise, and that is why their narrative experiences will change as they revisit narrative texts at different points in their lives. It is thus not difficult to imagine contemporary Irish readers of both *The Barracks* and *The Dark* drawing on their own life experiences and social context and judging as realistic certain passages narrated in the novels such as the groping of the young boy by the priest in *The Dark*—which was definitely the reason why the novel was banned. However, that was a latent issue in Irish society, as shown by the fact that sex scandals in the Church were on the Irish newspapers in the 1990s. John McGahern would be denouncing such outrage thirty years earlier.

Theories of narrative engagement have often suggested that readers' empathy towards the characters in a novel varies with the perception of similarity with their own set of stored memories (Keen, 2006: 207-23; 2007; Hogan, 2011). Following Zaki (2014: 1608-1609), empathy with the characters of a narrative text has three components, namely (i) *mind perception*—the inner thoughts of the character—(ii) *experience sharing*—how the readers take on and recognise the experiences of the characters as similar to their own—and (iii) *mentalizing*—the readers' capacity to make inferences about the character's intentions, beliefs and emotions. It is thus not difficult to feel empathy for the young protagonist in *The Dark*, a teenager abused by his own father, his cousin the priest and struggling with hard labour in a potato field and his revising for his Leaving Exam, which he envisages as his way out of the *pit of horror*. It is also common sense to feel sorry for Elizabeth Reegan, an unhappy woman living an unfulfilled life raising three stepchildren and who is diagnosed breast cancer, while also regretting having wasted her life serving others, and having never

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done anything for herself.

Zaki's analysis can be easily applied to how readers engage or disengage with a narrative text. More specifically, Zaki argues that empathy is often unpleasant, as it demands an effort to engage with other people's feelings, and it is not difficult to avoid motivation if the emotional cost is too high for the reader. It seems, then, obvious that readers encode types of mental responses which parallel those they would encode if they were real participants in the events of the narration. However, not all readers' responses need to be empathic, as they may be able to understand a character's misdeeds while despising him (Gerrig and Mumper, 2017: 250). An particularly illuminating example of this, by way of illustration, could be how Superintendent Quirke, in *The Barracks*, bullies and harrasses Sergeant Reegan, who struggles to earn some extra money to buy a farm of his own by neglecting his police duties and digging turf in the bog to sell it in town. Quirke is simply doing his supervision job while Reegan is being unprofessional, yet Quirke is depicted as the villain, and the reader can easily take sides with Reegan.

1.2. Justification of this dissertation

Although the starting point of the present analysis is the considerable load of work and research carried out on John McGahern by a good number of reputed literary scholars worldwide, the issue has not, nevertheless, been treated in the light of a systematic and consistent linguistic analysis. The literary criticism on the author and his work may be extensive and thorough, but I have been able to detect, however, a huge blank hollow gap when it comes to a proper linguistic analysis. The language employed by the author and the way he constantly and consistently uses and manipulates it has never been, to the best of my knowledge, the object of an empirical study. Thus, the present work aims to fill the gap for a much needed distinct research, incorporating fresh insights and novel approaches to the already mined land of John McGahern's literary work.

The empirical turn in literary studies in the last decades has brought linguistics, specifically cognitive viewpoints, to the front line of literary analysis, thus giving rise to a number of mixed, eclectic approaches to literature. Many literary scholars have reacted against these new trends. Literary scholars argue that their main aim is not to

find normative or standard interpretations of texts—which is the ultimate aim of cognitive approaches—but create unique readings that are informed by emotional, aesthetic, historical, cultural and political concerns. Literary critics start from the assumption that there exists an interpretive gap between what ordinary readers do and their own personal literary analyses, even though they are human beings with the same cognitive structures as naïve readers. Following Gibbs (2017: 222), this dissertation claims that almost all people project themselves into texts as a fundamental part of its understanding and interpretation, yielding *embodied simulations*. However, these embodied interpretations may vary according to the background and experiences of the reader. More specifically, this perspective implies that there is common ground between recreational and critical understanding of literature, but the ultimate products of embodied simulation may vary considerably depending on the people who read the text and their interests, goals and motivation.

The enjoyment of literature is related to how people imaginatively project themselves into the text world through embodied simulations, engaging themselves with the text. When reading, people try to construct imaginative re-enactments of what the text describes by drawing on their own experiences and bodily capacities (Gibbs, 2006; 2017: 223; Bergen 2012; Gibbs and Colston, 2012). Embodied simulations emerge from complex interactions between brains, bodies and the world.

The sharp, intense and emotional depiction that John McGahern does of the puritan Ireland of his youth and the characters involved is by no means arbitrary or capricious. On the contrary, it constitutes a whole universe of constant cognitive processes and lexico-grammatical constructions which are reflected on the linguistic choices that build up the novels.

1.2.1. Previous work on John McGahern

The extensive literary criticism available on John McGahern has dealt with a number of key issues. Perhaps the most iconic of them in the two novels under the scope of this study is the overwhelmingly predominant Catholic establishment of the 1960s Ireland. McGahern imagines puritan Ireland as a prison from which people are either unable or unwilling to escape, thus placing the stress on the Church repression of sexual expression. If one wanted to be respected and accepted in that society one

had to starve sexually (O'Connell, 1984). More specifically, he focuses on the clergy because they were the front line of that autocratic society, but they were only another by-product of their time, when the climate was insular, repressive and sectarian, as McGahern himself put it, *when I was growing up, Ireland was completely Catholic, sectarian. It was almost like a theocracy* (Maher, 2001). Although he was a lapsed catholic, McGahern always declared himself grateful for his religious upbringing, claimed that the Bible had been his first book, and considered himself in debt with the Church. He even found religious ceremonies not tedious, but enjoyable. The only thing he criticised about the Church was its unhealthy attitude to sexuality, which he thought made relationships between men and women difficult (Guy, 2010: 91-101; Maher, 2001: 72-83).

In *The Dark*, priests are conceptualized as social predators, both from the psychological and the sexual points of view, and such a statement had immediate consequences for the writer, who lost his teaching position at a primary school in Clontarf shortly after the publication of the novel. The archbishop of Dublin at the time, John McQuaid, personally saw to it together with the manager of the school where John McGahern worked, Father Carton (Maher, 2005). Nevertheless, McGahern showed no bitterness for what happened to him due to the influence of clerics. But the real point is that John McGahern's work is primarily experiential, grounded and embodied in the physical world and the social reality of his Ireland. One reflection of this apparent contradiction is seen in the main character of the novel, a teenager, who finds himself attracted to and oppressed by the Church (Liddy, 1999: 106-121). Eamon Maher (2005: 125-136) points out that McGahern is actually describing a larger national failure as a society, namely, the fact that the state abandoned its responsibility to look after its citizens adequately, and was pleased to let the Catholic Church run educational institutions and social services only because it was cheap. In such a context, religion was more a means to climb the social ladder than to fulfil spiritual convictions.

John McGahern's scrutinizing account of rural Ireland in both *The Barracks* and *The Dark* initially brought up a good deal of social agitation but readers eventually recognized that he was actually presenting an accurate picture of life in Ireland in the 1960s. His work confronted entrenched assumptions about Ireland that were basic to the national identity (Maher, 2005).

1.2.2. Objectives of this analysis

The objectives of this dissertation can be shredded into three main focuses of interest: (i) to unearth and therefore describe the cognitive processes hidden in the figurative language employed by the author, which yield the numerous and controversial metaphors and metonymies which serve as a mechanism to denounce the social and political situation the Republic of Ireland only a few decades after their independence from the United Kingdom; (ii) to analyze the complex techniques of characterization employed by McGahern to build up the most relevant characters of the story as crystal-clear examples of social by-products of their time, and how they bear the darkest ideological sides of a deeply conservative and religious rural sociocultural context, and (iii) to dig out the linguistic constructions chosen and deployed by the Irish novelist in a conscious and deliberate effort to bring his message over to his readers. Such a message has been summarized in a number of religion, death, nature, and sex related metaphors that emerge from the lexico-grammatical constructions employed by McGahern, which will be explained in detail throughout section 3, the one dealing with methodology.

2. State of the question

This section offers a general overview of the characterization of functional-cognitive space proposed in Gonzálvez-García and Butler (2006: 39-96) and Butler and Gonzálvez-García (2014) (as well as references therein), which will be used as the general framework on which the present dissertation will be theoretically grounded. More specifically, the different models which conform CL will be briefly described into two main groups (or general areas in the topography of functional-cognitive space), namely (i) functionalist and (ii) cognitivist, (and/or constructionist) models.

2.1. Functional-cognitive space

Functional-cognitive space is the general framework to which the present dissertation may be conformed. Functional-cognitive space is a vast area of linguistic research and it would be convenient to shed some light on the main characteristics of the different functionalist, cognitivist and constructionist approaches subsumed under the more general umbrella of Usage-based Linguistics (Bybee 2011: 69-78, 2013: 49-69).

A comparison between the different models was proposed by Butler (2003a, 2003b) and further elaborated by Culicover and Jackendoff (2005). Butler proposed a comparison between three 'structural-functional' models: Functional Grammar (FG), Role and Reference Grammar (RRG) and Systemic Functional Grammar (SFG). This comparison was extended in Butler and Gonzálvez-García (2005: 109-158) to include Langacker's CG and versions of Construction Grammar (CxG) elaborated by scholars such as Fillmore, Kay, Goldberg, among others. Gonzálvez-García and Butler (2006) dwell on this mapping by adding up Givon's work and that within Emergent Grammar (EG), Croft's Radical Construction Grammar (RCG) and Jackendoff's 'Simpler Syntax' approach. It is the aim of this section, following Gonzálvez-García and Butler (2006: 41-ff), to describe the main points of convergence and divergence between functional, cognitive and/or constructionist approaches as a means to come up with a representative set of common features that characterize all these models.

Functionalism and cognitivism constitute the common ground where the above

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mentioned approaches meet. It is thus no surprise that there is a certain degree of permeability between them. All of them share the basic assumption that language structures cannot be efficiently analyzed excluding the uses to which language is used (Gonzálvez-García & Butler, 2006: 42).

Nuyts (2005) stresses the difference of emphasis between the more general CL, developed by authors like Lakoff, Langacker, Talmy, Fauconnier as well as some cognitive grammarians, and which concentrates on semantic phenomena, through the processes of conceptualization and categorization, and functional linguistics, which is more inclined to focus on grammatical structure. The most outstanding area of contention between these two 'major families' is that functional approaches propose a system of rules which utterances are made up of, whereas cognitive models rely on a vast inventory of coded patterns and rules of combination (Nuyts, 2005).

The term *usage-based* was coined by Langacker (1987: 494) to describe the use of the linguistic system according to the knowledge of a complete set of linguistic conventions. Nuyts (2005, however, reinterprets the term as a rejection of the narrower competence-based Chomskyan view of grammar, positing an approach that integrates competence and performance.

According to Gonzálvez-García and Butler (2006: 43) and Geeraerts (2003: 7), it seems inevitable, in CL, to integrate the different forms of context—cultural, historical, interactional, and so on—into grammar, for which socially oriented research needs to be also considered. They claim that empirical methods need to be applied to the analysis of naturally-occurring language. In this connection, authors like Diessel (2004: 13) have pointed out that although construction grammar(s) and the usage-based model are independent of each other, they have been often combined in the linguistic analysis by scholars like Langacker or Croft. This is argued by Gonzálvez-García and Butler to propose the term *usage-based* as an umbrella term under which the different functionalist, cognitivist and/or constructionist approaches may be adequately subsumed.

2.1.1. Functionalist models

The traditional dichotomy between functionalism and formalism is treated as naïve in Gonzálvez-García and Butler (2006: 45). These authors propose a new

perspective whereby all the different approaches to language occupy points or regions in a multi-dimensional space. They also claim the importance to stress the geographical distinction between European approaches—for instance Dik's FG and Halliday's SFG—and American approaches—Noonan's West Coast Functionalism and the works of scholars like Givón, Haiman, Thompson, Hopper and Du Bois, to cite just a few. However, in recent years, and due to the mobility of scholars across the Atlantic and the merging of some of these approaches to *usage-based* models, this dichotomy has blurred, giving rise to *Usage-Based Functionalism* (Bybee, 1999: 237) featuring works by authors like Barlow & Kemmer (2000), Tomasello (2003a, 2003b) or Bybee (2005). A very different approach from these, although also American in its genesis, is RRG, which will be briefly outlined below. An important exception is the integrated approach developed by Gries and Stefanowitsch (2005), which combines cognitive and constructionist tenets from both American and European insights.

2.1.2. Cognitive models

Jackendoff (2002) as well as Culicover and Jackendoff (2005) propose a significantly different view from that of CL, since they accept the relative autonomy of syntax with respect to semantics, the distinction between competence and performance and the postulation of Universal Grammar (UG). Gonzálvez-García and Butler contest this view by arguing that their position is to some extent incompatible with the semantocentric view of grammar of CL, and that it clashes with the inherently symbolic nature of grammar in general and the semantic motivation of syntax envisaged in CG.

Functionalist and cognitivist models share a significant number of features which distance them from the traditional Chomskyan Generative Grammar. These features are outlined in Gonzálvez-García and Butler (2006: 48).

The first and perhaps fundamental common feature is the view that syntax is not independent from semantics or pragmatics, but rather motivated by them, and the semiotic system of language is motivated by a wide range of external factors. Another common tenet is that the existence of a UG does not influence the acquisition innate structures by children, for example, because these must be learnt in their language.

A slight difference between the two approaches is that the cognitivist view

emphasize primary cognitive capacities such as conceptualization and categorization while functionalists tend to focus on language processing and how it impinges on the whole communicative event. Another point of disagreement that needs to concern us here is that functionalism stresses the interrelation of structural and semantic factors, whereas cognitivism gives more importance to semantic aspects that to structural ones.

Both functionalist and cognitivist approaches defend an interaction between synchrony and diachrony, although functionalists prefer to rely more on diachrony than cognitivist approaches.

2.2. Characterization of models

Gonzálvez-García and Butler (2006: 52-78) and Butler and Gonzálvez-García (2014: 197-270) offer a detailed characterization of eleven models pertaining to functionalist, cognitivist and/or constructional models. I shall try to offer a brief outline of the main tenets of the eleven models. This characterization has been carried out by comparing all of them in the light of how they deal with language in seven common grounds of work, namely, (i) communication and the motivation of the linguistic system, (ii) the coverage of the model and its database for description, (iii) grammar across languages, (iv) the status of syntax, (v) text/discourse and context, (vi) constructions and (vii) cognitive processing and usage (Gonzálvez-García & Butler, 2006: 52-78). I shall deal with each of the common research grounds succintly in the next subsections.

2.2.1. Communication and motivation of the linguistic system

According to Gonzálvez-García and Butler (2006: 52-59) FG puts forward the establishment of inter-human communication as the primary aim of natural languages, and its goal is to describe communicative competence, although distinguishing between competence and performance (Dik, 1997: 5). More specifically, Dik (1986) divides *the functional prerequisites imposed on natural languages* into three general categories, namely, (i) the purpose of language expressions, (ii) the way in which

natural languages are implemented and (iii) the circumstances of natural language use.

FDG is divided into four components: grammatical, conceptual, contextual and output, and extends Dik's model to include pragmatics in verbal interaction, stressing the importance of interpersonal meaning over representational meaning (Hengeveld, 2005). FDG thus appears as a more capable theory than FG to model language in communication.

RRG views the study of language from a *communication-and-cognition perspective* (Foley & Van Valin, 1984: 7; Butler & Gonzálvez-García, 2014: 37-43, 202) and assumes that the role of human language as a means of communication, its role in cognitive processes such as reasoning and conceptualization and its relations to other cognitive systems are all relevant, even crucial to the study of language structure. The object of study of RRG is communicative competence (Van Valin & LaPolla, 1997: 41-42).

SFG aims at the comprehension of language in use. Halliday (1978: 52) replaces the competence/performance distinction with an opposition which is seen in terms of what the speaker can do linguistically in contrast with what he chooses to do in a communicative situation. SFG stresses the importance of the study of grammar under the premise that the particular form taken by the grammatical system of a language is closely related to the social and personal needs that language must serve (Halliday, 1970: 142; Butler & Gonzálvez-García, 2014: 203, 238-232). However, the relation between language and other cognitive systems is not foregrounded.

Givón (2001: 7) argues that the two main functions of human language are the representation and communication of knowledge based on experience. He adds that language and grammar cannot be explained as an independent system, but in terms of the natural parameters that shape it, namely, cognition and communication, the brain and language processing, social interaction and culture, change and variation, acquisition and evolution (Givón, 1995: xv). Givón makes it clear that linguistic organization is intimately tied to and motivated by the structure of human cognition, perception and neuro-psychology (Givón, 1984: 11). Givón also rejects the competence/performance distinction to favour an approach which recognizes the importance of usage such as interpersonal phenomena—speech acts, modality, etc.— information distribution—topic, focus, anaphora, etc.—and representational phenomena (Butler & Gonzálvez-García, 2014: 204, 233-234).

EG considers communication and its exigencies as a paramount tenet in its approach, although they do not mention the notion of communicative competence explicitly. Authors like Bybee and Hopper (2001) assume that grammar is shaped by usage, and the forms of linguistic communication arise as an adaptation to the social and cognitive constraints under which that communicative event takes place (Butler & Gonzálvez-García, 2014: 205, 235-238).

Cognitive grammarians share with functionalist approaches the centrality of communication within the global phenomenon of language. Language is considered to be a fundamental part of cognition and thus cannot be dissociated from other forms of cognition such as perception, categorization or attention (Langacker, 1998: 1; Butler & Gonzálvez-García, 2014: 73-80, 207, 243-246). CG also stresses the relevance of communicative competence drawing on *the actual use of the linguistic system and a speaker's knowledge of this use* (Langacker, 1987: 494).

Within CxG, authors like Fillmore and Kay (1995: 8) and Butler and Gonzálvez-García (2014: 81-132) place strong emphasis on language in relation to mind and intrinsically linked to the idea of communication, with slight references to language processing and the social dimensions of language. This constructionist variant is particularly concerned with grammatical competence, positing a clear-cut distinction between constructions and patterns of coinage—the latter being not fully productive or defying a semantic characterization. The motivation for this distinction is that, although it is a mainly competence-based approach, patterns of coinage are assigned to the meta-grammar so as to preserve the basis of grammaticality.

Goldberg's version of CxG focuses on the centrality of communicative functions of language in socio-cultural and psychological contexts from two points of view. First, it highlights the interdependence between argument structure constructions (Goldberg, 1995: 3-4) and the type of messages that language users express, in her *Scene Encoding Hypothesis* (Goldberg, 1995: 39). Second, the model draws on the rich view of meaning of Frame Semantics (Fillmore, 1982) in conjunction with the notions of construals and prototypes. Goldberg defends language constructions as distinct abstract entities with a real cognitive status (Goldberg, 1995: 17-18; Bencini & Goldberg, 2000). More specifically, the *Scene Encoding Hypothesis* builds on the importance of general cognitive domains to explain cross-linguistic phenomena, which is also supported by certain aspects of language acquisition facts,

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like the implicit assumptions of communicative competence and usage-based grammar (Goldberg, 2006: 225-226).

In RCG (Croft, 2001: 364-366; Butler & Gonzálvez-García, 2014: 106-11, 2013) the communicative interaction of speakers is a fundamental principle to shape the properties of the language. RCG rejects the existence of syntactic categories as universal categories or primitive elements of syntactic representation by claiming that they are not needed for the purpose of communication (Croft, 2001: 204). Special emphasis is placed on language processing and cognition is defined as a theory of syntax, characterizing the grammatical structures that are assumed to be represented in the speaker's mind (Croft, 2001: 3). General cognitive domains are used to explain cross-linguistic processes as part of a conceptual structure that represents universal aspects of human experience (Croft, 2001: 130). The importance of the social dimension of language is also accepted by RCG, discussing in detail areas of interpersonal aspects of grammar, such as modality, mood and speech acts.

Jackendoff's *Simpler Syntax* is not as committed to the centrality of communication as the functional and cognitive or constructional approaches outlined above. Nevertheless, it recognizes the expression and communication of thoughts as the function of language (Jackendoff: 2002: 35). The division between competence and performance is retained, while interpersonal aspects of grammatical structure, such as speech acts and modality are acknowledged as having a privileged role in communicative competence (Jackendoff, 2002: 35-36; Culicover & Jackendoff, 2005: 278-279). Moreover, grammar is conceived as a collection of skeletal fragments of lexical rules built into lexical memory (Jackendoff, 2002: 36, 51-55).

2.2.2. Coverage of the model and the database for description

The complexity of authentic text is certainly one of the weakest tenets of FG. Authors such as Dik make very little use of authentic data, and they use *ad-hoc* examples constructed for the purpose. FDG, however, makes an attempt to account for a more extensive range of linguistic phenomena. For example, Bakker and Siewerska (2004) have proposed a dynamic application of the model to authentic conversational data, although they do not develop the notion of prototype into the grammar itself,

they use it as a tool to explain grammatical phenomena (Gonzálvez-García & Butler, 2006: 60-62; Butler & Gonzálvez-García, 2014: 219-223).

Proponents of RRG are in favour of using authentic data, the whole range of morphosyntactic phenomena, their semantics and pragmatics. They explain the concept of prototype in the formulation of two hierarchies: the Actor-Undergoer Hierarchy (Van Valin & LaPolla, 1997: 146) and the assignment of arguments as the Privileged Syntactic Argument of a construction (Van Valin & LaPolla, 1997: 317; Butler & Gonzálvez-García, 2014: 224-227).

SFG deals with an extensive range of grammatical phenomena, and tries to account for choices and structures in both spoken and written forms of language, making use of a considerable amount of authentic linguistic data in, for instance, Halliday and Matthiessen (2004) or Butler and Gonzálvez-García (2014: 228-232)

Givón (1984, 1995, 2001) focuses on the frequency distribution of features across languages and genres, recognizing the flexible and non-discrete nature of linguistic categories, placing the concept of prototype in the centre of his work (Butler & Gonzálvez-García, 2014: 233-234).

EG uses considerably large amounts of data, but they mainly rely on introspective, invented data, giving special emphasis to interpersonal phenomena (Hopper & Thompson, 1993: 372; Hopper, 1998: 165, 171; Butler & Gonzálvez-García, 2014: 235-238).

CG, following Langacker's non-reductive nature of the model is devoted to the study of the full range of structures that can be found in natural languages (Langacker, 1987: 411; 1991: 344; Butler & Gonzálvez- García, 2014: 243-246).

CxG puts the stress on *the extraction of all the generalizations potentially available to the speaker of a language* (Kay, 1997: 129; Kay & Fillmore, 1999: 1). Fillmore and Kay reject introspective data and claim that attention should be paid to real language use in real communicative contexts and native-speaker intuitions. The FrameNet project draws mainly on the British National Corpus.

Goldberg, committed to the varied repertory of regular and irregular patterns, uses data from different sources, like examples from other authors, literary works, dictionaries, corpora and introspection, rejecting a core-periphery dichotomy in language constructions (Goldberg, 1995: 200).

Within RCG, Croft accounts for flexibility in grammar, mainly focusing on

multiple class membership including cases of coercion and the adaptability of grammar, contending that peripheral forms are also regular in language behaviour (Croft, 2001: 38ff).

Finally, Jackendoff rejects the core-periphery distinction, arguing that language should be studied in its entirety. He observes that some aspects of communication traditionally associated with performance, like repairs or hesitations, or gestures and facial expressions add to the description of linguistic competence (Jackendoff, 2002: 34-35; Butler & Gonzálvez-García, 2014: 257-260).

2.2.3. Grammar across languages

Within FG, Gonzálvez-García and Butler (2006: 63-64) delve into Dik's work, which caters for a wide range of language types, although his treatment of the various areas of the grammar has been unequal, focusing mainly on the Subject/Object assignment and in some other areas most of the references are to English only. On the other hand, FDG draws on data from a vast range of language types.

In RRG, Van Valin (1993: 4) claims the need to reveal all those aspects of clause structure found in all human languages.

SFG posits a significantly different approach. The model was mainly elaborated on the study of English but it has been extended to other languages (see Caffarel, Martin & Matthiessen, 2004), and its tendency is to emphasize the differences across languages rather than look for grammar universals (see Hasan & Fries, 1995).

Givón admits typological diversity in languages, but remains committed to the existence of language universals of meaning/function and grammatical structure (Givón, 1995: 17).

Within EG, scholars like Hopper and Thomson (1993) consider typological considerations as indisputable evidence that discourse motivations are the most prominent source of explanations in grammar. By contrast, Langacker claims that CG has been fruitfully applied to a great deal problems in diverse languages, as stated by a number of works by other scholars. However, typological issues are not central in this model.

Constructionists grammarians such as Kay and Fillmore (1999: 1) state that

typology may play a role when unearthing language universals, as abstract constructions are shared across languages. In Goldberg's model, by contrast, typological constructions are being given more importance and are being applied to the study of other languages.

Finally, Culicover and Jackendoff (2005: 545) argue that their "Simpler Syntax" model needs to be applied to a cross-linguistic investigation on parallel grammatical constructions across languages.

2.2.4. The status of syntax

Gonzálvez-García and Butler (2006: 64-68) offer a general overview on this point. FG does not recognize an autonomous syntax due to the overwhelming importance given to pragmatics in this model. In addition, pragmatic adequacy is studied from the viewpoint of sentence grammar, particularly the (un)grammaticality of language forms (Dik, 1997: 8).

FDG shares with FG the basic assumption of non-autonomous syntax, but differs from FG in the postulation of a structural level, whereby it describes some potentially arbitrary syntactic features of languages, such as the insertion of dummy elements, and the existence of empty categories (Gonzálvez-García & Butler, 2006: 64). RRG, on the contrary, reject empty categories and propose a formal system motivated by semantic, pragmatic and cognitive issues. Lexical and syntactic phenomena are acutely distinguished.

SFG distinguishes between semantics and the lexicogrammar, although the two aspects are somewhat blurred, and consider grammar and vocabulary two poles of a single continuum (Halliday & Matthiessen, 2004: 24).

Givón (2001: 7) posits a mixed approach combining tenets from Chomskyan natural rules of language with the denial of rules proposed by emergentists such as Hopper, and regards the conceptual lexicon, the propositional information and the multi-propositional discourse as the three levels of human cognitive representation.

CG denies autonomous grammar, within its radical view that grammar reduces to the structuring and symbolization of conceptual content. This implies the validity of every linguistic construct as meaningful, including expletives, ambient *it* and existential *there*. Langacker (1998: 3) posits a gradation between semantics and

pragmatics. The concepts of grammaticality and well-formedness play a central role within CG (Langacker, 1991: 14-16).

Kay and Fillmore are sceptical as to the centrality of semantics and pragmatics to syntax, and the meaningfulness of all constructions, for example 'weather' *it*, dummy *do*, existential *there* or idiomatic constructions.

Goldberg submits that grammar is largely, although not exclusively, semantically motivated, given that there is a set of lexical idiosyncrasies that must be learned. Goldberg's model rejects transformations underlying syntactic or semantic forms, the grammar-lexicon divide and the existence of empty syntactic categories (Goldberg, 1995: 7; 2003: 219).

Within RCG, Croft (2001) emphasizes that the form-function, or syntax-semantics, mapping is arbitrary to some extent. This implies that form must be represented independently of function to some degree, and empty syntactic categories are dealt out.

Jackendoff's *Simpler Syntax* attempts to bridge the gap between syntactocentricism and semantocentricism, and syntax is regarded as semantically-motivated (Jackendoff, 2002: 148-149) and meaning is considered to be "central to everything human", while also being broadly construed as encompassing language, intelligence, consciousness, the self, social and cultural interaction (Jackendoff, 2002: 268).

2.2.5. Text/discourse and context

Dik's FG is basically a sentence grammar. The concept of context in FG relates to the kinds of linguistic and nonlinguistic knowledge which the speaker and the addressee share while constructing communication, and to the ongoing context within discourse.

FDG focuses on discourse at an interpersonal level, where the illocutionary force of a discourse act carries the speaker's communicative intention.

RRG is mainly concerned with issues relevant to discourse, illocution and information, although there has been no attempt to elaborate a theory of discourse structure, and it is to a considerable extent a model of sentence structure.

SFG is the most explicitly text/discourse-oriented theory, and from its

ideological view, linguistics is a way of intervening in social processes (Halliday, 1994: xvi). SFG is the most highly developed account of language context. It is entrenched within sociolinguistics and lacks a prominent cognitive dimension.

Givón (2001: 13) constantly relates grammar to discourse. He claims that grammar is predominantly about the coherence relations between clause—the propositional level—and discourse. EG is also concerned with the analysis of how discourse and context are constructed and understood, and the social dimension is given prominence (Bybee and Hopper, 2001).

Within CG, Langacker has written about the close relations between linguistic structures and discourse by analyzing how conceptual structures are built and manipulated within discourse context (Langacker, 2001a).

Scholars such as Fillmore and Kay (1995: 1-2) acknowledge that textual and contextual issues are part of the definition of grammar, but these dimensions do not play a central role in their model. By contrast, other proponents of the CxG version of Fillmore and Kay, such as Laura Michaelis and Knud Lambrecht have built on information structure and discourse-related phenomena (see Michaelis & Lambrecht (1996), Lambrecht & Michaelis (1998) or Lambrecht (2004)).

Goldberg's version of CxG has placed heavier emphasis on factors related to discourse because of their importance for the general interpretation of a given configuration, together with lexical and constructional semantics. (Goldberg, 2005, 2006).

In RCG, Croft (2001: 18ff) argues that constructions embrace semantic, pragmatic and discourse-functional properties, that is, the discourse context and the shared knowledge between the speaker and the addressee.

Jackendoff incorporates the analysis of what he calls "multi-sentence assemblages", in which discourse, conversation and narrative interact with each other (2002: 419).

2.2.6. Constructions

CG considers lexicon and grammar as a continuum of constructions (Langacker, 1987: 57-63, 2000: 13ff., 2005; Gonzálvez-García & Butler, 2006: 70-72), but the form pole of the construction only includes the phonological structure

alone, and not syntactic grammatical functions or morphosyntactic structure (Goldberg, 1995: 51; Croft, 2001: 62). CG proposes a semantic characterization of syntactic primitives (e.g. SUBJECT, OBJECT) and gives priority to the verb as the semantic head of a clause (Goldberg, 2006: 224; Langacker, 2001b, 2005).

Fillmore and Kay see constructions as a conventional association of grammatical information, whether syntactic, semantic, pragmatic, lexical or phonological (Kay, 2002: 1).

Goldberg (2006: 5) conceives constructions as a learned pairing of form with semantic or discourse function

RCG shares tenets from Fillmore *et al.*'s CxG and CG as they define constructions as assemblies of symbolic structures (Croft, 2001: 62).

FG does not include the notion of construction as a pairing of a form with a meaning. In FDG, there is a certain tendency towards a constructional approach in García Velasco and Hengeveld (2002), where they draw on the notion of *predication frames*—categories at the interpersonal and representational levels, thus involving pragmatics and semantics.

RRG draws on the Fillmore's concept of construction, and constructions are given cognitive status, but this model does not include all lexicogrammatical units within the umbrella term of "construction".

In SFG, Halliday does not use "construction" as a technical term. Authors like Laffut and Davidse (2000: 295) have pointed out that Halliday's classification of the verb is constructionist, as it includes the paradigmatic and syntagmatic relations found in the clause (Halliday, 1967: 52). SFG thus differs from Goldberg's constructionist formulation in that it stresses the idea that there is a natural coding relation between form and meaning (Davidse, 2000: 1129). Laffut and Davidse (2000: 297) point out that the relation between construction and lexical verb is determined by the semantics of the verb.

Givón's concept of construction is that of a syntactical pattern, enhanced with morphological information and intonation (Givón, 2001: 18).

In EG, constructions are psychologically real for language users, and it is clear from the fact that, when a speaker comes across a new instance, they know what to do with it. Scholars like Thompson and Hopper (2001) regard spoken language as recurring, partially fixed sequences of items with open slots, used with particular

semantic and pragmatic meanings.

Finally, Jackendoff assigns constructions a real cognitive status, adapting the CxG's syntax-lexicon continuum into a construction-based multi-dimensional space between common words and rules for phrase-structure (Jackendoff, 2002: 6; Culicover & Jackendoff, 2005: 15).

2.2.7. Cognitive processing and usage

In CG, *categorization* may be defined as the set of structures and processes that human beings use in order to organize their experiences (Langacker, 1991: 2, 47-48) and *construal* is understood as the process whereby a language user structures a state of affairs for purposes of its linguistic expression, often in alternate ways (Langacker, 1991b: 546). These two notions are of paramount importance in order to explain lexical and constructional semantics. The usage-based approach of CG roots from the prominence given to the actual use of the linguistic system and a speaker's knowledge of this use (Langacker, 1987: 494). Langacker (1998: 1-39, 2001b: 143-188) also claims that a usage event, or even a chain of usage events in a stretch of discourse may well emerge as a linguistic unit if it occurs frequently enough (Gonzálvez-García & Butler, 2006: 73-76).

Goldberg's model of CxG proposes a non-classical conception of categorization revolving around prototypes and extensions of prototypes. The importance given to construal is patent in her *Non-Synonymy Principle of Grammatical Forms* (Goldberg, 1995: 67), and a firm stance is taken on the premise that usage, synchronic variation and diachronic change are closely linked (Goldberg, 1995: 131-132). RCG also assigns importance to construal and categorization. Croft discusses the role of repetition and high frequency of particular constructions, in connection with entrenchment (Croft, 2001, 2003). Moreover, RCG's evolutionary approach to language change synthesizes synchrony and diachrony.

In FG no discussion of categorization or construal is found, although there is some interest in the relation between structure and instance. They focus on the correlation between the frequency of some types of item and their position on hierarchies (Dik, 1997: 32-33, 44-46) and some consideration is given to the relationship between synchronic variation and diachronic change in language,

although this is not linked to usage. Very similarly, FDG and RRG assign a low degree of elevance to categorization and construal, and they pay little attention to synchronic or diachronic phenomena.

SFG sees language as a tool for the interpretation, or construal, of the world, claiming that our sensory experiences are the reality that we construe for ourselves using language (Halliday & Matthiessen, 1999: 3).

Givón (1995: 94-95) gives importance to categorization, although the notion of construal is not bestowed salience. Relationships between usage, synchronic variation and diachronic change are also taken into consideration in Givon's model.

In EG, Bybee and McClelland (2005) remark the importance of specific information and generalized patterns. Other emergentist scholars like Hopper and Thompson (1993: 358) and Hopper (1998: 163) have claimed that usage, synchronic variation among speakers and diachronic change are closely interconnected. Diachronic change is referred to as grammaticalization (Bybee, 2003: 146).

In Jackendoff's model, both construal and categorization are important in semantic and conceptual structure. The role of frequency or entrenchment, however, is not discussed in detail. This model foregrounds the fact that synchrony, from the historical change perspective, may not be an explicit part of UG, coded on the genome (Culicover & Jackendoff, 2005: 41), and language variation among speakers should be expected, as people have different internal cognitive structures for language, as well as different goals (Jackendoff, 2002: 35).

2.3. The meeting of literature and cognitive science

In recent years, scholars have agreed upon the fact that the study of literature and research in cognitive science may converge, the latter contributing to the former in some cases. A potential value of literature is as a tool for understanding simulation. Following Hogan (2017:113), simulation may be defined as the imaginative generation of particular conditions and trajectories beyond direct perceptual experience and conceptual inference. Simulation occurs with hypothetical or imaginative contexts or frameworks, by assuming a perspective—often another person's perspective—on events and actions. Hogan (2017: 114) describes simulation as a dynamic, ongoing and interactive process that is part of any social situation,

including narrative texts, where *the imaginative* may be understood as a process of simulation. As Oatley (2012b: 172) points out, "the way fiction works in the mind and brain is that when we read, hear or watch a story, we create and run a simulation of selves in the social world".

Literary critics do not simply interpret texts in an abstract way, scrutinizing them for deep meanings and interpretations. What they actually do is to understand texts and write about texts and writers in embodied ways. Woods (2010: 106-107) suggests that literary criticism interprets artworks by experiencing their movements in metaphors and by communicating with them. Literary criticism may *redescribe the artwork* through the critic's personal, embodied engagement as they share the subjects' language.

Reading and criticizing literature are by no means separate activities. It is true that the expertise, motivation and goals that a particular individual brings to reading literature may be different, but literary experiences of any kind are basically grounded in embodied simulation processes, whereby people imagine themselves participating in the acts specified by language. (Gibbs, 2017: 236).

Hogan (2011a; 2017: 115-117) claims that literary works may constitute a great source of evidence for understanding human emotion, since successful works of literature develop scenarios of human interaction that depict emotions at work in complex situations. Therefore, the representational value of a narrative text is determined by a systematically correlated response of a large number of readers, affecting them and empathically sharing with them some feelings.

However, works of art may be biased and thus inaccurate. The most prominent way in which this can happen is through an ideological deviation. A successful work of literature represents its characters and their emotions aligned with their social norms. For example, in a patriarchal society such as the one depicted in both *The Barracks* and *The Dark*, female characters are likely to be represented as content with their position, or motherless children are supposed to be submissive to their widowed father. This is not the case of Elizabeth Reegan in *The Barracks*, who constantly questions her dependence on her husband, Sergeant Reegan, and distances herself from the rest of police officers' wives, or the young protagonist in *The Dark*, who violently confronts his father after years of enduring his tyrannical attitudes. Both novels have in common the fact that all their main characters struggle against not only

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what society expects from them, but also against what their families expect them to do. This will be dealt with in depth in the characterization section below.

Cognitive neurosciences point out that the human mind works as a pattern extractor. This means that the primary mode of thought is pattern recognition (Edelman, 2006: 103). The world, our environment is full of stimuli and information which need to be interpreted in order to make sense of it all. Humans have always depended on their superior capacity to handle and interpret information and recognize patterns. In this sense, and due to the fact that we are social animals, a narrative is a vehicle for processing and interpreting these patterns, thus shaping our thoughts and our literature (Boyd, 2017: 93).

Cognitive literary studies embodies a heterogeneous conceptual and methodological approach. This factor has prevented cognitive literary studies from becoming a mainstream discipline, and it lacks a common theoretical framework, thus creating the impression of some sort of *interdisciplinary bricolage* (Ryan, 2010: 476; Hartner, 2017: 19). A variety of loosely defined subfields such as Cognitive Poetics or Cognitive Narratology have emerged giving rise to an assorted group of approaches, but without an identifiable common core.

The cognitive processes involved in readers of fictional narrative prove that human imagination is fundamental to our ability to negotiate our physical and social world. Today's research explores the ways in which humans imagine alternate realities, whether in daily situations or in works of fiction (Polvinen, 2017: 135-136). Following Polvinen (2017: 139), this dissertation defends the assumption that engagement with fiction works only if the readers identify themselves empathically with fictional characters, and that such engagement requires a loss of the sense of fictionality of the story.

Cognitive sciences can offer literary scholars valuable insights into how our general cognitive skills are activated not only by the environment or the characters represented in a text, but also by their fictionality. What is perhaps more interesting is how readers are perfectly aware of the fictionality of a narrative text, and yet become emotionally engaged with it. This is called *enactive perception*, which is constituted not only by the reader's mastery patterns of sensimotor dependence, but also by the way the reader knows that their relation to the environment is mediated by such knowledge (Polvinen, 2017: 139-140; Noë, 2004: 65).

Perceptual and interpretive processes are intertwined in reading, and there are qualities in fiction which are available to the readers only when they employ specific fiction-related cognitive skills which present fictionality as a communicative strategy built into works of fiction by authors and recognized as such by readers. Fictionality is thus a rhetorical mode that changes the way readers understand the thing or events being represented (Walsh, 2007: 7, 172). When readers lose sight of fictionality as a quality of the text they are no longer experiencing fiction but have, instead, shifted into a non-fictional mode of reading. Enactive perception refers to the fact that the cognitive processes present in a fictional narrative should not be only understood as the verisimilar content of the fictional representation, but also as involving the discourse patterning of the narrative spanning from the individual linguistic details to its communicative status as a work of fiction (Polvinen, 2017: 142-143). The artificiality of fiction is compared by Priest (1995/2004: 65) to a trick of magic. While the readers are enacting their experiences represented in the fiction, the work of fiction itself is also being enacted, and that enaction is not followed by reality. It is thus like an effect or *product* of magic that did not exist before the *trick* was performed.

Other scholars, such as Frith (2009: 134-135) or Kukkonen (2017: 151, 158) state that our brains build models of the world and constantly modify these models on the basis of the signals that reach our senses. They claim that what we actually perceive are our brain's models of the world, not the world itself, but they are good enough for us. Our perceptions are considered fantasies that coincide with reality. In literary texts, written language supplies a large and complex amount of signs which allow us to reconstruct perception, actions, thoughts and direct speech cognitively. The events in the narrative, the statements of the narrators serve readers as evidence to decide which predictive model to apply to their reading of the text. Such inferences are usually not part of the conscious experience in reading, since there is typically one general predictive model for the fictional world (Friston, 2013: 1329; Kukkonen, 2017: 160).

Many researchers working with cognitive approaches still rely on creative readings and interpretations and not many have suggested subscribing to truly scientific methodologies. A significant exception in this connection is Hartner (2017: 17-34), who relying on what he calls Cognitive Literary Studies, opens up venues for positivist clarity, empirical evidence and the possibility of definite answers in the

field. Other scholars such as Zunshine and her investigations of *theory of mind* (2007), Palmer's *social minds* (2010) or Fauconnier and Turner's *blending theory* are also examples of studies that design hermeneutical analytical tools of their own by adapting concepts from traditional science.

The incorporation of science into literature, what cognitive literary studies are about, demands a high level of epistemological awareness and conceptual deliberation, due to the special interdisciplinary nature of the field. More specifically, Hartner (2017: 17-34) proposes a methodological tool, a *heuristic matrix* in the model of explanatory levels, developing a number of general guidelines for the convergence of literary studies and cognitive science. Hartner proposes three hierarchical domains of analysis, namely (i) brain structures and neurological processes, (ii) mental states and mental processes and (iii) literature as a social and cultural phenomenon. Consequently, scholars aiming at building bridges between the two cultures need to possess a certain degree of experience that allows them to assess potential conceptual conflicts arising from the intersection of the levels of brain, mind and culture. Three principles are proposed by Hartner (2017: 17-34): *the principle of coherence*, *the principle of moderation* and *the principle of autonomy*.

The principle of coherence requires that the literary scholar working with scientific concepts to be familiar not only with the concepts themselves and their application but also with their criticism. This is the only way to distinguish between empirical findings and speculative hypotheses, and between the necessary conditions for a certain phenomenon and it processes (Hartner, 2017: 25-26).

The principle of moderation is based upon the fact that collaborative work is simply not enough to solve the problem of expertise. The transfer of knowledge from one field to the other should be restricted to well-established and corroborated theories and concepts, while refraining from taking highly controversial, speculative and experimental ideas.

The principle of autonomy is based on the assumption that there is a gap between the explanatory potential of scientific approaches and the phenomena investigated in the humanities.

A literary text is not a naturally occurring phenomenon, but a cultural artefact and a work of art. In this sense, Hartner (2017: 29) claims that the research methods developed for its study can also differ from scientific procedures, as literary scholars

may be interested in what could be called non-scientific aspects of reading. While cognitive analysis in the sciences tend to focus on retrieving general patterns of comprehension, cognitive approaches to literature may remain interested in individual works and their interpretation (Adler and Gross, 2002: 215). Such is the case of the present dissertation, which focuses on two particular novels by the same author, but which were initially conceived of as one single piece of work. What makes Cognitive Literary Studies particularly appealing is its interdisciplinary nature, which invites us to think beyond the boundaries of the relevant established disciplines.

Another key aspect when dealing with cognitive approaches to literature is emotion. Emotion has been treated only as a subsidiary effect of the mental processes which rule storytelling, and the affective component of cognition has been relegated to a subordinate position (Sternberg, 2003: 313, 382; Miall, 2006; Hogan, 2011b; Pirlet and Wirag, 2017: 35). Following Stockwell (2002a: 171), emotions are understood in this thesis to fall within the scope of study of cognitive poetics. The emotions of the characters of both novels under scrutiny in the present dissertation prove to be of paramount importance to dig out the message of the author, John McGahern. According to Hogan (2003: 141-144), emotions serve a double function, both within and between organisms. Within the organism, a basic way of thinking about emotions is as information-selection devices, that is to say, emotions focus our attention on issues important to our goals, needs or interests (Oatley, 1992: 19, 98; Pirlet and Wirag, 2017: 37). But emotions are also useful to communicate our intentions to others. This communicative function helps us to achieve our goals in a collaborative society.

Pirlet and Wirag (2017: 35-53) describe emotions as a form of engagement with our internal and external environment, whether real or fictional, but the question that arises is the following: what functional contribution do they make to the reading practice?

First, affective responses draw our attention to certain aspects of the narrative that we consider relevant, thus alerting us to important aspects of the story such as plot, character, setting and point of view (Robinson, 2005: 107) and shaping the reader's understanding of what the text is about. In both *The Dark* and *The Barracks*, characters are very much analyzed in the light of their emotions and how they are expressed by the linguistic choices made by McGahern. The reader's emotional

engagement with narrative is characterized as a means of directing their attention to story elements that appeal their private interests —internal function—and as a mean to infer about the fictional characters' motivation or agency—external function (Pirlet and Wirag, 2017: 38). As for their intensity, literary emotions depend on the power of the stimulus, which is linked to the cognitive activity of reading. In contrast to real-life events, the provision of information in a story, that is, the framing of events through narratorial perspective, is perfectly equivalent for any reader. However, the readers' emotional evaluation differs not only in degree but also in kind (Pirlet & Wirag, 2017: 40). The problem is how we can approach the issue of differing emotions for an identical literary piece of work. In this connection, Zillmann (1995) claims that deliberate moral considerations play an important role in justifying, conceding and motivating discordant affective responses to the emotional experiences of others. Furthermore, these differences in readers' emotional assessment of a literary work can be at least partially explained by the closeness or distance of the events and the situations of the characters to readers' own lives (Myyry & Helkama, 2007). What is exactly being emotionally evaluated and how depends not only on the personal repertoire and expectations of readers but also hinges on their *embedding* in a particular culture (Pirlet & Wirag, 2017: 41). The social and cultural context of rural Ireland of the 1960s in the two novels becomes a fundamental source of evaluation of the emotions of the characters trapped and depicted in that particular setting and time. The emotional responses when we read the novels are a definite form of access to the stories they tell—which, in origin, were only one. Emotional responses shape our cognitive activity, including the evaluation of real-life and fictional environments and characters. The main fictional characters of both novels will be dealt with in section 3.5.

When the reader engages with the story emotionally, they respond in analogous ways to those of the fictional characters involved, feeling either empathy or criticism. Literary emotions are a paramount dimension of readers' understanding of the conflict going on. The reader brings their real-world emotional knowledge and experience to interpret the characters' situations. This affective engagement with characters shapes the transition from a cerebral cognitive reading to a emotion-based one, and reveals how literary interpretations may not only be enriched, but also be significantly altered (Pirlet & Wirag, 2017: 45-46).

Following Fludernik (2003: 244), this dissertation defends the view that narrativity is not a quality adhering to a text, but rather an attribute imposed on the text by readers who interpret the text as narrative, thus narrativizing the text by adding up their emotions to the intrinsic core of the narration. Fludernik also draws on insights from CL and Schema or Frame Theory to claim that readers rely on the same frames for the construction of meanings to interpret both fictional texts and factual real-life experience (Fludernik, 1996: 12). This lies in the fact that the reader's way of organizing knowledge is credible and draws on the individual's real-life experience. But the experience of a narrative is definitely much more than simply the mechanical implementation of pre-existing cognitive or affective mechanisms. Stories feed back into how the reader perceives these contexts and engages them with the life of fictional characters in a cognitive process that ends up forming new behavioural patterns (Pirlet & Wirag, 2017: 48). In line with Fludernik, natural narratology explores the affective component of narrativization, integrating emotions as a central subjectivizing element of the reader's construction of narrativity. This would be responsible for the differences in the readers' interpretation of a single literary work, that is, *the differing emotions problem*.

Fludernik (1996: 12) also puts forward the notion of *experientiality*, defined as the "quasi-mimetic evocation of real-life experience", which is established during the reading process. Experientiality means that all narrative is argued to represent another's consciousness as stimulated through the narrative and construed by the reader (Fludernik, 1996: 374). Experientiality thus becomes the universal topic of narration, and every narrative holds a special subjective quality of events as they are experienced by the individual reader. A narrative cannot exist without human consciousness as the receiver and interpreter of the text (Fludernik, 1996: 50). Natural narratology thus integrates experientiality, narrativity, consciousness and emotions. These four elements are indispensable for the reader to construe stories and characters.

2.4. Construction grammar(s) and genre

Construction grammarians argue that *constructions* are actually the central units of language (Goldberg, 2006; Hoffmann & Trousdale, 2013; Hoffmann, 2017a: 284-309, 2017b: 310-329; Hoffmann & Bergs, 2018: 2). They define a construction as

a FORM-MEANING pair, which includes all linguistic levels from morphology to syntax with several degrees of granularity and schematicity.

Following Hoffmann and Bergs (2018: 2), this dissertation defends the view that genres and specifically, narrative texts—as is the case of the two works this thesis deals with—can also be approached from a constructionist perspective, since language has a systematic nature beyond the sentence level (Bergs, 2008: 269-276; Hoffmann & Bergs, 2014: 115-131; Hoffmann, 2015: 273-294). Narrative texts can be treated as complex FORM-MEANING pairings, since they can be conceived of as conventionalised constructions which occur with enough frequency to be stored in a bottom-up fashion and identified as such by readers.

A narrative text has a concrete and invariable FORM pole, which includes morphemes, words, phrases and paragraphs, but also contextual features, such as the image of the cover, the shape of the book, the layout of the pages, etc. The MEANING pole contains the semantic information, such as the story with its evoked frames and frame elements as well as connotational meaning—aesthetic, emotional attitudes, social and contextual constraints and pragmatic information (Hoffmann, 2015: 286-289; Boas, 2016: 99-124; Hoffmann & Bergs, 2018: 7).

According to cognitive approaches, usage is essential for the emergence of linguistic knowledge. Genre-based knowledge—specifically narrative texts, for the purpose of this dissertation—is not innate, it needs to be acquired by frequent exposure of readers to FORM-MEANING constructs and, guided by domain-general cognitive principles, they store these constructions at various complexity levels in their long-term memory. This assumption implies that the construction, as the basic unit of human symbolic communication, is also the basic mental unit for genre—narration—information (Hoffmann & Bergs, 2018: 11).

The meaning of a narrative text is to a considerable extent determined—albeit not exclusively—by its linguistic form. The same text may be read either as fiction or fact. McGahern's novels *The Barracks* and *The Dark* can thus be read as fiction by the average reader but can simultaneously be interpreted as facts by people in his family or intimate circle. Both novels contain biographical elements and, to a certain degree, they can be said to be works of *faction*, at least partially.

Narrative texts have functions and meanings. However, these functions or meanings are not uniform or indivisible, with only one correct interpretation or

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excessively pluralistic. The form and the specific context when a narrative text is written greatly determines its meaning and its function. In the case of *The Barracks*, the humble countryside living of a widowed Garda Sergeant with his three children, hard-pressed to gather enough money to purchase a farm of his own and leave the poor wages of police force behind crashes against the detection of a breast cancer in his second wife, Elizabeth. In *The Dark*, the young boy's struggle to escape the poor living conditions on his dad's farm—a continuation of *The Barracks*—and the obscure scenes of sexual molestation that he is confronted with, depicts the oppressive puritan double morals in Catholic Ireland. Both novels were published consecutively in the early and mid-1960s, and the characters depicted and the situations described were current and ongoing and were easily accessible and identifiable by their contemporary Irish reades.

Narrative construction plays an important role as a recurrent meaning configuration that enacts the social practices of a culture (Martin, 1992; Martin & Rose, 2008). Following Hoffmann and Bergs (2018: 14), the present dissertation advocates the view that the very form of a specific novel—its length, its structure, its narrative viewpoint and the contextual features in which it was published and read—will contribute to generate its particular meaning. Particular narrative texts constitute the micro-constructions that, when grouped together, form the meso-construction of the *novel*, a prototypical arrangement of features that belong to this particular text type. The development and structure of a given text type as a construction is based on both learning and use. This means that there are no pre-existing models of text types, there is no pre-existing prototype of narration but, on the contrary, the more frequently a reader comes across a text pattern, the more likely this is to become entrenched and gain prototypical status (Hoffmann & Bergs, 2018: 16).

3. Methodology. Figurative language

One of the most basic and yet powerful claims of cognitive approaches to literature is the assumption that the human mind works through devices that are commonly considered literary, such as metaphor and narrative. The study of literary texts in the light of the cognitive sciences is of paramount importance as an attempt to flesh out the components of the *literary mind*. It helps make these more cognitively noticeable and thus easier to be subjected to analysis (Kukkonen, 2017: 165).

Figurative language is employed by speakers or writers in order to convey ideas or emotions so that they affect the points of view and attitudes of others. The use of figurative language, though, varies according to the nature of the communicative activity, bearing in mind factors such as the topic, the audience, the mode of communication, the situational context, and the attitude of the participants (Deignan, Littlemore & Semino, 2013: 10-22).

It thus appears necessary to adopt a systematic approach to the way in which figurative language works from a cognitive point of view, particularly metaphor and metonymy, although other minor instances of figurative language such as hyperbole, irony or paradox will also be considered. Following Deignan, Littlemore and Semino (2013: 31-51) and Barton (2007), a central tenet in the approach of this dissertation is the assumption that a particular text is produced by and for members of a particular discourse community, namely, groups of people who have texts and practices in common.

Recent research into figurative language, particularly into metaphor and metonymy, has been classified by Deignan, Littlemore and Semino (2013: 31-51) into two main streams of exploration. A first cognitive stream deals with the mental operations and structures involved in the emergence and interpretation of conceptual metaphors, and to a lesser extent, conceptual metonymies. The predominant paradigm within this strand is CMT, led by authors like Lakoff and Johnson, Kövecses, Grady, Ruiz de Mendoza Ibáñez, Galera-Masegosa, and many others. Conceptual metonymy has been the main object of study of scholars such as Barcelona, Thornburg and Panther, Brdar and Szabó, Ruiz de Mendoza Ibáñez, Blanco-Carrión, Radden, Hernández-Gomáriz to cite only a few.

Within this cognitive trend of research, the study of language is a means to an end in itself, as the instances of metaphors and metonymies analyzed are not considered the main object of study, but rather as evidence of conceptual mappings or correspondences at the level of cognition.

A second stream of research on figurative language focuses particularly on conceptual metaphor and attempts to describe patterns of both linguistic and non-linguistic metaphor so as to arrive at adequate models to explain them. Those researchers who have worked in this second area, such as Steen (2011: 26-64), Semino (2002: 95-122), Goossens (1990: 323-340), *inter alios*, have addressed the functioning of metaphors in authentic communicative situations, and the pragmatic functions they perform. For this reason, this second trend of thought has also been termed *real world metaphor research* (Gibbs, 2010: 3). For these scholars, conceptual metaphors are a possible means, not the end, and language is the main object of study, with all the complexities of language naturally occurring in a given situational context.

This second strand of research is mainly the one to be applied on this dissertation, although it will be extended to incorporate conceptual metonymy and other instances of figurative language mentioned above such as hyperbole, irony, paradox or iconicity. The reason for this is that, despite the fact that the main objects under the scope of this study are two works of fiction—*The Dark* and *The Barracks*—, they are nonetheless structured in such a way that they constitute a representation, a depiction of reality, of the sensitive world, within a real life sociocultural context—rural Ireland in the 1960s—and the exchanges between the characters are a reflection of real life communication. At a higher level of abstraction, the intention of the author, John McGahern, and the statements that he makes through the use of language constitute clear evidence of communication with the reader, departing from linguistic level and conceptualizing at a cognitive level in the reader's mind and understanding. The first strand of research aforementioned, the one with an exclusive cognitive orientation, will not be overlooked, as some of its tenets are intrinsically linked to the deployment of linguistic constructions.

Metaphorical expressions seem to be widespread and pervasive in the use of language. Some researchers claim that metaphorical expressions may appear up to eighteen times every hundred words. Linguistic metaphors, on the other hand, are not normally distributed regularly across texts, but cluster at particular points of density,

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depending on the situational context and the involvement of the speakers (Deignan, Littlemore & Semino, 2013: 31-51).

Cameron (1999: 3-29) claims that the use of metaphor may be systematic at three different levels, namely, a (i) local, (ii) discourse and (iii) global level. Local systematicity of metaphors takes place within a particular discourse event, like a poem or a novel. Discourse systematicity arises within discourse communities, for instance, the characters in the puritan catholic Irish society depicted in the two novels by John McGahern, as well as the contemporary readers the novels were originally addressed to. Global systematicity includes generalized primary metaphors such as talking about people in terms of animals or talking about time in terms of distance.

Deignan, Littlemore and Semino (2013: 6) use the general terms *linguistic metaphors* or *metaphors in language* to refer to linguistic expressions that are incongruous but may be resolved by means of a comparison between perceived similarities between two dissimilar entities.

In dealing with figurative language, it appears necessary and convenient to define some basic concepts such as *genre* and *register*, sometimes related to *context of culture* and *context of situation*.

A genre is a specific type of text, employed by a particular community of speakers for specific purposes (Deignan, Littlemore & Semino, 2013: 133-134). A genre is also a recognizable communicative event characterized by a set of communicative purposes identified and mutually understood by its members (Bhatia, 2014: 13-42). Martin and Rose (2003) also stress the relevance of purpose, and they define genre as a goal-oriented social process. These purposes are reflected in idiosyncratic language use at certain points within the text or discourse where the speech event is taking place. Some scholars like Hyon (1996: 693-722) distinguish between three traditions of genre studies, namely, (i) the New Rhetoric North American School, (ii) the Australian Systemic Functional School and (iii) English for Specific Purposes (ESP). For the purposes of this dissertation, I shall draw on the tenets and views of Systemic Functional approaches, and the reason for this is straightforward. These models place an uncompromising focus on the context of the culture of the speakers and the hearers, and accord special importance to the speech event, that is, not only the speech act, but also the sociocultural context and the immediate situation in which communication occurs. In the case of the two novels

under scrutiny in this study, the Systemic-Functional approach seems a plausible and consistent way of analyzing them, because they have proved faithful representations of the Irish society of that time. Without going any further, the author, John McGahern, was part of that society and a member of that discourse community and the statements that he made in both novels were so real and faithful that it had personal and professional consequences for him. This statement is particularly true in the case of *The Dark*, whose publication cost him his teaching position at a primary school in Clontarf, due to the power and influence of the Archbishop of Dublin at the time, John McQuaid.

Barton (2007: 75) defines a *discourse community* as a group of people who have texts and practices in common, which is the case of the characters in both novels, John McGahern himself and the potential readers at the time of the publication of the novels. It has been observed, nevertheless, that some members within discourse communities may rebel against the general mainstream of thought and culture, and this phenomenon yields new forms of argumentation in the texts of the shared genre as they attempt to break the rules. This is the case of some of the characters in the two novels, such as, for example, the young protagonist of *The Dark*, Elizabeth Reegan in *The Barracks* and John McGahern himself, who was treated like a social dissident.

Related to the notion of genre, there is also the notion of *register*. The main difference between these two concepts is the vantage point from which a text is studied. Whereas genre is associated to whole texts, register focuses on their linguistic composition (Leckie-Tarry, 1995: 5-16; Biber & Conrad, 2009: 15-24). In this dissertation, the analysis of figurative language will be carried out very much along the lines of Martin and Rose (2003: 254ff) whereby register is integrated within genre. The study of the particular instances of figurative language occurring within specific situational contexts is traditionally associated to register, but these situational contexts are of course embedded within the larger genre of fictional narration. The three well-known components in the light of which register has been traditionally studied were coined by Halliday (1978) and Halliday and Hasan (1985), namely, (i) *field*—what is actually happening, the nature of the communicative action, (ii) *tenor*—the participants, their relationships and their social and power roles, and (iii) *mode*—the function language is performing, what the speakers actually expect from it. John McGahern, as a member of the discourse community that he depicts in the two novels

seems a plausible agent to accurately determine the field, the tenor and the mode of each significant stretch of discourse within the novels.

In subsequent sections, when the most relevant passages of *The Dark* and *The Barracks* are examined, the meanings and the pragmatic intentions conveyed by the characters or by John McGahern himself through the speech of the characters will be tainted by, sometimes strongly challenging, cultural premises and ideological positions. As literary pieces of work, it is not surprising to find the emergence of novel metaphors and other figurative language largely determined by the interaction of field and tenor. The role of figurative language in the message of a literary piece of work is a rather unexplored area of linguistic research, and has been the scope of study of Cognitive Stylistics or Poetics and CG, which shall be developed below. The intersectional middle ground between the Systemic-Functional trend, Cognitive Stylistics and grammar, and the analysis of the linguistic choices of the specific constructions used by the author will be the cornerstone from which the different approaches to the text and discourse analyses set off.

The following sections describe the different figurative phenomena and scientific trends that expand the initial Systemic-Functional approach explained above. Section 3.1 deals with the overlapping notions of image-schemas, conceptual domains, semantic frames, Idealized Cognitive Models (ICM), Current Discourse Space (CDS) and mental spaces. Section 3.2 focuses on CMT, alongside other figurative tropes. Section 3.3. offers an overview the latest trends concerning conceptual metonymy and hyperbole. Finally, section 4 delves into different aspects of CG and the import of specific linguistic constructions.

3.1. Defining basic concepts

Following Kövecses (2017: 321), it is of paramount importance to define the conceptual structure at work in conceptual metaphors and metonymies. The most commonly employed term is *conceptual domain*, but other terms are also widely used, such as *image-schema*, *idealized cognitive model*, *semantic frames* or *mental spaces*, to cite but a few. These five notions are obviously related, although there are subtle nuances which make them slightly different from each other. Following Kövecses (2017: 321-347) and Langacker (1987: 492), a good deal of our knowledge about the

world is organized into a vast system of conceptual structures organized in a hierarchy of schematicity. This shows how accurate or specific these conceptual structures are with respect to the sensory world and our experiences in it. The aforementioned cognitive models do not have clear-cut boundaries between them. They are rather graded within a scale which ranges from the more abstract or schematic to the more concrete or less schematic. It is the purpose of this section to offer a clear definition of them and to spell out how they are going to be used in this dissertation.

3.1.1. Image-schemas

Let us begin by offering a definition of *image-schema*. According to Lakoff (1990; 1993), Johnson (1987), Fornés Guardia and Ruiz de Mendoza Ibáñez (1998: 23-43), as well as Peña-Cervel (1998: 452; 2012: 69-98), an image schema is a recurrent dynamic pattern in all our perceptual interactions and can be defined as abstractions or generalizations over our perception of space, as fundamental conceptual structures that impregnate experience with meaning. Image-schemas consist of a set of structural elements plus a basic logic, which is the set of relations between the different elements and and the inferences based on them. Image-schemas are generic and abstract concepts, and they have been studied as mechanisms for the construction of metaphors. Many metaphors have an image-schematic component, which is a natural consequence of the strong experiential grounding of image-schemas. The cognitive grounding for these metaphors arises from everyday experience (Peña-Cervel, 1998: 453).

Peña-Cervel (2012: 69-98) takes a novel and original step forward by analyzing image-schemas into a number of inherent features. Image-schemas are (i) pre-conceptual, as human beings are aware of image-schemas even before we assign them a conceptual level, (ii) non-propositional, since certain patterns emerge from numerous experiences, perceptions, and the formation of mental images, (iii) embodied, emerging from the outside world, from our physical experience, (iv) structured, well-organized and clearly defined patterns with a number of constituent elements as well as an internal logic which establishes the relationships between them and (v) polysemous, as natural interaction between schemas may end up in meaning transfer or *mapping* from one onto the other.

A good example in both novels is the PATH image-schema. In the case of *The Dark*, this analysis will be undertaken by establishing a starting point—his family home—a finishing point—working for the E.S.B., the Irish National Electricity Company—and three intermediate milestones: (i) the Catholic faith—the church and the priest's house—, (ii) the study room, and (iii) the university. These milestones are conceptualized by drawing on CONTAINER image-schema. All of them consist of an interior, an exterior and a boundary with a number of elements and relations coherent within that container. The fact that all these landmarks are actual physical places makes it easier for us to map them onto the journey target domain. In this sense, the young protagonist's life is both a physical and a metaphorical journey in search of his own identity.

As for *The Barracks*, the starting point is Elizabeth Reegan's awareness of her breast cancer and the finishing point her inevitable death. The different seasons of the year are conceptualized as the milestones of her figurative journey towards the inevitable, succeeding one after the other at the same time as her fatal illness unfolds inside her organism. Within these figurative PATHS, there are several landmarks or milestones. These landmarks or figurative milestones will be conceptualized as CONTAINER image-schemas. CONTAINER image-schemas are structured around the following elements: (i) an interior, (ii) an exterior and (iii) a boundary. Specifically, Elizabeth's own body is a CONTAINER for cancer, the barracks is a CONTAINER for herself, depicted a s a prison and the seasons of the year are also CONTAINERS for the different colours and shapes of nature.

According to its inherent logic, entities are either within or outside the boundary, and that boundary prevents external entities from entering the container. If that occurred, the entities inside might be affected either positively or negatively by the intrusion (Peña-Cervel, 1997: 233-255; 1998: 451-461). The PATH and CONTAINER image-schema interact with each other. However, their structure, components and interactions are *enriched* by the FORCE image-schema. The notion of *enrichmment* was coined by Peña-Cervel (1998: 451-461) as a contestation to Ruiz de Mendoza Ibáñez's (1997a: 259-274) *Extended Invariance Principle*, whereby he challenged Lakoff's (1990: 39-74, 1993: 202-251) *Invariance Principle*. More specifically, Ruiz de Mendoza Ibáñez (1997) claims that contextual effects motivated

by metaphoric mappings were consistent in both source and target domains. Peña-Cervel counterargues this view by putting forward the notion of enrichment. According to Peña-Cervel, image-schema enrichment involves a second image-chema impinging on the first and adding semantic content to its conceptualization. The FORCE image-schema involves an external energy which makes an entity move from a starting point, along a PATH towards a given destination. This is a clear example of image-chema enrichment and it constitutes the basic framework on which the plot of both novels is structured.

In *The Dark*, the young protagonist seems to be pushed by unknown external forces in his personal life journey. He defines himself as a *drifter*, being unable to control his own destiny, and he is constantly interfered with by his own dad, Mahoney, the priest Father Gerald or a professor at university. In the case of *The Barracks*, Elizabeth Reegan, who cannot control her own figurative journey through the tunnel of cancer, seems to be pushed by an alien FORCE towards her fatal destination. These three image-schemas are intrinsically related and, in a way, summarize the two novels in the conceptual metaphor LIFE IS AN (UNPREDICTABLE) JOURNEY.

At the same time, in both novels, the FORCE schema is enriched by the activation of two subsidiary image-schemas, namely COMPULSION and COUNTERFORCE. The COMPULSION image-schema is activated when a powerful entity forces a passive one to move and to exercise control over it. That passive entity is then forced to move along a path, going from an origin to an end, and through all its intermediate points (Peña-Cervel, 2012: 69-98). This is the case of Mahoney's tyrannical aggressiveness on his son in *The Dark*, and Sergeant Reegan's hatred and bitterness towards his superior, Superintendent Quirke, in *The Barracks*. The COUNTERFORCE image schema is activated when two forces with the same determination crash against each other. None of the forces will probably be able to continue along the path or reach their destination. At a certain point in *The Dark*, the young boy defies his father's abusive power, and openly confronts him. This fact yields an effect on the character of Mahoney, who feels threatened for the very first time, perhaps in his whole life, and the subsidiary RESTRAINT REMOVAL image schema is activated too, by means of which a barrier or obstacle disappears and

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enables an entity to continue along its PATH. This is the first time the young protagonist feels the freedom from his dad's grip. In *The Barracks*, there are three moments when the COUNTERFORCE image-schema is activated. The first one is when Elizabeth Reegan openly rejects the priest's proposal to join the Legion of Mary—*a kind of legalized gossiping school*, in her own inner thoughts—something no other police officer's wife had ever dared to do. The second moment is when Elizabeth, already ill, rejects the sacrament of confession in hospital, something unthinkable in the deeply Catholic Ireland of the time, confronting the priest's gaze with determination. And the third conceptualization of COUNTERFORCE takes place in the last passages of the novel, when Sergeant Reegan finally quarrels with Superintendent Quirke in a dramatic final clash between both men.

If we look at how image-schemas articulate and interact with each other in both novels, it becomes clear that EMOTION fuels their participation in both plots. As has been pointed out in the previous section, emotion and simulation are particularly apt for understanding a literary work of art. A narrative text engages and moves its readers. In the case of the two novels under scrutiny in the present dissertation, John McGahern disturbs the readers by exploring the motivations and actions of the characters in the storyworld, such as their sexual desires, their disappointment with the well-entrenched Catholic values, their challenging of the established puritan values or their frustration and anger about their current lives and hopes.

The following tables describe parallel emotional clashes between characters and between characters and their own lives in both *The Barracks* and *The Dark*. They are all determined by emotion, from where the image-schemas of PATH, FORCE, COUNTERFORCE and ANGER construe the basic relationships between pairs of characters at distinct moments in both stories. The first parallel, Table 1, depicts the power relation between Mahoney and his son in *The Dark*, and Sergeant Reegan and Superintendent Quirke in *The Barracks*. The second correspondence, Table 2, enacts the conceptual domain of PRISON and parallels the young boy in her family home—*the pit of horror*—and Elizabeth's Reegan's waste of talent living the life of a housewife in a meaningless police post in the countryside. The third parallel, Table 3, explores the power relationship within the semantic area of ABUSE, by corresponding passages of sexual abuse between Mahoney and his son, the young boy and the priest,

father Gerald and Mr Ryan and Joan, all of them excerpted from *The Dark*.

IMAGE-SCHEMAS:	FORCE	FORCE	ANGER	CONTAINER	COUNTERFORCE	COMPULSION	REMOVAL
The Dark	Mahoney vs his son	Poor income. Hard labour.	Unsympathetic Mahoney.	The young boy: desire to escape from home.	Physical confrontation: the boy defies his father	Rage and humiliation.	Break-up: the boy flees to Dublin
The Barracks	Superintendent Quirke vs Sergeant Reegan	Poor income. Hard (illegal) labour.	Unsympathetic Quirke.	Sgt: Reegan: desire to *escape* from the police force.	Physical confrontation: Sgt.Reegan defies Quirke.	Rage. Humiliation.	Break-up: Reegan hands in his resignation

Table 1 Power relations.

IMAGE-SCHEMAS:	CONTAINER	ANGER	(LACK OF) COUNTERFORCE	COMPULSION	RESTR. REMOVAL
The Dark	The young boy and the prison of t*he pit of horror.*	Poor living conditions: tyrannical father.	Irresolution to confront with his father.	Inner struggle: study and girls.	A bitter win (goes to Dublin, leaving university)
The Barracks	Elizabeth and her enclosement in a tiny village in the countryside.	Poor living conditions: illness.	Irresolution to take the roll of money and flee the barracks.	Inner struggle: breast cancer.	Defeat (she dies).

Table 2 PRISON and the struggle to live their own lives.

IMAGE-SCHEMAS:	COMPULSION	FORCE	PATH
Mahoney and the young boy (his son)	Abuse of a minor (incest).	Power relationship: Patriarchy.	Escape. The boy flees his home thanks to a grant.
Father Gerald and the young boy	Abuse of a minor (predatory priests).	Power relationship: the power of priests.	Escape. The boy finally discards priesthood.
Mr Ryan and Joan (the young boy's sister)	Abuse of a minor (double morals of puritanism)	Power relationship: sexist society.	Escape. Joan leaves her job and returns home.

Table 3 Sexual abuse in *The Dark*.

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3.1.2. Conceptual Domains and Semantic Frames

The notion of *conceptual domain* was defined by Langacker (1987: 488) as a *coherent area of conceptualization relative to which semantic units may be characterized*. Domains are different from image-schemas in that they are not simple imagistic models of our sensory experience, but propositional in nature and schematically organized, containing a larger amount of information and complexity. Following Kövecses (2017: 325), I will place *conceptual domain* immediately below image-schemas, since their structure and components are more specific, and the information they offer is richer and far more concrete.

The concept of *frame* was put forward by Fillmore (1982: 111-135) and reformulated by Sullivan (2013: 17-34) as *semantic frames*. Semantic frames are composed by a set of elements, called *roles* and a series of logical relations between them. They are abstracted from our worldly experience and are said to be the equivalent of conceptual domain, being treated as such in this dissertation. However, Sullivan (2013: 17-34) proposes an inclusive relationship between the two notions. She argues that conceptual domains consist of semantic frames, which Kövecses (2017: 325) considers as different degrees of schematicity, thus placing frames at a lower level of conceptual concretion, right below that of domains. It can then be said that frames elaborate the selected aspects of domains at a lower, more specific, less schematic level, but they do not cover all the roles and relations within the matrix domain.

3.1.3. Idealized Cognitive Models

Idealized Cognitive Models, or ICMs, are Lakoff's account of sensory experience models, equivalent to and overlapping with domains and frames. They are defined as complex structured wholes which represent mental spaces (Lakoff, 1987: 68-76). The term *mental space* was coined by Fauconnier (1985; 1994) and may be defined as the area of the brain where we organize and represent our knowledge of the world. ICMs are structured according to four principles defined by Lakoff (1987: 68-76), namely, (i) propositional structure, (ii) image-schematic structure, (iii) metaphoric mappings and (iv) metonymic mappings.

Closely related to the notion of ICM, we find the notion of prototype. ICMs are, as the term itself says, *idealized,* which means that they do not correspond with the real world in its entirety or in all the cases. Lakoff (1978) puts forward the notion of *fitting* to account for the degree of correspondence between our knowledge of the world and the elements and their links within ICMs. According to Lakoff (1987: 68-76), the fitting between a particular ICM and our understanding of the world should be understood in terms of a scale of proximity, or gradience. This means that the better our worldly experience fits the ICM, the better example of a prototype it will be. Consequently, the further our experience falls from the ICM the less prototypical it will be.

In both *The Barracks* and *The Dark,* prototypes can be easily identified and recognized as we read on. The author knew the rural Ireland of the mid 20th century very well, he was born and brought up there, and some of the main characters that we will be analyzing are decidedly prototypical, such as Mahoney, Father Gerald and Mr Ryan in *The Dark*, or Sergeant Reegan and Guards Mullins, Casey and Brennan and their wives in *The Barracks*.

3.1.4. Mental Spaces

Turning back to mental spaces, Kövecses (2017: 325) states that they are activated when the roles within a frame are filled in with specific information in actual discourse within a particular communicative situation. The notion of *mental spaces* was originally defined by Fauconnier (1985; 1994; 1996; 2007: 351) as partial assemblies built up as we think and talk for purposes of understanding in specific real life situations. They are concrete realizations of long-term schematic knowledge of the world, which we draw upon in order to organize our experiences coherently. A mental space is thus a small conceptual packet constructed as we think and talk for purposes of local understanding and action (Fauconnier & Turner, 1996: 113). This is related to what Langacker calls *Current Discourse Space* (CDS). Mental spaces involved in metaphor are considered as elaborations of frames which in turn further elaborate selected aspects of domains in order to conceptualize a metaphor. Domains and frames belong to the *supraindividual* level, whereas mental spaces lie at the *individual* level (Kövecses, 2017: 326-329). Following this organization of cognitive models devised

by Kövecses, I will treat mental spaces as being conceptual structures which borrow their roles and relations from frames, but they are further elaborated through specific information from particular contexts or communicative situations. They share with frames and domains their coherent organization of experience but they operate at a more specific, conceptually rich and concrete level, taking and combining elements, roles and relations from different frames in many cases. I will have more to say about this when we get to the analysis of the main characters of both novels in section 3.5.2.

Finally, it seems reasonable to recapitulate the notions and concepts explained in this section. Following Kövecses (2017: 321-347), I propose a hierarchical organization of cognitive models along an abstract-concrete conceptual scale based on his account. Image-schemas would be a the top of the scale, containing the most schematic and the least concrete information. At a second level of concretion, we find conceptual domains, or in Lakoff's terminology, ICMs. Semantic frames come next down the gradience and the bottom position is left to mental spaces, as the most concrete level of the whole set of cognitive models.

However, this hierarchical classification is somewhat shaded in my specific account of figurative language in the two novels under scrutiny here. In order to offer a clear and consistent nomenclature all along the present dissertation, I have felt the need to establish a clear use of the aforementioned notions and concepts. This being said, *conceptual domain* will be employed in the present dissertation when dealing with specific instances of metaphors and metonymies and explaining the correspondences between source and target domains, which will be defined and explained in the next section. *Semantic frames* will be preferred when dealing with larger stretches of discourse excerpted from the novels, and the lexical and grammatical constructions employed by John McGahern and how these constructions enact or activate frames and their related *subframes*, such as RELIGION and its related subframe SIN, or FREEDOM and its embedded subframe, PRISON. *Mental spaces* will be invoked when I deal with the analysis of the main characters and the ideological tenets of the author in section 4.3.

3.1.5. Coercion

Human cognition relies on pattern recognition. Pattern recognition is a central, essential ability since most of our everyday interactions and cognitive processes—language, social interaction, daily duties, artistic appreciation—are based on it. Without these patterns, everything we do, say or read would be unpredictable and its interpretation would require a big cognitive effort. Our cognitive processes of perception, processing and interpretation of data also draw on our past experiences and memories in order to predict what might follow.

However, not everything we come across in our daily lives follows a recognizable pattern or schema. On the contrary, we often come across a *mismatch*, some unexpected data which does not fit our expectations. *Coercion* is the name given to the cognitive process which resolves that mismatch (Bergs, 2017: 279-281). Other names have also been given by different scholars to refer to the same phenomenon, namely, *type-shifting* (Partee & Rooth, 1983: 361-383), *accommodation* (Goldberg, 1995), *forçage* (Gadet, Léon & Pécheux, 1984: 23-47), *implicit conversion* (Talmy, 2000) or *mismatch* (Francis & Michaelis, 2003). Coercion forces a new interpretation out of a mismatch, *a compromise between the combinatorial constraints imposed by the language system and the flexibility and creativity allowed by the same system* (Lauwers and Willems, 2011: 1219). It is therefore the resolution of a mismatch (Ziegeler, 2007: 992), an interpretation which is easily available through other cognitive phenomena such as metaphor, metonymy or blending, discussed in the following sections.

Coercion has been approached from three main points of view, namely, (i) formal, (ii) pragmatic and (iii) metaphorical and metonymic. Let us have a brief closer look to the three of them.

Formal approaches to mismatch claim that coercion is a semantic operation that shifts the type of a mismatched argument to the one expected by the predicate. This semantic operation has also been termed *enriched composition*, and it is defined as the different modes of explanation associated with a word or phrase in the language, which need to be constrained in the grammatical system so as not to overgeneralise, thus producing ungrammatical sentences (Pustejovsky, 1995).

Pragmatic approaches to coercion claim that the resolution of mismatches rely

on pragmatic inferences which are needed by underspecified semantic representations, violating one or several of Grice's (1975: 64-75) maxims of conversation, which are easily resolved by the hearer—or reader, in the case of the present dissertation—as long as enough contextual clues are provided (de Almeida, 2004: 249, 259; Bergs, 2017: 287).

Coercion treats metaphor and metonymy as features of everyday language, motivated by embodied cognition and explicable through cognitive processes and conversational inferencing (Ziegeler, 2007: 1003; Bergs, 2017: 288). Gonzálvez-García (2011: 1305-1358) argues, *pace* Ziegeler (2007), that coercion, metaphor and metonymy are actually compatible with each other, and he explains that metaphor and metonymy can be seen as cumulative, bottom-up conceptual processes while coercion, and syntax in general, are top-down processes that set syntactic functions. This means that grammatical constructions can provide constructional templates, constrained by syntax, operating as top-down mechanisms in combination with metaphor and metonymy, which are bottom-up meaning construal processes. In this way, the hearer, or the reader, can reach a proper comprehension of the joint process involving lexical meaning and grammatical meaning.

Coercion is thus the mechanism that allows the interpretation of mismatches within a certain context determined by syntax. Coercion, according to Gonzálvez-García (2011), determines and constrains in syntax what kinds of metaphors and metonymies are grammatically possible and impossible. Coercion, then, can serve as an umbrella term to include metaphor and metonymy, offering a more general account of language use than the one traditionally displayed by rhetoric and literary theory (Bergs, 2017: 292). The following section delves into conceptual metaphor and metonymy and, when necessary, these cognitive processes will be approached in the light of coercive mismatches.

In aesthetic experiences like literature, mismatches can arise when there is a pattern, or a background against which something new and unexpected stands out (Bergs, 2017: 290). This unexpected input has also been approached in the light of notions of profiling or foregrounding by cognitive grammarians, and will be dealt with in section 4.5.

Let us now have a closer look at the most relevant cases of formal mismatch excerpted from both novels. The first set of examples are instances of resultative

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constructions *V + Object + Adj*. The instances where resultative constructions appear are always emotionally-loaded, and they emerge at moments where EMOTION image-schema is activated by the context. The quality expressed by the predicative adjective is the result of the action highlighted by the verb. The process whereby that action yields that result needs to be coerced by the reader. This construction, as will be seen in the examples below, is highly productive of metaphors, metonymies and hyperboles.

In the first example, Elizabeth is taken by surprise by Guad Mullins' deep reflections on life, love and marriage. She secretly agrees with his views, but somehow, she refrains herself from doing so openly. The hyperbolic metaphor here is mapped from BEING HONEST onto STRIPPING HER HEART BARE.

(1)   She wished she could be honest and giving, that she could strip her own heart bare in answer, [...] (*TB*, p. 149)

The long-stored resentment of Sergeant Reegan about his frustrating career in the police force and his personal loathing of his immediate superior, Superintendent Quirke, makes him explode with anger in the final passages of the novel:

(2)   I wore the Sam Browne too, the one time it was dangerous to wear it in this balls of a country. [...] And the sight of a bell on somebody else never struck me blind! (*TB*, p. 231)

He claims not to to be impressed by the sight of condecorations—*the sight of a bell*, due to the bell shape of the cloth part of the medal—and that the metal glint of the medal will not strike him so hard as to blind his vision. The hyperbole has to be coerced by metaphorically mapping INTENSE SHINE onto its result, BLINDNESS.

In the same passage, Reegan literally pushes Quirke out of the barracks office and kicks the door in anger to close it:

(3)   "I'm telling you to get out," Reegan said and crowded him to the door and kicked it shut on his heels. (*TB*, p. 231)

In *The Dark,* there is a passage of uneasiness when the young boy is nervously waiting in the gloomy and lugubrious church for his turn to confess his sins. McGahern employs onomatopoeic lexical elements imitating the sound of wood and rusty hinges to endow the scene with a creepy atmosphere.

(4)   You can hear your heart beating as the shutter rattles open on the first penitent (*TD*, p. 39)

There is a double coercive construction, since the *shutter* does not open itself, it needs to be pushed by the priest, that is the coercive operation. The result of its *rattling* process is seen in the adjective *open*.

In the scene where Father Gerald slides into the boy's bed and tentatively molests him, the coercive operation is hyperbolically conceptualized through two semantically opposite lexical elements:

(5)   [...] you stiffened when his arm went about your shoulder, was this to be another of the midnight horrors with your father. [...] You wanted to curse or wrench yourself free but you had to lie stiff as a board [...]. (*TD*, p. 72)

The verb *wrench* and its result, the adjective *free* yield a contradictory effect, since the former evokes the mechanical tool which tightens up screws. The hyperbole here is metaphorically construed by mapping the tool onto the priest's arm.

 After a lot of fuss, struggle and controversy on the young boy's study time—thus being reluctantly excused from labouring the potato field—Mahoney screams with joy and pride when a letter arrives with the notification of his son's top marks in the Leaving examinations and the subsequent grant to study at the university:

(6)   Bejesus, you did it, you did it, strike me pink. (*TD*, p. 152)

The exaggeration of happiness is figuratively construed by a hyperbolic mental space where his skin would turn pink if stricken, something as unbelievable as the good news they have just received.

In the second set of coercive resultative constructions, the resulting state

produced by the action of the verb is realized by a prepositional phrase.

In the first instance, Elizabeth reminisces her youth days in London, and how her relationship with Halliday, her then boyfriend, gradually disintegrated due to his heavy drinking.

(7)   His drinking worsened into a steady gloom, [...] (*TB*, p. 94)

Halliday's somber mood is hyperbolically conceptualized as *a steady gloom*. This hyperbole is embedded within the more general HAPPINESS IS LIGHT / SADNESS IS DARKNESS.

Elizabeth has already been to the doctor's and is almost certain that she has breast cancer. Alone and desperate in her kitchen, her annoyance grows as her husband is later from work than usual.

(8)   What right had he to keep her suffering like this?" had gnawed all reason and vision away by the time he came. (*TB*, p. 98)

The metaphor is construed by mapping ANNOYANCE onto GNAWING. The coercive process is result of the action of the verb, namely, the elimination of all reasonable explanations.

When in hospital, waiting to be operated on, Elizabeth receives the visit of the hospital chaplain to take confession from her. She politely declines the priest's offer and reflects on her status as Christian, concluding that she has become accustomed to being a sinner. This is figuratively construed by *growing into* (the state of sin):

(9)   She had neither words nor formulas to parrot out the catalogue of this state, and how could something so much the living state of herself be state of sin? She seemed to have grown into it rather than fallen from anything away, she could not be sorry. (*TB*, p. 118)

During a nightly patrol, Sergeant Reegan and Guard Mullins enter a local pub to enforce the legal closing-time, asking people to leave and the bartender to close. A local guy does not realize it is the police on the beat and thinks it must be some kind of joke. Coercion is constructed by verbalizing *joke* with the result of getting him out

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of his place at the bar.

(10)   "Sugar off home outa that with yourself and mind your own business," the man swayed erect to mutter, certain it was some one trying to joke him out of his position [...] (*TB*, p. 178)

Guards Casey and Mullins sneak out of Elizabeth's burial, theoretically uneasy with the sorrowful scene, but also yearning for a pint. They leave the cemetery unnoticed, they *cross the stone stile out of* it (emphasis on the original):

(11)   They gazed a while at the plot, and crossed the stone stile out of the graveyard. (*TB*, p. 224)

In the final scene in *The Barracks*, the wick of the oil lamp is lit. The resultative construction is realized by the verbs touch and adjust. The effect is lugubrious, the room is gloomy and the light is poor:

(12)   The head was unscrewed off the lamp [...] the smoked globe shone with twisted brown paper, the boy running from the fire to touch the turned-up wicks into flame, […].
[...] "Wasn't my blind down the first, Guard Mullins?" as the boy adjusted the wicks down to a steady yellow flame [...]. (*TB*, p. 232)

A third set of coercive constructions is realized by an abstract or inanimate agent as the subject of the verb. The real meaning has to be coerced by the reader, by assigning an external agent to the action of the verb, whether it is the sun, which dries the turf, Mahoney, who moves the leather belt, the boy's mind, which activates the feeling of terror or suspicion:

(13)   The turf dried. [...]. (*TB*, p. 126)

(14)   [...] the leather came for the third time exactly as before. […]. (*TD*, p. 9)

(15)   It was the priest's voice, some of the terror broke, you let yourself back on

your arms again. (*TD*, p. 70)

(16)   […] but soon suspicion grew in place of the terror, [...] […] The roving fingers touched your throat. (*TD*, p. 70)

The next section deals with CMT, with special focus on other related conceptual operations, such as metonymy and hyperbole.

3.2. Conceptual Metaphor Theory (CMT)

In his *Poetics* (c. 335 BCE), Aristotle described metaphoric language as *giving one thing the name that belongs to something else*.

In the previous section, I outlined the four levels of metaphor proposed by Kövecses (2017: 321-347), a hierarchical classification of cognitive models from the more abstract to the more concrete—(i) image-schemas, (ii) conceptual domains, (iii) semantic frames and (iv) mental spaces. However, this classification has been slightly tinted and shaded for purposes of analysis. The study of a narrative text forces us to move from the clause level to larger chunks of language, and I saved the notion of conceptual domain for the analysis of specific instances of metaphors at a phrase and/ or clause level. I kept the concept of semantic frame—and related subframes—to analyze conceptual metaphors that emerge from larger stretches of language. This overall view of conceptual metaphor results, in my opinion, in a more comprehensible account of CMT, *a multi-level view of conceptual metaphor* (Kövecses, 2017: 321).

In CL, a conceptual metaphor takes place when we use our cognitive mechanisms to express and understand a conceptual domain in terms of another. The semantic area from which we draw the metaphorical expressions and their linguistic realizations is known as the *source domain*, whereas the conceptual domain that is intended to be conveyed and understood is referred to as the *target domain* (Lakoff, 1987: 288; Kövecses, 2002: 17-32; Soriano, 2012: 97-122).

Cognitive grammarians such as Langacker (2002: 61), Croft and Cruise (2004:15) and Taylor (1989: 84), to cite just a few, use the term *cognitive domain* to refer to any kind of cognitive structures, providing that they can be evoked by the use

of language.

Conceptual metaphors are not, however, arbitrary. As is well-known in the literature on the topic, the main motivation of a conceptual metaphor lies in its experiential basis or in the perception that we make of the resemblance between two conceptual domains, a *perceived similarity* (Grady, 1999: 79-100). The main idea is that when a conceptual metaphor is employed, what the mind is doing is to draw on our sensory experience to get information from a concrete domain in order to structure an abstract domain. This is carried out through metaphorical *mappings* or epistemic correspondences across domains (Lakoff, 1987, 1993: 202-251; Lakoff & Johnson, 1980; Kövecses, 2000: 79-92; 2002, 2005, 2006, 2015; Ruiz de Mendoza Ibáñez, 2014: 143-166; Ruiz de Mendoza Ibáñez & Mairal Usón, 2007: 33-50; Soriano, 2012: 97-122). However, these mappings, or correspondences are not activated at random, but carefully selected by the brain. Some aspects of the source domain are activated and imported into the target domain, only the ones which are semantically relevant to establish the mapping or correspondence. This is what Kövecses (2002: 138) calls *meaning focus.* Lakoff (1990: 39-74) and Lakoff and Turner (1989) elaborate their *Invariance Hypothesis,* whereby only information coherent with the image-schematic structure of the target domain is transferred from the source domain. Ibarretxe-Antuñano (2008: 15-33; 2019: 43-64) puts forward her *Property Selection Theory* which takes a close look at the partiality of mappings, at the mechanisms underlying their activation or not. The Property Selection Theory claims that the source domain can be characterized in terms of *prototypical properties,* and only some of them are mapped onto the target domain. This is so because source domains typically contain a lot more conceptual material than what is actually mapped onto the target domain (Kövecses, 2017: 327).

Another relevant feature of conceptual metaphors is their *unidirectionality* (Soriano, 2012: 97-112). This principle entails that mappings occur only in one direction: from source domain to target domain, never the other way round. Apparently it is much easier and logical for the brain to draw upon linguistic material from concrete semantic areas to express and understand more abstract domains. Gibbs (2006) coined the notion of *embodiment* to explain this point. Conceptual metaphors are typically embodied, which means that the semantic information imported into the

target domain comes from our sensory experience. Along this path, Ruiz de Mendoza Ibáñez (1997b: 170-171) challenges the traditional Lakovian view of metaphor by claiming that it fails to draw a distinction between one-correspondence and many-corresponding mappings. According to this assumption, one-correspondence mappings are mainly used for concrete concepts, whereas many-correspondence mappings are preferred when the concepts are abstract. Metaphorical meaning is significantly grounded in embodied action and experience. But people do not just access passively encoded conceptual metaphors from long-term memory during online metaphor understanding; they also may spontaneously create a particular construal of metaphors via embodied simulation processes which operate during thinking, speaking and understanding. These embodied simulations are based on the instructions that language provides us (Gibbs, 2017: 227, 233).

Let us illustrate this point by drawing on the novels under study themselves. In the following excerpt from *The Dark*, Mahoney is telling his son off for having uttered a rude word:

(17)   I'll teach you a lesson for once. I'll teach you a lesson for once. (*TD*, p.8)

What Mahoney is actually about to do is not to lecture his son on some academic topic, but to apply some kind of punishment on him. The metaphor may be formulated as PUNISHING IS TEACHING. There are multiple epistemic correspondences which interact with each other to make the conceptual metaphor emerge, namely, PUNISHERS ARE TEACHERS, VICTIMS ARE LEARNERS, PUNISHMENT IS AN ACADEMIC SUBJECT. The source domain is TEACHING, and the relevant elements from that source, concrete domain, are mapped onto the target domain, PUNISHMENT, through processes of perceived similarity of prototypical properties of both domains and embodiment in our sensory experience. Coercion is drawn upon here to interpret the metaphor. *Inflicting some punishment* on the boy correlates syntactically with *teaching him a lesson*. The mismatch here occurs when academic language is employed in a non-academic context. However, the ditransitive construction of both clauses and the results that the action of the verb should have on the recipient participant—to influence on his knowledge or his behaviour—makes the epistemic correspondences

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easy to establish, and thus the conceptual metaphor emerges naturally.

Another example of multiple-correspondence metaphors arises when Elizabeth Reegan is reminiscing about Halliday, a former boyfriend of her youth days in London:

(18)   [...] he made her suffer, he put her through the frightful mill of love. (*TB*, p. 88)

The resulting metaphor may be formulated as LOVE IS A MILL, an abstract target conceptual domain, LOVE, drawing on a concrete source, MILL LABOUR, to talk about the suffering and the complexities of love relationships. This metaphor entails a series of embedded epistemic correspondences, namely, LOVERS ARE MILLERS, THE COMPLEXITIES OF LOVE ARE THE WORKING OF A MILL MECHANISM. The readers have little difficulty in establishing the logic of prototypical properties between both domains, because they are similarly perceived. The metaphor is coerced from the fact that both conceptual domains naturally accept an *Object + Object-related Adjunct* realized by a prepositional phrase and/or an adverbial phrase. The mind finds little difficulty in identifying correspondences between making someone deal with the complexities of a love relationship and making someone understand the complex machinery of a mill.

A couple of examples of one-correspondence mappings can be seen in the following lines from *The Dark*, when Mahoney and his son reach a critical climax of violence and the young boy, for the first time rebels against his tyrannical father and is actually ready to punch back:

(19)   [...] hatred rising with every word and move he made. [...] No blow could shake you, only release years of stored hatred into that drive for the throat. [...] Hatred had drained everything empty. (*TD*, pp. 35-37)

The metaphor that emerges here was originally formulated by Lakoff (1987:

383) as THE BODY IS A CONTAINER FOR THE EMOTIONS, whereby the young boy's hatred for years of domestic violence is easily coerced from the epistemic mapping onto a boiling liquid about to blow up the lid of the pot, his head.

Another example of one-correspondence mapping is illustrated by Elizabeth Reegan's account of Halliday's moody and changing personality, by drawing on the WEATHER conceptual domain:

(20)   Halliday changed, as quickly as a blue sky can turn to cloud. (*TB*, p. 88)

The conceptual mapping here is (GOOD/BAD) MOOD IS (GOOD /BAD) WEATHER. In another passage, Sergeant Reegan, frustrated about his police career, reflects upon the failure of his life and prospects of his youth, and maps his lack of personal freedom onto the responsibilities of family life, giving rise to the metaphor FAMILY LIFE IS A PRISONER'S CHAINS and THE POLICEMAN'S JOB IS A PRISON. Paradoxically, due to the nature of his own job, he is the one supposed to imprison people, not the prisoner himself. For Reegan, being tied to his duties as a Garda officer becomes a prison. His freedom is to become his own master, to farm his own land.

(21)   Marriage and children had tethered him in this village. (*TB*, p. 109)

(22)   His greed for money to grow free out of the police had grown to desperation. (*TB*, p. 141)

The metaphors here are coerced from two parallelisms. The first one between family responsibilities and the lack of freedom they imply and the wife and children using a rope to *tether* him to the village. In both conceptual domains, the members of the family are the agentive participants, while Sergeant Reegan is the affected one, the *victim*. The second parallelism occurs at psychological level when he needs to *grow free out of the police*, when he is supposed to arrest people and thus deprive them from freedom. The paradox is here is that the guard becomes the prisoner.

Conceptual metaphors are steadily used beyond lexical forms to structure

grammar and discourse, and a growing number of scholars and studies prove that metaphorical mappings are indeed extended and elaborated in literary discourse, one of the most prominent object of study in this dissertation. In the light of conceptual metaphor, there has been a topic of debate among scholars as to the difference between metaphorical constructions and similes. One of the most generally accepted views is that the linguistic choices that make up similes are employed in their basic meanings, explicit statements of similarity between two different scenarios, one of them being described by similarity to some extent to the target domain (The Pragglejaz Group, 2007; Steen *et al*., 2010: 165-184). This view goes on to further elaborate this difference by claiming the existence of two different modes of linguistic realizations of cross-domain mappings. On the one hand, conceptual metaphors are made up of language employed *indirectly*, and it involves a contrast between basic and contextual meaning. Similes or analogies, on the contrary are linguistically explicit, direct comparisons where there is no difference between basic and contextual meaning. The following section delves into Steen's innovating account of CMT and will be illustrated with excerpts from both *The Dark* and *The Barracks*.

A very remarkable set of conceptual metaphors in the two novels under scrutiny in the present dissertation is the one in which they are conceptualized as body parts by drawing on the CONTAINER image-schema. This classification of conceptual metaphors has been elaborated by drawing on Peña-Cervel (2001: 245-260). According to Peña-Cervel, certain body parts can indeed serve as prototypical conceptualizers of emotions. These body parts are essentially the head, the eyes, the heart, the breast, the bowels and the stomach. Peña-Cervel includes a few more, but the aforementioned parts are the ones relevant to this study. The head, rather than a container for emotions, is conceptualized as a container for emotionally-loaded ideas or thoughts. As an important part of the head, the eyes and their position or physiological state are also taken as signs of different emotions. The heart, and due to its proximity in the body, the breast, and more generally speaking our body as a whole, are often considered as the places where emotions are located, stored or released from. This is probably due to the changes in blood pressure that strong feelings can cause on our physiology. Inner organs are also often conceptualized as containers for emotional states. For example, the viscera, the bowels and the stomach

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are common to conceptualize extreme emotions such as anger or hatred or ideas such as honesty or truth.

Let us now have a look at a few examples excerpted from both *The Barracks* and *The Dark* to illustrate this assumption. For each metaphorical category, I will offer excerpts in chronological order. The extracts from *The Barracks* come first, then I will explain the passages from *The Dark*. The first set of metaphors will be approached under the umbrella term HEAD AS CONTAINER.

-THE HEAD IS A CONTAINER FOR EMOTIONS AND THOUGHTS

The first extract from *The Barracks* belongs to a passage where Guards Mullins and Brennan are casually talking to each other. The deeply entrenched Catholic mind of the Irish of the time makes Casey say something naïvely inappropriate, namely, a song about a war hero, Kelly from Killan, saying that he was taller than Jesus Christ.

(23)   There was immediate feeling of blasphemy. The song connected up with Jesus Christ, though Casey had meant no harm, he said it just because it happened into his head and he'd decided to say something. (*TB*, p. 31)

Casey's head is conceptualized as a CONTAINER for thoughts, specifically a song, which was born in his head and he decided to release it.

The second excerpt from *The Barracks* is part of an introspective passage of Sergeant Reegan, expressing frustration and resenting the failure of his own life aspirations, and how he never made further up than Sergeant in the Garda Siochana (the Irish Police) in spite of being a hero at the War of Independence:

(24)   Marriage and children had tethered him in his village, and the children remembered the bitterness of his laugh the day he threw them his medal with the coloured ribbon for their play. (*TB*, p. 109)

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Reegan's mouth—metonymically profiled as the teeth—is conceptualized as the release valve through which the feeling of bitterness escapes the CONTAINER of his head.

The next excerpt belongs to a passage where Reegan forces his three young children to work hard at the bog, helping him to collect turf for selling it in town. The three kids soon get exhausted and sick of the situation. Their faces are conceptualized as masks covering the CONTAINER where weariness are bitterness are stored:

> (25)   Their faces began to shut, a mask on the weariness and bitterness, they laughed little, [...]. (*TB*, p. 127)

Guard Mullins and Elizabeth Reegan chat with each other in the barracks front yard. Mullins wastes no time to start gossiping about town people. The shopkeeper of one of the shops that can be seen from their position receives the visit of the bread van. He is the victim of his criticism:

> (26)   That lazy auld bollocks has enough information to keep his swamp of a mind employed for another while. (*TB*, p. 147)

By conceptualizing the shopkeeper's mind as a *swamp*, he is establishing a boundary, an interior, and an exterior. His mind is like a swamp full of mud, filth and rottenness, which map onto the dirty sexual talk that shopkeeper is alleged to be fond of. Outside his mind the world is clean. This is where the CONTAINER image-schema is activated.

In the same passage of the casual gossipy chat between Mullins and Elizabeth, the Garda officer takes her by surprise when he starts to offer deeper thoughts. The thoughts are conceptualized as moving entities flowing inside his head:

> (27)   "Do you ever think, Elizabeth, that gettin' married and having a steady job to

takes a lot of the ginger outa life," he soon broke that silence. [...] She lifted her face: who'd ever think Mullins of the barracks arguments had such dangerous notions running through his head, [...]. (*TB*, p. 149)

In the final chapters of the novel, the ultimate and inevitable clash between Sergeant Reegan and his immediate superior, Superintendent Quirke, finally bursts out. Quirke insults Reegan openly. The mouth is seen as the channel through which the emotion of bitterness is released from its container, the head. The use of a *-ing* adjective—*mouthing*—adds a semantic nuance of continuity, foregrounding the passage of air through the mouth as the insult is being uttered:

(28)   Reegan moved closer, the mocking mood gone at that mouthing insult, and the three policemen grew afraid, they knew how dangerous Reegan was. (*TB*, p. 231)

The Dark offers the following examples of the HEAD AS CONTAINER metaphor. The first extract appears at the very beginning of the novel. Mahoney is reprimanding his son for uttering a rude word, something that makes him terribly upset, and he is about to punish him.

(29)   "Come on with me. Upstairs. I'll teach you a lesson for once. I'll teach you a lesson for once," he said with horrible measured passion through his teeth, the blood mounted to his face. (*TD*, p. 8)

Mahoney's head is conceptualized as a CONTAINER. It holds the *mounted blood*, which metonymically stands for rage, pressing against the outer side of the container, the face. The latent rage is verbalized as *the horrible measured passion*, and it is being progressively released through a channel, his teeth.

After the incident, the poor boy collects his clothes and, disturbed and terribly scared, tries to get himself together while assimilating his father's psychological terror:

(30)   The worst was the vapory rush of thoughts, he couldn't get any grip of what had happened to him, he'd never known such a pit of horror. (*TD*, p. 8)

The emotion of intense fear is conceptualized as a mass of different kinds of vapor rushing and gushing inside his head with no way out. It is easy to imagine the mass of gasses, impossible to *grip*, circulating and crashing against the skull, conceptualized as the boundary of the container.

In the same passage, the poor boy is frightened to death. This emotion is seen as coming out of his head in the form of accelerated breathing through his mouth and nose:

(31)   [...] and he was willed by fear back on his mouth and nose, not able to move, [...]. (*TD*, p. 9)

The following line draws on the HEAD AS CONTAINER image-schema indirectly. After enduring his father's beatings for years, the young boy finally defies him, even uttering a threat. He has lost the fear of Mahoney and claims to be *mad with strength*. Madness is a mental state. Therefore, the boy's head holds that emotion.

(32)   You didn't even feel the white knob drive into your side. You were mad with strength, coming off the dresser like a reflex. (*TD*, p. 36)

The young boy in *The Dark* is queueing for the confession box. He is anxiously trying to recall all his sins so that he can be forgiven by the Sacrament. The boy is figuratively chasing and gathering his sins which seem to be scattered around their container, his mind:

(33)   You tried to grasp in the memory your sins once more: lies four times, anger

three, prayers not said five or six or eight times, it hardly mattered. (*TD*, p. 40)

The young protagonist of *The Dark* finds it extremely hard to make up his mind between going into priesthood or enjoying the pleasures and experiences of women, something he craves desperately for. This irresolution is conceptualized as a struggle between two opposing emotions, namely, the love of God versus the love of women:

(34)   As the struggle outside eased it grew worse within the skull. You could get no control. (*TD*, p. 53)

The boy is deeply in love with Mary Moran, a local girl. Every time he sees her, his emotions boost to full excitement:

(35)   Her voice was pure music, it sent shivers of delight trembling. (*TD*, p. 57)

Mary's voice is mapped onto the vehicle that releases emotions from her mind, impinging on the boy and affecting his state of anxiety. Here, the image-schema of CONTAINER is enriched by the PATH schema. The thoughts or emotions inside the girl's head are transported from her mind—POINT OF DEPARTURE—to the boy's mind —DESTINATION.

The boy's internal struggle, that is, his irresolution between entering priesthood or going into the world, torments him when he thinks of Mary Moran:

(36)   You couldn't have Mary Moran if you went to be a priest and you couldn't be a priest as you were. The only way you could go have her anyhow was an old whore of your mind, [...]. (*TD*, p. 58)

The emotion of LUST is metonymically conceptualized as an *old whore of your*

mind, which stands for the sexual repression the boy is overwhelmed by—unable to address to a girl—and the sexual—dirty, in puritan eyes—fantasies the boy has with Mary. These emotions are all stored in his head, which acts as the CONTAINER.

When the boy pays a two-week visit to his second cousin Father Gerald Malone during his summer holiday, the priest slides inside the boy's bed on the very first night in a definitely inappropriate way. They have a somewhat intimate chat, but the boy feels terribly disappointed with Father Gerald, since he feels the conversation has been utterly unbalanced, and the priest has not opened himself to him. The priest ends the conversation rather abruptly and leaves the room.

(37)   He paused. You'd listened with increasing irritation and hatred, you wished the night could happen again. [...] Your hands clenched as he sprinkled holy water on your burning face, though the drops fell cool as sprigs of parsley. (*TD*, p. 74)

The HEAD AS CONTAINER metaphor arises through the use of the verb *listened* —by virtue of the proximity of the ears and the head itself—and the adjective *burning*, which imposes an imperfective construal on the process denoted, qualifies as the effect that the emotions of irritation and hatred impinge on the outer part of the container—the face.

The emotion of LUST emerges in a passage where the boy, mad with sexual desire, feels the need to masturbate. Again, the head holds emotions conceptualized as hot liquid gushing inside the skull and affecting the outer part, the face:

(38)   Pump your nakedness into the bed's belly, hot flush rushing to the face [...] (*TD*, p. 118)

Let us now have a look at the instances of EYES AS CONTAINER metaphors.

-(I) EYES ARE A CONTAINER FOR EMOTIONS

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The first excerpt from *The Barracks* corresponds to a passage of introspection by Elizabeth. She is becoming aware that something must be wrong inside her. He realizes that she has lost sensitivity in her hands.

(39)   [...] she could not go on blindly now and without needing answers and reasons as she could once. Her tiredness was growing into the fearful apprehension that she'd lost all power of feeling [...] (*TB*, p. 57)

The CONTAINER image-schema is metonymically coerced by the use of the manner adverb *blindly*, which parallels with the loss of the ability to feel. The EYES AS CONTAINER metaphor is reinforced by the use of a gerund + a direct object. *Answers* and *reasons* are the contents of the container—the eyes—which is empty—*blindly*. Her eyes are devoid of all feeling or emotion.

In another passage, when Elizabeth has been to the doctor and gets irritated by Reegan's apparent lack of interest and late homecoming, there is another instance of this subtype of metaphor. Hatred is conceptualized as a boiling liquid inside a container—Elizabeth's head:

(40)   [...] The whole day had gone in waiting for this or that: it had torn her nerves, and all boiled into sudden hatred of Reegan. (*TB*, p. 98)

The mention of her nerves, activates the HEAD AS CONTAINER metaphor, since neurology is connected with the brain.

The next instance belongs to the same passage as the one just explained. Reegan, who is just back from work, does not remember to ask her about the medical visit.

(41)   It was the last thing he had expected. he'd seen small flashes of resentment, and these but seldom, but never such an explosion. [...] (*TB*, p. 98)

(42)   When she heard her own frustrated voice and saw him stand so shocked and

frozen, her feeling burst in tears. (*TB*, p. 98)

The emotion of resentment is conceptualized as pertaining to the eyes, as being confined in them. This is coerced through the use of verbal phrases related to the sense of sight, namely, *he'd seen small flashes of resentment* and, especially, *her feeling burst into tears*, as a container exploding and releasing the liquid inside.

The eyes can also be conceptualized as a container for steadiness and confidence. In the line below, Elizabeth, in her hospital bed before her cancer operation, looks at a chaplain straight in the eye and refuses to confess her sins. Her confidence is projected through her gaze and it is well perceived by the priest:

(43)   He seemed to dislike her gaze as steady and sure as his own. (*TB*, p. 118)

The inevitable clash between Sergeant Reegan and Superintendent Quirke takes place in the final passages of the novel. Reegan has been caught cheating, neglecting his police duties and Quirke reprimands him. Reegan decides that he has had enough of Quirke and the police force.

(44)   "Is it the regulation answer you want?" Reegan insulted, though well in the grip of the habit of years of discipline that had kept his feelings towards his superiors from erupting into violence. (*TB*, p. 227)

The emotion of *violence* is held back inside its container, the head, conceptualized as lava about to be *erupted*. The HEAD AS CONTAINER metaphor emerges from the nominal of communication *answer*.

The first example excerpted from *The Dark* coerces the CONTAINER image-schema through the SEXUAL DESIRE IS HUNGER metaphor. The line belongs to a passage in which the boy is sexually aroused by an advert in the newspaper showing a half-naked woman. The desire seems to be confined in the eyes and it is released at the sight of the picture.

(45)   The eyes devour the tattered piece of newspaper as hotness grows. (*TD*, p. 30)

Desire is contained in the eyes, and the CONTAINER image-schema is enriched by the notion of HEAT, which appears to be growing inside his body.

In the following extract, the young boy witnesses how his dad, Mahoney, beats his sister Joan, even grabbing her by her hair to the point of being suspended in the air. He decides he has had enough of his dad's tyranny:

(46)   You'd watched it come to this, hatred rising with every word and move he made, [...]. (*TD*, p.35)

(47)   Then her heels left the ground and swung, the eyes staring wide with terror out of the face, and the screaming. (*TD*, p. 35)

The boy's eyes are the container of hatred. The use of the vision verb *watch* makes the metaphor emerge. As for the girl, the metaphor is more straightforward, her *eyes* being the container of *terror* which projects out of them in an instance of fictive movement.

Already in Galway, at the university, the young protagonist decides to attend a ball organized for the students. Once there, his indecision to approach a girl and ask her to dance torments him. His insecurity forces him to think that girls dislike him. The eyes of the girls are the container for revulsion. The CONTAINER schema is activated by the use of a verb encoding direct, physical perception, such as *look*:

(48)   Were you good-looking enough, would they look at you with revulsion? (*TD*, p. 175)

The next section dealing with parts of the body as containers is generically referred to as the heart, or the breast, due to their proximity with each other. However, I have renamed this subtype of metaphors by expanding it to the trunk, the torso, being

this probably the most central part of the human body, and it contains both the breast and the heart, together with other organs.

-(II) THE BODY IS A CONTAINER FOR EMOTIONS

Elizabeth recalls the first time he met Reegan and fell in love with him. Her body is full of desire and happiness. We are not specified the exact part of her body, but one naturally tends to centralize it and think of the torso as the container for emotions:

(49)   She felt so full of longing and happiness that she crossed from the shop to the chapel when she'd got the groceries for the house. (*TB*, p. 14)

In the following passage, Elizabeth reminisces her days in London, specifically the day when her boyfriend Halliday rejected her:

(50)   These last weeks have been nothing but torture—that I'd come to the end of my own tether and used you to get a short breather. (*TB*, p. 90)

Halliday confesses to Elizabeth that he no longer feels love for her and that he has been using her as a *breather*. This is to be understood contextually, since both were health workers—a doctor and a nurse. The mention of the sanitary instrument, the *breather*, conceptualizes Elizabeth's lungs as a container for lust, which Halliday employs in cold blood.

In the chapter where Elizabeth and Guard Mullins chat and gossip outside the barracks, the police offices surprises her by offering some controversial views on marriage and freedom. She secretly agrees with him, but she doesn't dare confess it:

(51)   She wished she could be honest and giving, that she could strip her own heart

bare in answer, [...]. (*TB*, p. 149)

The HEART AS CONTAINER metaphor here is coerced from the resultative construction *strip her heart bare*. The implication is that by stripping a container to the point of emptiness, its contents—honesty and sympathy—are revealed.

The first excerpted BODY AS CONTAINER metaphor from *The Dark*, belongs to the passage of the fight between Mahoney and his son as a consequence of the former's beating of Joan, one of the girls.

(52)   [...] the fingers were ready. No blow could shake you, only release years of stored hatred into that one drive for the throat. (*TD*, pp. 35-36)

The emotion of hatred is understood as storage inside a container, the boy's body, which is about to be released through the arms by grabbing his father's neck.

In the same scene, the boy realizes that hatred has numbed his senses and his ability to feel pain when his father hits and pushes him. The boy's body is a container for hatred, which has drained any other feelings or sensations:

(53)   Hatred had drained everything empty. (*TD*, p. 37)

The boy is in the church, queueing for confession, his emotional state of fear of God and shame of his sins is conceptualized as his *heart beating*.

(54)   You can hear your heart beating as the shutter rattles open on the first penitent. In fear and shame you are moving to the death of having to describe the real face of your life to your God in his priest, [...]. (*TD*, p. 39)

The emotions beat inside the container, and they will have to be released through confession, through the mouth, but it is the heart where they are stored.

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At the students' dance in Galway, the boy's *breast* is again conceptualized as a container for emotions, which are metonymically mapped as *your life*.

(55)   It would be as if your life was torn out of your breast by every couple dancing together [...]. (*TD*, p. 175)

The violence of the nerves and anxiety is reflected in the use of the passive construction as in *if your life was torn out of your breast*.

The boy's lack of determination to approach a girl at the dance, his irresolution to take a step forward and behave just like a normal university boy on a night out is metaphorically represented as a fight between two enemies, his own repression and his desires.

(56)   If you stood and stopped the crazy fighting within yourself you'd be able to see what the noise inside the gates was. (*TD*, p. 177)

The stomach and the bowels are also typical containers for emotions. There are a few examples in both novels.

-(III) THE STOMACH/BOWELS IS A CONTAINER FOR EMOTIONS

In the first instance, Elizabeth is at the doctor's waiting room, waiting to be seen, on her first visit after the first symptoms of the disease. Her anxiety is physiologically expressed by a state of nervousness and anxiety which impinges on her stomach.

(57)   The nerves began to gnaw at the stomach, whispering that you were inadequate, simply always inadequate. (*TB*, p. 79)

The throbbing nerves in her stomach are metaphorically mapped onto a gnawing animal inside a cage.

In *The Dark*, in the scene of the fight between Mahoney and his son, the young protagonist rushes to the lavatory outside to release all the fear and nerves caused by the incident with his dad.

(58)   You went outside into the night, clean with stars, but you didn't linger; but went by the plot of great rhubarb stalks to the dark lavatory, refuge of many evenings. (*TD*, p. 38)

The CONTAINER image-schema is coerced from the parallelism between the boy's relaxing his nerves and the metonymy whereby going to the lavatory stands for emptying his bowels.

The boy's latent anxiety and nervousness are again mapped onto the contents of his head and his bowels, which need to be emptied. At the students' ball in Galway, his indecision to naturally take part in the event raises his blood pressure and loosens his intestine.

(59)   [...] the blood pounding at the temples, you felt you could sit all night on a lavatory bowl. (*TD*, p. 176)

There is a double CONTAINER metaphor here, the HEAD—metonymically conceptualized as the temples—and the BOWELS—also metonymically coerced from *sit on a lavatory bowl*.

The next section offers a brief explanation of Steen's (2011: 26-64) innovative approach to CMT and how it is going to be applied on the present dissertation.

3.2.1. Three-dimensional Taxonomy of CMT

Conceptual metaphor is understood by Gerard Steen not quite in the traditional Lakovian sense, but in the light of his own innovative view. More specifically, Steen

(2011: 26-64) challenges the traditional contemporary theory of metaphor adding some novel criticism. He starts by claiming that metaphor is not only a question of language and cognition, but also a question of communication, and it thus demands a social approach. It is this emphasis on social context that makes Steen's taxonomy particularly relevant to the analysis of narrative texts.

Steen makes an innovative and appealing proposal. He puts forward what he calls a *Three-Dimensional Taxonomy for Metaphor Properties*. He attempts to analyze metaphor at three different levels. Traditional contemporary metaphor theory studied the phenomenon at two levels only: language—a linguistic level—and cognition—a conceptual level. In his three-dimension taxonomy Steen adds communication—a social level. Let us take a closer look at this approach.

Linguistic metaphor yields a significant opposition between metaphor and simile. The difference lies in that both source and target domains are made explicit in a simile, whereas only the source domain is openly employed in metaphor, invoking the target, which needs to be retrieved by the addressee through a cognitive process of correspondences between similar logical prototypical relations, such as coercion. For example, in the following extract from *The Barracks*, Sergeant Reegan sits in the kitchen, sunk in deep thoughts, and his emotionless facial expression is compared to a mask. What both domains share is the quality of rigidness, with an immutable face being compared to an inanimate object, made of a stiff material:

(60)   His face was a mask without expression. (*TB*, p. 35)

In another passage of *The Barracks*, the urgency to collect all the turf from the bog to sell it drives Reegan to make his three children help him everyday after school. Hard physical work exhausts the teenagers, who start to grow sick with his father's selfishness but none of them dares rebel against him:

(61)   Their faces began to shut, a mask on the weariness and bitterness, and started to grow twisted as the roots of a tree between rocks. (*TB*, p. 127)

There are three instances of figurative language in this excerpt. The FACE AS MASK simile already explained above, appears again to depict the children's

discontent with the toil their father imposes on them at a time when they can hear the shouts of other children playing in their free time. This simile is the result of a conceptual metaphor, ANGER IS A CLOSING DOOR, whereby the stern, angry expression of a face is conceptualized in terms of a door which is barring access to friendliness, sympathy or solidarity. And there is still a second instance of simile which compares the young, thin, toil-exploited limbs of the kids to the twisted roots of a tree between rocks. The image is outright vivid, as we typically associate twisted entities with distortion and deformity.

Following with Steen's reformulation of CMT, conceptual metaphor presents a significant opposition between conventional and novel. Conventional metaphors are those cognitive processes that are entrenched and widespread in everyday language use, automatically and easily interpreted by the addressee. Many of the primary metaphors formulated by Lakoff respond to Steen's label of "conventional". For instance, the above explained EMOTIONS ARE A LIQUID INSIDE A CONTAINER appears constantly in both novels, as in *The Dark*, when the young protagonist, critically disturbed by his father's violence, conceptualized his feelings as steam running quickly through his head:

(62)   The worst was the vapory rush of thoughts. [...] He'd never known such a pit of horror. (*TD*, p.8)

This passage also presents an instance of novel metaphor, when the family house in which they live is conceptualized in terms of *a pit of horror*, due to the frequent domestic violence the children have to endure. This metaphor has ideological consequences—as will be explained in more detail in subsequent sections—since *pit* can also be understood as Hell. The novelty of the metaphor arises from the fact that we do not normally think of our childhood home as a horrendous evil pit. The intention of the author is to provoke an emotional response in the startled reader.

Another example of conventional metaphor is to conceptualize positive things in life as the wind blowing in our direction, and negative experiences as the wind blowing us in the face. We can label this metaphor as (DIS)ADVANTAGEOUS EXPERIENCES ARE (UN)FAVOURABLE WINDS. To illustrate this conventional metaphor, I have selected a passage from *The Barracks* in which Sergeant Reegan is taken by

surprise when his immediate superior, Superintendent Quirke, turns up unexpectedly at the Garda barracks for a surprise inspection, and catches Reegan spraying his potatoes in the orchard at a time when he should be out patrolling the streets. Reegan feels tempted to hide or even run away, but he decides to endure the shame of being caught cheating and confront with Quirke. He finally manages to control his temper and his hatred of Quirke. John McGahern employs free indirect thought to foreground Reegan's hateful feelings from his own perspective:

(63)   Why should he go against him when the wind wasn't blowing his way [...] why should he do the strongman when the wind wasn't blowing right [...]. (*TB*, p. 132)

The third point that Steen makes in his revisited account of CMT is that metaphor in communication presents a crucial dichotomy between deliberate and non-deliberate (Steen, 2011). It is this last feature of Steen's taxonomy the one which will prove most useful and convenient for the purpose of my analysis, since many of John McGahern's statements are openly deliberate. Deliberate metaphors occur when they are expressly meant to change the addressee's perspective on the target of the metaphor, that is, the topic being referred to, by making the addressee look at it from a different source domain (Steen, 2008: 222). Deliberate metaphors are typically, though not necessarily, novel. Another important corollary of this view is that most of the metaphors used by people in normal communication and interaction are non-deliberate, conventionalized, entrenched in language use. Let us have a look at the following excerpt, an instance of entrenched, conventionalized, non-deliberate metaphor: LIFE IS AN UNPREDICTABLE JOURNEY. In *The Dark*, Chapter 13, the boy finally discards the prospect of becoming a priest, and he conceptualizes his own life as a long unpredictable voyage towards an unknown destination:

(64)   You couldn't be a priest, never now, that was all. [...] You'd drift into the world, world of girls and women. […] You were a drifter, you'd drift a whole life long after pleasure […]. (*TD*, p. 77)

We humans typically envisage ourselves as travellers along the imaginary path

of life. The life as a journey metaphor is also embedded in discourse and easily assumed and interpreted by average speakers. It is therefore non-deliberate and conventional.

Another typical conceptualization of non-deliberate metaphor is the conventional MENTAL SANITY IS PROXIMITY and MENTAL INSANITY IS REMOTENESS. In the following lines, taken from the last passages of *The Barracks*, Superintendent Quirke and Sergeant Reegan have reached the dramatic climax of a final open confrontation. Superintendent Quirke has had enough of Reegan's *patrols of the imagination*—cheating at work, farming his land instead of attending to his policeman's duties—and finally explodes in Reegan's face:

(65)   I thought there for a time that you were coming to your senses [...]. (*TB*, p. 228)

Sergeant Reegan's mental sanity is conceptualized by Quirke as an independent entity towards or far from which Reegan can travel. In the same scene, there is an example of one of the primary metaphors described by Lakoff. Quirke finally makes use of his authority and openly threatens Reegan with serious consequences for his career as a Garda officer. His human condition, however, betrays him and finds himself insulting his subordinate, thus activating the primary metaphor PEOPLE ARE ANIMALS, and pejoratively calling Reegan a dog:

(66)   I'll see you are disciplined. I'll see you get your deserts, you pup, [...]. (*TB*, p. 230)

Fictive motion may also give rise to non-deliberate conventional metaphors. Particularly, the primary metaphor TIME IS SPACE is widely used by speakers to conceptualize the passing of time as a journey in physical space. I will not dwell on this point here since there is a full section devoted to fictive motion in the present dissertation, specifically section 4.4. Nevertheless, it seems convenient to offer a small glimpse of this area of research by exemplifying it with a passage from *The Barracks* in which guards Casey and Brennan contemplate the dusk:

(67)   [...] the evening sagging into the lifeless ache of a hangover. (TB, p. 174)

The process of the sun setting at dusk is conceptualized by John McGahern as a process of sinking, closely associated with the real fact that the sun actually goes down. However, the whole process is depicted as a fall into death and pain. But more significantly, the conceptual domain of DRINKING is evoked by the nominal *hangover*. The mappings across the source domain—DRINKING—and the target domain—DAY—are obvious, namely, DAYLIGHT IS (DRINKING) CHEERFULNESS and SUNSET IS PAINFUL DEATH. The headache and other symptoms that a person may experience after a heavy session of drinking is compared to the gloomy mood that the sunset impinges on the two Garda officers. This textual and cognitive proximity between the police officers and the consequences of drinking, although metaphorical, is by no means coincidental. McGahern hints at the fondness of beer that those men feel, and references to Garda officers drinking or talking about drinking are not uncommon in the novel, which stands for a half-veiled criticism of the institution.

In order to explain how the deliberate metaphors under study here are structured, I will adopt a bottom-up approach by focusing on the language employed in the passages and the sociocultural context in which the action takes place, that is, the linguistic and the social levels. This should serve as a basis to climb up to the cognitive level and explain how these metaphors are conceptualized—the conceptual level. This will be developed at a later point in this dissertation, because metaphorical deliberateness needs to lean on both its context and co-text to a more considerable extent that non-deliberate or conventional metaphors. The extracts analyzed in the present work are spangled with deliberate metaphors which convey John McGahern's critical view of the society of his time. Nevertheless, let us offer a small glimpse of McGahern's deliberateness in the following lines from *The Barracks* in which the priest has been trying to persuade Elizabeth to join a female religious organization and lend some support at the local parish:

(68)   [...] he approached her to join the local branch of the Legion of Mary, a kind of legalized gossiping school to the women, and a convenient pool of labour that the priests could draw on [...]. (*TB*, p. 163)

The deliberate simile qualifies itself as an open criticism of an organization dependent on the Catholic Church, by calling it a *legalized gossiping school*, but also metaphorically conceptualized as *pool of labour* for the priest's benefit.

Deignan, Littlemore and Semino (2013: 10-22) treat the conventionality and novelty of metaphorical language in a slightly different way. They claim that conventionality and novelty are not a matter of absolute categories, but rather of a degree, or a scale, which ranges from individual, concrete use of words or multi-word expressions to generalized patterns of figurative language, as is the case of primary metaphors or some idiomatic expressions. In the next section, metaphor will be looked into from a slightly different, though related, point of view. In this connection, particularly insightful is Sullivan's (2013: 17-34) account of metaphor drawing on what Fillmore (1982: 111-137) called semantic frames, which generally correspond with the conceptual domains seen so far.

3.2.2. Meaning construction in metaphor

It is generally agreed that metaphoric meaning is in some way related to non-metaphoric meaning. This means that metaphoric uses of words and constructions are, at least to a certain extent, related to their non-metaphoric uses. The question is to identify how these uses are related and how to capture them within the same semantic theory (Sullivan, 2013: 17-34). A very useful tool can be employed for this task: Semantic Frames (Fillmore, 1982: 111-137).

Semantic frames consist of sets of elements and relations which are abstracted from situations in the real world (Sullivan, 2013: 17). For instance, let us return to example (18), and study it in the light of Frame Semantics (Fillmore, 1982; Petruck, 1996: 1-13). One of the first passages in *The Dark*, when Mahoney is telling off his young son, who has just uttered a rude word, and we come across the following sentence:

(69)   [...] I'll teach you a lesson this house won't forget in a hurry (*TD*, p.8)

We automatically activate the semantic frame of PUNISHMENT. The semantic frame of PUNISHMENT involves a PUNISHER who performs an act of DISCIPLINE on an CULPRIT

for some OFFENCE. These items, and perhaps others, when further contextual clues are provided, constitute the elements within the frame, and the relations between them is what provides the frame with semantic coherence.

The FrameNet project (Ruppenhofer *et al.*, 2010: 5) describes a semantic frame as *a script-like conceptual structure that describes a particular type of situation, object or event and the participants and props involved in it*. Sullivan (2013: 17-20) refers to the components of frame structure as *frame elements*. These frame elements are considered *roles*, because they constitute a generalization over many potential situations. Thus, in the example above, the frame roles receive *fillers*, specifying the identity of the PUNISHER—Mahoney—the CULPRIT—his son, Mahoney Junior—the OFFENCE—uttering a rude word— and the PUNISHMENT—apparently it is going to be a savage beating.

Sullivan (2013: 23-28) puts forward the notion of *Metaphor Input Domain*, which can be defined as the cognitive structure encompassing all the schematic information available for mapping when a given metaphor is used. Metaphor input domains only include the structure that can be metaphorically mapped from a source to a target domain.

The line separating frames and domains is somewhat blurry and they are easily confused or mixed. Thus, for instance, Croft and Cruise (2004) claim that they designate the same structures, and Moore (2011: 80-103) considers domains themselves as frames. But frames need to be differentiated from domains. In this respect, Sullivan (2013: 23-28) argues that metaphor input domains have no cognitive status outside the metaphor, whereas frames definitely do. This fact allows us to examine metaphors for what they are. The structures that we spot within a metaphor belong in a given domain, even if they can be found nowhere else in language. On the contrary, frames appear consistently throughout both metaphorical and non-metaphorical language. Therefore, frames are useful to identify links between metaphorical and non-metaphorical language. In this sense, metaphor input domains can combine structure from multiple frames. Consider the following example, excerpted from *The Dark*, Mahoney is justifying himself for his frequent violent behaviour on his children, and he tries to put forward some kind of excuse:

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(70)   We're too cooped up in ourselves here. That's the trouble. [...] People need an outing now and again. (*TD*, p. 19)

The use of the adjective *cooped* by the author—typically used for poultry or farm animals—helps the reader identify a conventionalized, primary metaphor uttered by Mahoney, the protagonist's father: PEOPLE ARE (FARM) ANIMALS (Lakoff, 1987). This primary metaphor does not require a big cognitive effort on the part of the addressee, since it is easy to map animals *cooped* in a cage or a pen onto people secluded in a rather small room or house. This mapping or correspondence is deep-rooted in normal communication between competent speakers of English. This metaphor also combines structure and elements from two different frames, namely, FAMILY HOME and FARM ANIMALS, with only certain elements being relevant in the mappings yielding the metaphor. Not all the elements belonging in FAMILY HOME and FARM ANIMALS appear in the correspondences between the source and the target domain. Only a few of them, the most relevant, are brought to the fore and given salience before the others.

In both novels, the presence of the Catholic Church is overwhelming, especially in *The Dark*, and it should not come as a surprise to the reader when symbolism comes into play. As Langer (1967: 244) claims, a symbol always presents its import in a simplified form, and this is precisely what makes it accessible for us to interpret. From a cognitive point of view, the mechanism by which symbols such as visual, ceremonial or artistic representations motivate language is called *iconicity*. Specifically, an *icon* is a representation of the sensitive world and it construes sensations, emotions and images that enable the mind to materialize them verbally (Freeman, 2009: 170). Icons are instances of message compression, and they code information efficiently, complying with what Tsur (2003) calls cognitive economy, as they are the most basic means of representation. Metaphors and icons share symbolic nature, they are both signifiers and therefore they share a semiotic foundation (Tseng, 2009: 228). Both of them need a cognitive reasoning process to be interpreted and which can be transferred into language, both of them refer to a target domain of the sensitive world, and both of them involve a series of correspondences, or conceptual mappings. Iconicity departs its *cognitive journey* from a visual, culturally iconic

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source. Some instances of social and cultural iconic representation will be dealt with in the forthcoming sections of characterization and ideology, for example, the description of a religious procession with a mass service. To illustrate this point, let us pay attention to the following example, taken from *The Dark*, when the young protagonist is sunk in deep thought about his life and prospects:

(71) […] You were a drifter, you'd drift a whole life long after pleasure […]. (*TD*, p. 77)

This metaphor could be conceptualized as LIFE IS AN UNPREDICTABLE JOURNEY. The complexity of mappings seems straightforward, that is, life is abstractly conceptualized as a journey, but the contingency of life experiences and the uncertainty of the final outcome in a person's life is conceptualized as a boat adrift at sea. There is an extra mapping, one of Lakoff's primary metaphors, namely, GOALS ARE DESTINATIONS, whereby the boy's purpose in life—freedom—is conceptualized as the destination of his erratic *life* journey. From the point of view of frame semantics, once the TRAVEL frame is activated in the addressee's mind, the boy would be the TRAVELLER along a UNKNOWN PATH, which is life, bound to an UNCERTAIN DESTINATION.

Let us now direct our attention to the following lines from *The Dark*. At a certain moment halfway through the novel, the young protagonist has an internal struggle with himself about the prospect to become a priest, and he sort of persuades himself to seek refuge in the sacrament of Confession. John McGahern puts forward the dichotomy between faith and reason in a funny, even disrespectful way:

(72) [...] no open road, the best was to be a green cabbage head. (*TD*, p. 56)

It seems obvious that *a green cabbage head* stands for someone who does not take advantage of the human capacity for reasoning, someone who just goes with the flow and sticks to what they are told to do. Faith is about obeying, not reasoning, and the sacred word of God does not contemplate any questioning whatsoever. This would have sounded like an arbitrary interpretation if it were not for the following passage further on in the novel. The boy is spending part of his summer holidays at Father

Gerald's house, a rural parish in the countryside. At a certain moment he finds himself sitting in the priest's orchard on his own, reflecting upon the promising prospects of becoming a priest:

(73)   You sat there, and looked at the row of cabbages. (*TD*, p. 82)

Again, the cabbages are unambiguously connected with faith. John McGahern uses the vivid image of an orchard full of cabbages to conceptualize the crowd of parishioners, a whole bunch of faithful, docile and obedient *cabbage heads*. The FARM frame is thus activated. Within the frame, the priest would be the FARMER, the faithful would be the CROP, and the religious activity would be the LABOUR.

The frame of DEATH is constantly activated in both novels for different reasons. In *The Barracks*, it is associated to the slow inevitable sinking of Elizabeth into a fatal disease, and will be dealt extensively in section 3.7.2. In *The Dark*, the DEATH frame is almost exclusively associated to the frame of RELIGION. The conceptual metaphor RELIGION IS DEATH is recurrent throughout the novel, and is one of the cornerstones on which the whole plot and the whole message stand. At one point in the novel, when the young protagonist has apparently decided to devote his life to God, he fantasizes about what it would be like:

(74)   You'd die into God the day of your ordination. All your life would be a death in readiness for the last moment when you'd part with your flesh and leave. (*TD*, p. 56)

As can be seen, when the DEATH and RELIGION frames are activated through the lexical and grammatical choices employed by McGahern, the priest would be the CORPSE, God would be the AFTERLIFE and the religious life would be the PERISHING. The emerging metaphor is thus PRIESTHOOD IS DEATH, which is subsumed under the more general RELIGION IS DEATH, which impregnates the whole novel.

The frame of RELIGION constitutes the context within which some of the most outrageous statements are made by John McGahern, and it is the semantic frame around which the ideological postulates are defended or confronted with. In the following excerpt from *The Barracks*, Elizabeth Reegan has just confronted with the

priest. She has just refused to join the Legion of Mary and feels that she has had enough of the priest. At one moment, the priest addresses to Elizabeth as *my dear woman*, and Elizabeth just will not take it:

(75)   She was too angry and too involved to slip away and leave the field empty. She wanted to brush the *my dear woman* aside [...]. (*TB,* p. 163)

The confrontation between Elizabeth and the priest, although merely verbal, gives rise to the frames of WAR and CLEANING. Elizabeth and the priest are obviously the OPPONENTS. The use of the nominal *field* and the predicating adjective *empty* are sufficient to enact the frame components of BATTLEFIELD, which is the argument itself and DEFEAT, which is leaving *the field empty* or not responding to the priest. The verbal phrase *brush aside* enacts the CLEANING frame, which in combination with the WAR frame refers to the wiping out or annihilation of the enemy, in this case, the priest's inopportune words. This is entrenched within the ARGUMENT IS WAR primary metaphor, which is coerced from the aforementioned frames.

Concrete attributes are coerced from single-correspondence metaphors, as they are more cognitively accessible for the reader. They draw on image schematic content of the source which is straightforwardly mapped onto image schematic attributes of the target. Let us have a look at the following example, excerpted from *The Dark*, when Mahoney, the father, is about to whip the boy with his belt:

(76)   The belt twitched against his trousers, an animal's tail. (*TD,* p. 8)

Mahoney's belt is epistemically mapped onto the tail of an animal. The shape and the slithering movements of the belt are conceptualized as shape and quick movements of an animal's tail. These similarities between image schematic content of the source and image schematic attributes of the target are easily interpreted by the reader as an instance of concrete perceived similarity. Metonymies are cases of single-correspondence mappings. I will go back to this last example in the next section, where I deal with conceptual metonymy. One-correspondence mappings focus on one relevant aspect of a given conceptual domain, whereas many-correspondence mappings help the addressee to explore all the domain, and therefore are richer in

meaning construction.

3.3. Conceptual Metonymy

Conceptual metonymy was first defined by Lakoff and Johnson (1980), but it has been further developed by other linguists such as Barcelona (2000: 31-58; 2002: 207-277; 2003a: 81-102; 2003b: 223-255; 2004: 357-374; 2005: 313-352; 2009: 363-402; 2011: 7-57; 2012: 123-146; 2018: 25-54), Brdar (2007); Brdar & Szabó (2007: 125-142; 2014), Coulson & Oakley (2003: 51-79), Kövecses & Radden (1998: 37-77), Panther (2003: 276-288; 2005a: 13-32; 2005b: 353-386; 2006: 147-185), Panther & Thornburg (1998: 755-769; 2007: 236-263; 2018: 121-160), Radden (1999: 17-59; 2018: 161-182), Radden & Kövecses (1999); Ruiz de Mendoza Ibáñez (1999; 2003: 109-132; 2014: 143-166) Ruiz de Mendoza Ibáñez & Galera-Masegosa (2014), Ruiz de Mendoza Ibáñez & Pérez Hernández (2001: 321-357); Ruiz de Mendoza Ibáñez & Mairal Usón (2007: 33-50), Blanco-Carrión, Hernández-Gomáriz (2018: 75-93), to cite just a few.

In this dissertation I will apply an eclectic approach drawing on the aforementioned authors, adopting those insights and points of view that best fit the analysis of both novels, *The Barracks* and *The Dark*. The traditional debate among scholars has mainly focused on establishing the dividing line between metaphor and metonymy, and determining how central they are in language and thought (Ruiz de Mendoza Ibáñez, 2014: 144).

Ruiz de Mendoza Ibáñez (2014: 143-166) reviews the three basic positions as for the definition of metonymy, showing that they are perfectly compatible.

The first view defines conceptual metonymy as an asymmetric mapping from a source domain to a target domain. However, unlike in metaphor, in metonymy both source and target domains lie within the same functional conceptual domain or frame (Fillmore, 1982; Taylor, 1995), and they are pragmatically connected. Thus, it is not a cross-domain mapping but a correspondence within one same domain. Many scholars have dealt with metonymy in cognitive terms as a conceptual operation and, in the same way as metaphor, metonymy is argued to have an experiential basis. However, Ruiz de Mendoza Ibáñez (1997b: 161ff) expands these views by taking them to

include their communicative purpose; since metonymies do not occur at random, they make up conventional systems of communication. This position also assumes that metonymy involves a *stand for* relationship between parts of a conceptual domain, unlike metaphor, considered a *is a* relationship, in which one frame allows us to reason about another frame or conceptual domain. This original view was taken by Lakoff and Johnson (1980: 36), Lakoff and Turner (1989) and has been adopted by many other scholars who have expanded its scope.

The second position in defining metonymy is perceptually-based. This view, defended by scholars such as Kövecses and Radden (1998: 37-77), states that metonymy is also a *reference point* phenomenon, in which the entity first perceived allows the establishment of mental contact with another entity related to the former in space or otherwise. Together with authors like Langacker (2000: 1-63) or Barcelona (2000: 31-58) have proposed the idea of *affording mental access* as a cognitive operation that allows us to treat as metonymies a wider range of phenomena, such as predicative uses—[...] *who has got the brains round here*—propositional metonymy— *I wore the Sam Browne too*—and illocutionary metonymy—[...] *as long as we knew how to bow the knee and kiss the ring*. In all these cases, the speaker uses one conceptual construct as a point of access to another construct to which the former is related (Ruiz de Mendoza Ibáñez, 2014: 143-166).

The generally accepted assumption that metonymies are all cognitive processes within the same *matrix* domain has been challenged by Ruiz de Mendoza Ibáñez (1997b: 164-165; 2014: 143-166) and Ruiz de Mendoza Ibáñez and Galera-Masegosa (2014). In this third view of metonymy, three of the most widespread tenets of traditional metonymy theory are contested. The first one is that metonymies are primarily referential, a *stand for* relationship between source and target. Ruiz de Mendoza Ibáñez proves that metaphors can also be referential, as in the above proposed example:

(77)   The belt twitched against his trousers, an animal's tail. (*TD*, p. 8)

Mahoney's belt shape and slithering movement as it slides out of his trousers

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waist actually resembles an animal's tail moving. This referential metaphor, THE BELT IS THE TAIL OF AN ANIMAL, has obviously a predicative structure, but we can look at this metaphor under the scope of metonymy. Thus, if the belt is the tail of an animal, then Mahoney is an animal himself. More specifically, in the light of the PART OF THE BODY FOR WHOLE BODY metonymy it would be easy to interpret that the tail is (part of) the animal, thus qualifying as an instance of metonymy within a metaphor.

The second principle contested by Ruiz de Mendoza Ibáñez is that only metonymies involve a *stand for* relationship. Consider the following example, taken from *The Dark*, in a scene where the young protagonist regards his sleeping father, with whom he shares the bed:

(78)   [...] the bulk sleeping in the pile of blankets [...]. (*TD*, p. 22)

The *bulk* is an instance of schematization and it stands for Mahoney, a process of dehumanization, depriving him of his human features, and reducing him to a mere bulk. This metaphor shows a *stand for* relationship, for which the original assumption of exclusiveness of stand-for relationships of metonymies should be discarded. Even when the metaphor just described serves as a reference point to activate a metonymic mapping, that is, the dimness of the semantic load of bulk makes the reader connect it to Mahoney's body, and makes the metonymy a consequence of the original metaphor. In another scene, also from *The Dark*, Mahoney is savagely beating his daughter Joan. He grabs her by the hair and lifts her in the air for a few moments and eventually drops her on the kitchen floor:

(79)   [...] she fell in a heap on the floor, though he did not loose the grip of the hair. (*TD*, p. 35)

The *heap* is another instance of schematization, reducing the weak body of the young girl to a shapeless mass, and serving as a reference point which grants access to the girl herself. Joan is metaphorically referred to as *a heap,* but the vagueness of its

semantic import activates it as a reference point for a stand-for metonymic mapping, which is also a by-product of the original metaphor.

And the third and most challenging criticism on traditional metonymy theory is the distinction between mappings across different domains or one same matrix domain. Ruiz de Mendoza Ibáñez (2014: 143-166) puts forward the ideas of *domain-internal* and *domain-external* metonymic mappings. The *animal tail* example qualifies as an instance of domain-internal metonymy, as the tail of the animal and the animal itself are constituents of the same conceptual domain and, as has been explained above, it can be rephrased predicatively. However, the following metonymy invites a new interpretation:

(80)   Quirke's Ford came across the bridge as careful as any vehicle could come (*TB*, p. 130)

Superintendent Quirke and his Ford obviously belong to well differentiated conceptual domains, yet they hold a metonymic relationship that could be labelled as MACHINE FOR AGENT, because it would be ridiculous to think that the car drives itself, at least in 1963, when *The Barracks* was published. This is an instance of domain-external metonymy, and it only presents a referential use, the predicative one being non-sensical: **The Ford is (part of) Quirke*.

In another example, taken from *The Dark*, people are described as they kneel down for Confession in the gloomy church:

(81)   Beads rattled, bodies eased their position. Feet came in down at the door [...] (*TD*, p. 39)

This is an interesting line to illustrate the dichotomy between domain-internal and domain-external. There are three instances of metonymy here. The beads cannot rattle themselves and they do not belong to the HUMAN BEING conceptual domain, they rattle due to the movement of the hands of the faithful parishioners praying the rosary, so it qualifies as a domain-external metonymy, which could be labelled as

INSTRUMENT FOR AGENT. The other two instances of PART FOR WHOLE metonymy are clearly domain-internal, since *feet* and *bodies* are elements included within the HUMAN BEING conceptual domain or semantic frame.

Carston (2002: 16) claims that metaphor, metonymy and hyperbole are related in that they involve a process of saying one thing to communicate something else, that is, the substitution of one meaning for another. Panther and Thornburg (2018: 142) regard metonymy as a process of semantic enrichment or elaboration, thus assuming that the metonymic target includes the metonymic source in a PART-WHOLE inclusive and intentional relation. This is not the view espoused in Ruiz de Mendoza Ibáñez (2014: 143-166) and Ruiz de Mendoza Ibáñez and Galera-Masegosa (2014), who defend a distinction between (i) *source-in-target* metonymies—through a cognitive process of domain expansion, and (ii) *target-in-source* metonymies—yielded after a process of domain reduction. According to this view, it seems reasonable to conclude that metonymy is a domain-internal conceptual operation in which the source domain affords access to the target domain through a process of either domain-expansion or domain-reduction. Metaphor, by contrast, is a domain-external mapping where the source is used to reason about the target on the basis of resemblance or correlation. Let us illustrate this point with a few excerpt from both novels. In the first place, I will put forward examples of source-in-target metonymies, following Ruiz de Mendoza Ibáñez and Galera-Masegosa's (2014) proposal:

In the following excerpt, taken from *The Barracks*, Reegan is openly criticising the pervading presence of religion in culture and education:

(83)   [...] as long as we learned how to bow the knee and kiss the ring. If we had to learn to do that we were right, bejasus! [...]. (*TB*, p. 18)

The AUTHORITY and CHURCH semantic frames are activated and combined in this example. It is no wonder that these two conceptual domains interact with each other, especially in the place and at the time when the novels were written. It could even be argued that the frame of CHURCH is a subdomain of the wider AUTHORITY frame. The cognitive operation of domain-expansion coercively yields two SUBEVENT FOR WHOLE EVENT—KISSING THE RING AND BOWING THE KNEE FOR UTTER

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OBEDIENCE—conceptual metonymies. The processes of kneeling down at mass and kissing the ring of a bishop are typical representations of the Catholic ceremonial dynamics, being embedded in both the CHURCH and AUTHORITY frames. The target of these two metonymic instances is the power of priests in the Irish society at that time. This is conceptualized by expanding the source domain to give access to the target domain.

Another extract from *The Barracks*, also illustrates the domain-expansion metonymic operation. The passage describes an ongoing mass service in church:

(84)   The murmuring of prayers, the rising and standing and kneeling and sitting down [...]. (*TB*, p. 52)

Elizabeth Reegan does not feel attached to any religious conventions, ceremonies or paraphernalia, and she regards the mass service from a distant and detached attitude. John McGahern stands from Elizabeth's point of view to focus on the merely physical actions during the mass, how the parishioners behave, bestowing salience to certain ceremonial movements, such as standing, kneeling, sitting down, the murmuring prayers. This multiple source expands into its target, the mass service, to yield a SOURCE-IN-TARGET metonymy, which may be labelled LITURGICAL ACTIONS FOR COMPLETE CEREMONY.

In the next two passages, taken from *The Dark* this time, the metonymic sources expand to their targets, giving rise to further cases of SOURCE-IN-TARGET metonymies. In the first one, Father Gerald is regarded by the young boy and referred to as *flesh*, with all the implications that such a word has when it is a priest that is being talked about:

(85)   He must have committed sins the same as yours once too, if he was flesh. (*TD*, p. 34)

What the boy is actually doing here is a double process. On the one hand, a

physical one, by expanding the source, FLESH, into its target, HUMAN BEING, but there is also a psychological or spiritual one, as the priest is partially deprived of the holy, sacred or pure attributes that one would normally associate to him. And this is another case of domain expansion, since the priest is referred to as a human being, with all the sins that any person may commit. In the second example from *The Dark*:

(86)   That's what'll show them who has got the brains round here. (*TD*, p. 74)

A proud Mahoney is boasting about his son's having obtained top marks in the Leaving examinations,which will grant him a place at Galway University. The source BRAINS is expanded onto the target, that is, bright intelligence.

In another passage from *The Dark*, the boy, disappointed with the nasty experiences endured at the priest's house, together with his unrestrained desire for sex and women, finally discards the idea of becoming a priest, and considers himself too sinful to pursue a religious career:

(87)   You'd never raise anointed hands. (*TD*, p. 77)

The source expansion here maps a priest raising his hands holding the Holy Host in church onto the target, priesthood, in a ACTION-FOR-JOB, SOURCE-IN-TARGET metonymy through a process of domain-expansion. The metonymy is also metaphorically coerced, as the boy considers to have dirty hands himself, due to his frequent masturbation.

One more passage, this time from *The Barracks*, serves as an instance of a combination of SOURCE-IN-TARGET metonymies. Elizabeth Reegan remembers her mother's opposition to her marrying a widower, while lecturing her about the seriousness of the institution of marriage:

(88)   Marrying isn't something, believe me, that you can be jumped into today and
         outa tomorrow. It's wan bed you have to sleep on whether it's hard or soft, wance you

make it [...]. (*TB*, p. 15)

The institution of marriage and its semantic frame, MARRIAGE, is conceptualized by a domain-expansion process. When Elizabeth's mother says *Marrying*, only the religious ceremony is foregrounded, and this forces the reader to expand the conceptual source and map it onto its target, MARRIAGE, which includes far more elements and components that the sole ceremonial rite. The same cognitive process occurs with the profiling of sharing a marital bed, which not only refers to sleeping together or having sex, but to sharing a whole life under the same roof. There is another instance of SOURCE-IN-TARGET metonymy here, whereby *a soft bed* stands for good, wealthy times, and *a hard bed* is a consequence of hard times or poverty. These metonymies also coerce the metaphors, SOFTNESS IS ABUNDANCE, HARDNESS IS SHORTAGE.

Let us now illustrate the TARGET-IN-SOURCE metonymic processes with a few extracts from both novels. The first two examples are taken from *The Dark*, and are related to the subdomains of SIN and CONFESSION, both of which are embedded within RELIGION. In both extracts, the young protagonist of the novel torments himself about his sinful thoughts and actions, particularly the frequency with which he masturbates and his sexual fantasies about Mary Moran, a girl from his hometown, and this causes him a strong inner conscience strife.

(89)   All your life had been gathered into Confession. (*TD*, p. 42)

(90)   Even last night you had to sin again. (*TD*, p. 82)

In both examples, the target is reduced to conceptualize the source. The domain-reduction of these two conceptual metonymies is explained by the generalizing lexical choices of *life* and *sin*. By *life*, only the ill or bad actions done in the boy's life are referred to, not the physical state or the good things he may have done so far. When the boy says he *had to sin*, he actually means he felt the urgent need to masturbate, excluding the whole range of all other possible sins.

In a passage excerpted from *The Barracks*, both SOURCE-IN-TARGET and

TARGET-IN-SOURCE metonymies combine. Elizabeth Reegan rejects the priest's comfort and tender words when she has already been diagnosed cancer. The priest is not accustomed to being visually defied or confronted with, least of all by a woman:

(91)   She met the priest's gaze with a gaze as steady as his own [...] He may not have had an easy day. (*TB*, p. 118)

When McGahern says that Elizabeth *steadily meets the priest's gaze*, he is inviting the reader to a metonymic coercion, by expanding the sole action of looking in the eye to the whole process of communication. The fact that Elizabeth's interlocutor is a priest—a figure of authority—can be easily understood as a blatant case of defiance. When Elizabeth wonders if the priest has had a difficult day, what the reader does is to reduce the conceptual domain DAILY LIFE to an indefinite number of daily activities or incidents that might have gone the wrong way, which is also another subtle way of discrediting a priest's exemplary life.

Panther and Thornburg reject this view and argue that all metonymies are cases of domain expansion, as new conceptual material is added when the target meaning is being elaborated by the addressee, claiming that the source meaning is conceptually integrated into the target meaning (Panther & Thornburg, 2018: 142). Littlemore (2015) characterizes metonymy as *hidden shortcuts in language, thought and communication*, and it is generally accepted that metonymies convey meanings beyond those explicitly coded in a linguistic message (Panther & Thornburg, 2018: 122). Nevertheless, there seems to be a general agreement on a set of features which characterize conceptual metonymy—source and target, association, and metonymic relation (Radden, 2018: 161-182).

The linguistic expression realizing the source is also termed the *vehicle* by Thornburg and Panther (2018: 121-160). The interaction between vehicle, source and target will be drawn upon to track the reader's steps when processing a given instance of metonymy (Radden, 2018: 162). The metonymic vehicle, which Radden calls *metonym*, evokes an Idealized Cognitive Model, in Lakoff's terms, which grants access to the metonymic target. In a passage from *The Dark*, two metonymies—*the*

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raised hands and *the fingers*—interact to expand the source domains into their respective common target domains. In it, Mahoney and his tyrannical violence have been challenged by his son for the very first time. John McGahern employs free indirect thought to profile these metonyms, forcing the reader to expand them to conceptualize the two contenders. All the instances attested coerce the BODY PART FOR PERSON metonymy:

(92)   [...] You knew or felt nothing, except once the raised hands moved you'd get him by the throat, you knew you'd be able, the fingers were ready. (*TD*, p. 36)

The notion of association is also inherent to metonymy, as the activation of one idea incites the activation of other ideas, which in turn may activate further ideas (Radden, 2018: 165). A typical feature of this associative nature is *bidirectionality*, the reciprocal activation of concepts in a double way—source towards target and target towards source. This distinguishes metonymy from unidirectional metaphorical mappings. The conceptual metonymy MATERIAL FOR INSTRUMENT, for example, is perfectly reversible. The strength of an associative link correlates with the speed of metonymic processing by the reader, and familiarity of association also correlates with conventionality and frequency of occurrence (Radden, 2018: 168). Let us dwell on the following line from *The Dark*, in which Mahoney is about to beat his son, and the poor boy feels total terror at the sight of his father's leather belt:

(93)   [...] but would the black leather cut across his flesh this time [...]. (*TD*, p. 9)

According to Radden (2018: 168-173), metonymic relations may be characterized at two different levels—contiguity and indexicality. He distinguishes between *internal contiguity* and *external contiguity*. The former refers to inclusive asymmetric relations between source and target, for instance, WHOLE and PART, WHOLE EVENT and SUBEVENT, or a PROPERTY and THING and the MATERIAL it is made of. External contiguity, on the other hand, deals with relations between non-inclusive concepts, where source and target are symmetrical and externally related and

never included within each other, for instance CONTAINER and CONTENT, CAUSE and EFFECT, PRODUCER and PRODUCT. Panther and Thornburg (2018: 128) call the two conceptual components linked by metonymy *conceptual neighbours*, arguing that the shorter the conceptual distance between the two components—the number of conceptual links or mappings between them—the more likely they are to be exploited metonymically. Let us draw on excerpts from the novels to illustrate internal and external contiguity metonyms.

The following lines belong to a passage of *The Barracks* in which Elizabeth and Guard Mullins are casually gossiping about people and life in town, when they notice a bread delivery van pulling in at a local shop:

(94)   "That was a bread van, wasn't it, Elizabeth?" she heard Mullins call. (*TB*, p. 146)

This is an instance of CONTAINER AND CONTENT internal contiguity, as the content of the van is bread, the metonymic mapping is from the vehicle itself, the source, onto the driver and the produce transported, the targets. In the same passage, Mullins refers to two local shopkeepers in an utterly disrespectful way, in two cases of anatomic PART FOR WHOLE metonymy:

(95)   "It's moved from McDermott's to Murphy's", he said. "Believe me that auld dry stick didn't keep them long talkin' [...]". (*TB*, p. 146)

(96)   That lazy old bollocks has enough information to keep his swamp of a mind employed for another while. (*TB*, p. 147)

An example of SUBEVENT FOR WHOLE EVENT metonymy appears when Elizabeth Reegan reflects upon the brevity and fragility of life. Life is conceptualized as a JOURNEY, with a start, a duration and an end. Only the duration is profiled in this metonymy:

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(97)   Nothing could be decided here. She was just passing through. (*TB*, p. 221)

External contiguity is very well depicted in further examples also taken from *The Barracks*. The first one, an instance of SYMPTOM AND DISEASE, when Elizabeth has become fully aware of the cancer in her breast:

(98)   She felt tired and sick, her head thudding, and she put her hands to her breasts more than once in awareness of the cysts there. (*TB*, p. 45)

The second passage is a CAUSE AND EFFECT external contiguity metonymy. Elizabeth stops smiling at the doctor's when she realizes that she is about to be examined by the practitioner. There is also a case of internal contiguity metonymy, the showing of her flesh is part of the process of getting undressed, which in turn is part of the whole medical examination process. It is an instance of the SUBEVENT FOR WHOLE EVENT metonymy:

(99)   The detached smiling went. She couldn't bear to think about it, she'd have to show her own ageing flesh to the doctor. (*TB*, p. 56)

As for indexicality, Radden argues that, as indexical signs point to a certain entity, their recognition by the addressee requires an inferential process, for example, SYMPTOM and DISEASE, CAUSE and EFFECT, PART and WHOLE, or ACT and MAJOR PARTICIPANT (Norrick, 1981). Panther and Thornburg (2018: 125) view indexicality as the relation among all the meaning components included within a conceptual frame. In this sense, metonymy can indeed be found in semiotic modes independent of language, for example, the visual arts. The source, is one component in a conceptual frame and it serves as a *conceptual vehicle*, or index, to access the target. In the following line from *The Barracks*:

(100)   Elizabeth couldn't take her eyes off Reegan. (*TB*, p. 101)

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Elizabeth is staring at her stern, thoughtful husband in the kitchen. Her eyes act as an indexical sign that activates a SUBEVENT FOR WHOLE EVENT metonymy, and the conceptual vehicle, or index, that is, the metonymic source expands into its target, the process of paying close visual attention to somebody. Both source and target lie within the same domain, a SOURCE-IN-TARGET cognitive operation, following the terminology of Ruiz de Mendoza Ibáñez and Galera-Masegosa (2014).

The mental process of accessing a target from a source is termed *metonymic shift* (Radden, 2018: 174), and it makes reference to the semantic changes. Metonymic shifts involve a change of focus from a source to a complex target, which is typically contingent on a series of external features such as the situational context, attitudes, ideology or cultural tenets. In the view of Panther and Thornburg (2018: 131), metonymic relations are *contingent*, in the sense that the relation between source and target is not one of semantic implication, or *entailment*, but that of defeasibility or cancelability, sharing thus properties with the Gricean conversational implicatures.

It is particularly instructive at this stage, however, to be able to identify and sort out the factors that lead to the cognitive process of metonymy. Barcelona and Hernández-Gomáriz (2018: 75-77) put forward the notion of *metonymic triggers* to tackle this issue. They classify metonymic triggers into two different types, namely, co-textual and contextual and, while it is very common to find both triggers operating within the same metonymic process, the distinction between them is fully justified. Co-textual factors consist of all the linguistic and textual factors that surround a metonymic expression and favour its operation. Contextual factors make reference to the cultural context, the situational context, the communicative context and the relation between the participants and pragmatic factors, such as an emotional stance, politeness/rudeness, aesthetic or ideological values. It is generally assumed that certain principles conduct the cognitive process of transformation of a source into a target, but this reasoning process has certainly got constraints, that is, only certain kinds of metonymies are possible and only certain kinds of conceptual relations are likely to be exploited metonymically (Panther & Thornburg, 2018: 122-123).

Metonymies need to be characterized and categorized. In the present dissertation, I will apply the battery of criteria proposed by Barcelona, Blanco-Carrión

and Hernández-Gomáriz (2018: 55-92). The reason for the application of these criteria is their feasible implementation into a wide range of metonymic instances that appear on both novels, *The Barracks*, and *The Dark*.

The first of these criteria is *conventionality*. Blanco-Carrión defines conventionality as "the degree of social sanction of the conceptual metonymy as well as other factors such as the cognitive effort required to understand it" (Blanco-Carrión, 2018: 56). As for *cognitive effort*, Barcelona (2002, 2003a) distinguishes between *conventional metonymies*, that is, those which require little or no cognitive effort to be identified, and *unconventional metonymies* for those which, being less apparent or straightforward, require a bigger cognitive effort to be identified by the addressee. This analysis by Blanco-Carrión is in consonance with Steen's account of contemporary metaphor theory, developed in section 3.2.1 above, in which he posits a contrast between the notions of conventional and non-conventional metaphors.

The second criterion employed to analyze metonymies in this dissertation is *linguistic domain* or *level* (Blanco-Carrión, 2018: 55-74). When deciding about how prototypical a metonymy is, Barcelona (2009: 366-369) considers it a matter of granularity depending on social, cultural, historical and individual variation. To decide upon the prototypical meaning of a construction, Barcelona (2009: 366) proposes to consider "the number of semantic attributes shared by the apparent prototypical sense of the construction with its other senses and with semantically similar constructions". The more semantic attributes shared by that sense with other senses of the same construction, and the less semantic attributes with semantically similar constructions, the more prototypical the metonymy will be (Blanco-Carrión, 2018: 59-60). Some of the metonymies attested in both novels fall under the umbrella term of non-prototypicality as they are not apparent, they need quite a lot of cognitive effort on the part of the reader, and the sociocultural context—Ireland, early 1960s—needs to be drawn upon if the reader is to infer them correctly. I will dwell on this in the light of both contextual and co-textual elements, drawn from the narrative itself, in section 4.

The meaning of metonymies may be constructional—conventional or non-conventional, prototypical or non-prototypical—or utterance or discourse meaning—which helps the addressee take in the relevant parts of the semantic frame required for its understanding. Constructional meaning involves compression, as a whole frame is

typically reduced into one of its elements or participants. Utterance or discourse meaning involves inference from the context where the metonymic instance occurs, not only from the primary semantic sense of a particular linguistic element (Blanco-Carrión, 2018: 61-63).

The third criterion under which the metonymic instances are scrutinized is their constructional form. This is the case of metonymies of the SALIENT PART OF FORM FOR WHOLE FORM, or MODIFIER FOR MODIFIER-HEAD CONSTRUCTION.

The fourth criterion is the grammatical process involved. This is the case of lexicalization, as shown, for instance, in the metonymy types DEGREE TO WHICH A CONTAINER IS FILLED FOR QUANTITY OF THE CONTAINER'S CONTENT (Barcelona, 2009: 382), or WHOLE SCALE FOR UPPER END OF SCALE (Radden and Kövecses 1999). Another grammatical process present in certain metonymies is conversion, for example proper names into common nouns as in the case of PLACE FOR PRODUCT, which seems to be motivated by the strong cultural link between the name of the place of a product and the product itself (Blanco-Carrión, 2018: 68).

According to Barcelona (2005) the main function of metonymy is typically inferential rather than referential. He claims that when a language user is for the first time exposed to an expression with a new meaning or form, they need to perform a metonymic operation to connect it to another meaning or form. An interesting observation made by Ruiz de Mendoza Ibáñez (2014: 203) is that *metonymy can be a convenient communicative strategy when speakers cannot provide an accurate description of the intended referent*. Along this line of research, metonymy has been argued in terms of the basis of the so-called pragmatic inferences (Gibbs, 1994, 1999; Thornburg & Panther, 1997; Panther & Thornburg, 1998, 2003; Ruiz de Mendoza Ibáñez & Pérez Hernández, 2003; Panther, 2005, and Ruiz de Mendoza Ibáñez & Baicchi, 2007). This is not difficult to show when we deal with indirect speech acts. In this connection, Panther and Thornburg (1998) posit the existence of speech act scenarios with a very similar structure to Searle's conditions for speech acts (Searle, 1975). According to Panther and Thornburg (1998: 759), a request speech act scenario consists of three components, namely, (i) a before component—the hearer can do the action that the speaker wants them to do, (ii) a core component—the speaker causes a situation where the hearer is under certain pressure to do it , and (iii) an after

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component—there is an emotional response after the hearer's reaction.

A metonymic operation may occur when any of the components of the scenario can stand for the whole speech act. These situation-based implicatures have been considered by Ruiz de Mendoza Ibáñez (2007, 2014) as a matter of metonymic thinking based on cultural conventions. The dialogues between the characters in the novels will shed some light to illustrate with examples attested instances of illocutionary metonymies.

At this stage, an adequate distinction between the process and result in understanding metaphor and metonymy should be made. Croft (1993) proposes a two-fold distinction between *domain mapping* and *domain highlighting*. Domain mapping allows us to draw the difference between metaphor and metonymy, whilst domain highlighting allows us to distinguish metonymy from other polysemy phenomena. Domain highlighting is understood as the shift in salience of a domain, that is, a secondary domain is shifted into a primary one, by bestowing it with salience. Let us look at the following example:

(101)   [...] and no flesh was superior to other flesh. (*TD*, p. 74)

This metonymy highlights, profiles the flesh as a primary domain when referring to a human being. However, as a matter of fact, people are not normally spoken about in terms of corporal tissues or organic components,—even though flesh is an intrinsic feature of the human body—but rather in terms of physical features and emotional or intellectual capabilities. The primary purpose of domain highlighting is to bestow salience to a secondary domain or a subdomain for figurative purposes. In the example above, the protagonist of *The Dark* is being critical of the priest's superiority attitude towards him, and he finally realizes that he is just another human being like himself. The profiling of the flesh becomes prominent and meaningful to argue his criticism, especially in a deeply religious society as the one described in both *The Dark* and *The Barracks*. In the example, *flesh* is bestowed salience as opposed to *spirit*, which is supposed to be contradictory, particularly if we bear in mind that it is a priest the person being referred to. Specifically, Ruiz de Mendoza Ibáñez contends

this view by stating that it is not a domain highlighting what is really at work here, but rather the singling out of a very central feature of the target domain, with a communicative purpose.

However, a mapping process must precede the highlighting process (Ruiz de Mendoza Ibáñez, 1997: 169). Both metaphoric and metonymic mappings are compatible with Sperber and Wilson' Relevance Theory (1986), which conceives communication as a way of deliberately attracting the addressee's attention to what is being communicated. For an instance of figurative language to achieve its purpose effectively, it should keep a balance between cognitive economy and the intended communicative effects. Communicative effects are inevitably contextual, since they involve changes in the addressee's set of assumptions produced by the newly-presented information by the speaker. This combination between new and existing information produces contextual implications, conceptualized by both metaphorical and metonymic mappings, cognitive economic processes.

The production of contextual effects depends on the nature of the conceptual mappings at play, and the attributes or elements foregrounded by the mappings must be consistent between domains and convention. If a mapping is not conventional or the addressee has no previous knowledge of the mapping, the metaphor or metonymy would be interpreted by drawing upon the addressee's conventional knowledge of the source and target conceptual domains. Otherwise, the metaphor or metonymy becomes impossible to interpret, and communication is broken down altogether (Ruiz de Mendoza Ibáñez, 1997b: 175).

The connections between metonymy and metaphor have been also explored by linguists such as Taylor (1995) and Radden (2000). They argue that metaphor can be grounded in metonymy. According to Radden (2000), there are four processes through which this can actually happen, namely, (i) experiential correlation, (ii) pragmatic implication, (iii) category structure and (iv) cultural models. If we take the MORE IS UP metaphor, the concepts of QUANTITY and HEIGHT constitute a single domain in the mind of the speaker, and it is thus a domain-internal mapping. Pragmatic implications are also illustrative when we draw on the concepts of illocutionary force or that of conversational implicature. In category structure, a category can stand for one of its members. Cultural models often have a metonymic component, for example, in the

metaphor ANGER IS HEAT, the physiological effects of emotions are made to stand for emotions (Ruiz de Mendoza ibáñez, 2014: 143-166). Radden argues that these processes activate contiguity between frames or conceptual domains, as they convey means to correlate experience. Let us illustrate this with a special focus on illocutionary metonymy. Towards the end of *The Barracks*, Superintendent Quirke reprimands Sergeant Reegan for what Reegan himself calls *patrols of the imagination*, that is, signing the patrol books but farming his own orchard and the turf at the bog instead, for extra money. Quirke learns about this irresponsible behaviour and demands an official explanation:

(102)   "I've been informed that you've supplied the Convent Laundry and half the town with fuel, Sergeant" Quirke went straight to the attack as soon as they were alone. (*TB*, p. 227)

Quirke is only apparently uttering a declarative statement, but the illocutionary force of the statement is a request for an explanation for neglecting the police duties while working somewhere else. The illocutionary force of the statement maps onto a request for clarification, which becomes obvious from the contextual situation of the whole speech event. The metonymy here is STATEMENT FOR CLARIFICATION REQUEST, and only a part of the whole speech act is activated, thus forcing the addressee, Reegan, to infer the real purpose, the real illocutionary force of Quirke's statement.

There is a second way in which metonymy and metaphor can actually interact in a non-trivial way. The first author to point it out was Goossens (1990), who named it *metaphtonymy*. This concept refers to metaphor and metonymy in combination. Specifically, this combination can take the form of four patterns:

(i) Metaphor from metonymy, that is, a metonymy develops into a metaphor. Consider the following line where Mullins dwells on the long time that some local people devote to gossiping:

(103)   [...] but when it's confined to talkin' and imaginin' it can be full-time till the

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final whistle blows. (*TB*, p. 148)

The metonymy here is an instance of SUBEVENT FOR WHOLE EVENT, as the whistle stands for the referee indicating the end of the match, and this metonymy, in turn, activates a metaphor, namely GOSSIPING TIME IS A FOOTBALL MATCH.

(ii) Metonymy within metaphor, whereby a metaphor emerges from a metonymy. Let us now focus on Mahoney, in *The Dark*, reminiscing about his school days when he competed with one of his classmates for good marks:

(104)   Me and Pat Flynn were always neck-and-neck for top place in the National School. (*TD*, p. 123)

The first cognitive operation which activates in this example is a metaphor, namely, ACADEMIC RIVALRY IS A HORSE RACE, whereby the horses are mapped onto the students and the race is mapped onto the academic competition between the two students. But at the same time, this metaphor originates in a metonymy, since only the necks of the horses are highlighted, serving as a reference point for the whole animal.

(iii) Demetonymization inside a metaphor, when the metonymy loses its original meaning to become a metaphor with a new meaning. In this excerpt from *The Barracks*, guards Brennan and Casey are discussing religious miracles cast by saints in places like Lourdes, in France. Brennan insists on the veracity of these events:

(105)   "There is no cod and it's certified by Rome," Brennan said (*TB*, p. 174)

The original metonymy PRODUCT FOR PRODUCER, whereby only cod, a fish, is profiled loses its original meaning to become a metaphor, namely, COD IS A FORGED DEED.

(iv) Metaphor within metonymy, where a metaphor is used to make a metonymy more expressive. Let us have a look at the following lines from *The Dark*, when the young protagonist is absolutely paralyzed by nerves at a university dance hall, completely unable to ask a young girl to dance, but he finally decides to approach the venue:

(106)   You crossed the other side of the road, glad of any excuse of delay, the blood pounding at the temples, you felt you could sit all night on a lavatory bowl. (*TD*, p 177)

The metonymy, *blood pounding at the temples* (emphasis on the original), is of SUBEVENT FOR WHOLE EVENT type. It stands for the extreme state of nerves that the boy is enduring. Within this metonymy there is a metaphor, BLOOD PRESSURE IS THE BEATING OF A DRUM, which could also qualify as a case of hyperbole.

In the examples above, the role of metonymy is to assist in constructing the metaphor or in shaping its range of semantic effects (Ruiz de Mendoza Ibáñez, 2014: 143-166), and in other works these four cases of metaphtonymy have been treated as a metonymic expansion of the source domain of a metaphor (Ruiz de Mendoza Ibáñez & Díez, 2002; Ruiz de Mendoza Ibáñez & Otal, 2002).

Ruiz de Mendoza Ibáñez (2014: 143-166) identifies three further interaction patterns between metaphor and metonymy. The first one involves the metonymic expansion of the target domain of a metaphor. For instance, consider the following excerpt from *The Barracks*. Sergeant Reegan makes no effort to hide his hatred for Superintendent Quirke. In the final clash between the two men, which will end up with Reegan out of the police force, violence is palpable in the atmosphere:

(107)   "There'll have to be changes," Reegan almost bared his teeth to shout as the door closed, [...]. (*TB*, p. 227)

Reegan's baring of his teeth maps metonymically a situation in which an

animal bares its teeth when it is about to charge or to jump onto its prey. This is the metaphoric source, which is expanded by adding the reason why this happens, namely, Reegan's anger and hatred towards Superintendent Quirke. This metaphor could be labelled BARING THE TEETH IS GETTING READY TO ATTACK, embedded within the more general primary metaphor PEOPLE ARE ANIMALS, but it originates in an ACTION FOR EMOTION metonymy.

The second pattern involves a process of reduction of the source domain of a metaphor by means of a target-in-source metonymy. Let us go back to guards Casey and Brennan discussing the veracity of miracles cast by the Holy Virgin at Lourdes sanctuary in France. At one point, Casey says:

(108) Plane-loads to Lourdes every summer and they say the amount of cures are a terror. (*TB*, p. 173)

The TARGET-IN-SOURCE metonymy conceptualizes the faithful pilgrims travelling to the Lourdes sanctuary as cargo loads filling aeroplanes, in a case of CONTAINER FOR CONTENT, which in turn is a metonymic reduction of the metaphor PLANE-LOADS TO LOURDES ARE PILGRIMS TRAVELLING.

The third pattern consists of a metonymic reduction of a metaphoric target, and it is employed to make us reason about an element of the metaphoric target, not only in terms of its corresponding source element, but also in terms of its matrix domain. In the next excerpt from *The Barracks*, Elizabeth surprises the readers with some unexpected dark side of her life:

(109) She unlocked the wooden trunk she'd brought about with her all her life. It held bundles of letters and photos and certificates [...] a withered plane leaf and other things that'd be junk to everybody else—except what her hands sought, a roll of money. (*TB*, p. 104)

The sudden appearance and the thorough description of the locked wooden trunk is a case of multimodal metaphor, whose target is conceptualized by a large

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wooden trunk which metonymically stands for her life before Reegan, her youth days working as a nurse in London and dating Halliday, the great love of her life. The contents of the trunk are mapped onto the most special moments of her life, and the lock of the trunk is mapped onto her hidden, true self. The metaphor would be THE TRUNK IS ELIZABETH'S PAST LIFE, and the contents and the metonymic reduction of the metaphoric target is an instance of CONTAINER FOR CONTENT, or more specifically, WHOLE LIFE FOR PARTICULAR EXPERIENCES.

Another cognitive process described by Ruiz de Mendoza Ibáñez (2000), and Ruiz de Mendoza Ibáñez and Pérez Hernández (2001) is the so-called double metonymy. Let us have a look at the following example taken from *The Barracks*:

(110)   Tomorrow she'd have to show her own flesh to the doctor! (*TB*, p. 55)

Elizabeth tortures herself with the idea of undressing in front of a strange man, the doctor. John McGahern highlights Elizabeth's flesh which gives access to her naked body. This is a case of domain-expansion in a SOURCE-IN-TARGET metonymy. But still, there is another metonymic mapping whereby the process of taking off the clothes is part of the whole process of medical examination, in a case of SUBEVENT FOR WHOLE EVENT.

Further instances of both metaphors and metonymies will be analyzed in the selected fragments from both novels in subsequent sections below. This will be mostly done in the light of contextual and co-textual features. In the next section, I will briefly illustrate a few cases of alternative tropes, such as hyperbole or irony, other instances of figurative language present in the novels under study here.

3.3.1. Hyperbole and other related tropes

Conceptual metaphors involve a mental process whereby a particular target is understood or interpreted in terms of the way speakers reason about a source. However, relevant scholars are right when they claim similar cognitive procedures for all tropes within the scope of figurative language. Tropes like hyperbole, irony or paradox are indeed productive (Ruiz de Mendoza Ibáñez, 2014b: 187-207).

Traditional cognitive-linguistic research has made a distinction between *primary* metaphors—directly based on sensimotor experience—and *complex* metaphors—elaboration of primary metaphors through composition (Grady, 1997; Lakoff & Johnson, 1999). Grady (1999: 79-100) goes one step further and distinguishes between *correlation* metaphors—the co-occurrence of events in the sensory world—and *resemblance* metaphors—based on our ability to explore and find similarities between objects. As primary metaphors are based on sensory experience, they are complementary with correlation metaphors, thus being in Ruiz de Mendoza Ibáñez's (2014: 143-166) words, "two sides of the same issue".

The apparent similarity between source and target in resemblance metaphors make them good candidates to be rephrased as similes, as in *Mahoney was (like) an animal* (emphasis on the original), and they enhance the target attributes of the target by comparing it to a similar source. The inferences that take place in correlation metaphors, however, arise as a logical consequence of the relationships among the source structure attributes and constituents (Ruiz de Mendoza Ibáñez, 2014: 143-166).

Hyperbole is related to resemblance metaphors, only exaggerated for stylistic or emphatic purposes, and it is also an easily rephrasable into a simile. It is a highly productive use of language (Leech, 1983; Claridge, 2011), and it has also been approached from the perspective of pragmatics, where it is seen as a non-descriptive use of the language involving a clash between reality and a disproportionate exaggeration (Peña-Cervel & Ruiz de Mendoza Ibáñez, 2017: 42). Haverkate (1990: 103) describes hyperbole not as a false assertion, but rather as *a description of the world in terms of disproportionate dimensions*. Ruiz de Mendoza Ibáñez (2014b: 190) advanced the hypothesis that in hyperbole, like in metaphor, the exaggeration construes an imaginary mental space whose structure and logic is used to reason about a real world state of affairs. This hypothesis aligns hyperbole with conceptual metaphor, as will be illustrated by some of the examples in this dissertation. Scholars researching on hyperbole often distinguish between hyperbole itself and what they call *extreme case formulation*, or EFCs (Edwards, 2000: 347-373; Norrick, 2004: 1727-1739; Pomerantz, 1986: 219-229), in instances like *in such a pit of horror*, meaning the family home in *The Dark*. EFCs depict completely impossible situations which are mapped onto real-world ones with which they share a general structure with the aim of enhancing a selected attribute in the same way as in resemblance metaphors (Ruiz de

Mendoza Ibáñez, 2014b: 194-195).

Following Ruiz de Mendoza Ibáñez (2014b: 187-207) and Peña-Cervel and Ruiz de Mendoza Ibáñez (2017: 41-73), hyperbole, in the present dissertation, will be approached in terms of conceptual mappings, just like metaphors in Cognitive Semantics (Lakoff, 1987; 1993: 202-251). In hyperbole, the speaker creates a virtually impossible scenario by scaling up a concept beyond proportion. This scenario has its own logic, and the real world situation onto which it is mapped shares aspects of this logic. This impossible scenario may be subsumed under the umbrella term of *counterfactual thinking*. However, hyperbole differs from counterfactual thinking in that it draws the hearer's attention to the speaker's emotional reaction with respect to a real-world event (Peña-Cervel & Ruiz de Mendoza Ibáñez, 2017: 50-51).

Claridge (2011: 40-70) proposes a typology of hyperboles—(i) single-word, (ii) phrasal, (iii) clausal, (iv) numerical, (v) superlative-based, (vi) comparison-based and (vii) repetition-based. However, this classification has been contested and reformulated by Peña-Cervel and Ruiz de Mendoza Ibáñez (2017: 52-63) by arguing that there is a criss-crossing of categories which may result in a blurry account of hyperbole. They make a distinction between inferential and constructional hyperbole. This distinction acknowledges that there are linguistic markers of hyperbolic meaning, such as nouns, adjectives, adverbs and verbs expressing disproportionately scaled-up concepts; high numbers, pronouns with *every-*, comparatives and superlatives. These constructions are highly sensitive to a hyperbolic use. Configurations of this kind are referred to by Peña-Cervel and Ruiz de Mendoza Ibáñez (2017: 57) as *hyperbole-prone* or simply *hyperbolic constructions*. Hyperbolic constructions may be of two general types, namely *X is not Y but Z* and what they term *God-related* constructions.

In both novels, the instances of the first type of hyperbole conceptualize mainly around four semantic frames, namely, *(i)* SEX, *(ii)* ANGER, *(iii)* FEAR/SADNESS and *(iv)* TOIL. Let us have a look at some of the most significant cases. For the sake of clarity, I will use this formulation of hyperbolic construction as an umbrella term under which instances of nominal, adjectival and clausal hyperboles are subsumed, even though the full construction is not specifically stated. In the case of clausal hyperboles, I have reformulated it as X *does not* Y *but* Z. Let us start with nominal hyperboles.

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-(I) Nominal *X is* (*not Y but*) *Z*:

In the first example of nominal hyperboles, Reegan's face is conceptualized as a *mask* by his wife Elizabeth, an exaggeration to profile his expressionless countenance. His face is not a face, but a mask:

(111)   His face a mask without expression, staring as if tranced at its image in the big sideboard mirror, [...]. (*TB*, p. 36)

Looking back on her youth days in London, Elizabeth recalls how her boyfriend, Halliday, walked out on her in the nastiest of manners. He went to the point of naming the last week of their relationship a torture:

(112)   These last weeks have been nothing but torture [...]. (*TB*, p. 90)

Nominal hyperboles are used to exaggerate the feeling of anger. In the example below, Reegan is taken by surprised by Elizabeth's resentment, he conceptualizes it as an *explosion*.

(113)   It was the last thing he had expected. He'd seen small flashes of resentment, and these but seldom, but never such an explosion. (*TB*, p. 98)

The nominal ANIMAL hyperbole emerges in a number of passages in both novels, which are approached in subsequent sections. For the sake of illustrating this section, I have selected two instances conceptualizing the feelings of sadness and fear. The first example is a simile realized by a *like*-prepositional construction, whereby Guards Casey and Mullins depict the just-widowed Reegan as a *caged animal*:

(114)   They didn't want to face back to the barracks and relatives and last grisly drinks and sighs with Reegan standing silent like a caged animal, [...]. (*TB*, p. 222)

The second instance is from *The Dark*, when the young boy is being punished by Mahoney, and there is nothing he can do but wait for the belt to hit his naked body. He is hyperbolized as a *broken animal*:

(115)   [...] he had to lie in the chair, lie there and wait as a broken animal. (*TD*, p. 8)

Fear is also construed hyperbolically when the family home in *The Barracks* is referred to as *such a pit of horror*.

(116)   [...] he'd never known such a pit of horror as he'd touched, nothing seemed to matter any more. (*TD*, p. 8)

Sexual hyperboles are quite common in *The Dark*, especially when the passage deals with the young boy's repressed sexual obsession, which forces him to masturbate, with the subsequent sinful feeling of blame that tortures him:

(117)   [...] orgies of self abuse, the mind flinched from admitting the exact number of times, two hundred times or more. (*TD*, pp. 39-40)

(118)   [...] weeks of orgy sparked by a fit of simple boredom or unhappiness. (*TD*, p. 53)

The exaggeration lies in the use of the nominal *orgy*, even in the plural, when the boy is always by himself when he seeks sexual satisfaction, and it is his lustful sense of guilt, his worry about the consequences that so much masturbation may have on a good Christian like him. The number of times is not probably hyperbolic, because the boy carefully keeps a rather accurate record of them in order to have them pardoned at Confession. The hyperbole also lies in the fact that the mind can actually *flinch*, and that his moments of sadness or boredom are described as *fits*, which is not normally associated with quiet states such as being sad or being bored.

The young protagonist's sexual fantasy is a local girl, Mary Moran. They are good friends but he is utterly unable to approach her sexually or to even insinuate his intentions in the slightest.

(119)   Her voice was pure music, it sent shivers of delight trembling.[...] A secret world was around her. (*TD*, p. 57)

He depicts her voice *as pure music*, and the effect it provokes in the boy is also hyperbolic, in *shivers of delight trembling*.

But back to carnal lustful desire, the boy tortures himself with wild sexual fantasies which mix up with his own sexual repression. The following examples are from passages of introspection in which the young protagonist feels guilty of his mad desire, exaggerating his thoughts *as an whore of your mind*, and a kiss as *an ecstasy of destruction*.

(120)   The only way you could go have her anyhow was an old whore of your mind, and everything was going fouled. (*TD*, p. 58)

(121)   You just dream of the ecstasy of destruction on a woman's mouth. (*TD*, p. 84)

The young protagonist of *The Dark* is a very insecure person, completely unable to approach a girl at a university ball. He considers himself a *leper*, hyperbolizing his self-exclusion from the ball. It is one of the many instances of his own personal inner strife between the person he actually is and the person he pretends to be:

(122)   Would you be the one leper in the hall at Ladies Choice, flinching as every woman in the place casually inspected and rejected you [...]. (*TD*, p. 175)

In *The Barracks*, the minor character Guard Mullins is used by John McGahern to depict the gossipy nature of Irish rural people. He loves gossiping about everybody and everything, especially sex, and the alleged sexual adventures of local folks. In this passage, he criticizes a local shopkeeper:

(123)   That lazy auld bollocks has enough information to keep his swamp of a mind employed for another while. Some of the bread-van men and the travellers'd want to be sexual encyclopedias to satisfy some of the people in this village. (*TB*, p. 147)

Mullins' merciless gossipy criticism understand nothing about political correctness or rude language. He just lets it go as it comes in his head. There is a double hyperbole in the following passage. Another local shopkeeper's ugliness is mapped onto animal features, and a blended nominal is used to construe this

hyperbole, *hape*—"horse" + "ape"—savagely profiling the woman's lack of beauty:

(124)   They'll not stay long with that hape of a Glinn bitch with her *Jasus Christ tonight and would be tellin' me that now* in her man's voice and her legs spread far enough apart to drive a fair-sized tractor through. (*TB*, p. 148)

But not happy about that, he extends his dissertation on Mrs Glinn by questioning her morals and decency. Her apparent availability to have sex with anyone is realized by NP+AdjP/AdvP+*to inf.*-clause, a noun phrase modified by a predicative adjectival phrase plus an infinitive clause, *her legs spread far enough apart to drive a fair-sized tractor through*.

He conceptualizes the old shopkeeper using a hyperbolic metonymy, *that lazy auld bollocks*, and his desire for fresh sexual gossip as *sexual encyclopedias*.

TOIL, whether physical or academic is also the target domain in a number of hyperbolic metaphors and metonymies. The following two instances conceptualized the boy's academic effort and later success as a metaphor—*this horrid cram* and *the brains*.

(125)   [...] his dry constant cramming to pass the exam, no time to pause and enjoy anything, just this horrid cram into the brain to be forgotten the minute the exam was over. [...]. (*TD*, p. 124)

(126)   "You did it. There's marks for you. That's what'll show them who has got the brains round here," Mahoney shouted as he read. (*TD*, p. 152)

-(II) Adjectival X is not Y but Z:

Adjectives prove very useful resources to scale up properties or qualities and thus construe hyperbolic instances of feelings. Elizabeth's emotions are described as *starved*, and her temper when she gets angry is exaggerated as *maniacal*:

(127)   She felt she could have no other wish but to fall into his arms and give way to starved emotions. (*TB*, p. 71)

(128) "I was waiting here this past hour," she cried with the maniacal temper of a child. (*TB*, p. 98)

One of Elizabeth's stepdaughters, Una, is scared to see her dying stepmother, her talk drifting into fading nonsense. The girl is not only scared, but *stiff with fright*:

(129) "No, no," the child said, trying to behave as if everything was usual, but she was stiff with fright. (*TB*, p. 221)

In *The Dark*, the boy's anger after his conversation in bed with Father Gerald is conceptualized as a hyperbolic CONTAINER metaphor whereby the holy water contrasts with his burning face:

(130) Your hands clenched as he sprinkled holy water on your burning face. (*TD*, p. 74)

TOIL is also mapped into BLINDNESS to hyperbolize Reegan's desperation to earn some extra money and leave the police force in search for his dream of buying a farm of his own:

(131) [...] he wasn't staying in the police till he was blind [...]. (*TB*, p. 126)

Guard Mullins' interventions always add a fresh humorous view on the state of affairs. The character is a technique employed by McGahern to relieve the latent tensions of the two main characters, Sergeant Reegan and his wife Elizabeth. His hunger for fresh gossip makes him map attention—open eyes—onto *skinned* eyes. More than open, peeled, skinned:

(132) We'll have to watch this time. That's the worst of dozin' off, you're always missin' something. We'll have to keep our eyes skinned this time. (*TB*, p. 146)

-(III) Comparative Constructions

The semantic frame of TOIL is activated when Reegan's passion and energy at cutting turf in the bog is profiled. A simile is employed to compare his speed and his strength to a *whiplash*:

(133)   [...] He forced himself on and on, he could always find energy, so fierce this passion to get money and his freedom that it drove him like a whiplash. (*TB*, p. 127)

A comparative *as....as* + *if*-clause construes hyperbole when describing Elizabeth's despair as she tries to deal with the new situation in her life, breast cancer. Her misery and hopelessness is hyperbolically conceptualized as a tremendously heavy weight on her shoulders.

(134)   'I feel full of pity for myself', she smiled. 'I feel as tired as if the whole weight of the world was on my shoulders.' (*TB*, p. 71)

Another instance of simile appears when mahoney is beating his son in *The Dark*, and the boy's anger makes him feel no pain, and full of strength. His determination to hit his father back is mapped onto a *reflex*:

(135)   You didn't even feel the white knob drive into your side. You were mad with strength, coming off the dresser like a reflex. (*TD*, p.35)

A comparative adjectival construction appears in the first passages of *The Dark* to hyperbolically profile the boy's fear of Mahoney's belt. The semantic frames of FEAR and DEATH combine to construe the hyperbole.

(136)   [...] but would the black leather belt cut across his flesh this time, it was horrible and worse than death to think." […]. (*TD*, p. 9)

The most productive constructions to construe hyperbole in both novels is certainly the clausal *X* (*Does Not Y but*) *Z*.

-(IV) *X* (*Does Not Y but*) *Z* Clausal Constructions

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In one of the many introspective passages in *The Barracks*, Elizabeth laments her poor luck and regrets the many failures and disappointments she has had in her life. In the following excerpt there are two instances of hyperbole combining the semantic frames of TERROR and MISERY. Elizabeth's misery is conceptualized as a hyperbolic metaphor, mapping her failures and disappointments onto scattered pieces of herself. TERROR is mapped onto the teeth of a fierce animal biting her.

(137)   She'd need years to gather the strewn bits of her life into the one Elizabeth. [...] the teeth of terror at her heart, [...]. (*TB*, p. 73)

Elizabeth (does not repair her failures but) *gathers the strewn bits of her life*. Terror (does not enter her sensory system but) *bites her with its teeth* (emphasis added on the original).

After Elizabeth visits the doctor and she is diagnosed breast cancer, she is waiting for Reegan, her husband, back home in the barracks. Reegan is later than usual. She feels neglected and despised, and anger starts to take her on. The hyperbolic metaphor here maps the source domain of TEAR onto the target domain of DESPERATION:

(138)   The whole day had gone in waiting for this or that: it had torn her nerves, and all boiled into sudden hatred of Reegan. (*TB*, p. 98)

Elizabeth's poor state is hyperbolically profiled when she is already ailing in bed and the sudden ring of the alarm clock *had* (not woken her up but) *torn the thin veils of her sleep*:

(139)   The alarm had torn away the thin veils of her sleep [...]. (*TB*, p. 195)

Her poor state of health is also profiled by the hyperbolic conceptualization between the source domain of SPITTING onto the target domain of RAIN. This metaphor appears in subsequent sections below, embedded within the more general NATURE IS AN ENEMY. *Rain* (did not fall on her but) *spat at her*.

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(140)   Rain spat at her when she went out to the barrels for water. (*TB*, p. 100)

In *The Barracks*, Sergeant Reegan resorts to violent thoughts to calm down his frustration with his job as a Garda officer, and his yearning for a farm of his own to be able to be his own master. That is the reason why he neglects his police duties more and more often and works hard cutting turf at the bog, to ensure extra money.

(141)   If he had enough money he could kick the job into their teeth and go. (*TB*, p. 109)

Reegan *would* (not resign from police force but) *kick the job into their teeth and go*. This last theme brings to the fore another recurrent frame for hyperboles, namely, TOIL. Toil also interacts with a prevalent theme in both novels, death. In the next passage, taken from *The Dark*, Mahoney is discussing the prospects of his son with his cousin the priest, Father Gerald. Specifically, he does not seem to have great expectations for the boy, given the pervading sense of predestination in the two novels. For him, his son will be just like himself, a farmer living on the edge of poverty with little or no hope to escape that destiny. The hyperbolic conceptualization of TOIL is realized by a VP + Object—*wear out his bones*—and intransitive *slave*. The young boy (does not work but) *wears out his bones* or *slaves*.

(142)   He'll wear out his bones on the few acres round this house and be buried at the end of the road. (*TD*, p. 25)
(143)   He may not have to slave on any farm. He's always been head of his class. (*TD*, p. 25)

This hyperbole is also employed in *The Barracks*, when the author profiles Reegan's enthusiasm with his illegal turf-cutting job:

(144)   Mullins and Brennan switched their *patrols of the imagination* to the bog, where Reegan already slaved. (*TB*, p. 126)
(145)   [...] and if he went lucky he'd have enough money to buy a good farm, he'd be his own master, and with his pension he'd not have to slave too hard. (*TB*, p. 189)

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The semantic frames of ANGER and FEAR combine everytime Sergeant Reegan and Superintendent Quirke face each other now and then until their final clash in the last chapter. In the following line, Reegan is caught off-duty by Quirke, spraying his own crop in the barracks backyard, when he is supposed to be patrolling. Reegan is (not at a standstill, but) *rooted*, as motionless as a tree with its roots inside the ground.

(146)   Reegan was rooted there with the spraying-can. He couldn't move. (*TB*, p. 130)

Reegan is also taken by surprise when, for the first time, his superior loses his temper with him. He tells his wife, Elizabeth, how Quirke (did not surprise him but) *took him off his feet.*

(147)   Nothin'. It took me off me feet, that tough is a new line from Quirke. (*TB*, p. 169)

In an introspective passage of Quirke's, McGahern uses free indirect thought to hyperbolize Reegan's animal qualities. His only apparent care and responsibility for his police duties are conceptualized onto the ANIMAL semantic frame, specifically the subframe of TAME. Reegan *was* (not coming to his senses but) *taming down*.

(148)   Perhaps, at last, Reegan was taming down, he was getting some glimmer of sense. (*TB*, p. 131)

But the final clash between both men seems inevitable, and in the final chapter, they finally confront with each other openly. Reegan's anger is mapped onto a hyperbolic CONTAINER metaphor. Reegan's feelings towards his superiors (do not express his dissatisfaction and frustration but) erupt into violence. The mapping in the metaphor is between his feelings and a volcanic eruption:

(149)   "Is it the regulation answer you want?" Reegan insulted, though well in the grip of the habit of years of discipline that had kept his feelings towards his superiors from erupting into violence. (*TB*, p. 22)

Violence is another outstanding theme when hyperboles are to be conceptualized. The passages where Mahoney punishes his children are particularly fit for hyperbolic constructions:

(150)   Don't move. Don't move. Move and I'll cut that arse off you. (*TD*, p. 9)

The image depicted here is tremendous. One can hardly imagine a father slicing off his son's bottom, even though Mahoney's behaviour at times during the first part of the novel might make us think so. Violent hyperboles also appear as a sign of the young boy's own insecurity at the university ball in Galway:

(151)   It would be as if your life would be torn out of your breast by every couple dancing together. (*TD*, p. 175)

The frame of SEX is activated in combination with the frames of HUNGER, TOIL and VIOLENCE in the next three examples, all of them from *The Dark*. In the first instance, SEXUAL DESIRE is mapped onto HUNGER. The boy feels aroused by a newspaper advert which shows a picture of a half-naked woman. His *eyes* (do not look at the picture but) *devour* it.

(152)   The eyes devour the tattered piece of newspaper as hotness grows. (*TD*, p. 30)

In the second passage, Mr Ryan, in a somewhat inappropriate manner, praises the beauty of his two young daughters in front of the young boy. He claims that any young man *will* (not make big efforts but) *wear himself to the bone* to have them as wives.

(153)   "Two fine lazy pieces," Ryan said, he'd follow your eyes through the window. "Someone else will wear himself to the bone to keep them before long." (*TD*, p. 91)

At the university ball in Galway, the young boy, unable to approach a girl, fantasizes about touching the soft skin of a young girl. He wonders whether he *would*

(not hug but) *crush her body to* his.

> (154)   Would you be able to endure the white softness of her bare arm, the rustle of taffeta or the scent of lacquer when she leaned her hair close, without losing control and trying to crush her body to yours? (*TD*, p. 174)

-(V) God-related Hyperboles

God-related hyperboles are also highly productive in both novels, since religion is a pervading, even overwhelming theme in the social context of the early and mid sixties Ireland depicted by John McGahern. References to God, Heaven, the Church, and the Bible are frequent as the plots develop. The first group of examples is that in which hyperbolic meaning is realized through noun phrase. Let us focus on the excerpted passages. Particularly productive are the casual chats between Guards Mullins, Brennan and Casey. They are not particularly raving Catholics but somehow, Catholicism is deeply entrenched in their psyche and their speech:

> (155)   There was immediate feeling of blasphemy. (*TB*, p. 31)

During a conversation about the perfection of Jesus Christ, who allegedly was exactly six feet high, Casey naïvely sings a folk song that says that the boy Kelly from Killan—a hero in the Wexford rebellion of 1798—was more than seven feet tall. This implicitly states that he was more powerful than Jesus Christ Himself.

During another conversation between the three bored police officers, they discuss miracles and holy places and their sanctuaries:

> (156)   Plane-loads off to Lourdes every summer and they say the amount of cures there are a terror. (*TB*, p. 173)

The nominal *plane-loads* employed by Guard Casey conceptualizes the faithful as cargo or farm animals, which qualifies as a hyperbolic CONTAINER FOR CONTENT metonymy. The amount of alleged cures at the Lourdes sanctuary are hyperbolized as *a terror*.

Guard Brennan expresses his disappointment with the Vatican's reluctance to

recognize Knock as a holy place, complaining that Irish saints are second-class to Frenchmen or Italians. The use of a nominal element (post-)modified by an *of*-phrase is the construction employed to construe the hyperbole, *an ocean of miracles*:

(157) A Papal Nuncio'd want to have an ocean of miracles in front of him when he'd land after seein' all that sin on a Sunday before he'd recognize the place, [...]. (*TB*, p. 174)

In the only scene in *The Barracks* where Elizabeth goes to church, she fixes her attention on the lugubrious ambience of the temple, specifically on the sanctuary lamp. The passage, as in many other occasions in the two novels associates the frames of RELIGION and DEATH. The hyperbole here is a construction of a nominal (post-)modified by an "of"-phrase—*its light of blood*:

(158) [...] the silver sanctuary lamp cast down its light of blood, great arum lilies glowed in the white evocation of death on the altar; [...]. (*TB*, p. 79)

In *The Dark*, nominals associated to religion, like *miracle* and *flesh* are used to hyperbolize how lucky Father Gerald had been to overcome a stomach operation and to profile the human side of the priest, when the young boy feels annoyed by his lack of sincerity:

(159) The surgeon said it was a miracle I pulled through. (*TD*, p. 65)
(160) He had broken down your life to the dirt, he'd reduced you to that, and no flesh was superior to other flesh. […]. (*TD*, p. 74)

The second group of God-related hyperboles is realized by comparative nominal and adjectival constructions. The semantic subframe of BLINDNESS—subsidiary to VISION—is activated when Elizabeth Reegan is utterly uncertain about her possible death and the afterlife. Her complete ignorance about what lies beyond physical death is hyperbolically conceptualized as being blind, subsidiary to the primary metaphor KNOWLEDGE IS VISION.

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(161) There was the after-life, hell and heaven and purgatory between, Jesus Christ on the right hand of God, [...] some miracle of revelation perhaps, but she had been given nothing and had discovered nothing. She was as blind as she had ever been. (*TB*, p. 84)

Another religion-related subframe, CLEANLINESS—related to PURITY—is enacted in the following passage from *The Dark*, when the boy feels clean after the Sacrament of Confession. He compares his cleanliness to the immaculate white of snow.

(162) You were forgiven, the world given back to you, washed clean as snow. (*TD*, p. 43)

The third group of God-related hyperboles is formed by clausal constructions. The passages where Guards Mullins, Casey and Brennan chat casually or gossip are intentionally included by John McGahern not only to add a humorous tone in the middle of drama, but also to act as spokespersons of Irish common people, who were overwhelmed by religion but who indulged themselves with irreverent biblical quotes. In the excerpt below, the three guards are discussing the wages of lawyers in Dublin, and how some of them make really big money. Casey appeals to the Bible and adopts a ceremonial tone and vocabulary. The hyperbole emerges by mapping the lawyers onto the faithful—*there are many lawyers* mapped onto *many people are called to God*—our lives mapped onto *this stage of existence*, and the exaggerated *funereal and sanctified tone employed* by Casey construes the God-related hyperbole.

(163) "Yes—some of them!—many are called, James, but few are chosen, as you and I should know at this stage of our existence," Casey quoted in such a funereal and sanctified tone [...]. (*TB*, p. 30)

Elizabeth's despise of priests and religion in general is overtly expressed in this introspective excerpt where she reflects about confession. The confession of the sins is hyperbolically mapped onto a parrot repeating a meaningless squabble.

(164) She had neither words nor formulas to parrot out the catalogue of this state,

and how could something so much the living state of herself be state of sin? (*TB*, p. 118)

However, she desperately embraces God when she begins to be positive about her coming death. The first conditional employed by Elizabeth hyperbolizes her desperate state of fear:

(165)   "O God, if you relieve me of this pain I'll serve you with the rest of my life," she turned desperately to the last of all resorts. (*TB*, p. 122)

Guard Casey exaggerates the praying time needed to persuade the Vatican to recognize Irish Holy Men as *first class* saints. The hyperbole is construed by drawing on the biblical concept of the End of Time, *Doomsday*:

(166)   It looks be now as if we'll be prayin' till Doomsday to shift Matt Talbot and Oliver Plunkett past the Blessed mark. (*TB*, p. 174)

Mahoney's disregard for education in *The Dark* pushes him to claim that the thing that really mattered at school was to learn how to be obedient and submissive to priests. Knowledge was secondary. LACK OF KNOWLEDGE is mapped onto NAKEDNESS—just as God sent us in:

(167)   We might as well have been learnin' our facts and figures and come out in every other way just as God sent us in—as long as we learned how to bow the knee and kiss the ring. (*TD*, p. 18)

Happiness after forgiveness of the sins is hyperbolically mapped onto the divine state of grace, which can only be associated to Divine intervention. In *The Dark*, the boy has just left the confession box and feels completely relieved:

(168)   [...] You were in the state of grace, you remembered you were supposed to love everyone, [...]. (*TD*, p. 43)

Irony is a rhetorical device which emerges from the incongruity between what

is communicated and what actually occurs in the real world. This incongruous speech act has a strong pragmatic potential because it conveys a wide range of communicative effects such as humour, criticism or negative emotions (Kreuz & Caucci, 2009: 325-348). This view has been challenged by Wilson and Sperber (2012) within Relevance Theory, arguing that irony emerges from an echoic use of the language. The use of irony involves a speaker echoing an idea of the addressee or a third party, whether explicitly expressed or not, and it carries a semantically critical, teasing or mocking import, normally contradicting the original meaning of the message. Irony involves cognitive processes too, conceptual correspondences or mappings. The source contains the contending views of what the speaker actually says and what the speaker actually feels. The target contains the speaker's real feelings or beliefs. Source and target thus share elements, but some of these elements collide with each other, and that collision produces inferences about the speaker's stance which end up conceptualizing irony. Irony can also take place when the speaker distances himself/herself from their original ideas or views. (Ruiz de Mendoza Ibáñez, 2014: 195-196).

In the above mentioned passage of the conversation between Mahoney and Father Gerald on the academic future of the teenage protagonist, Mahoney expresses his frustration and disappointment about the scarce possibilities of promotion for poor peasants like himself, and reminisces his days at school back in his youth days:

(169)   I was head of my class once too and far it got me. (*TD*, p. 25)

In the last scene of *The Barracks*, Reegan has finally liberated himself from the police force after a nasty quarrel with Superintendent Quirke and having sent Willie too the post office with a resignation letter. After things cool down, he is sitting in the kitchen at dusk, talking casually to Guard Mullins. In the background of the scene, the three children proceed to their daily game of blind-closing competition:

(170)   "My blind was down the first," they shouted.
          "No! My blind was down the first!"
          "Wasn't my blind down the first, Guard Mullins?" (*TB*, p. 232)

This ironic remark by Reegan evokes the metaphor CLOSING DOWN BLINDS IS CHANGING YOUR LIFE. The conceptual domain of WINDOW maps onto the target, the LIFE domain, the elements and the relations within the domain WINDOW, namely, closing it or unrolling the blind maps onto abandoning a lifestyle by barring it from view, by completely exchanging it for something else. Reegan has earned enough money to buy a small farm and walk out of the shabby police barracks in the middle of nowhere for good.

Paradox is understood as a contradiction between two initially valid states of affairs. This inconsistency also applies to the related figure of oxymoron. The difference is that, in oxymoron, the contradiction takes place between two terms. Paradox requires a mental process of *reframing* of the situation to resolve the inherent inconsistencies of the trope. Paradox and oxymoron also involve the mapping of conceptual structure, but since the structures of the source and that of the target are contradictory, the source needs to be reframed (Ruiz de Mendoza Ibáñez, 2014: 198). Some instances of paradox and oxymoron will be analyzed at a later stage in this dissertation, as they are best understood within their contextual and co-textual environment.

3.3.2. Mapping constraints

There are certain constraints that should be borne in mind when dealing with cognitive correspondences or mappings. There is the risk of overgeneration of metaphors, and mappings are not always possible or at least acceptable. Lakoff (1990: 39-74, 1993: 202-251) formulated his *Invariance Principle* (IP) in order to address this problem. According to the Invariance Principle, the elements of the target structure in an acceptable metaphor need to be consistent with the image-schematic structure of the source, that is, the spatial structure with its elements, roles and relationships among them. The conceptual material mapped from the source onto the target need to share some similarity features and follow some coherent logical correspondence so that the cognitive effort of conceptualization is small and the emerging metaphor is feasible and acceptable. The emotion of rage for example, is conceptualized in both novels as a liquid boiling inside a container. Therefore, all the conceptualizations of RAGE must be consistent with the image-schemas of CONTAINER

and LIQUID BOILING. In this connection, Fornés-Guardia and Ruiz de Mendoza Ibáñez (1998: 23-43) extended the notion of Invariance Principle by claiming that conceptualizations should include not only image-schematic structure, but also generic-level structure. Consider again the example *Mahoney is an animal* discussed previously. There is no image-schematic structure here. This is an instance of the primary metaphor PEOPLE ARE ANIMALS, whereby the behaviour of Mahoney, the protagonist's father is dehumanized and bestowed animal features, when he physically abuses his children. What we can find here is generic-level structure, as it is an abstract comparison between human and wild animals behaviour. This version of the IP, proposed by Ruiz de Mendoza Ibáñez, is called *Extended Invariance Principle*, or EIP, according to which, not only the schematic structure but also the generic-level structure of the target domain have to be necessarily coherent with those of the source domain if a metaphoric mapping is to be conceptualized.

The EIP also applies to metonymy and the rest of tropes. Take the following metonymic instance:

(171)   Quirke's Ford came across the bridge as careful as any vehicle could come. (*TB*, p. 130)

The generic-level configuration is that of driver-vehicle. It would be incoherent to map the Ford onto Quirke's hands, since it would be inconsistent with the fact that it is Quirke the one who drives the Ford, not just his hands.

In hyperbole, the target domain implications of how the speaker reacts to the current situation should be consistent with the corresponding elements of the generic level in the source structure. This is the reason why the source consists of an imaginary situation which has been constructed taking disproportionally stretched target-domain elements as a basis.

Irony works similarly to hyperbole. The source echoes the target, and this facilitates that the target domain generic-level structure remains unchanged. As for paradox, the conflict between the source and the target is sorted out by the cognitive process of reframing (Ruiz de Mendoza Ibáñez, 2014: 200).

4. The analysis

This section introduces some of the assumptions within CG which are relevant to the analysis of the two novels under scrutiny in the present dissertation. The first concept is *construal*, a cornerstone on which much of CG construction analyses are based. Other CG assumptions dealt with in this section are (i) *specificity*, (ii) *prominence*, (iii) *perspective*, (iv) *stance* and (v) *ambience*. At a higher level of delicacy, modal and conditional constructions will illustrate the way in which some of these notions are applied to the study of both *The Dark* and *The Barracks*.

4.1. Cognitive Grammar and constructions

The language employed by John McGahern in the two novels under study here will be studied by drawing on CG. The reason for this is that CG has blurred the traditional boundary that separates linguistics from literature by arguing that ordinary and literary language forms are continuous rather than dichotomous (Langacker, 2014: xiii-xiv). CG claims that language consists of an inventory of conventional linguistic units, and the selection of certain grammatical forms imposes certain construals which represent anything we experience (Langacker, 2008: 222) and are embodied, grounded in our experiences.

Before we analyze the most significant passages of John McGahern's novels in close detail, it is necessary, if not essential, to define some basic concepts within CG. Let us start by providing a brief account of the notion of *construal.*

Construal refers to our ability to understand and represent a particular situation in alternate ways (Langacker, 2008: 43). Construal must be defined as an interaction between the linguistic choices made by the producer of a given stretch of discourse when coding his conceptualization—in this case, John McGahern—and the receiver—the reader—who conceives and interprets meaning taking these linguistic choices as a basis (Harrison, Nuttall, Stockwell & Yuan, 2014: 4).

A situation may be construed in terms of different though interrelated dimensions: specificity, prominence, perspective and dynamicity (Langacker, 2007: 435). At a *horizontal* level, construal is structured by the interaction between the two

conceptualizers—producer, or writer, and receiver, or reader. At this level we find the notions of *specificity* and *prominence*. A vertical dimension, on the other hand, includes the discourse situation as jointly conceived by the conceptualizers. *Perspective* pertains to this dimension (Verhagen, 2007: 59).

The spatiotemporal situations and the relationships among the characters on both novels will be approached in terms of these four interrelated dimensions: specificity, prominence, perspective and ambience (Langacker, 2007: 435).

4.2. Specificity, Prominence, Perspective and Ambience

4.2.1. Specificity and Prominence

The first of these notions, specificity, is to do with the linguistic units selected by the writer and the degree of concreteness, ranging from finely-grained concepts all the way down to vague, inaccurate ones, which is the inverse phenomenon, labeled *schematicity* (Harrison, Nuttall, Stockwell & Yuan, 2014: 5), whereby vague and inaccurate lexical choices are preferred for some stylistic effect.

Prominence deals with the way in which the writer directs his attention within the conceived situation (Harrison, Nuttall, Stockwell & Yuan, 2014: 5). When something is perceived visually, certain elements are deliberately selected to stand out, that is, they are bestowed *salience*, and they become a *figure* against the *background* of the visual field. This technique has also been called *foregrounding* (see Culler, 2002 and Hakemulder, 2004: 193-208). In CG this phenomenon is referred to as *profiling* (Langacker, 2008: 66-70).

4.2.2. Modals and conditionals. Perspective. Stance

I. Modals

Let us start this section by offering a brief overview of modals. Modality has traditionally be understood as a linguistic field which embraces a wide range of semantic notions such as (i) ability, (ii) permission, (iii) obligation, (iv) necessity, (v)

possibility, and (v) hypotheticality. All these semantic notions share the feature of non-factuality. This means that a specific situation is not presented as a straightforward fact, but rather as not being known (Collins, 2009: 11). Other authors have tried to define modality in more positive terms by connecting it to notions such as necessity or possibility (Huddleston and Pullum, 2002: 173). The main means of representing modality in English are the class of modal auxiliaries and the so-called *quasi-modals—have to, be going to and be to*. These are the linguistic constructions on which I will mainly concentrate my analysis of the relevance of perspective. The reason for this lies in their efficiency to construe stance between the characters and the situations which they have to live through and the stance between characters, as I will show in section 4.

Modal verbs differ from lexical verbs in their ability to take inflectional negative forms, to invert positions with the subject, their capacity of omission of the lexical verb, in being retrievable from a previous context and being acceptable with contrastive stress for emphatic polarity. On the other hand, quasi-modal verbs share the non-factual semantic load with *pure* modals, but they operate like lexical modal verbs in terms of person inflections and some of them even need question and negation operators. Unlike quasi-modals, modal verbs are morphologically defective, they only have tensed forms and no infinitives or participles, they are followed by the bare infinitive—except for *ought to*—and their preterites—*would, could, might, should*—can be used to express remoteness. In unreal conditionals, the first verb in the apodosis must be a preterite form of a modal, with the exception of *must* (Collins, 2009: 12-13, and references therein).

Quirk *et al.* (1985: 17) make a distinction between *central* modals—*can, will, may, shall, must*—and *marginal* modals—*dare, need, ought to, used to*. Even within central modals these authors set *can* and *will* apart from *may, shall* and *must*, basing their assumption on the ability of the former to guarantee the satisfaction of the situation versus the degrees of likelihood expressed by the latter. As for marginal modals, *need* and *dare* can be either modal auxiliaries—in non-affirmative contexts, e.g. *you needn't be afraid*; *how dare you*?—or lexical verbs—*you need to cook it; He dares to speak aloud—*, and *used to* qualifies as a modal auxiliary formally, but not semantically, being the most marginal member (Collins, 2009: 14). John McGahern uses this verb without the particle *to*, in [...] *the sanded yard you used cross with the*

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bicycle, which I take to be a colloquial and regional use.

Quasi-modals is a subclass composed of a large number of periphrastic modal forms, which serve suppletive roles in the imperfect morphology of modals (Collins, 2009: 15). It has been generally acknowledged that there is affinity between a number of modals and quasi-modals as well as shades of semantic difference between them. According to Lakoff (1972: 240), it is the presence or absence of speaker involvement that distinguishes modals from quasi-modals in pairs such as *must/have to, may/be allowed to, will/be to, should/be supposed to*.

Within the set of quasi-modals, Collins (2009: 16) distinguishes between those which have an auxiliary as their first element—*modal idioms*, in Quirk *et al.* (1985: 137-146)—and those which do not—*semi-auxiliaries*, in Quirk's *et al.*'s terms, mainly *be* plus a lexical item. Within the first subclass we find constructions like *had better, would rather, be to, have got to, may/might (just) as well, would sooner*. Within the second subclass, others like *be (un)able to, be about to, be bound to, be going to, be obliged to, be supposed to, be (un)willing to, be apt to, be due to, be likely to, be meant to*. In order to simplify the terminology in the present dissertation, I will follow Collins's terminology and use the term *semi-modals* for modal idioms, and *lexico-modals* instead of semi-auxiliaries. Let us now have a closer look at both subcategories of quasi-modals.

a) The features of the semi-modals

Semi-modals *had better*, *would rather*, *be to*, and *have got to* all have a modal meaning. *Had better* and *would rather* are comparative idioms and express a meaning of advisability and volitional preference. *Have got to*, which is derived from a perfect construction, is semantically related to the lexico-modal have to, expressing both obligation and epistemic necessity. *Be to* conveys the semantic nuances of obligation and futurity (Collins, 2009: 16).

Semi-modals have an auxiliary as their first element and they share with central modals the lack of non-tensed forms. They present the special NICE construal and can, therefore, be considered auxiliary-like, but it is only the first element that fulfils these properties. However, *would rather* and *had better* may or may not take the auxiliary in its scope, for instance *She had better not/hadn't better spoken to Mullins*.

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b) The features of the lexico-modals

Lexico-modals are idiomatic expressions which take be as their first element, with the exceptions of *have to*, *need to* and *want to*. The boundaries of this subclass are not entirely clear-cut. Other linguists such as Quirke *et al.* (1985: 143) also include *be likely to* and *be obliged to*. Lexico-modals distance themselves from central modals in that they can take non-tensed forms, building combinations such as *seems to be likely to* or *has been unable to*. *Need to* is slightly different from the rest of lexico-modals due to its closeness to the auxiliary *need*. In addition, Huddleston and Pullum (2002: 109) treat *need* and *need to* as essentially the same verb which can behave either an auxiliary or lexical verb. Although Quirk *et al.*'s (1985) do not include *want to* in their list of semi-auxiliaries, I concur with Collins (2009: 17) that this item can be included as a member of the subcategory of lexical modals, since it expresses non-factuality and it is undergoing modalization, for instance, in the phonological reduction of colloquial *wanna* see Boas 2004 for further discussion).

Westney (1995: 11) proposes three criteria to determine whether a complex verb construction qualifies as a *periphrastic*—quasi-modals in Collins's (2009) terms: (i) grammaticalization, (ii) idiomaticity and (iii) semantic relatedness to central modals.

Grammaticalization is understood as a diachronic process whereby a periphrastic lexical unit becomes a more grammatical one, typically involving syntactic simplification, phonological weakening and semantic generalization (Collins, 2009: 18). Within semi-modals, Collins identifies *have got to* and *had better* as more grammaticalized, more auxiliarized than *be to* and *would rather*. The evidence for this can be explained at three different levels, namely, (i) phonological, since the former have reduced forms, (ii) semantic, as the original meanings of the separate parts in the former have been fused into one same whole and (iii) syntactic, since the obligation meaning of *have got to* has evolved through a syntactic reanalysis of a possessive construction. A relevant aspect of semi-modals is their capacity to express both epistemic and root modality.

As for lexico-modals, the most grammaticalized ones are *have to* and *be going to*. Other verbal instances that may qualify as quasi-modals are *want to*, *be bound to* and *be supposed to*. All of them can also express both epistemic and root modality (Collins, 2009: 19).

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Idiomaticity entails that the primary semantic elements of semi-modals—*better*, *rather*, *got*, and *be*—have non-equivalent uses in other contexts. As for lexico-modals, the issue of idiomaticity is less clear, since *have to*, *be bound to*, *be going to*, *be supposed to*, and *be about to* can be considered idiomatic in the light of the bleaching of possessive content with *have*, of a fastening sense of *bound*, of motional meaning with *going*, of conjectural meaning with *supposed* and of locative meaning of *about*. *Be able to* is a marginal instance of a lexico-modal verb, since the meaning of *able* does not differ as a part of the modal construction and as a separate adjective in a different context. In addition, *want to* and *need to* are not idiomatic. Idiomaticity in lexico-modals can also be argued by applying three tests. One, suggested by Quirk *et al.* (1985: 144) for the identification of idiomaticity in the lexico-modals containing *be* is the inability of what follows be—*bound, about, able*—to stand at the beginning of a supplementive clause. A second test is the impossibility of omission of the infinitival *to* in final position. A third test is the resistance of these adjectives in lexico-modals to degree modification—**very bound, very able*. *Be bound to, be able to, be supposed to* and *be about to* are all idiomatic, as opposed to *be likely to* or be *willing to—We're very likely/willing to…* (Collins, 2009: 20).

As for *semantic relatedness* to central modals, the high frequency quasi-modals *have to*, *have got to*, *be going to*, *want to* and *need to* are making incursions into the semantic space occupied by equivalent central modals. The lower-frequency quasi-modals, *be able to*, *be about to* are also a closely related to *can* and *will*, respectively (Collins, 2009: 21).

c) Modal meanings: A classification

The two-fold distinction between root and epistemic modality is based on the assumption that root refers to a more basic kind of modality. This idea derives from diachronic evidence that epistemic meanings tend to develop from root meanings through the intervention of human interaction within the domain of reasoning and judgement, or in Sweetser's (1990) terminology, *subjectification*. Epistemic modality refers to the speaker's involvement towards the factuality of the situation, the speaker's judgement on the likelihood of a given proposition being true, located along scale ranging from low possibility—*it might be him*—to strong necessity—*it must be him* (Collins, 2009: 21).

Following Collins (2009: 22ff), I will consider root modality to be a broad overarching system capable of subsuming numerous modal subsystems and I will offer a general overview of it by drawing upon the proposals of several scholars. Palmer (2001: 8) supports Jespersen's (1924: 329-331) observation that root modality contains an element of will, whereas epistemic modality is regarded as containing no element of will. Bybee and Pagliuca (1985: 63) use the term *agent-oriented* modalities and claim that they predicate conditions of either an internal or external nature on a wilful agent, the notions of ability, obligation, desire and intention. The most common and important type of root modality is *deontic*, which takes place when the factors affecting the actualization of the situation expressed in an utterance involve some kind of authority, whether of a person or a set of established rules, which imposes an obligation or grants permission on the addressee.

Palmer (2001) employs the term *event*, rather that *root* modality and distinguishes between *deontic* modality—deriving from an external source and impinging on a discourse participant—and *dynamic* modality—deriving from and affecting an internal source, that is, the subject referent. A somewhat different distinction is proposed by Van der Auwera & Plungian (1998), between *participant-external* and *participant-internal*, excluding thus the notion of volition.

Quirk *et al.* (1985: 219-221) propose a binary distinction between *intrinsic* modality—involving human control over an action and including deontic modality and volition—and *extrinsic* modality—human judgement of what is or is not likely to happen, and includes epistemic modality together with non-deontic root possibility/necessity, prediction and ability. Quirk *et al.* (1985) admit that ability involves human control, but argue that it is more closely related to a judgement about the likelihood of actualization.

Huddleston and Pullum (2002) adopt a tripartite division between (i) epistemic, (ii) deontic and (iii) dynamic. The dynamic category includes ability, volition and also non-deontic root. The absence of a larger category encompassing dynamic and deontic modalities—as root, or Palmer's event modality—leaves open the possibility that there may be relationships between dynamic and epistemic meanings.

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d) Polysemy in modals

There has been a lot of debate as to whether the meanings expressed by the modals are independent enough for us to consider them polysemous, or whether the relationship between the meanings is sufficiently vague for us to assume that each modal is monosemous, with a central meaning present in all its uses (Collins, 2009: 23). Many linguists (e.g. Lyons (1977), Bybee & Fleischman (1995), Palmer (2001) & Huddleston and Pullum (2002)) have pointed out that there is enough evidence to prove that modals are polysemous. Some instances out of context, where it is not possible to decide if the modal is epistemic or root, provide sufficient evidence that these meanings are mutually exclusive, and without a surrounding context, it is not possible to decide on their proper meaning.

Some linguists support the monosemy of modals, such as Ehrman (1966), Haegerman (1983), Klinge (1993), Groefsema (1995), and Papafragou (2000), among others, by claiming that the different meanings of a given modal are not completely incompatible, and can be neutralized by drawing on the context. According to this view, each modal has a fixed, core meaning with different uses and interpretations determined by the context (Collins, 2009: 24).

Both semantic views of the modals—polysemy and monosemy—are not mutually exclusive. Polysemists do acknowledge that some of the meanings are not absolutely distinct, and monosemists do not reject different interpretations of one particular modal, but they require a richer contextual analysis. Following Collins, I will basically adopt a basically polysemy approach when dealing with the analysis of modals in the selected excerpts from both novels, although I will rely on contextual information when ambiguous instances of modals arise, casting some light on the possible interpretations.

e) Negation and temporality

It is generally accepted that a sentence with a modal expression can be analyzed into two parts, one bearing the modal meaning and the other representing the proposition, whose truth or actuality is under judgement. Such a division has consequences for negation and temporality in a modal sentence (Collins, 2009: 24). According to Collins, negation may fall on the proposition—as in *may not*—or on the modal itself—as in *can't*. When negation falls on the proposition, that is, within the

scope of the modal, it is termed *internal*. On the other hand, if the negation falls on the modal itself, and therefore out of its scope it is called *external* (Huddleston & Pullum 2002: 175; Collins, 2009: 24).

The distinction between the modal and the propositional parts of a modal utterance enables us to decide on the temporal information contained in the sentence. Both parts are associated with temporal locations and the relationship of the propositional part to the modal one may be specified as one of anteriority, simultaneity or posteriority (Depraetere & Reed, 2006: 284; Collins, 2009: 25).

f) Modal strength

Huddleston and Pullum (2002: 175) define modal strength as the degree of commitment on the part of the speaker to the factuality or the actualisation of the situation. This concept provides the basis for the distinction between the modal concepts of necessity, or strong commitment, and possibility, or weak commitment. The relation between strong and weak commitments is understood in terms of their interaction with negation and its scope, and it may be affected by pragmatic factors (Collins, 2009: 25-26).

Huddleston and Pullum (2002: 177) identify an intermediate category on the strength scale which they call *medium* modality, associated with *should* and *ought to*, and some lexical modal expressions—*likely*, *probably*, *seem*.

g) Degree of modality

The degree of modality has been defined by Huddleston and Pullum (2002: 179-180) as the extent to which there is a clearly identifiable and separable element of modal meaning—e.g. *surely, perhaps, possibly, it's clear that, it's odd that, regardless of, will* referring to the future, etc.... A low degree of modality occurs when a modal expression is in harmony with the larger construction, and conveys modal meaning of a similar type and strength to such extent that its selection can be considered optional (Collins, 2009: 27).

h) Subjectivity / objectivity

The distinction between subjectivity and objectivity is of paramount importance for the purposes of the present dissertation as will be seen in many of the

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selected passages for analysis. Following Collins (2009: 28), I will defend the view that they systematically draw a difference between modal auxiliaries—more speaker-involved—from quasi-modals—more externally-oriented. This will be shown when dealing with modality in the excerpts selected.

Subjective deontic modality has been termed *performative* by Collins (2009: 28) and Palmer (1990: 69), claiming that by using a deontic modal, a speaker may give permission (*may, can*), lay an obligation (*must*) or make a promise or threat (*shall*).

The subjectivity/objectivity distinction can also be applied to epistemic modality, for instance, epistemic *must* based on the speaker's inferences—*the fall from the roof must have been really painful*—bears a more subjective nuance than epistemic *must* based on contextual conditions—*if 'x' equals 'y' then 'y' must equal 'x'* (Collins, 2009: 28-29).

Another essential difference between modals and quasi-modals, according to Palmer (1990: 10-11) is that the latter, with the exception of *have to*, are not accessible to epistemic modality, as epistemic modality is not normally objective. Westney (1995: 59-67) defends the view that, while modals are maximally unspecified or unmarked, the choice of a periphrastic makes a modal predication more precisely specified both syntactically and semantically.

II.   Conditional constructions

As for conditional constructions, they will be dealt with in the light of the different shades of modality they express. Conditional constructions have been extensively studied in linguistics, psychology and philosophy (Dancygier & Sweetser, 2005; Declerck & Reed, 2001; Fauconnier, 1997; Frosch & Byrne, 2012: 54-66; Gomes, 2008: 219-240; Oberauer, 2006: 238-283; Thompson *et al.*, 2005: 238-257; Traugott, 1985: 289-307; van Canegem-Ardijns & van Belle, 2008: 349-376, to mention just a few). However, a few authors like Harding (2011: 21-35); Hamilton (2014: 195-211) have dealt with conditional constructions in literature. In the present dissertation, conditional constructions will be approached following some of the assumptions of the aforementioned authors, especially Hamilton.

Corpora have shown that conditional constructions with *if* are widespread in

literature. For example, the British National Corpus gives 253,679 tokens for *if*, and the BYU BnC offers 230,887 tokens (Hamilton, 2014: 196). These figures prove that conditionals are indeed frequently used, and supports Dancygier and Sweetser's (2005: 276) claim that *thinking and talking about the "Real World" is constantly, pervasively, and inevitably composed of cognition and talk involving other mental spaces besides "Reality"*. Swan (2005: 233) defends the view that we normally use conditional constructions to talk about uncertain events and situations; things which may or may not happen, which may or may not be true. Given the fact that these constructions often occur in literature, it is thus reasonable to assume that their study may tell us more about the poetic mind (Hamilton, 2014: 197). This is the point where conditional constructions interact with modals, namely, the domain of the non-factual, of the hypothetical and the various degrees of likelihood.

The terminology in the study of conditionals is large and extensive, due to the great number of scholars who have approached them. For the sake of simplicity, I will employ the terms *protasis* (P) for the *if*-clause, and *apodosis* (Q) for the *then* clause. The traditional taxonomy of zero, first, second and third conditionals covers most of the examples.

The factuality expressed by zero conditionals is too prosaic for a literary use, and it is typically restricted to direct speech in dialogues between characters. First conditionals occur in the context where the goals and the position attributed to the writer of the statement apply (Thompson *et al.*, 2005: 254). Second conditionals are the most popular type in literature because of their ability to express neutral or negative stance (Hamilton, 2014: 209). In the novels under scrutiny here, second conditional is fairly common in passages of free indirect thought and characters' introspection. According to Langacker (2008: 307), epistemic judgements expressed by second conditional may belong to present or future situations, but in any case the presence of modals indicates that the grounded process is not yet considered as real. Third conditionals project negative stance and yield counterfactuality. In both novels, they are restricted to passages of introspection where the young boy, Sergeant Reegan or Elizabeth regret their unfulfilled aspirations in life.

However, as will be seen in the excerpts from the novels, and following Hamilton (2014: 199-211), this taxonomy needs some expansion.

According to Dancygier and Sweetser (2005: 24), people—readers, for the

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purpose of the present dissertation—are good at making inferences, and inferences can indeed arise from conditional constructions. From the point of view of Fauconnier's (1994, 1997) *mental spaces* theory, *if* is a mental space enactor that immediately distinguishes fact, reality from hypothesis, counterfactuality. The key that determines the meaning of conditional constructions is not objective reality, but how we conceptualize a situation (Langacker, 1991: 266; Hamilton, 2014: 199). This is the reason why I have included conditional constructions in the same section as modals: both types of constructions—modals and conditionals—depict situations in terms of how factual or non-factual they are presented by the author and conceptualized by the reader. Fauconnier (1994: 112) claims that the tense employed in the protasis reflects its cognitive status. The use of present verbs makes the protasis more certain, whereas the presence of past tenses makes the status of the protasis more uncertain, more non-factual. And with past perfect tenses, the cognitive status of the protasis becomes generally uncertain. More specifically, Dancygier and Sweetser (2005: 126) claim that the choice of tenses in conditional structures not only reflects semantics but also mental-space structure. Stance in conditional constructions ranges from positive to neutral—present tenses in P—neutral to negative—past tenses in P—and negative—past perfect tenses in P. The stance of each individual construction will be reinforced by the presence of modals with different and varied shades of non-factuality, or in some cases, the imperative, expressing deontic modality. As I will show in subsequent sections, deontic modality construes stance and the power relationships between pairs of characters, such as Mahoney-the young boy, Father Gerald-the young boy, Superintendent Quirke-Sergeant Reegan, or Mr Ryan-Joan.

Let us now have a look at the main types of *if*-constructions which will be dealt with in the analysis of modality in both *The Dark* and *The Barracks*. In order to obtain a clear perspective of the use that John McGahern makes of these constructions, it has become necessary to isolate them from the general texts of the novels and apply a quantitative technique to count their frequency while at the same time relying on qualitative descriptions to analyse them properly.

Taking the full texts of both novels as the linguistic corpus to illustrate this section with relevant examples, 57 tokens of *if*-constructions have been found. Following Dancygier and Sweetser (2005: 174), I propose an expansion of the traditional zero, first, second and third conditionals, by analyzing over a dozen

different conditional patterns, which for the sake of clarity, I have summarized into four general categories with different subtypes in some of them.

These five general conditional constructions have been described as follows: *i) If* P + Q ; *ii) If* P, + Q; *iii)* Q + *as if* P; and *iv)* Q, *as if* P. For the purposes of the present study, I will draw upon these main patterns with slight contextual variations. Let us now focus our attention on the examples resulting from the corpus search.

i) If P + Q

The first type of conditional construction is the conventional *If* P + Q, where P is the condition to be met for Q to apply. Examples of this construction are predictive —epistemic—as readers can easily infer the state of affairs if P is activated. These are the the results:

The instances of conditional constructions containing present tenses appear in passages where they construe positive modality, that is, the situation expressed by the apodosis will be easily implemented if the condition expressed by the apodosis applies. Firstly, I will focus on the examples from *The Barracks*, then I will cast some light on the excerpts from *The Dark*. The examples corresponding to the inverted variety, Q + *If* P, impinge a significant poetic, even dramatic emphasis on the message.

The first example shows Elizabeth Reegan, already suspecting her illness, though not diagnosed yet, speaks to God aloud. This is an instance of zero-conditional, which is the closest construction to factuality, since there are no modals. Elizabeth is not very fond of religion but, feeling that her death might be close, she turns to God for help.

> (172)   O Jesus, I must die, I know not where nor when nor how, but if I die in mortal sin I go to hell for all eternity. (*TB*, p. 36)

Halfway through the novel, already suffering the symptoms of cancer, she uses a first conditional to make a vow to God, to promise religious devotion. The illocutionary force of the non-factual construction is a promise.

(173)   O God, if you relieve me of this pain I'll serve you with the rest of my life, [...]. (*TB*, p. 122)

The first conditional is also employed when Superintendent Quirke tries to make Sergeant Reegan understand the need to do a good job, to offer a good service as police officers:

(174) [...] and if we don't uphold that reputation for ourselves nobody else will do it for us. (*TB*, p. 132)

The second conditional appears in passages of free indirect thought where Elizabeth speculates about her health in the near future, and her husband fantasizes about earning extra money from turf digging and leaving the police force:

(175)   If she had cancer she'd be sent for treatment. (*TB*, p. 34)

(176)   All he wanted was money. If he had enough money he could kick the job into their teeth and go. (*TB*, p. 109)

(177)   [...] he'd have to save the turf himself if he was to make much profit. (*TB*, p. 126)

(178)   She'd no desire to clutch for the facts and figures of explanation, only it was there or wasn't there and if there was any relationship they would meet in the moment of her death. (*TB*, p. 211)

In *The Dark*, this construction arises when the young boy struggles within himself, splitting his own self into what he is supposed to be and what he really is. His real self talks to him in the second person singular, accusing him of irresolution and cowardice, totally unable to approach a girl sexually. The first instance belongs to a passage where he rides his bike along Mary Moran. The second example has been excerpted from the university ball in which he is unable to take part naturally. The mental space activated by the non-factuality of the conditional construction is analyzed in terms of conceptual integration in the section dealing with

characterization.

(179) You couldn't have Mary Moran if you went to be a priest and you couldn't be a priest as you were. (*TD*, p. 57)

(180) If you had twenty miles to travel it wouldn't be enough, and the four went past before you could hold or taste them and you were saying an impossible goodbye. (*TD*, p. 58)

(181) If you stood and stopped the crazy fighting within yourself you'd be able to see what the noise inside the gates was. (*TD*, p. 177)

The following example has been excerpted from a conversation between Guards Casey and Mullins, where they complain about the criteria of the Vatican to appoint new saints. They feel that Irish holy men like the one in Knock are not made saints only because the Irish are low-rated compared to the French or the Italians. The construction is a second conditional and it construes a neutral-negative stance, since Guard Casey seizes the situation as highly improbable:

(182) [...] "If they were Italians or Frenchmen they'd be saints quick enough, Mr Maguire said," Casey droned, [...]. (*TB*, p. 174)

The character of Elizabeth also relies on the second conditional to highlight the mental space of improbability. The example below reflects her thoughts about staying with her mum and not marrying Reegan, something which she never considered:

(183) Elizabeth knew it would suit them if she stayed, stayed to nurse her mother as she crippled, [...]. (*TB*, p. 15)

Another instance takes place when at dusk, she doesn't turn on the lamp because her stepchildren love doing it themselves. She does not want to disappoint them:

(184) She should take and light the lamp but their faces would fall if it was lit when

they came. (*TB*, p. 72)

An additional supporting example can be found in the scene where she refuses the priest's offer to join the *Legion of Mary*, like the rest of policemen's wives, a religious association defined by herself as *a legalised gossiping school*. She dares to reject the offer in spite of the priest's insistence:

(185)   [...] but she saw the roused egotism, the personal fall it'd be if he didn't make her join now. (*TB*, p. 163)

The same construction applies to passages in *The Dark* where the boy seriously considers the possibility of becoming a priest as a way out of his father's house. Furthermore, during the nightly conversation between Father Gerald and the young boy discussing the prospects of entering priesthood, out of his indecision, the boy suggests the possibility of enjoying the pleasures of lay life and after a while, possibly taking up a religious career. Father Gerald discards this option by assessing it as highly improbable:

(186)   He'd not be like his father if he could. [...]. He'd be a priest if he got the chance, and there were dreams of wooden pulpits and silence of churches, walking between yew and laurel paths in prayer [...]. (*TD*, p. 25)

(187)   [...] It'd be unlikely you'd ever leave the world once you got its taste and if you did it would be harder than now. (*TD*, p. 74)

In the same scene, the boy employs an *if*-construction with the present simple with no apodosis. The mental space of non-factuality is lexically activated by the clausal construction *I'm not sure*:

(188)   I'm not sure if I have a vocation. I don't know. (*TD*, p. 73)

Once the boy makes up his mind to go to university, finally discarding priesthood, non-factuality is employed to fantasize about the prospects of taking a

university degree.

(189)   All day you could pore over the marvel and delight of the books of the world if you chose the arts. (*TD*, p. 124)

The following two examples are introspective speculations of the young boy's about his prospects in the near future. The first one describes the dichotomy in the boy's mind between priesthood and *going into the world*. Both of them pursue one same goal, namely, to flee Mahoney's tyranny. The first example is a double conditional construction:

(190)   If you married you would plant a tree to deny and break finally your father's power, completely supplant it by the graciousness and marvel of your life, but as priest you'd remain just fruit of the cursed house gone to God. (*TD*, p. 84)

The first instance is a typical second conditional with hypothetical meaning. The second one is elliptical introduced by a prepositional *as*-phrase, which reinforces the idea of hypothetical meaning.

A variation of this first type is one with an interrogative apodosis *If* P + Q? In it, Father Gerald, during a visit to Mahoney's house, tries to lure the young boy into priesthood by strutting about his influences to grant him a place into Maynooth Seminary:

(191)   Doors open under the right pressures. We are cousins. And if we cannot help our own, who can we help! (*TD*, p. 49)

In spite of the subject-operator inversion the priest is not really asking a question. The structure of the construction is interesting due to a double reason. On the one hand, the protasis has got a negative verbal phrase, whereas the apodosis has been formulated employing an interrogative structure. This has been done by McGahern for emphatic reasons. The question in the apodosis is a rhetorical one, and the hypothetical mental space enacted by the negative protasis is in fact a confident assertion. The illocutionary force of the whole construction is that of a strong statement, an exhibition of power and influence.

This variation also appears with a fronted apodosis, Q? + *If* P. The excerpt belongs to a passage from *The Barracks*, the prelude to the final clash between Sergeant Reegan and Superintendent Quirke. Quirke is seriously reprimanding Reegan for neglecting his police duties. Reegan, recently widowed and fed up with Quirke and the police force, does not bother to make excuses:

(192)   I've been informed that you've supplied the Convent Laundry and half the town with fuel, Sergeant, [...].
"And what if I did?" Reegan stiffened. (*TB*, p. 227)

The elliptical apodosis introduced by what is a face-threatening utterance. Reegan is defying his immediate superior in a threatening tone. The illocutionary force is defiance.

Defiance is also the illocutionary force of the next example. It has been excerpted from *The Dark*, specifically from the scene where Father Gerald slips into the boy's bed at night. The chat between them ends abruptly, and the priest leaves the room, visibly annoyed with the boy. The fronted apodosis is an imperative, Q-*imp* + *If* P, which adds an authoritarian semantic nuance to the priest's words. The force of the utterance is a warning, almost a threat:

(193)   "God guard you and bless you. Sleep if you can," he said as he left the room noiselessly as he'd entered it. (*TD*, p. 74)

An emphatic version with *even if* and a fronted apodosis, Q + *Even If* P, is the construction that serves the young protagonist to construe the impossible mental space of resilience to his dad's tyrannical manners. The use of past tense in the apodosis and past perfect in the protasis construes the unfeasibility of responding to Mahoney's terror scenes.

(194)   You hadn't the strength even if you'd wanted. The whole kitchen and world was sick and despairing. Hatred had drained everything empty. (*TD*, p. 37)

A subtype of this type of hypothetical *if*-constructions is the *If* P + Q + Q, with

one prodosis and double apodosis, enlarging the results if the condition finally applies. There are three examples taken from *The Barracks*, and both correspond to different moments in which Sergeant Reegan speculates anxiously. In the first example, he somehow regrets not emigrating to America as many of his people had and had prospered. Thus, the illocutionary force of the construction is the expression of regret, and this is construed by past perfect tense in conjunction with a succession of perfect modals.

(195)   All his people had farmed small holdings or gone to America and if he had followed in their feet he'd have spent his life with spade and shovel on the farm he had grown up on or he'd have left it to his brother and gone out to an uncle in Boston. (*TB*, p. 109)

The other two examples reflect his expectations about his future life with the extra money that he is sure to make by selling turf, to the point of neglecting his police duties. The activation of successive hypothetical mental spaces—leaving the police force and paying for Elizabeth's treatment—is construed by past tenses and past modals.

(196)   [...] if it went lucky it'd more than pay for Elizabeth and he'd be able to leave the police. [...] He'd buy a small farm and worked how he liked for himself. (*TB*, p. 126)

(197)   [...] and if he went lucky he'd have enough money to buy a good farm, he'd be his own master, and with his pension he'd not have to slave too hard. (*TB*, p. 189)

In *The Dark*, we find two more examples of this construction. Both reflect the boy's lack of courage to face life. Both are instances of the struggle between the boy's two selves—the apparent self and the true, accusing self. The first example dwells on his strong doubts on religion and the after-life. Past tenses and past modals are employed to enact hypothetical mental spaces of speculation:

(198)   If you could be a priest you'd be able to enter that choking moment without fear, you'd have already died to longing, you'd have already abandoned the world for

that reality, there'd be no confusion. (*TD*, p. 77)

The second example reveals his sexual repression when it comes to approaching girls. It is a first conditional with present tenses and *will* future. The interesting thing is that it is in direct speech. It is a moment of maximum desperation and his true, hidden self no longer speaks in his mind, he is actually verbalizing his thoughts in a loud voice. This will be studied in more detail in the characterization section.

(199)   If you don't go to this dance it'll be even harder the next time, you'll never be able to go, you'll never be able to take any natural part in life, get any natural fulfilment. You'll be an oddity all your days. (*TD*, p. 177)

An expansion of this submodel is exemplified by the following excerpt. In a Q + Q + *If* P + P construction, Elizabeth feels surrounded by anxiety and despair as she feels the numbness of her touch, a common symptom of cancer. The fronting of a succession of negative apodosis and ability *could* activates the hopelessness of her near future. The successive protasis also contribute to close doors on her welfare.

(200)   [...] she could no longer feel the sticky dampness of the stuff she was kneading with her hands or taste it if she touched it with her tongue or see it other than through a clear covering of glass [...]. (*TB*, p. 57)

Past tenses in both the protasis and the apodosis are employed to simply state factual past events, a past-zero conditional. Examples of this construction are used to convey, for instance, introspections on the part of of Elizabeth, considering her chances to survive cancer, reminiscing her youth days with her boyfriend, Halliday, in London, or Mahoney complaining about the influence of the Church in education in *The Dark*:

(201)   She knew that the carcinoma must be pretty far advanced if they were giving her this, it destroyed the cells, they wouldn't be able to operate again. (*TB*, p. 138)

(202)   The excitement of seeing him waiting in the distance, reading an evening newspaper, or if she had arrived the first the throbbing of her heart when only a few minutes passed. (*TB*, p. 88)

(203)   We might as well have been learnin' our facts and figures and come out in every other way just as God sent us in—as long as we learned how to bow the knee and kiss the ring. If we had to learn to do that we were right, bejasus! [...]. (*TD*, p. 18)

In this example, there is another token of conditional construction, in which *as long as*, employed instead of if, is the mental space enactor. The construction is equally a past-zero conditional.

In another scene, this past factuality construction is used to describe the catching of a pike during a family outing, fishing on a boat in the river:

(204)   He would make his last fight at the side of the boat, it was dangerous if the hooks weren't in firmly. (*TD*, p. 13)

An extension of this type of conditional appears in *The Barracks*, when Reegan is back home from work and giving vent of his hatred for Superintendent Quirke in a recent episode of mobbing by the superior. He releases his fury and his anger while boasting to Elizabeth that he didn't let his feelings go and endured the reprimand with stoicism:

(205)   I'd not be thirty bastardin' years in uniform if I couldn't stand before barkin' mongrels and not say anything. (*TB*, p. 169)

The past tenses and modals construe an imaginary mental space whose illocutionary force is that of a strong statement, of self-assurance. The use of rude words—bastardin'—and animal abilities applied to humans—barkin'—construe the factual stance between Reegan and his job as a Garda officer.

A loose example of *if*-construction plus a modal with no apodosis in occurs in *The Barracks*, during the final argument between Sergeant Reegan and Superintendent Quirke. The mental space of non-factuality is activated by the purpose infinitive, of which the *If P* construction is the direct object:

(206)   I wore the Sam Browne too, [...] And I wore it to command—men, soldiers, and not to motor round to see if a few harmless poor bastards of policemen would lick me fat arse, [...]. (*TB*, p. 231)

ii) *If* P, + Q

The second type of conditional construction is the *If* P, + Q causal construction, which is symmetrical—one protasis, one apodosis—and it can be inverted and expressed as Q, + *If* P, but this form is considered poetic (Dancygier & Sweetser, 2005: 239; Hamilton, 2014: 200). This is the standard construction labelled as *threat* conditional by Dancygier and Sweetser (2005: 83), which features *will* in the apodosis. However, only two examples of this prototypical construction has been found in *The Dark*. The first one is extracted from a passage of introspection on the part of Elizabeth, considering her chances of survival:

(207)   And if the reality is this: we have no life but this one [...]. (*TB*, p. 211)

Structured as a zero conditional, bearing present tenses in both the protasis and the apodosis, what makes this construction a *threat* conditional is the illocutionary force of the apodosis, semantically implying that she will soon be dead and that won be changed.

The second one is a retrospective passage in the third person narrator, a flashback to the day when Sergeant Reegan's first wife and biological mother of his children died and the kids were so little that they were not really aware of what had happened. The excerpt is taken from a conversation between the motherless children and some local fishermen with whom they sometimes went to the river:

(208)   The people came from the funeral and they had asked, "When is Mammy coming back from heaven?"
"When God tells her. Very soon, if you pray to God." (*TB*, p. 102)

The ellipsis of the future apodosis—contextually retrieved—has the

illocutionary force of a piece of advice, which is also a way of trying to influence someone's behaviour. The kids are naïvely advised to pray to God so that their buried mum can return from Heaven.

In *The Dark*, an example of causal conditional with present tenses appears in the scene where the priest slips into the boy's bed at night, and they chat for some time. Father Gerald tries to persuade the boy to enter priesthood. The use of consequential *then*, reinforces the illocutionary force of advice.

(209) [...] good moral character, at least average intelligence, a good state of health. If you have these and the desire to give your life to God, then you have a vocation, it's as easily recognizable as that. (*TD*, p. 74)

The general case in both novels, however, is that this causal construction construes hypothetical mental spaces, activated by past tenses and modals such as would, might or perfect modals. There are two tokens in *The Barracks* and seven instances in *The Dark*. In the first of this set of examples, Elizabeth complains to her husband about the children's hard work carrying turf from the bog. Reegan tries to minimise the exploitation by causal reasoning. The hypothetical mental spaces are activated through the use of past modals. The illocutionary force of the construction is that of denial.

(210) If they had to dig or something, it'd be a different story. (*TB*, p. 141)

In the scene where Elizabeth is casually chatting to Guard Mullins, she is somewhat outraged by Mullins' rude vocabulary and harshness when gossiping about local people. Mullins tries to influence her opinion by a causal *if*-construction:

(211) But if you were fightin' and agreein' with them for more than twenty years, till you can't have any more respect for yourself than you have for them, you might have evidence enough to change your mind, [...]. (*TB*, p. 148)

The rest of tokens of this construction belong to *The Dark*. The first one of them has been excerpted from the conversation between the boy and the priest during

that sinister nightly visit. The boy opens his heart to the priest and confesses his doubts about priesthood:

(212)   I can't be certain. I thought maybe if I went out into the world for a few years to test myself, then I could be sure. It wouldn't be too late to become a priest then. (*TD*, p. 74)

Consequential meaning arises from the adverb *then*. The hypothetical mental spaces are enacted by the appearance of past tenses, past modals and lexical and clausal modal hedges such as *I can't be certain. I thought maybe*.

The prospect of going to Galway to study at the university gives rise to another causal *if*-construction:

(213)   You'd be initiated into mystery. If you went for medicine, the parts of the body you'd know, the functions, the structure of the mystery. (*TD*, p. 124)

But perhaps the most interesting example within this kind of construction is the one below. The boy does not like the priest's silence about his past life. He feels deceived because he has shared his feelings and his experiences with Father Gerald, but the priest has given nothing in return. The boy feels disappointed and reflects on the priest's behaviour.

(214)   He must have committed sins the same as yours once too, if he was flesh. (*TD*, p. 74)

The illocutionary force of the statement is that of suspicion, since if has a causal meaning and could be easily replaced by *because*. The priest must have committed the same sins as himself because he was a man of flesh and bone, just like himself.

A subtype of this construction *If* P, Q?, with an interrogative apodosis. This construction makes the reader feel uncertain about the likelihood of the events, for three reasons. Firstly and obviously, the use of *if* instead of *when*. *If* is a marker of negative or neutral position or stance, whereas *when* is a marker of positive stance.

Secondly, the use of an interrogative construction weakens certainty and therefore, activates a higher degree of non-factuality, of modality. Thirdly, the use of different verbal tenses in the protasis activate different degrees of uncertainty, but it is the apodosis that is typically predicted (Hamilton, 2014: 202). The interrogative construction in the apodosis construes a negative stance. The illocutionary force of the question is, in fact, a negation.

In the first example, Elizabeth is already in hospital, just about to be operated on. Given the seriousness of her operation, the priest approaches her bed and offers confession of the sins.

(215)   She met the priest's gaze with a gaze as steady as his own: he was a man too, he knew nothing more than she knew, and if she couldn't find words for herself in her loneliness how could they be got out of a double confusion; [...]. (*TB*, p. 118)

The double confusion makes reference to her scepticism about religious faith and about the real divine connection of the priest, a man of flesh and bone.

The following two examples are extracted from the scene in which Superintendent Quirke tries to make Sergeant Reegan understand the need to comply with police duties and give a respectful public image of responsibility and seriousness.

(216)   If you and I don't do our work properly, how can we look to them to do theirs? [...]. (*TB*, p. 132)

(217)   [...] and if we look upon ourselves as a depressed section of the community how will others look upon us? (*TB*, p. 132)

An emphatic version of this second conditional construction, *Even If* P, + Q, appears in *The Barracks*. It is attested in the scene when Reegan inquires Elizabeth about her health and how she feels. She tries to play the strong woman, even though she suspects that her condition must be serious. The emphatic constructions belongs to an introspective line in which Elizabeth tries desperately to gain some self-assurance:

(218)   Even if there was no such thing as control or private order, it was better to try to have a semblance, so that they might stay in some measure free, and not be all

gathered into a total nothingness. (*TB*, p. 81)

The past tenses employed in both the protasis and the apodosis do not activate any hypothetical mental spaces. They are reflections in reported speech that Elizabeth elaborates in her mind. It is a case of free indirect thought and an instance of past zero conditional. The illocutionary force is a strong assertion.

Related to this second type, there is also an *If* PP, Q variation, which reveals a parameter of scale in the construction related to Dancygier and Sweetser's *scalar reasoning* (2005: 253-255) (Hamilton, 2014: 201). The example that illustrates this construction belongs to a passage of introspection where Elizabeth gives herself reasons to justify her not becoming too involved with local people, not even the other policemen's wives. She activates hypothetical mental spaces to reinforce her stance as an individual inside a social set of values which she doesn not share.

(219)   If she lived the life other people lived, looked on it the way they looked, she'd have no life of her own. (*TB*, p. 87)

A fourth type whose structure is (*If)* P-*imp* + Q with an imperative protasis and ellipsis of the *if*-particle, activating a strong deontic modality and construing the stance between characters. The example is taken from The Dark, when the young boy rebels against his father after he savagely beats Joan, one of his sisters.

(220)   "Hit and I'll kill you," you said and you knew nothing, there was no fear, you watched the hand come up to hit, your own hands ready and watching the raised hand and the throat. (*TD*, p. 35)

This atypical conditional construction activates the apodosis by using the future and construing the protasis with an imperative. It is a variation of the first conditional—*If you hit her, I'll kill you*—and has the illocutionary force of a threat.

iii) Q + *as if*

This hypothetical construction activates imaginary mental spaces which would

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mostly apply under very improbable circumstances or would not even apply at all, thus activating impossible mental spaces. These unlikely mental spaces constitute the protasis for factual situations. The mental spaces are now construed between reality and hypothesis, between factuality and non factuality. The position of the *as if*-clause following the protasis, and thus modifying and hypothetically expanding it, has several semantic implications.

The first semantic import is hyperbole. The factual situation is hyperbolically conceptualized by depicting an exaggerated improbable or even impossible situation. The first example has been excerpted from *The Barracks*, specifically the scene moments before Elizabeth is operated on:

(221)   She put on white theatre socks and cap and was covered with a theatre pack, dressed as if for some old rite, horribly unreal, and then she was given atropine. (*TB*, p. 120)

The operation theatre attire is hyperbolically compared to a ceremonious ritual of some ancient dark ritual. The surgeons are dehumanized. Non-factuality is conceptualized through past tenses and passive constructions, which bestow Elizabeth an affected role.

In the second example of hyperbolic *as if*-phrase, Guards Mullins and Casey are discussing the little attention that the Vatican gives to Irish Holy Men. They complain that no matter how holy, pious or miraculous they are, the Vatican will not sanctify them.

(222)   It looks be now as if we'll be prayin' till Doomsday to shift Matt Talbot and Oliver Plunkett past the Blessed mark. (*TB*, p. 174)

The hyperbole here is the exaggeration of the praying time that will be necessary before the Vatican considers the requests from the Church Of Ireland, *till Doomsday*.

Another construction which enacts hyperbolic hypothetical mental spaces is the one introduced by *it would be as if*. There are two instances of this construction, one in each novel. The first example is taken from *The Barracks*. Elizabeth is almost

certain that she has breast cancer, and she resists the impulse of throwing herself in Reegan's arms, as it would show off her weakness. This is one of the many lines of self-assertion of the heroine of *The Barracks*. Thus, she makes an excuse for her poor physical state, claiming to be exhausted.

(223)   She couldn't let herself fall into his arms, it'd obscure everything, it would be as if nothing had ever begun or happened. [...] "I feel as tired as if the whole weight of the world was on my shoulders. (*TB*, p. 71)

The hyperbole is metaphorically conceptualized as *the whole weight of the world*.

The second instance of the *It would be as if* + P belongs to *The Dark*, specifically to the ball scene, when the young boy is paralyzed by his irresolution and insecurity and can only but watch the rest of the boys and girls dancing to the music, in fear and frustration.

(224)   It would be as if your life would be torn out of your breast by every couple dancing together. (*TD*, p. 175)

Hyperbole emerges from the BREAST AS CONTAINER image-schematic metaphor whereby the boy's *life is torn out of* his *breast*, meaning that his whole life has been a deception, a constant inner struggle of his two selves.

The following two instances of *as if* construction are purely hypothetical. Both construe an alternative mental space which is dependent on the factual one. In the first example, Reegan is caught neglecting his police duties by the unexpected visit of Superintendent Quirke. He dismisses the possibility of pretending a situation.

(225)   He wasn't able to continue spraying as if he hadn't seen the car. He had to stand still, listen to the door slam and feet on the gravel, wait for, "Good day, Sergeant." (*TB*, p. 130)

The second token belongs to the scene in *The Barracks* where Brennan, Mullins and Casey are discussing the alleged miracles that happen in the Knock

Sanctuary. The alleged miracle is expressed by a hypothetical *as if* construction.

> (226)   A sandy little man, no more than forty; he just got up out of his wheelchair and walked as if there was never a tap on him. (*TB*, p. 173)

iv) Q, + *as if* P

The same hypothetical conceptualization is construed in the last two passages selected from *The Barracks*. In the first, Elizabeth reflects on the closeness of Death, by which she feels surrounded and sieged. A puppet in Death's hands, which holds her in this world capriciously.

> (227)   She had come to life out of mystery and would return, it surrounded her life, it safely held it as if by hands; [...]. (*TB*, p. 211)

In her deathbed, Elizabeth spends her last moments in this world, in a blurry conscience. One of her stepdaughters answers her question about the sunlight, and the poor girl tries to show normality, but she is in fact scared by contemplating a dying person. The hypothetical mental space here is normality, the factual situation is, on the other hand, exceptionality.

> (228)   "No, no," the child said, trying to behave as if everything was usual, but she was stiff with fright. The wide window where she stood was open on the summer, [...]. (*TB*, p. 221)

The next section deals with other key concepts in the present stylistic analysis, namely *distance*—or *perspective*—and the related notion of stance.

4.2.3. Distance: Perspective and Stance

Perspective, or *viewpoint*, is related to the notion of *distance*. *Distance* is primarily understood as a spatial configuration profiling two separated points in space. However, much of our understanding of time is conceptualized taking spatial landscape as a source domain (Dancygier and Vandelanotte, 2009: 320). The temporal understanding of distance emerges from Lakoff and Johnson's (1980, 1999) primary

metaphor LIFE IS A JOURNEY, in which spatial concepts such as direction, landscape, landmarks and perspective are projected or mapped onto the domain or frame of TIME. The passing of time and the parallel progress of Elizabeth Reegan's illness in *The Barracks* is the best example of this metaphorical conceptualization, and will be analyzed in subsequent sections.

Following Carney (2017: 73-92), Liberman and Trope (2009: 1201-1226) and Trope and Liberman (2010: 440-463), this dissertation will attempt to expose how a narrative text can evoke empirically tested tendencies in human cognition. Carney (2017) proposes the *Construal Level Theory* as a tool taken from social psychology to deal with the effects of distance upon cognition. Construal Level Theory (Carney 2017: 73-92) claims that *distance* includes spatial displacement but, in a figurative way, we may also refer to temporal, social or hypothetical distance. The main contribution of Construal Level Theory is to demonstrate that there is a direct relationship between psychological distance and the way in which readers assess the events or the characters of a story, construing them as abstract from a cognitive point of view.

The influence of context in human condition is obvious. What is perhaps more elusive is to determine how exactly this influence is transmitted. Construal Level Theory emphasizes how two variables, namely *distance* and *construal level*, shape assessments and preferences. Distance measures events or objects from a psychological point of view, whether remote or close, in terms of space, time, social affinity and likelihood. On the other hand, construal level measures events or objects in terms of abstraction, that is, how abstract or how concrete we perceive them. Unlike factual thinking, constrained by real-world causal structures, counterfactual thinking can easily engage with extremes of distance or abstraction that may only rarely be encountered otherwise (Carney, 2017: 76).

In subsequent sections, when dealing with the analysis of characters and relevant passages of both novels, there will be opportunities to find good examples of spatial distance—for instance, when Elizabeth Reegan and young Mahoney realise how far apart from everywhere their village is, or how far London is. Temporal distance emerges in passages like the one when young Mahoney recalls his dead mother sharing a sunny day with him picking wild flowers, or when Sergeant Reegan reminisces his glorious youth days as a war hero *wearing the Sam Browne*. Social

distance applies, for example, in the passages where Father Gerald Malone visits Mahoney in his own home and how scared he is of the power of a priest, even changing his normal behaviour, or how Elizabeth Reegan feels detached from the other Garda wives, these being gossipy and almost illiterate. Finally, hypothetical distance is evoked in excerpts like the one in which young Mahoney speculates about an uncertain priesthood or studying Science at Galway University, or Sergeant Reegan works as hard as he can selling turf illegally in town while neglecting his police duties, in the hope of leaving the police force and buying a farm of his own. All instances of distance construal reflect the characters' frustrations, unhappiness and uncertain aspirations.

But perspective understood as distance in the present dissertation has proved a most useful stylistic resource by looking at the modal verbs and conditional constructions employed by John McGahern on both novels. Along this path, Fillmore (1990: 137-162) points out that the choices of verb morphology in conditional and modal constructions mark the speaker's epistemic stance, which can be positive, neutral or negative. Epistemic stance has also been termed epistemic or hypothetical distance by Dancygier and Sweetser (200: 43-54). Epistemic distance means that the speaker's—either the author himself or one of the characters—current knowledge on the state of events points to a low likelihood or even impossibility for certain events to apply. The use of modal constructions, the conjunction *if* and past tenses on certain passages of both novels make the utterances of the characters distance themselves from an ordinary assertion. They mark the events as non-factual, and the speech of the characters is thus studied under the umbrella term of *epistemic stance*.

Deontic modality is another stance enactor. The use of deontic modals in the exchanges between characters marks the relationships between them, establishing a power distance between, for example, Father Gerald and the young boy in *The Dark*, or Superintendent Quirke and Sergeant Reegan in *The Barracks*.

When a distance is established between two characters, one of the points at both ends of such distance coincides with the position of one of the speakers, and this is the deictic point from which the other one is viewed, the perspective from which he or she is regarded. This set-up can be cognitively conceptualized in terms of mental spaces, and the characters assume the non-factuality of one of the mental spaces as the base from which they will reason further. This phenomenon activates two available

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scenarios at the same time, but both of them depart from the speaker's deictic centre (Dancygier & Vandelanotte, 2009: 326). The conceptualization of these spaces may, of course, be enriched by semantic frames, reader's inferences and prior world knowledge available in both the reader's mind and the situational context of the novels. Both spaces project information onto a new common space, the *blend* (Fauconnier & Turner, 1996: 113-129, 2002), which contains new structure, not present in any of the two input spaces. This will be further developed in the characterization section below.

A third type of modality under study in the present work is what authors like Palmer (1990: 35ff) have called *dynamic modality*. Dynamic modality is characterized by being speaker-oriented, and what is at issue is not the speaker's attitudes or opinions, but their willingness or ability to make a situation real (Gonzálvez-García, 2000: 122).

This understanding of distance draws a difference between two different types of relationships among spaces, which Dancygier and Vandelanotte (2009: 332) term, *mental space embedding*, when one space is part of a bigger or more general space— for example, the different selves that the characters present—and *mental space evocation*, which consists of an echoing or re-introduction of a space somewhere else in the discourse context—as, for example, Sergeant Reegan's fierce echoing of Quirke's warnings, activating the semantic frame of RAGE.

Another technique employed by John McGahern to construe epistemic stance is the use of free indirect thought by some of the characters, such as the young boy on *The Dark*, or Elizabeth Reegan on *The Barracks*. This will be analyzed on the selected passages further down this work. Free indirect thought and mental space evocation are instances of speech and thought representation, and they inevitably make new mental spaces emerge, establishing a distance or stance between the current, actual state of events and a more or less likely prospective state of things.

Narrative texts usually provide a rich situational context, with a number of well-profiled characters who can fill the roles of current and represented speakers (Dancygier and Vandelanotte, 2009: 335). The difference between direct speech or thought (DST), typical in the exchanges between characters, and free indirect speech or thought (FIST) is quite straightforward. In DST the deictic shift is complete, from the current speaker to the represented speaker, while in FIST, only the current

speaker's deictic position is present, even though place and time adverbials may be construed from the represented speaker's viewpoint (Dancygier & Vandelanotte, 2009: 337). Examples of free indirect thought—the young boy reflecting upon Mahoney, Father Gerald or the university, and Elizabeth Reegan reminiscing her past relationship with Halliday and torturing herself with her illness—will be analyzed in subsequent sections.

4.2.4. Ambience: Tone and Atmosphere

Finally, the ambience of a literary text deals with the vague and inaccurate notions of *tone* and *atmosphere*. The experiential atmosphere of a literary piece of work is the sense of the world evoked in the reader's mind by the language of the text. It is also termed *objective construal*. The experiential tone refers to the texture of the voice, whether authorial, narratorial, or of a character. This is also called *subjective construal* (Nuttall, 2014: 83-99).

Adjectives and adjectival constructions have proved a useful ambience enactor. In both *The Dark* and *The Barracks*, the situational context or the characters' feelings are very effectively construed by the deliberate use of adjectives, as they activate semantic frames which serve the role of conceptual target enactors which will later one contribute to the emergence of conceptual metaphors and metonymies.

The adjectival constructions analyzed in the present dissertation are of two distinct types: domain constructions and predicating modifier constructions. *Domain* constructions are constructions in which the adjective is non-predicating, that is to say, it cannot occur in predicating position. On the other hand, *predicating modifier* constructions, by definition, contain adjectives that can indeed be placed in predicating or post-copula position (Ernst 1984, 2001; Sweetser, 1997: 129-162). Following Sullivan (2013), domain constructions and predicating modifier constructions are treated as distinct constructions in the present analysis rather than as simply constructs involving different types of adjectives, since, as will be demonstrated below, the relation between modifier and noun is primarily different in these two types of constructions, and those differences cannot be associated to the adjective alone and must be considered part of the constructional meaning. Domain adjectives express a subcategory of the noun, and as will be shown in subsequent

sections, these evoke the target domain of the metaphor, whereas predicating modifier constructions express a quality of the noun, and it is the noun the one which evokes the target domain. Different constructions involving different patterns of source and target domain mappings suggest a strong correlation between particular grammatical constructions and their role in metaphoric language (Sullivan, 2013).

These notions will be applied to analyse the language employed in the selected excerpts from both novels in subsequent sections.

The ultimate aim of this piece of work is to explore which linguistic resources enable us to engage in such a complex task as metaphoric language. Metaphoric language not only depends on the choice of words, but also on particular grammatical constructions (Sullivan, 2013). Several researchers have concluded that grammar constructions play a relevant role when it comes to metaphoric language (Brooke-Rose, 1958; Turner, 1987, 1991, among many others). However, these words and constructions need to occur in specific grammar contexts for us to be able to interpret it metaphorically. Sullivan (2013) points out that other scholars explain metaphoric language as a type of coercion, whereby a semantic feature of a particular element in a particular grammatical construction is revoked by semantic information of another (Michaelis, 2005: 73-84; Antonopoulou & Nikiforidou, 2009: 289-314). More specifically, Antonoupoulou and Nikiforidou put forward the term *endocentric coercion*, a process that, according to Michaelis, *comes from the violation of selectional restrictions of a lexical head*.

Following Sullivan's line of investigation, I will integrate insights of CxG, CG, CMT and Frame Semantics (FS) in order to yield a deep analysis of metaphoric language. The excerpts from the two novels under consideration in this dissertation will serve as a good context to explain the behaviour of metaphoric and non-metaphoric constructions.

Constructions determine the words to be used metaphorically in phrases or clauses, and how these words are metaphorically interpreted even when taken out of context. Constructions constrain which words in these phrases can come from the source domain and which from the target domain of the metaphor. Hence, the differences among metaphoric phrases arise from their differentiated semantic patterns underlying their different choices of words. In the following sections, my analysis will concentrate on two linguistic constructions: i) adjectives, due to their potential to

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construe the ambience of some of the key scenes in the novels and the mood that John McGahern wishes the reader to switch in and ii) modality, as a way of expressing the power relations among the different characters of the novels.

4.3. Mind Style, Worldview and Characterization

According to Semino (2002: 11-138), mind style deals with how the language employed can reflect the conceptual structures and schemas that characterize an individual's worldview, that is, their overall view of reality and ultimately, their ideological point of view.

Following Culpeper (2009: 125-159), Cook (1994), Semino (1997) and Stockwell (2002b: 73-94, 2003: 13-26), a cognitive-stylistic approach to characterization should combine a linguistic analysis with cognitive considerations so as to draw a clear-cut picture of fictional characters. They put forward the *schema theory*, whereby the reader's knowledge of the world is extracted from their long-term memory and then integrated with the information contained in the text in order to interpret it correctly. The term *schema/schemata* is taken from Eysenck and Keane (2000: 352), and it refers to *chunks of knowledge* about the world, people, events or actions. These bundles of concepts and the relationships that hold them together are the basis out of which readers build up their long-term memory. The term *frame* has also been used to refer to this network of concepts and relationships, and it is widely used in the present dissertation in subsequent sections.

The analysis of characters in both *The Dark* and *The Barracks* on the present dissertation draws on the frames/schemata theory, as it is made up of knowledge about people and their sociocultural context—also known as *cognitive stereotypes*. It is assumed that knowledge about real-life people and the real world is indeed employed for the interpretation of fictional characters. The characters in both novels are structured in terms of what Toolan (1988) has called the *iceberg phenomenon*, whereby an important impression of a particular character does not appear in the text, but needs to be inferred. This inferential process is what schema/frames theory helps explain. What readers usually do is to enact a particular frame or schema which will work as a scaffold to accommodate the explicit information stated in the text.

The behaviour of a particular character in the text may be predicted by the

reader by activating certain schema or frames based on world observation and the situational context. This presents some drawbacks, as it favours the more general aspects of characters only, and that means focusing on just one type of knowledge. To solve this problem, Tulving (1972: 381-403) distinguished between *semantic memory* —containing abstract knowledge or *schemata*—and *episodic memory*—personal experiences, autobiographical episodes. Both types of memory seem to be interwoven, as episodic memory feeds semantic memory with experiences that lead to abstract generalizations. Therefore, semantic memory is more general and social, and certainly shared by the readers of the novel. It has also been called *social memory* by Van Dijk (1990: 163-183). Schema theory may thus be a remarkable contribution to the study of stereotypes, since from the point of view of characterization, the most relevant tenet is that social schemata or frames explain the basic expectations about characters, which are grouped into three categories, namely, personal, social role and group membership. These three categories are linked within a given schema or frame (Culpeper, 2009: 133-134). The characters in both *The Dark* and *The Barracks* will be analyzed in the light of these three categories.

From the ideological point of view, the social interpretation of the characters depicted by John McGahern relate to what Culpeper (2009: 135) calls *clusters of attitudes shared amongst members of a social group*. The predominant ideological attitude in both novels is the puritan, Catholic and patriarchal organization of society, the society in which John McGahern grew up. However, as I will show in subsequent sections, some of the characters rebel against it, proving to be prisoners of that overwhelming puritan organization.

The main characters in both novels are depicted by John McGahern as outsiders. Elizabeth Reegan does not fit into the Catholic housewife role model, even though she makes good efforts to keep a good relationship with the rest of the police officers' wives. In fact, she longs for her exciting past days as a nurse in London. Sergeant Reegan, her husband, is a very much respected Garda sergeant in the town, although he craves for a very different, farmer's life, far from the police barracks. Guard Mullins, a regular at the local pubs, struggles to cope with his role as a Garda officer and his passion for drinking. He is described as a silly, football-loving drunkard, but he makes interesting and disturbing assertions in which he challenges the most basic religious beliefs—something that startles people around him. In *The*

Dark, Mahoney, the continuation of Sergeant Reegan's character in his new life as a tough farmer and tyrannical father, surprises the reader when we learn about his academic talents back in his school days. His son, whose name is deliberately omitted by John McGahern, and who is obviously the continuation of Willie's character, appears as a prisoner of predestination and the puritan society he is growing in, and the novel is the story of his struggle to build a life of his own. Father Gerald, who can be easily traced back to the priest in *The Barracks*, and Mr Ryan the draper are outrageous depictions of Irish social roles at the time while revealing themselves as child molesters, a scandal which was brought to the public light thirty years later, in the nineties, but which was latent then.

Schema theory, nevertheless, is not a complete theory of the reader's account of fictional characters, as it does not provide the means by which the information is fleshed out from the text, and how that information contributes to the reader's full understanding of the text. Individual attributes need to be given prominence, and they need a greater cognitive effort, especially if the characters are not stereotypical or present unexpected, non-categorizable attributes (Nuttall, 2014: 84). Forster (1987) proposes a distinction between *flat* and *round* characters. In addition, Fiske and Neuberg (1990: 1-74) propose the notion of *piecemeal integration*, which involves adding up the attributes of a given character that crop up in the text as we read. That helps the reader to build up complex or round characters. Needless to say, these are far more interesting than more stereotypical flat characters, as they have the ability to surprise the reader. Mahoney, his son, and Father Gerald are good examples of round characters in *The Dark*, and Elizabeth Reegan in *The Barracks*, as I will show in subsequent sections. Their multiple sides or selves make them clusters of sometimes contestable attributes and attitudes that struggle with each other inside them.

But how is piecemeal integration applied for a full analysis and interpretation of the characters in the two novels? Which cognitive processes may be used if the qualities and attributes of the characters bestowed by John McGahern are to be fleshed out so that the reader draws a clear picture of the people and the situation? The answer to this question is to be found, in my opinion, within the *situation model* (Culpeper 2001: 28ff.), in which information from previous knowledge or schemata, and the information provided by the text combine to create a representation of the meaning of the text. It is a combination of top-down, schematic knowledge and bottom-up input

from the text. As we read through a text, we receive both syntactic and semantic input through the propositions and constructions that the writer has chosen to include. This gives rise to what is called *textbase representation* (Culpeper, 2009: 138). John McGahern exploits the deliberate use of lexical and grammatical constructions as a scaffold in order to build up the characters in both novels, foregrounding, giving salience to certain aspects that he wants the reader to bear in mind for a correct interpretation of the main, round characters.

The characterization process develops when, at some point, the reader decides that some information in the text is related to some attribute of a character, sorting it out of merely extra contextual information. This step is what Culpeper terms *character inferencing*, which has to do with the behaviour of a particular character, that is, internally driven—the result of their personality—or externally driven—the result of the context (Culpeper, 2009: 140). Unexpected behaviours by characters are a literary technique to foreground certain aspects not only of the character itself, but also of the story as a whole, and more importantly in the case of the two novels under the scope of this study, the ideological point of view of John McGahern. John McGahern profiles or foregrounds unexpected irregularities in the behaviour of some of the characters to make a strong ideological statement. This, of course, involves certain complexity in the text structure and a certain cognitive effort on the part of the reader. The unexpected, unusual behaviours of the young protagonist, his dad Mahoney or Father Gerald in *The Dark,* and Elizabeth, Sergeant Reegan or Mullins in *The Barracks* are profiled by McGahern by marking them as incongruous with the situation in which they occur.

Emmott (2003: 145-159) proposes the *Contextual Frame Theory*, whereby the information drawn from a text by the reader needs to be integrated with the information in their heads, with previous world knowledge. According to this, every action or utterance by characters in a text is bound to have an effect on other characters and on the reader's understanding of the story and its message. The inference processes that take place are facilitated to a great extent by the close analysis of the lexical choices and syntactic and grammatical constructions employed by John McGahern. Pragmatics play a relevant role here, especially in the passages where direct speech—dialogues—and free indirect thought are employed by the characters.

Perspective, or point of view, also has to do with the fact that the reader's

impression of a character must include that character's impression of their social and situational context, including other characters as part of that context. This is called a character's or narrator's *subjective worldview* (Nünning, 2001: 207).

Disruption of temporal continuity is also remarkable when foregrounding events and a character's attributes. In this sense, flashbacks and flashforwards force the reader to make a cognitive effort to build substructures in order to accommodate them within the character's attributes along the process of piecemeal integration. Elizabeth Reegan's flashbacks of her youth days in London in *The Barracks*, or the young protagonist of *The Dark*'s reminiscing of her dead mother are examples of character attributes along the process of piecemeal integration.

In the present dissertation, piecemeal integration is part of a larger, deeper method of analysis which draws on mental spaces, conceptual integration and split selves. Let us have a closer look at these three points.

In order to dig more deeply into the description of the piecemeal integration process, I have articulated the notion of mind style in line with the Mental Spaces Theory (Fauconnier 1985, 1994) and the Blending Theory (Fauconnier & Turner 1994, 2002). The rationale behind the application of these well-known theories is the complexity of the main characters. They are built up by McGahern as multi-sided entities, with metaphoric and metonymic interconnections within. This will lead, as we will see below, to an ultimate analysis in the light of split-selves theory (Emmot, 2002: 153-181).

Mental spaces are defined by Fauconnier (1985) as assembled packages of elements and relations constructed and modified as thought or discourse unfolds. These packages are typically connected to long-term schematic knowledge, such as a priest's performance during a mass service, and to long-term specific knowledge, such as a memory of the time you helped your dad pick potatoes in the field on a stormy day. The mental space includes you, your dad, the affective relationship between you two, the potato field and the hard work that typically goes with it, the stormy afternoon, and maybe the mud all over your hands and legs. These elements and relations are organized into a *frame* that could be named FARM LABOUR.

Mental spaces are structured by knowledge from different conceptual domains. The space of you helping your dad at a potato field, for example, draws on labouring the field, the weather conditions, the father-son relationship, and maybe the difficult

life in the countryside in rural Ireland domains, as is the case in *The Dark*.

Conceptual integration or Blending Theory is a general cognitive operation by which structure from input mental spaces is projected onto a separate, *blended* space (Fauconnier & Turner, 1994, 2002; Hamilton, 2002: 1-22). These input mental spaces have common elements and structures which make them belong to a generic space, a general contextual background where frames coexist and interact. At any moment in discourse, the generic space maps onto each of the input spaces, defining cross-space mappings or correspondences between the source input space and the target input space. I have drawn on CMT to explain the selective mappings across spaces, from the source input space onto the target input space, since these mappings are of a metaphorical or metonymic nature in the novels. Generic and blended spaces are intrinsically connected, as blends contain generic structure, but also more specific structure, captured from the source and target input spaces.

In the present dissertation, Blending Theory is employed to account for instances of indirect reference and referential opacity, especially when trying to foreground the most critical statements made by John McGahern in his depiction of social and religious controversial issues. The resulting metaphors in the blended space are a reflection of the mind style of three of the main characters dealt with—Mahoney, the priest Father Gerald Malone, and Mr Ryan, the draper—and of McGahern's ideological point of view in the case of the scenes described: the Corpus Christi procession and the protagonist's sexual arousal and masturbation after seeing a hair-removal advert in *The Irish Independent* newspaper. As for *The Barracks*, Blending Theory will be applied as a tool for characterization analysis as well, specifically Elizabeth, Sergeant Reegan and Guard Mullins.

Before delving into characterization and ideological statements, a deep analysis will be carried out on the most significant passages of both novels where religion impregnates all aspects of daily life and yields psychological reactions in the characters. This will be accomplished in the light of CG in the next section.

4.3.1. The pervading presence of religion

4.3.1.1. *The Dark*

Let us now direct our attention towards a number of chosen passages from the novel, where John McGahern makes his controversial statement of social criticism explicit. The first of the passages is at the very beginning of the novel. The young protagonist has just uttered a rude word, and his father is about to inflict corporal punishment on him:

(229)   "Come on with me. Upstairs. I'll teach you a lesson for once. I'll teach you a lesson for once," he said with horrible measured passion through his teeth, the blood mounted to his face. "I'll teach you a lesson this house won't forget in a hurry."
"I didn't mean it, Daddy. I didn't mean it, it just slipped out."
"Up the stairs. March. I'm telling you. Up the stairs." (*TD*, p. 8)

(230)   "March, march, march," he kept grinding as he went. "Quickly. No, not in there," when he turned for the room where they both slept together. "Into the girls' room. This'll have to be witnessed. I'll teach a lesson this house won't forget."
The two large beds where all the girls slept faced the door, the little table between them, and above it on the wall the picture of the Ascension. (*TD*, p. 8)

(231)   The worst was the vapory rush of thoughts, he couldn't get any grip of what had happened to him, he'd never known such a pit of horror as he'd touched, nothing seemed to matter any more. (*TD*, p. 8)

The violence of the passage becomes clear by the way the atmosphere is structured. The use of the imperative—*Come on with me, Up the stairs, March, march, march, Quickly, No, not in here, Into the girls' room*—displays Mahoney's explicit threats using the first person singular together with dynamic performative *will* —*I'll teach you a lesson for once, I'll teach you a lesson this house won't forget*. The strength of the modal *will* exemplifies Mahoney's commitment and determination to punish his son and construes the stance between them, profiling the father's authority. The subjective tone is also reinforced by the use of two noun phrases—*horrible measured passion and such a pit of horror*—and the metonymic references to a furious Mahoney, foregrounding, or profiling *his teeth* and *the blood mounted to his face*.

The action in the excerpt describes father and son climbing up the stairs in

what I have considered as a parallelism not only with the ascension of Jesus to Mount Calvary (there is a bit of a calvary waiting for the boy upstairs), but also with the Ascension of Jesus to Heaven. Once they reach the girls' bedroom upstairs, a picture of The Ascension is profiled, presiding the room where a beating is apparently about to take place. Shortly after that, the boy refers to that space as a *pit of horror*. The point here is that the ascension does not lead to Heaven but to Hell. *Pit* can also be understood as *Hell*—in fact, the original title of the novel was going to be *The Pit*. I have called this metaphor HEAVEN IS HELL, via the related paradoxical mapping THE ASCENSION TO HEAVEN IS THE DESCENT TO HELL, which in the deeply Catholic Ireland of the time was utterly outrageous, and the author's deliberateness seems out of question.

The next excerpt has been taken from the beginning of Chapter 7. Mahoney and his boy go to church for confession. Mahoney does not confess his sins but the boy, a true believer like his dead mother, ventures inside the church on his own:

> (232)   About the confession boxes the queues waited, dark in their corners […] red glow of the lamp high before the tabernacle and the candles in their sockets burning above the gleaming brass of the shrine. Beads rattled, bodies eased their position. Feet came in down at the door [...]. (*TD*, p. 39)

The atmosphere of the church is gloomy and lugubrious. This becomes evident by the use of a combination of darkness—*dark in their corners*—and a wan, feeble candlelight, which reflects upon the metallic brass of the shrine, thus profiling it against a dark background, and activating the DEATH semantic domain in the reader's mind. The idea of death is reinforced when the faithful waiting for confession are referred to metonymically, as *beads*, *feet*, and especially, *bodies*, evoking a line of corpses. Furthermore, the proximity of the noun *sockets* stirs the image of the empty sockets of a skull in our minds. These nominals and domain adjectives help construe the frame of DEATH, which is also the target domain of the emerging metaphor here, RELIGION IS DEATH.

John McGahern takes a step forward from the RELIGION IS DEATH metaphor and yields a series of subsidiary metaphorical correspondences:

(233)   Was the flow of time towards the hour of his execution different for the man in the condemned cell in Mountjoy? […] when it got to your turn draw the heavy curtain aside, no scream at the sight of the scaffold, and kneel in the darkness and wait. (*TD*, pp. 39-40)

The passage compares a typical scene inside a church, a queue of faithful waiting for their turn to confess their sins, to a massive execution of prisoners at the hands of their executioner, that is, the priest. The author makes this point explicit by the use of a simile—*the man in the condemned cell in Mountjoy*. These correspondences, or mappings, yield the following subsidiary metaphors under the umbrella concept RELIGION IS DEATH: CONFESSION IS EXECUTION, THE FAITHFUL ARE PRISONERS/CONVICTS, PRIESTS ARE EXECUTIONERS, THE CONFESSION BOX IS THE SCAFFOLD. Another clear instance of McGahern's deliberate criticism of the establishment.

But perhaps the most startling image appears in the next passage. The boy has agreed to spend a couple of weeks at his cousin the priest Father Gerald's house during his summer holidays. He is contemplating the possibility of getting into priesthood, a very prestigious position in Ireland at the time, and Father Gerald offers his hospitality so that the boy can get familiar with a priest's daily routine, thus helping him make up his mind. On the first evening, after dinner, the boy gets a hint of what he is really getting into:

(234)   They'd finished eating. The priest's eyes fixed on the mantlepiece where two delf bulldogs flanked a statue of St. Martin de Porres as he returned to his chair from leaving the tray back on the table. (*TD*, p. 64)

Saint Martin de Porres was a Peruvian Dominican monk. Dominicans were very influential in Ireland at the time when the novel was written, and he is typically represented surrounded by animals, as he apparently was very kind to them or had some sort of gift for them. However, the image of two bulldogs flanking a man of God expresses anything but kindness. This vivid image in which two beasts of prey are profiled can be treated in the light of multimodal metaphor, as it hits the boy not linguistically, but rather visually. I have called this metaphor PRIESTS ARE PREDATORS and THE FAITHFUL ARE THEIR PREY. This deliberate metaphorical

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construct constitutes an overt attack on an important part of the Irish social organization.

After they finish their dinner, the boy and the priest sit down for a chat before going to bed. The priest begins to undress casually:

> (235)   [...] he smiled and took off his Roman collar and lay back in the chair. It was shocking to see a priest without his collar for the first time. The neck was chafed red. The priest looked human and frail.
> "I always have to eat just before bed, since I was operated on, they cut two thirds of my stomach away that time."
> "When was that, father?"
> "In Birmingham. I hadn't felt well for ages but put it on the long finger. Then I suddenly collapsed in the sacristy as I was unrobing myself after Mass. The surgeon said it was a miracle I pulled through."
> He yawned and in the same sleepy movement began to unbutton his trousers. He drew up the shirt and vest to show his naked stomach, criss-crossed by two long scars, the blue toothmarks of the stitches clear. He showed the pattern of the operation with a finger spelling it out on the shocking white flesh. (*TD*, p. 65)

Specificity helps to foreground certain parts of the priest's body, particularly body parts that distance him from the sacred and approach him to worldly flesh—*the neck was chafed red, the naked stomach, he began to unbutton his trousers, two long scars, the stitches, a finger, white flesh*. The tone of the passage is set by the use of certain predicating modifier adjectives with a subjective semantic load—*shocking, frail, shocking white flesh*. But the atmosphere of the scene is set by the sudden and startling vision of Father Gerald's belly and the horrible scar of an old operation. Again, the boy's feelings are visually disturbed. A terrible scar in the shape of a cross where the stitches are compared to the toothmarks of a beast that has bitten the priest, the man. This multimodal deliberate conceptualization may be labelled THE CROSS IS THE MOUTH OF A BEAST. The proximity in time since the sight of the two delph bulldogs is by no means coincidental, and it strengthens the idea of predatory beasts associated with the Catholic Institution.

However, probably the peak of McGahern's criticism on the Catholic Church is a passage from Chapter 12. The boy is lying awake in bed at night, when he

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receives a sudden and unexpected visit:

(236)   A low knock came on the door. Before you could say "Come in," it opened. A figure stood in the darkness above the wall.

"You're not asleep?"

It was the priest's voice, some of the terror broke, you let yourself back on your arms again.

"No," there was relief, but soon suspicion grew in place of the terror, what could the priest want in the room at this hour, the things that have to happen.

"I heard you restless. I couldn't sleep either, so I thought it might be a good time for us to talk"

He wore a striped shirt and pyjamas, blue stripes on grey flannel it seemed when he moved into the moonlight to draw back a corner of the bedclothes.

"You don't mind, do you, it's easier to talk this way, and even in the summer the middle of the night gets cold."

"No, father. I don't mind," what else was there to say, and move far out to the other edge of the bed, even then his feet touching you as they went down. The bodies lay side by side in the single bed. (*TD*, p. 70)

(237)   [...] you stiffened when his arm went about your shoulder, was this to be another of the midnight horrors with your father. His hand closed on your arm. You wanted to curse or wrench yourself free but you had to lie stiff as a board, stare straight ahead at the wall, afraid before anything of meeting the eyes you knew were searching your face. [...] (*TD*, pp. 70-71)

(238)   His hand was was moving on your shoulder. You could think of nothing to say. The roving fingers touched your throat. You couldn't do or say anything. [...]

"You have a good idea why I invited you here?"[...]

"You've thought about the priesthood since? You know that that's one of the main reasons I wanted you here?"

"Yes, father."

"Have you come to any decision or any closer to one?" he moved his face closer to ask, his hand quiet, clasping tighter on the shoulder [...]

"I'm not sure if I have a vocation. I don't know." [...] (*TD*, pp. 71-72)

(239)   What right had he to come and lie with you in bed, his body hot against yours,

his arm about your shoulders. Almost as the cursed nights when your father stroked your thighs. You remembered the blue scars on the stomach by your side.

"You must pray to God to give you Grace to avoid this sin. [...] I will pray for you too, that God may well direct you."

He paused. You'd listened with increasing irritation and hatred, you wished the night could happen again. [...]

You felt him release his arm and get out on the floor and replace the bedclothes. Your hands clenched as he sprinkled holy water on your burning face, though the drops fell cool as sprigs of parsley.

"God guard you and bless you. Sleep if you can," he said as he left the room noiselessly as he'd entered it. (*TD*, p. 74)

The immediate background of the scene is the darkness-flooded bedroom in the priest's house late at night. Against this obscurity, profiling is structured through a series of elements. The first foregrounded element appears in the form of schematization: *A figure stood in the darkness*, in an attempt to dehumanize Father Gerald. McGahern insists on not showing us the full picture, adding mystery and mistrust through the use of metonymy: *the priest's voice* and *the priest's pyjamas*. Then, the reader's attention is directed towards a spot of moonlight coming in through a window and *a corner of the bedclothes*, against its immediate background, the bed. Darkness floods the whole scene, and we are only allowed to focus on parts of the anatomy of both the priest and the boy. These profiled parts of the body conceptualize the priest as a beast of prey seizing and getting hold of its prey. Father Gerald is stripped of his human features.

Dynamic verbs in the active voice are employed to convey the sense of movement. The agentive participant is always the priest or a part of the priest's body, which is metonymically profiled. The affected participant is young Mahoney, or rather, parts of his body, which looks like what the priest is going after:

(240)   [...] he moved into the moonlight to draw back a corner of the bedclothes. (*TD*, p. 70)

(241)   His hand closed on your arm. (*TD*, p. 70)

(242)   [...] afraid before anything of meeting the eyes you knew were searching for your face [...]. (*TD*, p. 71)

(243)   His hand was moving on your shoulder. (*TD*, p. 71)

(244)   The roving fingers touched your throat. (*TD*, p. 71)

(245)   [...] he moved his face closer to ask, his hand quiet, clasping tighter on the shoulder. (*TD*, p. 71)

Moreover, inanimate agents triggered by the priest's actions have an effect on the boy's mood:

(246)   [...] some of the terror broke, [...]. (*TD*, p. 70)

(247)   [...] suspicion grew in place of terror [...]. (*TD*, p. 70)

(248)   [...] resentment risen close to hatred [...]. (*TD*, p. 70)

Modality is rather abundant all over the excerpt. It construes stance at two different levels. On the one hand, stance is construed between the boy and the external situation and events around him. The object of modality here is mainly to convey the idea of uncertainty about the priest's obscure intentions and the boy's rejection and disgust by employing central modals—*could*—and lexico-modals—*have to*, *be to*, *want to*. The semantic frames of MISTRUST and FEAR intertwined with RELIGION are activated:

(249)   [...] what could the priest want in the room at this hour, the things that have to happen [...]. (*TD*, p. 70)

(250)   [...] was this to be another of the midnight horrors with your father. (*TD*, p. 70)

(251)   You wanted to curse or wrench yourself free [...]. (*TD*, p. 70)

The weak commitment on the part of the young boy gives rise to a situation of uncertainty, at the mercy of the events developing around him. Objectivity dominates the first part of the scene, except for the dynamic and performative *wanted to curse or wrench yourself free*, which is subjectively construed, deploying the boy's desires to stay apart from the priest. A further instance of dynamic modality is the hypothetical construction realized by a lexical verb by which the boy regrets allowing the priest to get deep in his life.

(252)   [...] you wished the night could happen again. (*TD*, p. 74)

On the other hand, stance in the scene is also defined at an interpersonal level, between the young boy and Father Gerald. Subjectivity here is conveyed by deontic modality construing the power relationship between the young boy and Father Gerald. It displays the superior position of the priest, very much used to giving orders and advice:

(253)   You must pray to God to give you Grace to avoid this sin [...]. (*TD*, p. 74)
(254)   And pray, as I will pray for you too, that God may well direct you. (*TD*, p. 74)

The use of central modals, more speaker-involved than lexico-modals, exemplifies subjectivity here. The two performative modals employed express obligation—*you must pray to God*—and promise—*I will pray for you*. The boy seems to have no choice but to obey the priest and do as he says, and both participants are fully aware of what the power relationship should be between them. The strength of modality is conveyed by the priest's commitment in what he is saying.

However, consider the following example:

(255)   I heard you restless. I couldn't sleep either, so I thought it might be a good time for us to talk. (*TD*, p. 70)

The priest uses mitigation lexical devices for politeness purposes—*I heard you restless, so I thought*. Father Gerald makes some kind of concession by using a dynamic modal expressing inability, in an attempt to show solidarity with the boy's restlessness on his first night at the house—*couldn't sleep*. Stance here is construed by turning a statement with an epistemic modal—*might be*—into an instance of deontic modality, since the real intention of the Father Gerald is to start a private conversation with the young boy, as he lies in bed, taking advantage of his position of superiority and transferring the semantic loads of obligation and volition onto an epistemic modal auxiliary. The stance between the speaker—the priest—and the situation—the restlessness of both—is mapped onto the stance between Father Gerald and the boy.

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The illocutionary force of the statement is undoubtedly volitional, and it could be interpreted as something like *You listen. I'm going to talk to you*.

The use of a conditional construction towards the end of the passage makes us again aware of who is in power here. It does not express uncertainty or doubt. Its illocutionary force is that of a warning or a threat:

(256)   God guard you and bless you. Sleep if you can. (*TD*, p. 74)

The priest's tentative approach to young Mahoney in the middle of the night makes him switch to an informal question structure, the interrogative declarative. He is well aware that he is doing something he is not supposed to be doing, and selects this informal register to sound closer and friendlier:

(257)   You're not asleep? (*TD*, p. 70)

(258)   You have a good idea why I invited you here? (*TD*, p. 71)

(259)   You've thought about the priesthood since? You know that that's one of the reasons why I wanted you here? (*TD*, p. 71)

Perspective here is structured through the use of second person narrator and the frequent use of free indirect speech to express the boy's inner thoughts and torments. The author splits the boy's self into two confronting sides. The *you* narrator, although referring to himself, detaches the protagonist from the tough reality he is bound to deal with, and this may be interpreted as an overt attack on puritan values, sexual repression and child abuse:

(260)   [...] what could the priest want in the room at this hour, the things that have to happen. (*TD*, p. 70)

(261)   [...] you stiffened when his arm went about your shoulder, was this to be another of the midnight horrors with your father. (*TD*, p. 70)

As for ambience, atmosphere is objectively set through nominals denoting darkness, obscurity—*darkness, moonlight, the middle of the night, midnight horrors, the cursed nights*. The whole passage takes place in the middle of the dark night, the

only light being the wan, feeble moonlight.

The tone here is different, though. The subjective account of the boy's feelings is reflected in a number of nominals with a negative semantic load: *terror, suspicion, bodies, midnight horrors, resentment, dirt, increasing irritation.*

The archetypal character of the priest is vividly depicted as a predator seizing its prey, the boy. By referring to Father Gerald metonymically, the character is deprived of human qualities, making him appear as a paedophilic monster. Even worse, they are relatives, a cousin of his father's, and there is little the boy can do to to escape his claws. The power of priests in a deeply religious society was overwhelmingly pervading and people were simply at the mercy of the powerful catholic institution, which paradoxically is described by McGahern as merciless. Again, the deliberateness in the author's social criticism seems doubtless.

4.3.1.2. *The Barracks*

Religion has a quite relevant presence in *The Barracks* too, even though it is not the main theme dealt with in the novel. The passages associated to religion are mainly treated from a cultural point of view, enhancing the overwhelming ubiquity that it had in the Ireland of the 1960s. Religious buildings and churches were common everyday life elements and religious ceremonies and rituals were entrenched in daily routines of practically everybody in the community. The first of the paragraphs selected for analysis in this section describes Elizabeth's falling for Reegan on the day they had first met, and how he had praised her beauty. As she was cycling home, she fixed her eyes on a local chapel on a sunny day:

> (262)   She felt so full of longing and happiness that she crossed from the shop to the chapel when she'd got the groceries for the house. The eternal medals and rosary beads were waiting on the spikes of the gates for whoever had lost them; the evergreens did not even sway in their sleep in the churchyard, where bees droned between the graves from dandelion to white clover; and the laurelled path between the brown flagstones looked so worn smooth that she felt she was walking on them again with her feet of school confession evenings through the summer holidays.
> The midday glare was dimmed within, the church as cool as the stone touch of its holy water font, [...] (*TB*, p. 14)

The passage portrays Elizabeth's cheerful mood as she has just fallen in love. This cheerfulness is in full harmony with God, as certain specific parts of the church are depicted in close detail, as her eyes focus on concrete elements. This is construed by a series of nominals modified by adjectives in attributive position or by *of*-constructions. Both devices serve to characterize the entities denoted by the nouns in question: *the eternal medals, rosary beads, the spikes of the gates, the laurelled path, the brown flagstones, her feet of school confession evenings, its holy water font*. Happiness is associated with God, but John McGahern takes advantage of the situation to make the reader aware of the closeness between religion and death, a connection which is recurrent in both novels. This is conveyed by the use of certain death-related nominals and adjectives: *eternal, the graves, as cool as the stone, worn smooth*. These linguistic choices set the tone of the passage: they do not let the reader forget about death. The stone which the chapel is made of has certain features that can be also associated with death, such as its coolness and its softness from wear and use over the centuries.

In the next excerpt, Reegan and Elizabeth are casually chatting with the children at dinner time, and Reegan—in a very similar way to Mahoney in *The Dark*—questions the validity of an education system controlled by priests. In fact, priest teachers are referred to metonymically as *the ring*. But Catholicism is so embedded in their psyche that, paradoxically, they reiterate religious rituals constantly at the same time as they question the institution. Reegan makes the sign of the cross when he finishes his meal:

(263)   "We might as well have been learnin' our facts and figures and come out in every other way just as God sent us in—as long as we learned how to bow the knee and kiss the ring. If we had to learn how to do that we were right bejasus! [...]
He made the sign of the cross as he finished his meal. He'd never known mental prayer, so his lips shaped the words of the Grace as he repeated them to himself. (*TB*, p. 18)

Stance here is construed between the ideological position of cultural supremacy of the Church and the helpless Irish people. These two poles of stance are

metonymically conceptualized by the priests teaching at schools and young children, who are absolutely defenceless against the Catholic brainwash. The modal employed in the passage—*might*—and the semi-modal *had to* bear an initially objective epistemic semantic load—the kids and their performance of academic duties—but in fact it turns into a case of subjective deontic modality, since the priests are in control of what the students need to learn all the time. The conditional constructions employed—introduced by *as long as* and *if*—reinforce this shift of modality, from objective epistemic to subjective deontic.

The metonymy, SUBEVENT FOR WHOLE EVENT, has already been explained above in section 3.3. It is John McGahern speaking out through Reegan's mouth. By *bowing the knee and kissing the ring*, the author is conceptualizing the whole process of submission and obedience to the priests, giving little importance to academic curricula. This is especially significant because John McGahern was a primary teacher himself—at the *Scoil Eoin Báiste* in Clontarf—and the influence and control exercised by the Catholic Church was particularly strong in primary schools, so he knew what was going on with education in the first person.

Citations from the Bible are constant throughout the novel, but they are hardly ever uttered out of raving Catholic devotion. In the following lines, a silly informal conversation between Guard Casey and Guard Mullins includes a rather irreverent response to one of the best-known Bible quotes, using the modal *might* to tentatively challenge the Writings:

(264)   "But the last shall be the first, remember," Casey couldn't resist quoting. [...]. "Aye!" he answered inarticulately back. "And the first might be the last." (*TB*, pp. 26-27)

This is another instance of modality transfer. Objectivity in epistemic *might* hides Mullins' involvement in the statement as he is actually challenging the Sacred Writings. In the end, stance here is construed between the Bible and common people, who do not dare to stand up against the ideological mainstream openly, but in fact, they resort to reason more often than they are supposed to. This is a case of subjective dynamic modality.

Guard Casey even relativizes the Gospel when discussing with Mullins such an

earthly topic as the salaries of barristers in Dublin, employing a solemn tone and ceremonial vocabulary when after all, it is a casual conversation between two old friends:

(265)   "But don't some of them make more than £5,000 a year?"

"Yes—some of them!—many are called, James, but few are chosen, as you and I should know at this stage of our existence," Casey quoted in such a funereal and sanctified tone [...]. (*TB*, p. 30)

But Casey and Mullins' foolishness and stubbornness disguise John McGahern's real ideological postulates. These two obstinate characters with their silly reasonings are a literary resource that John McGahern employs to put some of the most basic assumptions of religion under question. In the following passage, Casey and Mullins keep on with their chat, spangled with constant references to the Sacred Writings and Jesus Christ himself, until a sense of blasphemy disturbs the atmosphere of the scene:

(266)   "Isn't it strange," he said, "that with all the men that ever went into the Depot none of them were exactly six feet?"

"That's right," Mullins asserted. "No man ever born was exactly six feet. It's because Jesus Christ was exactly six feet and no man since could be the same height. That's why it's supposed to be!" [...].

"It's like the Blessed Virgin and Original Sin," Brennan rushed out again and went out to quote out of the Cathecism. "*The Blessed Virgin Mary by a singular privilege of grace was preserved free from original sin and that privilege is called her Immaculate Conception.*" [...].

"Kelly, the Boy from Killann," said Casey, "was seven feet with some inches to spare.

"*Seven feet was his height with some inches to spare*
And he looked like a king in command,"

he quoted out of the marching song.

There was immediate feeling of blasphemy. The song connected up with Jesus Christ, though Casey had meant no harm, he said it just because it happened into his head and he'd decided to say something. (*TB*, pp. 30-31)

Casey makes reference to Kelly, the boy from Killann, an Irish military leader who fought in the Wexford Rebellion in 1798. The sense of blasphemy arises from his indirect comparison to Jesus Christ, arguing that he was more than seven feet tall, taller than Jesus himself.

Epistemic modality is present in the excerpt through the central modals *should* and *could*. It tries to make conjectures about faith and reason, and it construes the stance between God and ordinary people, who are able to question Him, at least verbally:

(267) [...] as you and I should know at this stage of our existence, [...] (*TB*, p. 30)

(268) [...] It's because Jesus Christ was exactly six feet and no man since could be the same height. (*TB*, p. 30)

The *immediate feeling of blasphemy* is the consequence of a semantic phenomenon which I have termed *stance shift*. The tentative questioning of the figure of Christ as the superior leader is automatically deactivated by the rise of implicit deontic modality whereby the two men necessarily have to bow before Jesus in submission and obedience. This *stance bounce* and the resulting deontic modality is realized by a nominal construction modified by a prepositional phrase introduced by *of*, and it construes the stance between the mundane and the divine.

In the next excerpt, the whole family, Reegan, Elizabeth and the kids, gather for their prayers in a sort of daily ritual which they must celebrate as an obligation. The references to the Holy Virgin are constantly quoted from the Bible, even referring to her in metaphorical terms:

(269) [...] "Are ye all ready for the prayers? We should have said them ages ago."
He took a little cloth purse from his watch pocket and let the beads run into his palm. He put a newspaper down on the cement and knelt with his elbows on the table, facing his reflection on the sideboard mirror.
Elizabeth's and the children's beads were kept in an ornament vase on the dresser. Willie climbed on a chair to get them from the top shelf. Elizabeth's beads were a Franciscan brown, their own pale mother-of-pearl with silver crosses that they'd been given for their First Communion.

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They blessed themselves together and he began:

"*Thou, O Lord, will open my lips*",

"*And my tongue shall announce Thy praise*," they responded.

They droned into the *Apostles' Creed*. Then *Our Fathers* and *Hail Marys* and *Glory be to the Fathers* were repeated over and over in their relentless monotony, without urge or passion, no call of love or answer, the voices simply murmuring away in a habit or death, their minds not on what they said, but blank or wandering or dreaming over their own lives.

Elizabeth's fingers slipped heedlessly along the brown beads. No one noticed that she'd said eleven hail Marys in her decade. (*TB*, p. 33)

(270)   She felt the pain at last was easing. The rosary was droning to its end in the kitchen. The decades were over. Reegan was sing-songing,

Mystical Rose

Tower of David

Tower of Ivory

House of Gold.

His face a mask without expression, staring as if tranced at its image in the big sideboard mirror, his fingers even now instinctively moving on the beads, the voice completely toneless that repeated Her praises, their continual "Pray for us", like punctuating murmurs of sleep.

"The Dedication of the Christian Family," began the last prayers, the trimmings.

Prayer for the Canonization of Blessed Oliver Plunkett—whose scorched head, they remembered reading on the leaflet, was on show in a church in Drogheda.

Prayer for all they were bound to pray for in duty, promise or charity.

Prayer for a happy death.

And the last prayer, the last terrible acknowledgement, the long iambic stresses relentlessly sledged:

O Jesus, I must die, I know not where nor when nor how, but if I die in mortal sin I go to hell for all eternity.

The newspapers were lifted, the beads and chairs returned to their places. (*TB*, pp. 36-37)

The atmosphere is construed by a series of nominals, containing adjectives in attributive position and *of*-constructions: *the beads, the children's beads, silver*

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crosses, relentless monotony, no call of love or answer, the voices, the Dedication of the Christian Family, the Canonization of Blessed Oliver Plunkett, scorched head, duty, promise, charity, a happy death, the last terrible acknowledgement, the newspapers, the beads. More specifically, the *beads* stand metonymically for the rosary.

Attributive adjectives add colour and atmosphere to the scene: *Franciscan brown, pale mother-of-pearl, blank, tranced at its image, toneless*. The tones depicted by the adjectives are not precisely vivid or bright, but dull, dark, lifeless. This serves as a resource to enact the semantic frames of LIFELESSNESS, DEATH, again, associated to FAITH and RELIGION.

It is curious how newspapers appear on numerous occasions on both novels, but nobody seems to read them. The only use that the characters give to newspaper sheets is as a humble platform to kneel on when they are about to say their prayers, so they can avoid the dirt floor. John McGahern introduces the newspaper as a daily item, not because of the characters' interest in the latest news, but rather as a part of a religious ritual, the prayers. The correlation principle applies to the newspapers every time they appear in the novel, either as a ceremonial tool or as a sexual instrument, as in *The Dark*. This will be dealt with in the characterization section below.

The passive constructions employed in the last line of the excerpt metonymically profile subevents—lifting the newspapers, returning the beads and the chairs to their places— for the whole event—finishing the prayers.

Constant quotes from the Bible speck the passage, with metaphorical references to the Virgin Mary: *Mystical Rose, Tower of David, Tower of Ivory, House of Gold*. The last Biblical quote of the passage relates, once more, religious devotion to death.

Elizabeth becomes very aware of the church ambience once she knows that she is ill. Her profiling of certain elements within the church at Mass is employed by McGahern to construe metonymic references to the whole religious surroundings:

(271)   How often was she aware of being present at Mass now! The murmuring of prayers, the rising and standing and kneeling and sitting down, the smells of incense and wet raincoats and candles burning would set a sleepy rhythm going through her blood and drift her into the sickly limbo of her own dreams. (*TB*, pp. 52-53)

The gerunds employed construe stance. By profiling verbs of saying—*the murmuring of prayers*—and dynamic actions—*the rising and standing and kneeling and sitting down, wet raincoats and candles burning*, McGahern is construing the stance between the faithful attending to confession and the superior position of the whole Catholic organization, which is metonymically represented here by the monotonous and ceremonial events taking place in this particular context of a mass service. Moreover, noun phrases modified by *of*-constructions are employed to add descriptive richness—*the smells of incense, a sleepy rhythm, the sickly limbo of her own dreams*.

In the next section, I will delve into the ideological postulates of the author and how he builds up characters by drawing on (i) piecemeal integration, (ii) mental spaces, (iii) conceptual integration theory and (iv) split selves. The use of these four tools will prove most convenient to deconstruct the main characters of both novels, all of which are round characters, with multiple faces or sides. Metonymy and metaphtonymy will be also invoked, when relevant, to explain why John McGahern builds the characters in that particular way.

4.3.2. Characterization: Split selves

The complexity with which John McGahern builds the characters appearing in *The Dark* and *The Barracks* will be explained by analysing the source input spaces in the blends as instances of split selves. Emmot (2002: 153-181) defines split selves as the different instances of a character being divided in any way in a narrative. Lakoff (1996) reserves the term for occasions where different intellectual or social aspects of the self are activated. In the following sections, I will show how the characters' *farmer self*, *religious self*, or *child molester self* take over, depending on the contextual background, which helps activate them. Following Hamilton (2002: 1-22), this section will demonstrate how their different selves contribute to structure conceptual metaphors within the blended space, where the author makes his most outrageous claims in his critical account of the puritan society of rural Ireland in the 1960s.

The act of narration in itself may provide the reader with multiple opportunities to identify different descriptions and versions of the characters alongside

each other, that is, they are juxtaposed. The key point in *The Dark* lies in the different aspects of the character's selves as they adopt different personae in different situations (Emmott, 2002: 153-181; Billington *et al.*, 1998; Bosma and Kunnen, 2001).

4.3.2.1. The *you*-narrator in *The Dark*

In *The Dark*, John McGahern does something which he never did again in any of his later works, namely, resorting to the use of the second person narrator in combination with first and third-person narrators throughout the novel in an apparently whimsical way. The most interesting of the three narratorial voices is the one in the second person singular.

John McGahern's original touch arises when the young protagonist of the novel narrates certain passages of the story in the second person singular. This is an ingenious and unconventional literary technique that evolves into an instance of split selves. On the face of it, it would be tempting to reduce the second person narrator to a mere impersonal or generic *you*, but such an analysis would be too simplistic, as one of the main author's licences would be missed out by an interested reader. It would definitely not do justice to McGahern's intentions, it would not be fair to his acknowledged literary genius and, as I will show in the following pages, more than sufficient evidence can be found in the novel to discard this oversimplification.

The second person narrator is activated at certain moments during the novel, and it is a representation of the protagonist's inner struggles and frustrations. The most interesting passages narrated in a *you* narratorial voice have been excerpted for a thorough stylistic analysis below. The passages are divided into six different but connected headings which correspond to the boy's inner strives and surrounding ambience, namely, as a victim of his tyrannical father, his prospects of university life as a way out of his family home and the potato field, as a growing teenager in a deeply religious community, as a sexually-repressed person unable to approach girls his own age and as an unstable and irresolute person who cannot actually take a step in life on his own accord, but constantly seems to be drifting at the mercy of the events taking place around him. Let us start by focusing on an early passage where Mahony is brutally beating Joan—one of the boy's sisters—and for the first time, the boy challenges his authoritarian father, actually defying him:

(272)   Much of the worst in the house had shifted towards the others, you had your own room with the red shelves after long agitation, you had school and books, you were a growing man (*TD*, p. 34)

(273)   You'd watched it come to this, hatred rising with every word and move he made, but you'd watched so many times it was little more than a habit. Then her heels left the ground and swung, the eyes staring wide with terror out of the face, and the screaming. You couldn't bear any more this time.

"Stop it. Stop it, I tell you."

Mahoney stopped as if struck, she fell in a heap on the floor, though he did not loose his grip of the hair.

"What did you say?"

"I said to stop it, let her go," and you couldn't control the trembling. Mahoney let go the hair and she slumped on the floor. With one savage bound and swing he sent you hurtling against the table, you felt the wood go hard into the side, but no pain, it was almost a kind of joy. You came back from the table and able to shout, "Hit," as he came.

He did hit, swinging his open palm with his whole strength across the face, and this time you went sideways to crash against the dresser.

You didn't even feel the white knob drive into your side. You were mad with strength, coming off the dresser like a reflex.

"Hit and I'll kill you," you said and you knew nothing, there was no fear, you watched the hand come up to hit, your own hands ready and watching the raised hand and the throat. You knew or felt nothing, except once the raised hand moved you'd get him by the throat, you knew you'd be able, the fingers were ready. No blow could shake you, only release years of stored hatred into that one drive for the throat. (*TD*, pp. 35-36)

(274)   You hadn't the strength even if you'd wanted. The whole kitchen and world was sick and despairing. Hatred had drained everything empty. (*TD*, p. 37)

(275)   You went outside into the night, clean with stars, but you didn't linger; but went by the plot of great rhubarb stalks to the dark lavatory, refuge of many evenings. (*TD*, p. 38)

The first aspect of the passage on which the stylistic analysis entertained here will focus is the joint interaction between nominals and adjectives. Nominal phrases,

especially those modified by an *of*-construction, together with gerunds and predicating modifier constructions add descriptive richness to the narration, and they are also an important cognitive resource to activate semantic frames. These frames serve as conceptual domains which in turn yield significant tropes of figurative language. The semantic frames of RAGE and HATRED are activated by the nominals *agitation, hatred, the screaming, the grip of her hair, the trembling, one savage bound and swing, his open palm, his whole strength, years of stored hatred, that one drive for the throat, the strength, refuge of many evenings* and the adjectives *wide with terror, savage, mad with strength, sick, despairing, empty*.

Joan, the girl being beaten, Mahoney and the boy himself are metonymically referred to by profiling only parts of their anatomy, both as agentive or affected participants within the subframe of AGGRESSION, embedded within the RAGE domain. This profiling of body parts strips the characters of their human features, which is consistent with the semantic frames enacted: *her heels, the eyes, a heap, the hair, his open palm, the raised hand, the throat, the fingers*. The actions associated to Mahoney are non-modal, since Mahoney is a determined person, a man of action. Let us now focus on another instance of stance shift, when the young boy rebels against Mahoney, marking a turning point in the power relationship between them and in the general plot of the novel:

(276) "I said to stop it, let her go," and you couldn't control the trembling.
You came back from the table and able to shout "Hit," as he came. (*TD*, p. 36)
(277) [...] you'd get him by the throat, you knew you'd be able, the fingers were ready. (*TD*, p. 36)
(278) No blow could shake you. (*TD*, p. 36)

Stance is construed by objective epistemic *couldn't control*, modelling the initial power relation between the boy and his dad and profiling the boy's initial insecurity and fear. Stance shifts through subjective dynamic modality realized by the lexical modal *able to shout* and volitional *would—you'd get him, you'd be able—*and objective epistemic *could shake*, when the boy challenges his tyrannical father for the first time in his life.

The semantic frames of RAGE and HATRED give rise to a primary Lakoffian

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metaphor EMOTIONS ARE LIQUID INSIDE A CONTAINER, whereby the boy's hatred towards his father is conceptualized as the liquid boiling inside a container mapped onto his head. This can be seen in examples like the following:

(279)   [...] hatred rising with every word and move he made, [...]. (*TD*, p. 35)

(280)   No blow could shake you, only release years of stored hatred [...]. (*TD*, p. 36)

(281)   Hatred had drained everything empty. (*TD*, p. 37)

The relationship between the young boy and his religion-pervaded environment is another moment when John McGahern activates this other self or *alter ego* through the technique of second person narrator. The boy lives through a complete turmoil inside his head and about his life. Becoming a priest seems like a good way of earning a living, not to mention the power, prestige and influence that priests were bestowed in a virtually theocratic society.

The young protagonist contemplates the possibility of entering priesthood very seriously, but this proves a rather hard decision to take, considering his age, his interest in women and his mad desire for sex, ending up in frequent masturbation episodes. This dichotomy disturbs the boy to the verge of insanity, and the arguments between his other, true self and the self he pretends to be torments him to such an extent that at times, the two versions of the boy sound like two different people. In the following excerpts, the young boy attends his weekly confession at the local church. His mind is an ocean of mixed emotions, namely, his desire to move closer to God and to the path of virtue and his remorse and sense of guilt for all the sins he has committed, especially the dozens of episodes of masturbation. The atmosphere in the church is lugubrious, which scares and overwhelms the kid:

(282)   Through the sacristy door the priests come, they kneel before the altar, kiss and don the purple stole of their office as they move out to the boxes through the gate in the wooden rails. You can hear your heart beating as the shutter rattles open on the first penitent. In fear and shame you are moving to the death of having to describe the real face of your life to your God in his priest, and to beg forgiveness, and promise, for there is still time.

There was an even flow that carried you nearer. You were sick and wanted to leave but you couldn't. You tried to grasp in the memory your sins once more: lies four

times, anger three, prayers not said five or six or eight times it hardly mattered. Sins of lust after women everyday in your mind for the last three months, orgies of self-abuse, the mind flinched from admitting the exact number of times, two hundred times or more. You were steadily moving in the flow of the queue towards a confession of guilt, and the moment of confessing would be a kind of death. (*TD*, pp. 39-40)

The gloomy and lugubrious atmosphere of the church is in consonance with the boy's uneasy mood as he looks around and queues up for the confession boxes. The importance of light and darkness in the construal of scenes will be dealt with in section 4.4.1. below. The description of the scene is highlighted by nominals, many of which are, again, modified by an *of*-construction: *the sacristy door, the priests, the altar, the purple stole of their office, the wooden rails, the first penitent, the death of having to describe the real face of your life, forgiveness, your sins, lies, anger, prayers, sins of lust after women, orgies of self-abuse, the exact number of times, the flow of the queue, a confession of guilt, the moment of confessing, a kind of death*. These nominals activate the subdomain of CONFESSION—embedded within the larger frame of RELIGION—and the domain of DEATH. RELIGION and DEATH constantly appear interwoven throughout the novel. Not only does the spiritual world relate to the absolute truth of death, but even more, John McGahern insists on associating these two semantic frames, mapping components and relations of the frame of DEATH onto similar ones within the frame of RELIGION. This can be seen, for instance, in the depiction of priests as typically agentive participants, both in ceremonies or sacraments like Confession, whereas the faithful are construed as affected participants, and the processes between the participants are typically conceptualized as death processes. The appearance of the attributive adjective *wooden* together with the phonesthemes in *the shutter rattles open*, imitating the sound of wood against wood qualifies in itself as a literary resource to enact the frame of DEATH, because of its resemblance to the material of a coffin and the sound of its lid closing.

Stance here profiles the boy's inner struggle between faith and the worldly pleasures, especially sex. Subjective dynamic *can* in *You can hear your heart beating* and *but you couldn't* combine with a number of lexical constructions to foreground the boy's true self struggling to emerge from the depths of his sociocultural trap right at

the moment of confessing his sins. This inner strife torments the protagonist with guilt and repentance. The final epistemic *would be*, together with lexical modals *wanted to* and *tried to* establish a distance between the protagonist and the sacrament of Confession. Stance here confronts the two paths which the boy has to choose between:

(283)   You were sick and *wanted to leave* but you couldn't. (*TD*, p. 40)

(284)   You *tried to grasp* in the memory your sins once more [...]. (*TD*, p. 40)

(285)   You were *steadily moving* in the flow of the queue *towards a confession of guilt*, [...]. (*TD*, p. 40)

(286)   [...] and the moment of confessing *would be a kind of death*. (*TD*, p. 40)

The boy's mental instability is profiled in the following paragraphs after he has finally gone through Confession and his many sins have been forgiven. His mood has suddenly changed to optimism and joy, and at moments like this, he feels reconciled with the whole world including his father.

(287)   Dazed, you got up, and pulled aside the curtain. The world was unreal. All your life had been gathered into the Confession, it had been lost, it was found. O God, how beautiful the world was. [...] How beautiful the world was, you wanted to say to them, and why did they not dance and smile back at you, sing and praise. [...]. (*TD*, p. 42)

(288)   There was such a joy. You were forgiven, the world given back to you, washed clean as snow. You'd never sin again. The world was a too beautiful a place to lose. You willed yourself to say the rosary, [...]. (TD, p. 43)

(289)   You were in the state of grace, you remembered you were supposed to love everyone, and your father was waiting for you outside at the gate. You had no right to hate him, he was there to be loved too. [...]. (*TD*, p. 43)

The trance of confessing his sins seems to bring him back from another world. The use of the adjective *dazed* when he has just finished the sacrament testifies this change of mood, this new attitude towards the world, which is reinforced by the appearance of additional attributive and predicative adjectives: *unreal, beautiful,*

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forgiven, washed clean as snow, and a few nominals: *such a joy, the state of grace.*

Subjective dynamic modals—*You'd never sin again*—and dynamic lexical constructions in the excerpts above construes stance, the boy's shifting, bouncing attitude and his amendment resolutions. The use of volition verbs and verb + *to* infinitive and adjective + *to* infinitive constructions construe the boy's fresh attitude towards life:

(290)   How beautiful the world was, you *wanted to say* to them [...]. (*TD*, p. 42)

(291)   You *willed* yourself to say the rosary, [...]. (*TD*, p. 43)

(292)   [...] you *were supposed to love* everyone, [...]. (*TD*, p. 43)

(293)   You had no right to hate him, he *was there to be loved* too. (*TD*, p. 43)

The inner struggle that the young boy goes through is between the prospects of entering priesthood and his irrepressible desire to have sex with women, to touch a female naked body for the first time. This gives rise to a dramatic conflict as both scenarios are utterly incompatible. The tormenting strife within his mind throws him off balance to the verge of insanity. He feels the urgent need to give his cousin, Father Gerald, a satisfactory answer about entering priesthood after finishing school, but his other self—the *you* narrator—which will turn out to be his real self, confronts him with reality and confusion becomes almost tragic, with moments of self-conviction and persuasion.

(294)   As the struggle outside eased it grew worse within the skull. You could get no control. You'd go weeks without committing any sin, in often ecstatic prayer and sense of God, again replaced by weeks of orgy sparked by a fit of simple boredom or unhappiness. The constant effort back to Confession, haunted by the repetitive hypocrisy of your life, anguish of the struggle towards repeated failure. Time was running out too. You had to spend the coming summer with Father Gerald. He'd expect you to have reached some decision. The winter after would be the last year of your life at school. (*TD*, pp. 53-54)

The nominals in this extract enact the conceptual domain of SIN through the use of nominals modified by a prepositional phrase: *weeks of orgy, a fit of simple boredom or unhappiness, the constant effort back to confession, the repetitive*

hypocrisy of your life, anguish of the struggle towards repeated failure (emphasis added on the original). SIN is embedded within the larger domain of RELIGION, which is again connected to DEATH. The DEATH frame is enacted by the nominal *skull*.

Subjective dynamic modality construes the boy's insecurity about the approaching day when he would have to go and visit Father Gerald. This is realized by *would*, and *could*. External factors determine the boy's fate in the near future. He speculates about the path to be taken in life, and that only contributes to increase his irresolution, thus profiling the boy's uncertain good intentions of refraining himself from committing more sins—masturbating—before his stay with the priest the following summer:

(295)   You *could* get no control. You*'d* go weeks without committing any sin, [...]. (*TD*, p. 53)

Objective epistemic *would* sets the temporal frame, marking the deadline for the boy to make up his mind:

(296)   The winter after *would* be the last year of your life at school. (*TD*, p. 54)

Deontic modality realized by semi-modal *had to* establishes, once more, the position of superiority of the priest with respect to the young boy. The use of an obligation semi-modal and the boy's speculation about Father Gerald's expectations— *would expect*—exemplify this point. Stance is modelled here between the young boy and Catholicism, which is metonymically conceptualized by the figure of Father Gerald:

(297)   You *had to spend* the coming summer with Father Gerald. (*TD*, p. 54)
(298)   *He'd expect* you to have reached some decision. (*TD*, p. 54)

At one of the moments of self-conviction about priesthood, DEATH and RELIGION, RELIGION and DEATH walk hand in hand once more, and the repetition of the subjective dynamic *would* construe the boy's apparently jolly future when he gives his life to God in a kind of *safe*, metaphoric death, in another instance of stance-

shifting. Stance now is built up from an attitude of submission to the Catholic Church, once more:

(299)   You'd master it as a priest. You'd give your life back to God, you'd serve, you'd go to death in God's name and not your own. You'd choose your death, you'd give up desire other than God. You'd die into God the day of your ordination. All your life would be a death in readiness for the last moment when you'd part with your flesh and leave. You'd be safe. [...]

The more you lingered on it the more fantastic it grew, no open road, the best was to be a green cabbage head. Say your penance. Go as best you can till you fall, the refuge of confession again then, and it all had the saving grace that it wasn't going to last forever. (*TD*, p. 56)

The underlying startling assumption that giving your whole life to God is to be a *green cabbage head*, is a serious statement confronting Faith with Reason. There is no need to ask for answers or question anything, God provides everything and that is the end of the question. This is a case of metaphtonymy, a metaphor—A SERVANT OF GOD IS A GREEN CABBAGE—which originates in a PART FOR WHOLE metonymy—the head for the person. This trope sends an utterly controversial, if not disrespectful statement, namely, *religious people are ignoramuses* (own emphasis).

The greatest sexual fantasy of all for the young protagonist of *The Dark* is Mary Moran, a local girl of a similar age to his own, for whom he yearns madly. Mary Moran's anatomy is metonymically profiled to activate the semantic frames of SEX and PASSION. The boy's own indecision, his complete irresolution to propose to her is another reason of inner conflict between the two confronting selves:

(300)   Evenings after school you hung about the shops waiting for Mary Moran to pass down from the Convent, let her cycle out the road a little ahead, and pedal furiously to catch her round Clark's. [...]. (*TD*, p. 57)

(301)   Her voice was pure music, it sent shivers of delight trembling. No one ever smiled as she did. A secret world was around her. Her thighs moved on the saddle, you got conscious of the friction of your own thighs, got roused, desperate in case she'd notice. Every bit of the road was precious, only it went so fast, so much to tell

and to hear, and it was marvel, the world for the very first time. If you had twenty miles to travel it wouldn't be enough, and the four went past before you could hold or taste them and you were saying an impossible goodbye. (*TD*, p. 57)

(302)   She was gone and dream of her took over, Mary and you together, and married. With her you'd walk a life as under the shade of trees, a life in a wild summer that'd last forever. [...]. (*TD*, p. 57)

(303)   You couldn't have Mary Moran if you went to be a priest and you couldn't be a priest as you were. The only way you could go have her anyhow was an old whore of your mind, and everything was going fouled. (*TD*, p. 58)

The boy's feelings are described in the light of physical senses. A whole world of assorted sensations overwhelm the boy as he pedals along Mary Moran for four miles on her way back home from the Convent. Nominals—*pure music, shivers of delight trembling, a secret world, her thighs, the friction of your own thighs, marvel, dream of her, the shade of trees*—predicative adjectives—*secret, conscious, roused, desperate, precious, wild*—and even verbal phrases and adverbs—*pedal furiously, smiled, to tell and to hear, hold or taste them*. The semantic frame of PASSION activates as the sensory experiences that Mary evokes take hold of the boy as they cycle along each other for some miles. Subjective dynamic *would* construes the boy's fantasies about Mary Moran, and his mad desire for her body:

(304)   With her you*'d* walk a life as under the shade of trees, a life in a wild summer that*'d* last forever. (*TD*, p. 57)

But again, the inner conflict, the personal tragedy arises in the boy's mind. How can he possibly bring priesthood and women together? John McGahern employs two confronting metaphors to illustrate this contradiction. A *wild summer* maps onto a happy, passionate life with the woman you love, A HAPPY LIFE IS A WILD SUMMER, whereby some aspects typically associated to summer holidays, such as free time, leisure, good weather, happiness, map onto a life full of love and passion. However, the other self is there to remind him of his own drama. This is achieved through the other metaphor in the passage, arising from the modal hypothetical *if*-constructions:

(305)   You couldn't have Mary Moran if you went to be a priest and you couldn't be a priest as you were. The only way you could go have her anyhow was an old whore of your mind, [...]. (*TD*, p. 57-58)

Objective deontic *could* and *couldn't*, expressing prohibition construe stance between the protagonist and priesthood, in a relationship of submission.

The resulting simile, YOUR MIND IS LIKE AN OLD WHORE, maps qualities and actions traditionally attributed to a old woman who works as a prostitute, namely, ugliness, lust, filth, deception, dishonesty. This is the result of not being able to decide about his own future, and the two available possibilities that he contemplates are utterly contradictory.

The young protagonist finally arrives at Father Gerald's house to spend a couple of weeks and have an up-close glimpse of what a priest's daily life and everyday routine is like. The selected excerpts belong to the very first moments at Father Gerald's house and the day after the controversial nightly visit of the priest, which will be dealt with in the subsection analyzing the priest below. The boy has just arrived as a guest, the passage is quite neutral, and the scarce modality cases only reflect the boy's uncertainty about what he is bound to live through in the two weeks ahead. Subjective dynamic modality is realized by a lexical construction—*hoped to study*—and modal *could*:

(306)   You took the few things you'd brought out of the suitcase and left them in the wardrobe, the textbooks you hoped to study while you were here to one side on the bed, with the nightclothes. [...]. (*TD*, p. 68)

(307)   You had come. You were in the priest's house, you could draw back the linen sheet and get into bed. A picture of your father's house in your mind, all the others sleeping miles away, and you here. (*TD*, p. 68)

After the first and disturbing nightly encounter, when the priest turns up unexpectedly in the boy's bedroom in the middle of the night and gets in bed with him, the boy begins to wonder whether priesthood is actually a good prospect for him, especially after an abrupt and disappointing ending of the conversation he and the

priest have as they lie in bed. During some hours after the incident, still in bed, the boy retakes his personal inner strife:

> (308)   You couldn't be a priest, never now, that was all. You'd never raise anointed hands. You'd drift into the world, world of girls and women, company in gay evenings, exact opposite of the lonely dedication of the priesthood unto death. Your life seemed set, without knowing why, it was fixed, you had no choice. You were a drifter, you'd drift a whole life long after pleasure, but at the end there'd be the reckoning. If you could be a priest you'd be able to enter that choking moment without fear, you'd have already died to longing, you'd have already abandoned the world for that reality, there'd be no confusion. But the night and room and your father and even the hedge around the orchard at home were all confusion, there was no beginning nor end. (*TD*, p. 77)

Modality construes stance between the boy and the metaphorical crossroads he is at, that is, whether to devote the rest of his life to God or to let himself be dragged into the World of Man, and enjoy the earthly pleasures. At this critical moment, the boy finally makes up his mind. Subjective dynamic modals construes the boy's determination to exclude himself from the prospects of a religious life:

> (309)   You *couldn't* be a priest, never now, that was all. (*TD*, p. 77)
> (310)   You*'d* never raise anointed hands. You'd drift into the world, [...]. (*TD*, p. 77)

The hypothetical *if*-construction with multiple apodosis with subjective epistemic *would* and dynamic semi-modal *be able to* reinforces the boy's stance-taking. He has finally discarded priesthood, placing it at the same level as Death. The association between these two conceptual frames is a consistent and overwhelming motive in both novels:

> (311)   If you *could* be a priest you*'d be able* to enter that choking moment without fear, you*'d* have already died to longing, you*'d* have already abandoned the world for that reality, there*'d* be no confusion. (*TD*, p. 77)

The passage is dominated by epistemic modality construing the boy's

uncertainty and irresolution, and one of the selves accuses the other of being a *drifter*, a traveller without a destination or a purpose. In fact, the boy never seems to decide anything at all—except when he accepts the job at the ESB in Dublin at the very end of the novel—but rather seems to be at the mercy of external forces that make him move in unexpected and erratic directions. This gives rise to a variation of one of Lakoff's primary metaphors, which I have labelled as LIFE IS AN UNPREDICTABLE JOURNEY. The erratic steps in the boy's life are mapped onto the unpredictable course of a drifting boat at sea. This erratic journey through life continues tormenting the boy the following morning as he is left to himself in Father Gerald's orchard, which is next to the church graveyard:

> (312)   Round by the side was the apple garden. The white paint was new on the iron gate. Just inside was a green seat, fuchsia bushes overhanging it, their bells so brute red, and the purple tongues. You sat there, and looked at the row of cabbages beyond the apple trees, and then turned to the book, but not for long.
> Why are you here? the questioning started.
> To sit and read a book.
> But no, beyond that, why did you come, why are you alone here?
> To think about being a priest. (*TD*, p. 82)

The scene opens with a colourful description of Father Gerald's garden flowers and orchard. Interestingly enough, John McGahern represents the boy's life dichotomy, the inner struggle in his head by placing an orchard of green cabbages and some apple trees side by side. This is not coincidental and the vividness of the images sends a powerful message: cabbages versus apples, faith versus the original sin. The row of cabbages are a metaphorical construct on which the faithful are mapped, as has already been explained above, but the significance of apple trees of temptation and the forbidden fruit in the Adam and Eve's Biblical episode is widely known and obvious. Once the appropriate scene is set and the boy's dramatic dichotomy is again depicted, the *questioning* by the other self starts. It is not a mere flow of thoughts, or someone reflecting on his own destiny. McGahern employs the term deliberately. It is an inquisitive questioning by the other self to the poor hesitant teenager. On one side, the row of cabbages, and the apple trees on the other, the metaphorical crossroads the boy

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is stuck at in his life journey.

The *questioning* goes on and it gets more and more accusing. The other self corners the boy stripping his life of all pretence and self-deception. The other self accuses him of irresolution and weakness before the sin, and compels him to face reality and go into the world of sex and women. The other self claims his right to take control of the boy's will, since it is his real inner voice, his most authentic ego:

(313)   You'll not be able. Even last night you had to sin again. You weren't able to go to Communion this morning. The only reason you stopped abuse for the last weeks was to be able to put a face on it before the priest.

You want to go into the world? You want girls and women, to touch their dresses, to kiss, to hold soft flesh, to be held in their caressing arms? To bury everything in one swoon into their savage darkness? (*TD*, p. 82)

The inquisitive questioning goes by and the employment of subjective dynamic modality, realized by modals, semi-modals and lexical modals construe the other self's position of superiority and the hankering and irresolution of the apparent self.

(314)   You*'ll not be able*. [...] You *weren't able* to go to Communion this morning. (*TD*, p. 82)

(315)   You *want to go* into the world? [...]. (*TD*, p. 82)

The presence of an objective deontic semi modal—*had to*—reveals the submission of the boy's apparent self to the hidden self. Stance is construed in the form of a power relation between the World of Man and the World of God, endowing the former with superiority with respect to the latter.

Declarative questions are rhetorical. They do not need an answer since the answer is obvious. Their illocutionary force is that of statements, that is, the boy actually wants to go into the world, he actually wants to touch girls and women and have sex with them. Furthermore, there is a double metaphorical mapping in the last line of the excerpt above, *to bury everything in one swoon into their savage darkness*: penetration and perdition. *One savage swoon* is mapped onto the sexual act of penetration and *their savage darkness* is mapped onto a woman's pubic hair. The

darkness in which the boy will fall if he finally discards God's path. Sex and women stand for darkness and perdition.

The internal strife continues with the boy at the crossroads between the cabbages and the apples. The intense argument inside his head is resolved with the victory of the other self, and our young protagonist finally gives way to the interrogation session, making up his mind to go into the world, discarding priesthood and the path of sanctity. Let us now focus on the language employed by the author:

(316)   If you married you would plant a tree to deny and break finally your father's power, completely supplant it by the graciousness and marvel of your life, but as priest you'd remain just fruit of the cursed house gone to God.

If you became a priest, would you not be crazed on your deathbed because of the way you'd cheated your life out of human fulfilment, never to have loved and received love, never to have married in the June of passion. Three months of it would have been a great gift.

I married when I was passionately in love, would be something to look back on no matter what the present horror. It would be something too to haunt you, you'd always hanker after all, it was the red rose of life, you'd never been given it for a day.

Though what was the use, there was no escape. You were only a drifter and you'd drift. You couldn't carry the responsibility of a decision. You were only a hankerer. you'd drift and drift. You just dream of the ecstasy of destruction on a woman's mouth. (*TD*, p. 84)

The two possibilities at the boy's choice are metaphorically conceptualized by noun phrases modified by *of*-constructions. Thus we have metaphorical mappings for priesthood—*the graciousness and marvel of your life, fruit of the cursed house*—and life with women—*the June of passion, the red rose of life, the ecstasy of destruction on a woman's mouth*. The boy's lack of determination is also mentioned—*the present horror, the responsibility of a decision, a hankerer*.

Modality is employed abundantly here, together with hypothetical conditional constructions to give salience to the boy's life drama and his prospects in priesthood, namely, a prisoner of his father's, priesthood as a way out and a prisoner of his own insecurity. There is a deliberate combination of objective epistemic modals,

(317)   If you married you *would* plant a tree to deny and break finally your father's power [...]. (*TD*, p. 84)

(318)   [...] but as a priest you*'d* remain just fruit of the cursed house gone to God. (*TD*, p. 84)

(319)   If you became a priest, *would* you not be crazed on your deathbed because of the way you'd cheated your life [...] Three months of it *would* have been a great gift. (*TD*, p. 84)

(320)   It *would* be something too to haunt you [...]. (*TD*, p. 84)

and subjective dynamic modals reflecting what the boy truly feels,

(321)   [...] you'd always hanker after all, [...] (*TD*, p. 84)

(322)   [...] you'd drift. You couldn't carry the responsibility of a decision. (*TD*, p. 84)

(323)   [...] you'd drift and drift. (*TD*, p. 84)

This alternation of modality while speculating about the boy's future possible paths in life construes stance and strengthens the hidden self as the ruling self. The boy's authentic personality finally imposes itself on the apparent, socially accepted one. Stance makes the power relation between the two selves more and more evident.

When the young protagonist is studying for his Leaving examinations, he fantasizes about getting a place at Galway University. The sun seems to shine bright for him as two possibilities may crop up at once, namely, the chance to escape from his tyrannical father, and the chance to meet young girls at the university and start a completely new life of his own:

(324)   You didn't know. The University was a dream: not this slavish push in and out through wind and rain on a bicycle, this dry constant cramming to pass the exam, no time to pause and enjoy anything, just this horrid cram into the brain to be forgotten the minute the exam was over. [...].

The University would be different, you'd seen pictures, all stone with turrets surrounded by trees, walks between the lawns and trees, long golden evenings in the boats on the Corrib. You'd be initiated into mystery. If you went for medicine, the parts of the body you'd know, the functions, the structure of the mystery. All day you could pore over the marvel and delight of the books of the world if you chose the arts.

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> You could walk under trees and talk with men and women who were initiates with you too, men your own age, and walk with a girl of your own who was studying the same as you. (*TD*, p. 124)

Objective epistemic modals are abundant in the passage, some of them in the apodosis of hypothetical *if*-constructions, They express hope and positive expectations, a feasible way out of his sad life.

> (325)   The University *would* be different, [...]. (*TD*, p. 124)
>
> (326)   You*'d* be initiated into mystery. (*TD*, p. 124)
>
> (327)   If you went for medicine, the parts of the body you*'d* know [...]. (*TD*, p. 124)

In addition, subjective dynamic modals are used to profile the victory of will against predestination. The University in Galway appears as the escape way where the boy can be himself, where he can grow as an independent person, away from Mahoney and Father Gerald:

> (328)   All day you *could* pore over the marvel and delight of the books of the world if you chose the arts. You *could* walk under the trees and talk with men and women [...]. (*TD*, p. 124)

The future looks friendly and open to new horizons. The university world is described as a sort of Eden, and it is vividly described using nominals modified by prepositional phrases—*all stone with turrets surrounded by trees, walks between lawns and trees, the marvel and delight of the books of the world.* The path to that destination, however, is the awful amount of academic information that he has to memorize to be able to obtain good marks in his Leaving examinations. This is conceptualized as the metaphor ACADEMIC KNOWLEDGE IS COMPRESSED SUBSTANCE IN A CONTAINER—*this dry constant cramming to pass the exam, just this horrid cram into the brain.*

Once the boy succeeds in his examinations and is able to leave his home for good and start from scratch at university, things do not unfold in the way he had expected. His own fears and insecurities grip him to the edge of panic on the night of the start of the year university dance. Before meeting his new friend, O'Donnell, with

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whom he is attending the ball, the inquisitive questioning between the two selves emerges in his head again, tormenting the poor boy:

(329)   The night was the night of the Jibs' Dance in the Aula, a new poster was up in the archway, you'd to meet John O'Donnell inside at time. [...].

What would it be like, the band, the music, the dances, the women? Would you be scorned by these women?

Because you couldn't dance.

Were you good-looking enough, would they look at you with revulsion?

Would you by watching pick up the steps and rhythms of the dance?

Would you have courage to ask a girl to dance?

Would you find yourself on the floor trampling on her feet, not able to dance, saying, "I'm sorry, I'm not able to dance, I'm only learning," and would she leave you in the middle, "You'd better pick someone else to learn on," or would she endure you in stony silence?

What would you talk to a girl about?

Would you be able to endure the white softness of her bare arm, the rustle of taffeta or the scent of lacquer when she leaned her hair close, without losing control and trying to crush her body to yours?

Would you be the one leper in the hall at Ladies Choice, flinching as every woman in the place casually inspected and rejected you, their favour falling on who was beside you, the other men melting like snow about you until you stood a rejected laughing stock out on the floor in the way of the dancers, no woman would be seen with you? It would be as if your life was torn out of your breast by every couple dancing together and you could slink towards the shadow of the pillars, fit to weep, watch your own mangled life go dancing past. (*TD*, pp. 174-175)

Modality in this passage is deployed to construe hypothetical situations in which the young boy would address to and interact with the girls at the dance naturally. A series of rhetorical questions using epistemic *would* require no answer. Their illocutionary force is that of negative statements. The effect intended by McGahern is that of accusation. The other self accuses the boy and unveils his fears and complexes, by asking questions whose answers are well-known by "both". Female beauty is profiled metonymically by giving salience to certain parts of the girls' anatomy or attire through nominals followed by *of*-phrases in some instances: *the*

white softness of her bare arm, the rustle of taffeta, the scent of lacquer.

But the climax of the boy's inner *battle of selves* explodes at the gates of the dance hall itself, when he decides not to join O'Donnell and the rest of university students out of fear and insecurity and he is determined to go back to his flat instead.

> (330)   Inside the lodge gates there was some commotion. You crossed the other side of the road, glad of any excuse of delay, the blood pounding at the temples, you felt you could sit all night on a lavatory bowl. The hands were trembling.
> "Control yourself. Control yourself. It's not the end of the world. It'll be forgotten by tomorrow morning," but it was no use.
> "You can't face it," the nerves shivered.
> "If you don't go to this dance it'll be even harder the next time, you'll never be able to go, you'll never be able to take any natural part in life, get any natural fulfilment. You'll be an oddity all your days."
> "No. No. I'm not able to face it. I'm sick. Another night it'll be easier."
> You'd drawn a most level with the gates on the opposite pavement. If you stood and stopped the crazy fighting within yourself you'd be able to see what the noise inside the gates was. It was a crowd of students out of range of the lodge lamp under the chestnuts. (*TD*, pp. 176-177)

The state of nerves he is in is such a torment that the author expresses it with two hyperboles:

> (331)   [...] the blood pounding at the temples, [...]. (*TD*, p. 176)
> (332)   [...] you felt you could sit all night in a lavatory bowl. (*TD*, p. 176)

The accusations of the hidden self become so fierce that the boy eventually responds to them in a loud voice, almost shouting. John McGahern deliberately employs inverted commas to make this ecstatic moment real. The moment when the inner struggle in the boy's head becomes an open verbal argument between the two versions of a same person. This is the moment of climax when the boy's mental sanity is seriously contested: *the crazy fighting within yourself*. The hypothetical *if*-constructions and the repetitive subjective dynamic semi-modal *be able to* preceded by low modality *will* strengthen the idea of insecurity and lack of confidence.

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(333)   "If you don't go to this dance [...] you'*ll never be able* to go, you'*ll never be able to* take any natural part in life [...]."

"No. No. I'*m not able to* face it." (*TD*, p. 177)

(334)   If you stood and stop the crazy fighting within yourself you'*d be able to* see what the noise inside the gates was. (*TD*, p. 177)

The boy is constantly undergoing such psychological pressure that he cannot help but explode in this passage.

The next character from *The Dark* under analysis in this section is certainly the most complex of all and the boy's father, Mahoney, who is a correlative evolution of Sergeant Reegan from *The Barracks*, as we will see in the next section.

4.3.2.2. Mahoney

Mahoney, the protagonist's widowed father, is an extremely complex character with multiple and shifting selves. This feature makes him probably the most interesting character in the novel. In this section I will try to give a detailed account of how he switches to different selves, depending on the contextual situation at every moment. I have analyzed the character into four different selves two of which are apparent, with the other two hidden, occult under the surface layer of public sight.

The first instance of these selves is Mahoney as a tough farmer. Everything we expect from such a prototypical by-product of rural Ireland is easily identified in several passages especially in the first chapters of *The Dark*. Let us illustrate this with an excerpt from Chapter 4, in which Mahoney and his three children are picking potatoes in a muddy field in the pouring rain. They are in a great hurry as the field will become unworkable if the rain persists:

(335)   Between the lone ash trees, their stripped branches pale as human limbs in the rain, Mahoney worked. The long rows of the potatoes stretched to the stone wall, the rows washed clean on top by the rain, gleaming white and pink and candle-yellow against the black acres of clay; and they had to set to work without any hope of picking them all. Their clothes started to grow heavy with rain. The wind numbed the side of their faces, great lumps of clay held together by dead stalks gathered about their boots.

> Yet Mahoney would not leave off. He paid no attention to them. He had reached close to the stone wall and he was muttering and striking savagely with the spade as he dug. […].
>
> "Give me the bucket in the name of Jesus. Those bloody spuds'll not pick themselves."
>
> He heaped fistfuls of mud into the bucket with the potatoes. (*TD*, p. 17)

McGahern selects his language carefully to portray the prototypical peasant, living in poor conditions, surrounded by pessimism, struggling to save his harvest of potatoes, his living, from nasty weather conditions. Specifically, this can be seen in the use of dynamic verbs in the active voice—*worked, stretched, picking, grow, numbed, would not leave off, reached, heaped*—domain adjectives with a negative semantic load which construe the frame of HOPELESSNESS—*lone, stripped, pale, candle-yellow, black, heavy with rain, dead*—phrases expressing loneliness, emptiness, lifelessness—*without any hope, grow heavy with rain, the wind numbed, dead stalks*—and juxtaposition, as clauses and sentences are held together by commas or stops. There are hardly any connectors. This helps the reader build a mental image of the self Mahoney shows when he is at work, a strong determined man, the prototypical tough farmer. The tough farmer stands metonymically for rural Ireland. I will name this SELF1.

Hidden within this main, obvious SELF1 a different and unexpected version of the tough farmer comes to light: he is not just a brute, he used to be a brilliant student in his school days. His frustrated aspirations, however, stand metonymically for predestination, which is a key feature in conservative societies where social classes seem to be established and immovable from birth and it is virtually impossible to climb up the social scale. Mahoney's destiny was to be a farmer, no matter how bright his brains were. In Chapter 4, Mahoney is discussing with the priest, Father Gerald, the boy's possibilities of getting into academic life, whether by getting a grant or by becoming a priest. Mahoney shows his scepticism in the following terms:

> (336) It's not what you want *t*o be, it's what you'll be let be. He'll be like me, I suppose. He*'ll* wear out his bones on the few acres round this house and be buried at the end of the road. (*TD*, p. 25)

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This is an interesting assertion by Mahoney if we take a look at the way in which modality is displayed. Stance between people and Fate is contrued through the negation of the predicate containing a lexical modal—*it's not what you want to be*—together with the presence of subjective epistemic *will*, which has low modality due to its future semantic import, and the hedging epistemic modal phrase *I suppose*. Stance here is in fact a power relationship in which the lives of ordinary people are determined by superior forces, by an unmovable destiny.

In another passage, Mahoney reminisces his school days and makes this *hidden* self even more explicit, more apparent:

(337)   Me and Pat Flynn were always neck-and-neck for top place in the National School. The last year, seventh class, I got the first, [...]. (*TD*, p. 123)

I will call this *hidden* self, SELF 1B. One of the last things we would expect from a man who labours potato fields is academic brilliance. It is this aspect of his personality, barred from public view, that lies underneath that sharp, rough social role that he shows in the presence of people.

But there is much more to Mahoney's complex mind style. A different version of him: the tyrannical father. I will label this SELF 2 and will assume that it stands metonymically for Patriarchy. In a truly Puritan and deeply religious society controlled by males, violence and authoritarian behaviours are no wonder. Mahoney inflicts physical punishment on his children. His disturbing violence sets the tone of the first chapters of the novel, and helps structure the relationship between the two main characters of the story: Mahoney and his son, which can be metaphorically summarized as THE FATHER-CHILD RELATIONSHIP IS WAR. Let us have a close look at the following excerpts from Chapter 1:

(338)   "Don't move. Don't move. Move and I'll cut that arse off you. I'm only giving you a taste of what you're going to get. I'm just showing you and shut that shouting,' and he was willed by fear back on his mouth and nose, not able to move, shivering fits beginning to come, and the anguish and squalor were impossible, but

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would the black leather belt cut across his flesh this time, it was horrible and worse than death to think." […]
"Don't move and shut that shouting,' and when he was reasonably still except for the shivering and weeping, the leather came for the third time exactly as before." (*TD*, p. 9)

Mahoney's authoritarian manners are reflected on the rudeness and bluntness of his language, thus making violence clearly explicit. Stance between Mahoney and his son is construed employing epistemic low modal auxiliary *will* and epistemic lexical modal *be going to*, which endows Mahoney's statements with a high degree of likelihood. The effect is another instance of modality shift into an objective deontic set of modal constructions.

(339)   Move and I'll cut that arse off you. (*TD*, p. 9)

(340)   I'm only giving you a taste of what you're going to get. (*TD*, p. 9)

The submissive position of the boy and the uncertain outcome of his dad's punishment is realized by a negative dynamic semi-modal—*not able to move*—and an instance of objective epistemic *would*:

(341)   [...] back on his mouth and nose, not able to move [...]. (*TD*, p. 9)

(342)   [...] but would the black leather belt cut across his flesh this time, [...]. (*TD*, p. 9)

This tyrannical violence, this nasty force that he employs on his own children hides a darker self, an even nastier version of Mahoney: an incestuous child molester. Father and son share the bed, they sleep together. This fact gives rise to probably what is the most disturbing passage in the whole novel. Specifically, in Chapter 3, the young boy, paralyzed by terror, endures incestuous molestation by his own father in bed at night:

(343)   The worst was to have to sleep with him the nights he wanted love, strain of waiting for him to come to bed, no hope of sleep in the waiting […].
He was coming and there was nothing to do but wait and grow hard as stone and lie

[…].

"You'll give your father a kiss so?"

The old horror as hands were put about him and the other face closed on his, the sharp stubble grown since the morning and the nose and the kiss, the thread of the half-dried mucus coming away from the lips in the kiss.

[…] "Your father loves you", and hands drew him closer. They began to move in caress on the back, shoving up the nightshirt, downwards lightly to the thighs and heavily up again […]. (*TD*, pp.17-18)

I will refer to this instance of hidden self as SELF 2B. In a a puritan society, sex is a strong social taboo, not to mention homosexuality or worse still, incest. This molester's side of Mahoney stands metonymically for repressed lust in a religion-pervaded society. In a way, McGahern was already denouncing the scandal of sexual abuse of teenagers by Catholic priests, which burst into public light in the nineties, thirty years later. Probably this sexual aberration was not exclusive to priests, and it was a latent taboo in Irish society. This suppressed sexual desire must be, for obvious reasons, banned from public view. In a way, lust is *imprisoned*, out of sight, but it definitely exists, it is there.

The language employed by McGahern in this passage reveals the protagonist's attitude of detachment from his own father: the use of agentless passive voice, and the metonymic references to Mahoney—*his hands, his stubble, the kiss, the nose and the dry mucus*—attempt, in my view, to dehumanize the character of his own father.

Modality is also employed in this passage as a device to construe stance between father and son. Mahoney's position is one of superiority in their power relation, and this is reflected in the use of objective deontic semi-modal *have to* and the presence of lexical dynamic modality realized by a negative nominal construction:

(344) The worst was to *have to* sleep with him the nights he wanted love, [...]. (*TD*, p. 17)

(345) [...] *no hope of sleep* in the waiting […]. (*TD*, p. 17)

However, despite Mahoney's privileged position within the power relationship with his son, he is totally aware of the fact that he is doing something utterly wrong and unacceptable. At this point, he employs linguistic hedges to mitigate the real

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impact that an incestuous approach certainly has on anybody's mind. He uses low modality *will* together with a declarative interrogative construction, as if depriving his utterance from the semantic load of obligation and formulating a question that expects a positive answer. Its illocutionary force is that of a command. The boy would never dare contradict Mahoney:

(346)   You'*ll* give your father a kiss so? (*TD*, p. 17)

The boy refuses to call a father someone who does such things. He is detaching himself, on the one hand, and distinguishing the prototypical father figure from that hideous monster thing, on the other. Moreover, the use of the noun *bulk* and the reflexive pronoun *itself* to refer to a human being emphasize this point:

(347)   Lunatic hatred rose choking against the restless sleeping *bulk* in the ball of blankets, the stupid bulk that had no care for anything except for *itself*. (*TD*, p. 21)

A third apparent self, which will be labeled SELF 3, also stands metonymically for the male organization of Puritan society. It is the *proud father* self. In the end, after a lot of arguments and hassle about it, Mahoney agrees to allow his son some time daily to prepare for the national exams, thus being excused from farming labour in the field. When the protagonist finally gets the best results he could, and is awarded a grant to enter university, his father shows him round the town in a suit and tie, bursting with pride in his son. He never showed any pride in any of his daughters—none of them was even given the chance to study—but with the only male he has bred, things are different:

(348)   "Bejesus, you did it, you did it, strike me pink."
"You did it. There's marks for you. That's what'll show them who has got the brains round here," Mahoney shouted as he read. […]
"What we'll have to get you first is clothes and shoes. You're someone now. We can't have you looking the part of the ragman." […]
"We want a whole new outfit for this fellow, he's after getting first place in university. Scholarship and all Honours in his Leaving. […] he is going to be someone in the world, not like us." (*TD*, pp. 152-153)

Stance is construed here at a double level, namely, the power relationship between father and son on the one hand, and another power relationship, that of between humble peasants and educated middle classes. The superior position of Mahoney is again seen in the use of subjective deontic semi-modal *have to* and modal *can't*. Even though he uses the first person plural *we*, to show empathy, solidarity and pride in his son's achievement, he still needs to demonstrate that he is actually in control:

(349)   What we'll have to get you first is clothes and shoes. [...]. We can't have you looking the part of the ragman. (*TD*, p. 153)

The second level of stance makes Mahoney claim the right of humble people to climb up the social scale if they prove to be bright or hard-working enough. This is carried out by subjective epistemic modality realized by low-modality *will* and lexical modal *be going to*:

(350)   That's what'll show them who has got the brains round here," Mahoney shouted as he read. […]. (*TD*, p. 153)

(351)   […] he is going to be someone in the world, not like us. (*TD*, p. 153)

The complexity of the character of Mahoney presenting a multiple-faced self, or rather, a multitude of selves, is depicted by John McGahern as a prototypical figure of the Irish society of the time. Each of the selves refers metonymically to certain aspects of that puritan social organization, namely, rural community, predestination, sexual repression and a male organization of society.

Drawing on Fauconnier and Turner's Conceptual Integration Theory, the blended space is structured by combining these metonymies, which interact with each other. Furthermore, their epistemic correspondences or mappings, help structure a complex case of multiple metonymy-based metaphors, or *metaphtonymies* (Goossens, 1990), all of which are contained within the mind style of Mahoney's character. These metaphtonymies are LIFE IS A ROAD BACK—predestination—LUST IS A PRISONER OF PURITANISM—repressed sexuality, further analysed in the following sections—and FATHER-CHILD RELATIONSHIP IS WAR—patriarchy. The network of metaphtonimies at

work here is summarized in Fig. 1:
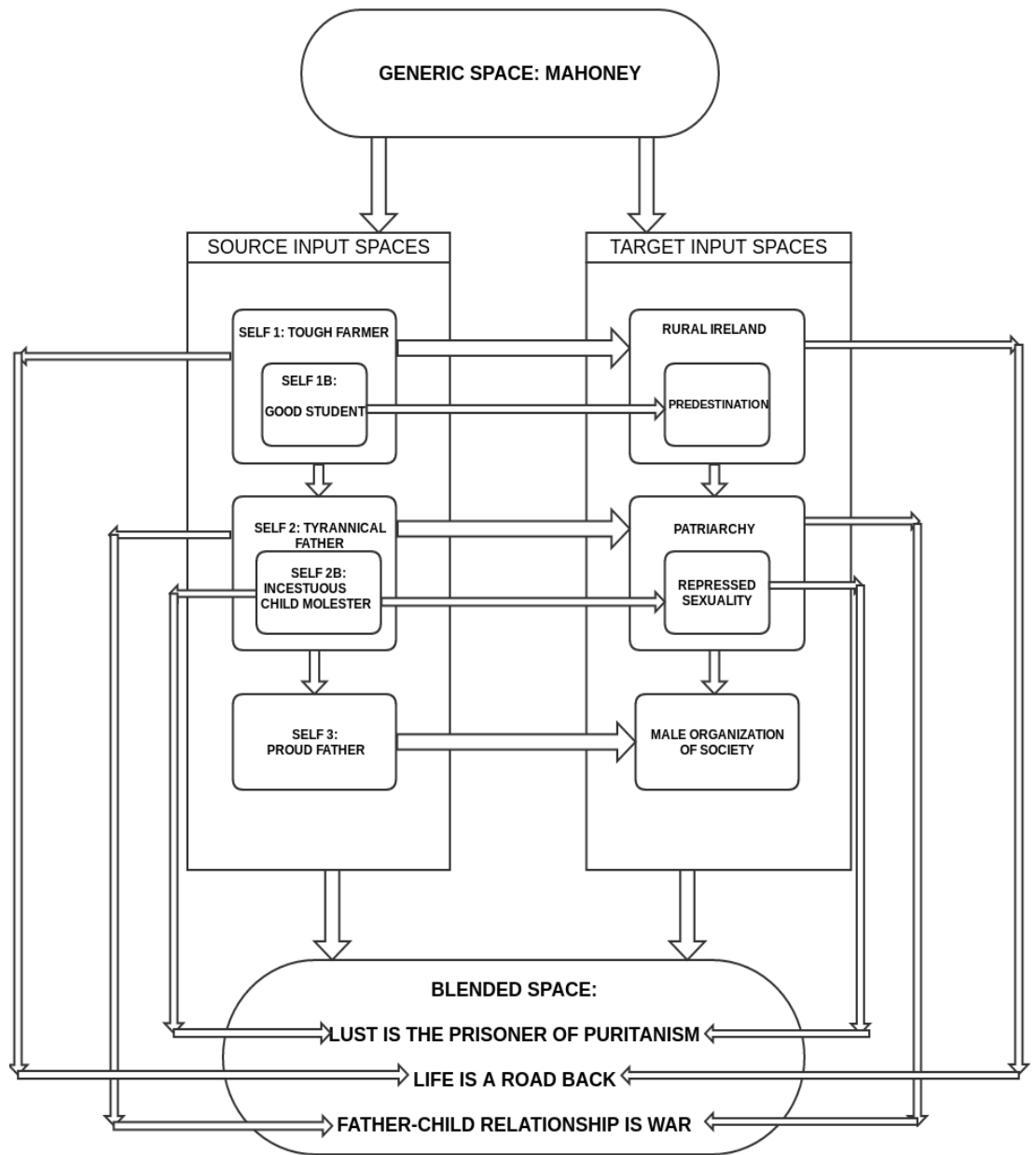
Figure 1. The character of Mahoney.

4.3.2.3. Father Gerald Malone

The presence of a priest as one of the main characters in *The Dark* is obviously not accidental. Priests were very powerful and influential figures in what McGahern himself called a theocratic political system in Ireland in the 1960s.

John McGahern uses the character of Father Gerald to illustrate the scope of social and cultural influence and the authority that the Catholic Church had and

exercised. I shall term this SELF 1, by virtue of which a metonymic correspondence is established. Father Gerald thus constitutes the source domain which stands for theocracy and cultural control.

The very first time Father Gerald appears in the novel, he is paying his cousin Mahoney a visit, but it is soon clear that he is after something else. The young boy is a good student and the priest, being relatives, intends to get him into priesthood, making use of his influential connections. The boy likes the idea at once: being a priest is prestigious and you ensure yourself a living, so he accepts an invitation to spend a few weeks at Father Gerald's home in the summer, a lonely and quite isolated parish in the countryside, not far from Cavan. In the next passage, Mahoney and Father Gerald discuss the boy's academic possibilities in the following terms:

(352) "He may not have to slave on any farm. He's always been head of his class."

"I was head of my class once too and far it got me."

"Times have changed. There are openings and opportunities today that never were before." […].

He'd not be like his father if he could. He'd be a priest if he got the chance, and there were dreams of wooden pulpits and silence of churches, walking between yew and laurel paths in prayer […]. He'd walk that way through life towards the untamable heaven of joy, not his father's path. He'd go free in God's name. (*TD*, p. 25)

Stance is construed at two different levels. On the one hand, the power of priests over common people is made explicit by the author. The multi-modal construction combining a objective epistemic modal—*may*—and the negation of an objective deontic semi-modal—*not have to*—arises as a mitigating device to expose the power and influence of the priest, who is in fact directing, or at least trying to direct the young boy's future. Its illocutionary force is that of a soft statement or a recommendation which, coming from a priest, few would dare challenge:

(353) He may not have to slave on any farm. [...]. (*TD*, p. 25)

The use of free indirect thought is employed by McGahern to make us aware of the young protagonist's intense deep and secret aspirations. This construction, which includes the modal *would* and the third person singular, stresses the gap

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between the sad, depressing reality and the boy's undisclosed aspirations. It construes the second level of stance. The consistent use of subjective dynamic *would* in objective epistemic conditional *if*-constructions construes the speculations of the boy. The epistemic modality expressed by the conditional constructions model the speculation about the future and the hopeful expectations of the boy. Father Gerald emerges as a powerful ally of the boy to escape Mahoney's tyranny:

> (354) He*'d* not be like his father *if* he *could*. He*'d* be a priest *if* he got the chance, [...]. (*TD*, p. 25, emphasis added to the original)

> (355) He*'d* walk that way through life towards the untamable heaven of joy, not his father's path. He*'d* go free in God's name. (*TD*, p. 25, emphasis added to the original)

The priest's power, which even a savage like Mahoney is scared of, is explicitly stated at the beginning of Chapter 4:

> (356) Father Gerald came every year, he was a cousin and his coming was a kind of watch. Mahoney hated it, but because of his fear of a priest's power he made sure to give the appearance of a welcome. (*TD*, p. 24)

And again, in Chapter 9, Father Gerald toys with the likely possibility of getting the boy a place at a prestigious seminary in Maynooth after leaving school:

> (357) He smiled in reflection, "Doors open under the right pressures. We are cousins. And if we cannot help our own who can we help! But don't worry, all you can profitably do now is work hard at your studies. Perhaps next year you can come and stay with me for part of the summer holidays, and we can talk properly then?" (*TD*, p. 49)

The priest exerts his persuasive abilities and his influence to attract the young boy towards priesthood, but he does so in a rather subtle, tentative way, using subjective dynamic modal *can* embedded within a conditional *if*-construction and objective epistemic lexical modality realized by the adverbial *perhaps* combined with the rising intonation of a declarative interrogative construction. Modality is here at the service of politeness, as a device to mitigate the priest's real intentions, namely, to have an

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influence on the boy's future and take him to his house with him for a few weeks. Modality shifts from a combination of epistemic and dynamic to deontic as stance between Father Gerald and Mahoney and his family is construed. These linguistic devices make the priest's language sound casual, non-assertive, definitely a good way to hide his true purpose. The illocutionary force is that of a soft command. By using his position of superiority and his powers of persuasion, what the priest is doing here is to force the young boy to go and stay with him during his summer holidays. What might sound as a possibility is in fact a command and the epistemic and dynamic modals have in fact a deontic illocutionary force.

Let us go back to the disturbing scene when the young boy is already at the priest's house and after dinner, they get ready to go to bed. It is in this scene where the priest's hidden self takes over. On arriving home, Father Gerald undresses in front of the boy, and perhaps for the first time he sees a priest in a different light, he realizes that priests are human beings, men just like himself, and therefore they must have the same weaknesses:

> (358)   It was shocking to see a priest without his collar for the first time. The neck was chafed red. The priest looked human and frail. […].
> He yawned and in the same sleepy movement began to unbutton his trousers. He drew up the shirt and vest to show his naked stomach, crisscrossed by two long scars, the blue toothmarks of the stitches clear. He showed the pattern of the operation with a finger spelling it out on the shocking white flesh. [...]. (*TD*, p. 65)

This self will be labeled SELF 2, by virtue of which Father Gerald is conceptualized as the source target which stands for Human Nature within a metonymic mapping. There is also a good example of multimodal metaphor: the criss-cross carved by the operation scars on the priest's belly. The cross is the symbol of Christianity, but it is carved in human flesh, which has little to do with divinity or the spiritual world. Religion is a very human issue. Priests are men of flesh and bone.

A while later, late at night, the young protagonist is already in bed. Father Gerald comes to the bedroom unexpectedly pretending that he cannot sleep and that he would like to have a chat with the boy. The boy, used to sharing his bed with his father, sees nothing wrong with that at first:

(359)   […] but soon suspicion grew in place of the terror, what could the priest want in the room at this hour, the things that have to happen. […] when he moved into the moonlight to draw back a corner of the bedclothes.

[…] you stiffened when his arm went about your shoulder, was this to be another of the midnight horrors with your father.

[…] The roving fingers touched your throat. You couldn't do or say anything. (*TD*, p. 70)

McGahern employs free indirect thought again to express the boy's tormenting thoughts, Father Gerald is now referred to as *the priest* in the boy's mind, and he uses the noun *flesh* metonymically to refer to the priest's body as opposed to *spirit*, which would be more in accordance with a man of God. More importantly, when the priest gets into bed the narration shifts to the second person singular *you* even though the boy is actually referring to himself. Through the use of the *you* narrator, McGahern intends to detach the young boy not only from a suspect molester like his cousin the priest, but also from religion in general, for which Father Gerald stands metonymically. I shall call this hidden self as SELF 2B, which stands for repressed sexuality.

The boy's uneasiness and uncertainty are conveyed by subjective epistemic *could* and objective epistemic *have to*:

(360)   [...] what *could* the priest want in the room at this hour, the things that *have to* happen. […]. (*TD*, p. 70, emphasis added to the original)

Objective deontic *couldn't* revealing the boy's inability to stand up against the priest combines with the epistemic and dynamic instances of the passage to construe stance:

(361)   [...] You couldn't do or say anything. (*TD*, p. 70)

Furthermore, the boy's disenchantment with the priest in particular, and with religion in general becomes apparent after his conversation in bed with Father Gerald. During that conversation, the priest gets all the information that he wants about the

boy's life, especially the masturbation episodes. However, when the boy tries to obtain the same information from the priest, he only gets silence:

> (362)   He had broken down your life to the dirt, he'd reduced you to that, and no flesh was superior to other flesh. […]. He must have committed sins the same as yours once too, if he was flesh.
> What right had he to come and lie with you in bed, his body hot against yours, his arm about your shoulders. Almost as the cursed nights when your father used stroke your thighs. You remembered the blue scars on the stomach by your side. (*TD*, p. 74)

Subjective epistemic modality is realized by a modal perfect construction embedded within a hypothetical conditional *if*-construction, conveying the young boy's anger about the Father Gerald's opacity and impertinence:

> (363)   He must have committed sins the same as yours once too, if he was flesh. (*TD*, p. 74)

In the conceptual integration diagram below, Figure 2, which analyzes the character of Father Gerald, the generic space is Father Gerald himself, with subsequent and subsumed input spaces metonymically mapped and acting as piecemeal integration to build up a round character. The input spaces interact with each other to end up yielding a couple of instances of metaphtonymy in the blended space: RELIGION IS A PREDATOR, and again, LUST IS THE PRISONER OF PURITANISM.
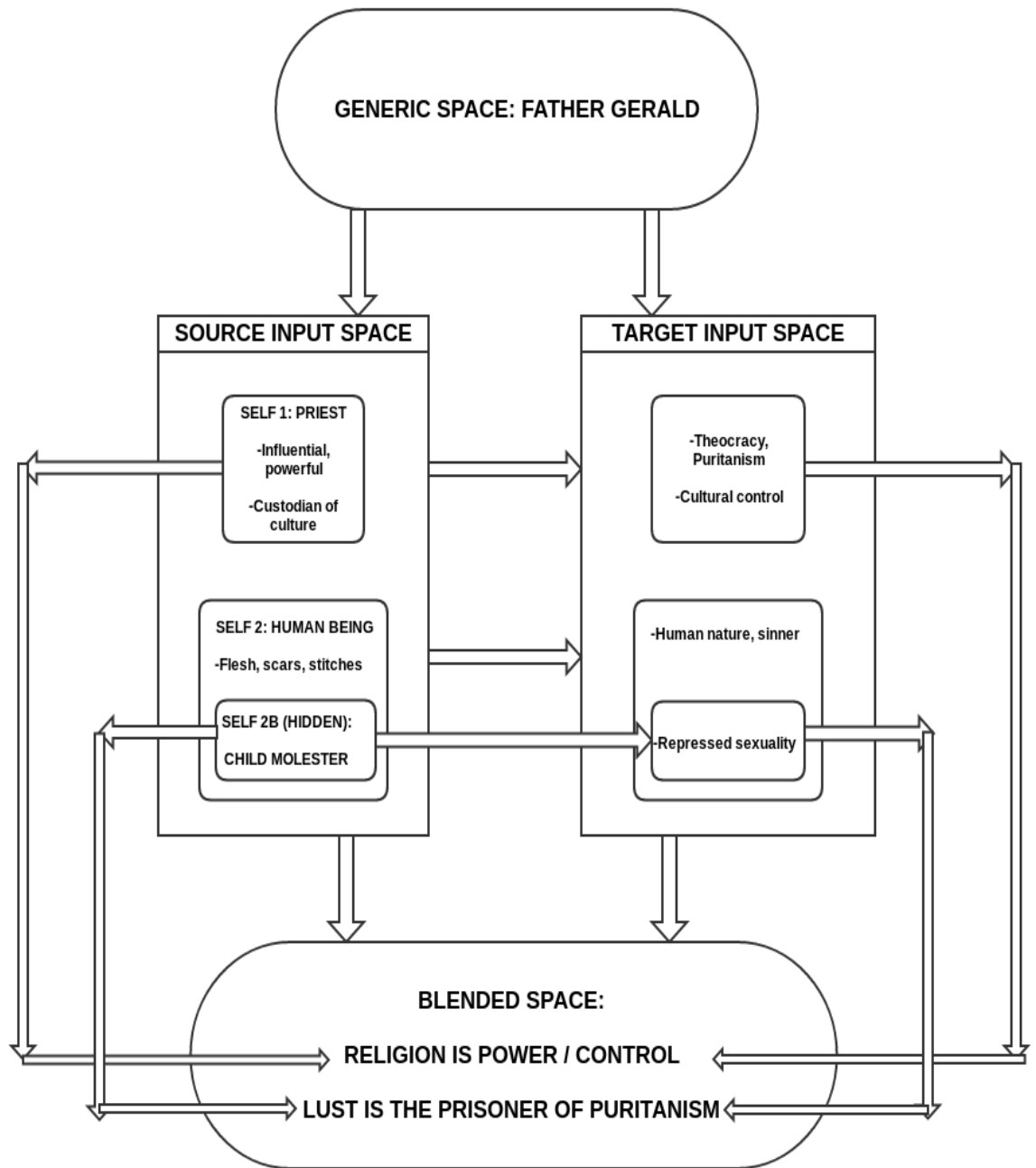
Figure 2. The character of Father Gerald.

4.3.2.4. Mr Ryan

In this section we will have a close look at one of the side characters of the novel, who, nevertheless, represents an important social layer in the community: wealthy middle-class businessmen.

Mr Ryan owns and runs a draper's shop in Cavan. Joan, Mahoney's eldest daughter, has been hired as a housemaid thanks to the intervention of his cousin Father Gerald, of whom Mr Ryan is an acquaintance. The good relationship between the draper and the priest becomes evident at the beginning of Chapter 11, when the young boy arrives in Cavan and is welcomed by Father Gerald at the station.

> (364)   After the first greetings, the inquires and answers about the journey, it was Father Gerald who told him they'd been invited to tea in Ryans, where Joan worked. They went towards it down the street, O Riain in florid Celtic lettering on the draper's lintel. […].
>
> The meal passed in continual pleasantry and gossip, even Ryan towards the end asserted himself enough to tell a safe joke. (*TD*, p. 62)

Mr Ryan must be a relevant personality in the community, and we are presented with   several clues that attest so, namely i) the parish priest does not have a meal with just anybody; they are too important people to hang about casually with the first neighbor they bump into, ii) the fact that Mr Ryan owns a business hints the idea that he must be at least rather wealthy, iii) the Celtic lettering on his lintel reveals that he is a Catholic, very fashionable in the first decades of the Free State as a symbol of national assertion, and finally, iv) wealth and faith may well stand for economic sponsorship and political influence.

McGahern introduces a secondary character like Mr. Ryan with a very clear purpose, namely, to make us aware of the fact that the capital sponsors the church. People like the Ryans use religion as a means of social prominence, but they are just being hypocritical as they hardly display any genuinely Christian qualities (Maher, 2005: 125-136). The good relationship between Father Gerald and the Ryans is not a mere coincidence, since there is mutual interest: money for influence, a cohesive tie that holds the social structure together. We will label this first instance of Mr Ryan's personality as SELF 1, which acts as source domain in the metonymic relationship explained above. However, the dark side of Mr Ryan is soon hinted at. After dinner that first night, the boy has the opportunity to talk to his sister in private for a few seconds:

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Director: Francisco Gonzálvez García

(365)   "Are you alright?"

She said nothing, he knew something was the matter.

"Are you happy Joan or what?"

"No, it's worse than home," she said and that was all there was time for before they were joined by Mrs Ryan. [...].

"It's worse than home," troubled him in the priest's car but he had no time to hunt to see. (*TD*, pp. 62-63)

McGahern continues hinting at Mr Ryan's hidden self in Chapter 15. The boy has taken advantage of a priest's short absence from his parish to walk up to Cavan on his own accord and turns up at the draper's shop unexpectedly to see his sister. While waiting for her, he notices Mr Ryan's daughters, who are playing tennis in swimsuits in the garden. He watches them for a moment, until their father joins him:

(366)   "Two fine lazy pieces," Ryan said, he'd follow your eyes through the window. "Someone else will wear himself to the bone to keep them before long. [...]."

"Tempting?" Ryan smiled, and rage rushed again. (*TD*, pp. 91-92)

A father referring to his own daughters in such terms, *two fine lazy pieces,* and *tempting* is simply not right. What could he think of Joan, a complete stranger to him? Subjective dynamic *would* and *will* construe stance in this passage. This time stance models the distance between Mr Ryan's dark thoughts and the young boy's outrage and impotence:

(367)   [...] he*'d* follow your eyes through the window. (*TD*, p. 91, emphasis added to the original)

(368)   "Someone else *will* wear himself to the bone [...]. (*TD*, pp. 91-92, emphasis added to the original)

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Director: Francisco Gonzálvez García

The boy's suspicions are explicitly confirmed when his sister is given permission to take a few hours off work and go for a walk around town with her brother:

(369)   "You said it was worse than home?"

"Yes," she was uncertain.

"In what way?" [...].

"The first day," and she was breaking, "I was on a stool putting shoeboxes up on the shelves and he put his hands right up my dress and that was only the beginning. Once he got me in the bathroom and it was horrible. I'm always afraid. And then he takes it out on you in other ways," and she began to cry violently. (*TD*, pp. 92-93)

This is where Mr Ryan's hidden self, SELF 1B, comes onto stage, a teenage molester. This hidden self may as well be analyzed as a metonymic construct standing for repressed sexuality under a decent, respectable appearance.

The mutual interest relationship between the priest and the draper, or more generally, between the church and the capital comes back on stage in Chapter 16 when the young boy tells Father Gerald that he is not only going back home but also taking his sister Joan with him, and he tells the priest about the incidents between Joan and Mr Ryan. The priest shows little surprise, and we get the impression that he must have been aware of what was really going on. His real preoccupation is to let things the way they are, to keep up appearances. He will not disturb the Ryans with this insignificant incident. The Ryans seem to be too important for the parish income.

(370)   "They interfered with her"

"Who?"

"Ryan did"

"How did he interfere?"

"Sexually" […].

[…] "He attacked her in the bathroom once. There were several other things."

[…] "Did you attack the Ryans with this?"

"No. I told them she was leaving with me tomorrow. I gave no reasons."

"For that relief much thanks at least." (*TD*, pp. 98-99)

The last thing the priest desires is to be on bad terms with the Ryans, to such an extent that he will not accompany the young boy to collect his sister from the Ryan's home, but drops him a few yards away:

(371)   He drove you into town when it was time, almost as far as Ryan's door but not quite.

"You're on your own now," he said. "There's going to be no pleasantness over Joan's going like this and I can't seem to get involved. I have to remain in the parish. I'm their priest." (*TD*, p. 103)

The three instances of modality in this brief excerpt combine with each other to establish stance between the Church and the capital. The choice of a subjective epistemic modal such as *be going to* hints at the priest's insecurity about the nasty consequences that Joan's leave may bring about at the Ryans's. In addition, subjective dynamic modal construction *I can't seem involved* insinuates the fact that the priest fears the Ryans's irritation. This is confirmed by the use of the objective deontic modal construction *I have to remain in the parish*, whereby the priest exemplifies the submission of the Church to the capital, or at least their mutual need to support each other as the two essential parts of the Irish establishment.

The character of Mr Ryan is analyzed by drawing again on conceptual integration theory. The generic space is Mr Ryan himself and the subsequent and embedded selves are metonymically mapped onto a series of social issues. Once again we find the metaphtonymy LUST IS A PRISONER OF PURITANISM in the blended space, as a result of the multiple metonymies in the input spaces. The priest, who should be

in charge of enforcing and preserving good morals, is not only an indecent molester himself, but also supports and covers other sexual perverts like himself, for the sake of economic stability and keeping up appearances. McGahern puts the puritan society at stake here. Behind a decent and beautiful appearance there is an ill and rotten core, with sex as its main hostage. Nothing is really what it should be and nobody is really who they are supposed to be. The attack on the Irish establishment by the author is overt and ferocious. A summary of these relations is presented in Fig. 3:
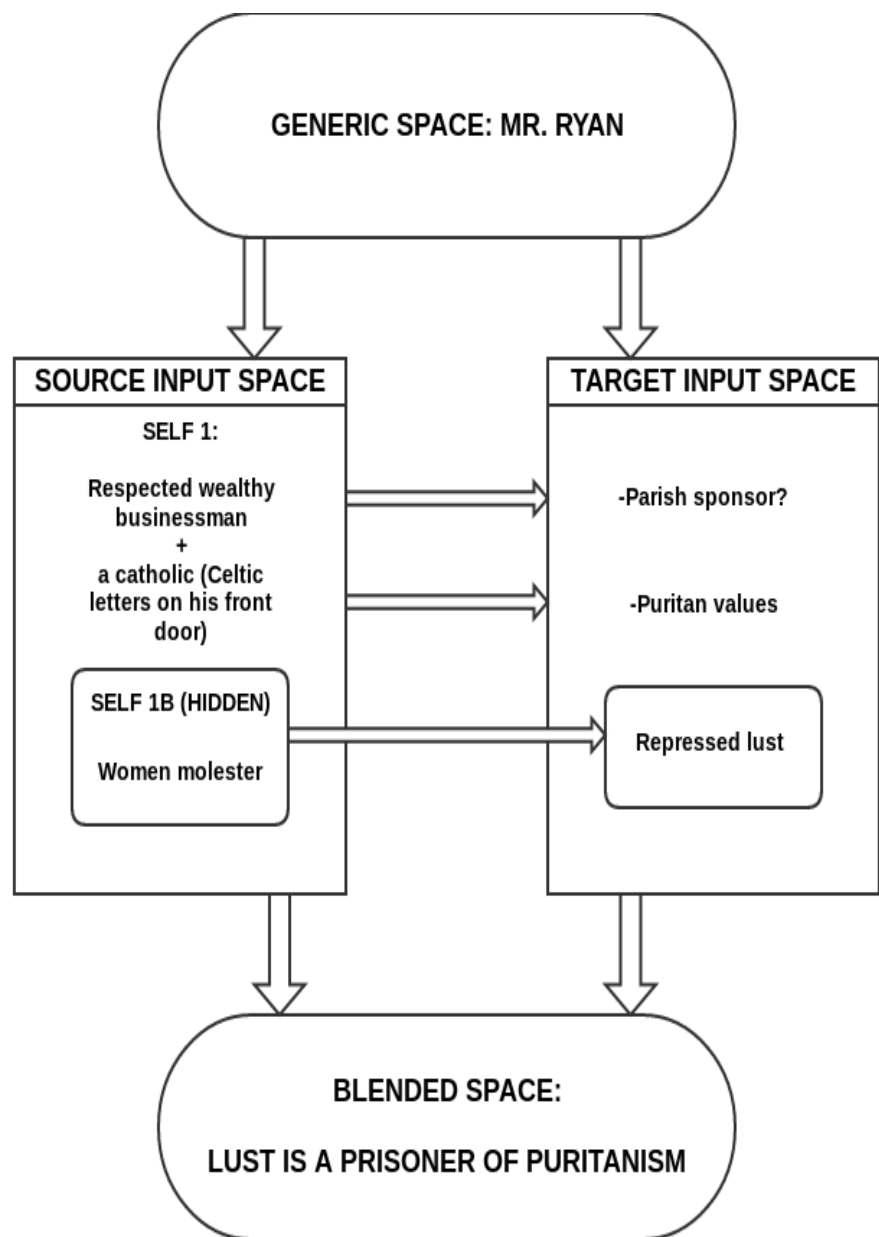

Figure 3.The character of Mr Ryan.

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4.3.2.5. Elizabeth Reegan

Elizabeth Reegan, Sergeant Reegan's second wife, is the main protagonist of *The Barracks*. It is through her eyes that most of the story is presented to the reader. It is her inner thoughts that can be seen as the conducting thread of most of the plot of the novel. Her personal drama, breast cancer at a young age, shapes the narrative structure and makes the plot of the novel revolve around it. Her fate seems but a crazy whim of destiny, since she is already married to a widower, John Reegan, whose first wife also passed away at a really young age leaving three children behind. Elizabeth will agree to bring them up and take care of them all. Early in the first chapter, in a recollection of Elizabeth's recent past, the reader learns about the opposition of her family to marrying a recent widower, and their fear of people's gossip. Her difficult relationship with her family is also pointed out in the following excerpt:

(372)   She was helping her mother and brother on their small farm then, and they had opposed her marriage to Reegan from the beginning.

"There's three childer and his wife is barely cauld in the grave, remember. That's no aisy house to be walkin' into! An' what'll the neighbours say about it? [...].

[...] Marryin' isn't something, believe me, that can be jumped into today and outa tomorrow. It's wan bed you have to sleep on whether it's hard or soft, wance you make it. [...] It's for your God above to direct you!"

Elizabeth knew it would suit them if she stayed, stayed to nurse her mother as she crippled, the mother who had seemed so old when she died three months ago that not even her children had wept at the funeral, she meant as little as a flower that has withered in a vase behind curtains through the winter [...]. (*TB*, p. 15)

Modality models stance between common, ordinary people and the puritan habit of keeping up appearances. The negation of a clause construction containing objective dynamic *can*, and the use of objective deontic semi-modal *have to* construe perspective between Elizabeth is about to do—marry a recent widower with three children—and what mourning conventions dictate:

(373)   [...] Marryin' isn't something, believe me, that can be jumped into today and outa tomorrow.

It's wan bed you have to sleep on whether it's hard or soft, wance you make it. (*TB*, p.

15)

But Elizabeth also rebels against a solid institution in a conservative society such as the family unit. She has an ailing mother and yet she is not taking care of her, abandoning her for a widower with children of a recently deceased woman. McGahern employs a conditional *if*-construction with epistemic modal *would* to construe the perspective from which Elizabeth envisages her compromise with her biological family:

(374)   Elizabeth knew it *would* suit them *if* she stayed, stayed to nurse her mother as she crippled, [...]. (*TB*, p. 15, emphasis added to the original)

The frame of DEATH is already presented in association with Elizabeth, not only because her future husband is a widower. It also serves as a macabre forecast of what will ensue her. This is realized by a series of death-evoking adjectives, nominals and verbs which convey the semantic loads of obscurity, lifelessness or decay:

(375)   [...] barely *cauld* in the *grave*, [...]. (*TB*, p. 15, emphasis added to the original)
(376)   [...] to nurse her mother as she *crippled*, [...]. (*TB*, p. 15, emphasis added to the original)
(377)   [...] seemed so *old* when she *died* [...]. (*TB*, p. 15, emphasis added to the original)
(378)   [...] not even her children *wept* at the *funeral* [...]. (*TB*, p. 15, emphasis added to the original)
(379)   [...] flower [...] *withered* [...] *vase behind curtains* [...] *winter*. (*TB*, p. 15, emphasis added to the original)

The predicative adjectives are intensified or bestowed salience in a negative way: *barely cauld, no aisy house, hard or soft, so old*. And the frame of CAPTIVITY arises with the image of the *withered flowers* inside a vase behind curtains.

The following two extracts under the scope of study in this section represent a good example of Elizabeth's inner thoughts, used as a literary technique to shape the narratorial text. Elizabeth is trying to assume and digest the dramatic change that her life is about to experience after she has discovered cysts in one of her breasts:

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(380)   She was Elizabeth's Reegan: a woman in her forties: sitting in a chair with a book from the council library in her hand that she hadn't opened: watching certain things like the sewing-machine and the vase of daffodils and a circle still white with frost under the shade of the sycamore tree between the house and the river: alive in this barrack kitchen, [...] with a little time to herself before she'd have to get another meal ready: with a life on her hands that was losing the last vestiges of its purpose and meaning: [...]. (*TB*, p. 49)

An objective deontic modal construction containing modal *would* and semi-modal *have to* construes stance, depicting Elizabeth confronting herself with the point of being alive and the new sense that everything makes to her:

(381)   [...] with a little time to herself before she*'d have to* get another meal ready: [...]. (*TB*, p. 49, emphasis added to the original)

This new awareness of death is foregrounded in the following paragraph, as she struggles to accept the idea of her disease:

(382)   She got flour out of the bin, soda and salt and sour milk out of the press, and started to knead the dough in the tin basin. It was her will alone kept her working. She could see no purpose, no anything, and she could not go on blindly now and without needing answers and reasons as she could once. Her tiredness was growing into the fearful apprehension that she'd lost all power of feeling: she could no longer feel the sticky dampness of the stuff she was kneading with her hands or taste it if she touched it with her tongue or see it other than through a clear covering of glass—it felt as if the surfaces of her body had turned dead. She was existing far within the recesses of the dead walls and gaping out in mute horror. (*TB*, p. 57)

The frequent appearance of perception-related verbs, adverbs and nouns suggest the fact that Elizabeth is becoming aware of her illness and by choosing these lexical items her senses are foregrounded as they seem to sharpen and she becomes more aware of her condition. All the verbs of perception are either negative or have a negative direct object. She is losing her senses as the disease advances and her physical condition retreats. Negative deontic modals and hypothetical conditional

constructions highlight stance between her inability to change the direction of her life and her sad reality:

> (383)   [...] She *could see no purpose, no anything* [...]. (*TB*, p. 57, emphasis added to the original)
>
> (384)   [...] she *could not go blindly* now [...]. (*TB*, p. 57, emphasis added to the original)
>
> (385)   [...] the fearful apprehension that *she'd lost all power of feeling* [...]. (*TB*, p. 57, emphasis added to the original)
>
> (386)   [...] she *could no longer feel* the sticky dampness [...]. (*TB*, p. 57, emphasis added to the original)
>
> (387)   [...] or taste it if she touched it with her tongue [...]. (*TB*, p. 57)
>
> (388)   [...] it felt as if the surfaces of her body had turned dead [...]. (*TB*, p. 57)
>
> (389)   [...] dead walls and gaping out in mute horror. [...]. (*TB*, p. 57)

The repetitive use of prepositional *with(out)*-constructions in the last two excerpts serve as a language enactor to arise the frame of BURDEN, meaning the soulless, pale, unaccomplished life that she has led by Reegan's side:

> (390)   [...] with a book from the council library that she hadn't opened [...]. (*TB*, p. 57)
>
> (391)   [...] with a little time to herself before she'd have to get another meal ready [...]. (*TB*, p. 57)
>
> (392)   [...] with a life on her hands that was losing the last vestiges of its purpose and meaning [...]. (*TB*, p. 57)
>
> (393)   [...] without needing answers and reasons [...]. (*TB*, p. 57)

The frame of CAPTIVITY and LIFELESSNESS are also hinted at in this fragment — daffodils are *trapped* in a vase in the same way as the withered flower in a vase in the previous passage—and *the circle still white with frost under the shade of the sycamore tree*.

She recalls her life and realizes what a complete failure it has been. She feels a prisoner herself, living in a meaningless police barracks in the middle of nowhere in a sleepy countryside spot.

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But Elizabeth had not always been an unhappy woman. She has a past, a past working as a nurse in London. A past when she met love, thrill, excitement and hope. McGahern introduces Elizabeth's youth years through her relationship with Halliday, a London doctor with whom she had a love relationship which also ended up in disappointment. All the excerpts recalling her past life in London serve John McGahern to make a contrast with her present life and it hints the possibility that it may be her destiny to be an unhappy woman.

(394)   [...] though she had still Michael Halliday's letters locked in the wooden trunk in their bedroom and some of the books he'd given her. He'd been a doctor with her in the London Hospital and he had changed her whole life. She'd listened to him for so many hours in the long London evenings that were lovely now in the memory; read the books he gave her; went with him to films and plays and concerts; and most of all he made her suffer, he put her through the frightful mill of love. (*TB*, p. 65)

(395)   Halliday had fine black hair that took a sheen when brushed, brown eyes, and thick dark brows, hands that had never to toughen themselves to toil; the grain of his throat was coarse and with his pale skin she liked him best in blue. (*TB*, p. 86)

(396)   The excitement of seeing him waiting in the distance, reading an evening newspaper, or if she had arrived the first the throbbing of her heart when only a few minutes passed. The concerts, the theatres, the first restaurants she had ever been in with wine and waiters and the menus in the French she did not know, where eating became a marvellous ceremony, and how Halliday would laugh when he saw her pretending to read the card and saying, "I'll have whatever you're having, Michael," and blushing as she put it down. The walks in the evenings in the great parks that London has, the greensward lovely between the huge plane trees, moving with crowds; and talking together or staying silent over their glasses in pubs with doors open so that the cool of the late summer evening came in.
[...] It changed, it came to nothing. Halliday changed, as quickly as a blue sky can turn to cloud. She suffered the agonies of fear and hope and suspicion and hurt vanity, becoming wildly jealous. She had thought there must be some other woman. (*TB*, p. 88)

(397)   "You told me that you loved me," she became calm enough to accuse though

it seemed more part of insane musing than any accusation. "You told me that you loved me!" [...].

"These last weeks have been nothing but torture—that I'd come to the end of my own tether and used you to get a short breather. That I used you so as not to have to face my own mess. Then I seduced you because I was seduced myself by my own fucking lust." [...].

"Do you understand that there's no other woman?"

She nodded. She was trying to get some grip on herself. She hadn't given it all up as lost yet. She'd fight him. [...].

[...] "Will you marry me now, Elizabeth?"

[...] He had destroyed her happiness. She'd never be able to believe even in a dream of happiness again. (*TB*, pp. 90-91)

(398)   [...] he often wanted to hurt her now, but she was going free. His drinking worsened into a steady gloom, he was seldom able to stand up by pub close; and "What the hell is all this living and dying about anyway?" (*TB*, p. 94)

Modality construes perspective between Elizabeth and Halliday at two different levels. On the one hand, Elizabeth's excitement of falling in love with Halliday and the disappointment of falling out with him. The thrill of her romantic dates is modelled employing subjective dynamic *would* and *will*, and a subjectively epistemic conditional *if*-construction, profiling the throbbing of her heart and the agitation and emotion that she used to experience in their days of wine and roses:

(399)   [...] or if she had arrived the first the throbbing of her heart when only a few minutes passed. (*TB*, p. 88)

(400)   [...] and how Halliday would laugh when he saw her pretending to read the card [...]. (*TB*, p. 88)

(401)   [...] "I'll have whatever you're having, Michael," and blushing [...]. (*TB*, p. 88)

The disillusion and disenchantment of the break-up versus her resistance to lose him is modelled by subjective dynamic *would* and complex a modal construction with *would never be able to*:

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(402)   She'd fight him. (*TB*, p. 94)

(403)   She'd never be able to believe even in a dream of happiness again. (*TB*, p. 94)

Halliday's indifference towards her is realized by subjective dynamic lexical modality—*want to*—and semi modal *be able to*:

(405)   [...] he often wanted to hurt her now, but she was going free. (*TB*, p. 94)

(406)   His drinking worsened into a steady gloom, he was seldom able to stand up [...]. (*TB*, p. 95)

The fact that Elizabeth keeps Halliday's letters and other personal items of the London years in a locked wooden trunk is a technique employed by McGahern to add complexity and richness to the character. This is a case of split-self. There is another Elizabeth, one who loved and hoped and was happy. However, under the present circumstances, *that* Elizabeth is barred from view, hidden from daylight, metaphorically and almost literally locked away. The locked trunk stands for her true feelings, her heart, which nobody can actually reach—Halliday did, but that was in her other life, in her other self. It is the corner of her soul that she keeps away from the world. The reader never gets to know how or why she moved back to Ireland, we simply find her married to Reegan at the beginning of the novel, and we are offered occasional flashbacks of her past, but the only connection is that locked wooden trunk. This is a case of splicing, a technique whereby the writer deliberately leaves an open gap of information so as to force the reader to imagine what may have happened, and how she ended up like this.

The excitement and emotions of those London days are expressed by noun phrases modified by a prepositional complement introduced by *of*:

(407)   [...] the frightful mill of love [...]. (*TB*, p. 65)

(408)   [...] the grain of his throat [...]. (*TB*, p. 86)

(409)   The excitement of seeing him [...]. (*TB*, p. 88)

(410)   [...] the throbbing of her heart [...]. (*TB*, p. 88)

(411)   [...] the cool of the late summer evenings [...]. (*TB*, p. 88)

Halliday is thoroughly described physically by profiling his hair, eyes, brows,

hands, throat and skin. His falling out with Elizabeth, due to his heavy drinking, is depicted as a NATURE metaphor, that is, MOODS ARE NATURAL PHENOMENA:

(412)   Halliday changed, as quickly as a blue sky can turn to cloud. (*TB*, p. 88)

The abundance of non-modal lexical verbs in the passage above strengthens the idea of steadiness, determination and true feelings on Elizabeth's side. It serves to convey a factual, assertive tone. McGahern leaves no room for ambiguity here, no room for uncertainty. It is Elizabeth's true self that is profiled here in a straight, direct, sincere and definite manner.

In a domestic scene, the night she has let Reegan know about the cysts in her breasts and the need to go and see the doctor, the couple share a moment of intimacy. Reegan inquires about how she feels and, before she answers him, she reflects upon the need of staying strong and not giving in to emotions. A glint of puritanism shines here when she puts semblance ahead of passion.

(413)   "Are you feeling tired?" he asked

She felt she could have no other wish but to fall into his arms and give way to starved emotions. And, still, she could not do that, it would be in no ways fair, neither to him nor to herself. Even if there was no such thing as control or private order, it was better to try to have a semblance, so that they might stay in some measure free, and not be all gathered into a total nothingness. She couldn't let herself fall into his arms, it'd obscure everything, it would be as if nothing had ever begun or happened.

"I feel full of pity for myself," she smiled. "I feel as tired as if the whole weight of the world was on my shoulders." (*TB*, p. 71)

The frame of EMPTINESS or NOTHINGNESS is evoked by the use of a series of negative nominals and verb phrases—*no other wish, no ways, neither to him nor to herself, no such thing, not be, nothingness, obscure, nothing*. The use of the predicative adjectival phrase *full of pity for myself* contrasts with the sense of void that Elizabeth enacts through her inner thoughts. Tentative forms of epistemic modals and hypothetical conditional constructions strengthen the feeling of uncertainty about her near future and her own life.

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The modals in the extract construe stance at two levels, namely, the failed relationship between Elizabeth and Reegan and the pervading dichotomy between sexual desire and Puritanism. McGahern employs a combination of subjective dynamic modal could to express Elizabeth's impulse to hug her husband:

(414)   [...] she *could* have *no other wish* but to fall into his arms [...]. (*TB*, p. 71, emphasis added to the original)

(415)   [...] *even if* there was [...]. (*TB*, p. 71, emphasis added to the original)

(416)   [...] *it'd obscure* everything [...]. (*TB*, p. 71, emphasis added to the original)

(417)   [...] it *would be as if nothing* had ever begun [...]. (*TB*, p. 71, emphasis added to the original)

and a series of objective deontic modals shaping what the impelling puritan values impose:

(418)   [...] she *could not do* that [...]. (*TB*, p. 71, emphasis added to the original)

(419)   [...] it would be *in no ways fair* [...]. (*TB*, p. 71, emphasis added to the original)

(420)   [...] they *might* stay in some measure free [...]. (*TB*, p. 71, emphasis added to the original)

(421)   [...] She *couldn't* let herself fall [...]. (*TB*, p. 71, emphasis added to the original)

The presence of two hypothetical conditional constructions introduced by *as if* and a contrastive hypothetical clause introduced by *even if* construe the stance between common people feelings and the rigid rules of Puritanism. This is a case of modality shift, since hypothetical constructions are inherently epistemic, but their illocutionary force in this passage is that of imposition. Therefore, these constructions can be interpreted here as instances of deontic modality whereby Elizabeth and Reegan are depicted as by-products of puritanism:

(422)   Even if there was no such thing as control or private order, it was better to try to have a semblance, so that they might stay in some measure free, [...]. (*TB*, p. 71)

(423)   [...] it would be as if nothing had ever begun or happened. (*TB*, p. 71)

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(424)   "I feel as tired as if the whole weight of the world was on my shoulders." (*TB*, p. 71)

The appearance of a series of predicating adjectives construe an atmosphere of enclosement, of lack of freedom—*tired, starved, in no ways fair, in some measure free, gathered into total nothingness, as tired as if.*

Elizabeth visits the doctor for the first time. As a former nurse, she is aware of the possibility of having cancer. While waiting to be called in, she reflects upon the present situation, which she compares to the sacrament of confession, like being in the church queuing up for the box, but then her mind drifts to life, death and the possibility of an after-life.

(425)   She might have been kneeling in the queue in front of the confessional and her turn to enter into the darkness behind the purple curtain coming closer and closer. You were sure you were ready and prepared and then you weren't any more when you got close, less and less sure the closer you got. Doubts came, the hunger for more time, the fear of anything final—you could never bring all your sins into one moment of confession and pardon, you had lost them, they had escaped, they were being replaced by the new. The nerves began to gnaw at the stomach, whispering that you were inadequate, simply always inadequate. (*TB*, p. 79)

(426)   What was her life? Was she ready to cry halt and leave? Had it achieved anything or been given any meaning? She was no more ready to die now than she had been twenty years ago. There was the after-life, hell and heaven and purgatory between, Jesus Christ on the right hand of God, but her childhood or adolescence over they had never lived naïvely trusted that she'd be given some sign or confirmation before the end, or that she'd discover something, something she knew not what, some miracle of revelation perhaps, but she had been given nothing and had discovered nothing. She was as blind as she had ever been. She hadn't even started to be ready and she felt she had to try and grip the table or something, for it was absolutely inconceivable that she could die. What was it all about? Where was she going? What was it all about? (*TB*, p. 84)

The frame of RELIGION and DEATH are inevitably interwoven in the two novels. These two frames are, once more, jointly evoked in these excerpts. A long list

of life and death-related nominals sprinkle her religious upbringing, which unconsciously dominates her vision of the world. This is Elizabeth's apparent untrue self—the puritan, Christian housewife. I have labelled this SELF1. Ambience is construed here via the use of nominals enacting the mentioned frames, DEATH nominals—*darkness, the fear, the end*—and RELIGION nominals—*the confessional, the purple curtain, sins, after-life, heaven and purgatory, God, miracle, revelation*.

McGahern uses noun phrases modified by *of*-constructions to present Elizabeth's thoughts more vividly:

(427)   [...] the fear of anything final [...]. (*TB*, p. 79)

(428)   [...] the moment of confession and pardon [...]. (*TB*, p. 79)

(429)   [...] the right hand of God [...]. (*TB*, p. 84)

(430)   [...] some sign of confirmation before the end [...]. (*TB*, p. 84)

(431)   [...] some miracle of revelation perhaps [...]. (*TB*, p. 84)

Physical senses are foregrounded towards the end of this last excerpt, when she has to confront with the tough reality, something for which she feels totally unprepared. The senses represent the main thing she will be deprived of when she dies. Their contribution to the frame of DEATH, thus, seems obvious:

(432)   [...] The nerves began to gnaw at the stomach, [...]. (*TB*, p. 79)

(433)   [...] She was as blind as she had ever been. (*TB*, p. 84)

(434)   [...] she felt she had to try and grip the table or something, [...]. (*TB*, p. 84)

Rhetorical questions torment Elizabeth as her mind flows along her whole life. The illocutionary force of these questions is that of a negative statement, profiling the failure that her life has been:

(435)   What was her life? [...]. (*TB*, p. 84)

(436)   Had it achieved anything or been given any meaning? [...]. (*TB*, p. 84)

(437)   What was it all about? Where was she going? What was it all about? (*TB*, p. 84)

The presence of subjective epistemic and dynamic modals as well as nominal

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modality highlight the feeling of uncertainty before the unknown, thus construing stance between life and death:

(438)   She *might have been* kneeling in the queue in front of the confessional [...]. (*TB*, p. 79, emphasis added to the original)

(439)   [...] you *could never bring* all your sins into one moment of confession and pardon [...]. (*TB*, p. 79, emphasis added to the original)

(440)   [...] or that she*'d discover* something, something she knew not what, some miracle of revelation perhaps [...]. (*TB*, p. 84, emphasis added to the original)

A particularly interesting construction appears in:

(441)   [...] she*'d be given* some sign of confirmation [...]. (*TB*, p. 84, emphasis added to the original)

Here, objective epistemic *would* is complemented by a passive construction. This makes Elizabeth become an affected participant at the mercy of superior or divine forces. This is reinforced by an instance of objective deontic *have to*, and objective epistemic *could*, where the reader feels that Elizabeth is losing control of her own body:

(442)   She hadn't even started to be ready and she felt she had to try and grip the table or something, for it was absolutely inconceivable that she could die. (*TB*, p. 84)

Elizabeth drags on her intimate mind drift as a patient in hospital, and feels herself imprisoned in a similar way to her life at the Garda barracks. She becomes fully aware that she has not really made the best out of her life, that she has been a prisoner of a closed society and social conventions. She suddenly craves for the energy and excitement of her youth days. There is a parallelism with the young protagonist of *The Dark*, also depicted as a prisoner of puritanism, and who also tries to find a way out of it:

(443)   If she lived the life other people lived, looked on it the way they looked, she'd have no life of her own. She did not want an ensured imitation of other people's lives

any more, she wanted her own, and with the wild greed of youth. Safe examples that had gone before were no use—her mother and father and the nurses about her—she could break her way out of the whole set-up. (*TB*, p. 87)

(444)　[...] She had been lavish once, looking round for things she could give herself to, and she did not regret any of the giving but she couldn't do it any more. She had to be what she had despised once—careful! She had nothing against these social pleasantries of weather and births and marriages and success and failure, the falls of the humble dices of life, but she didn't care enough. They were not exciting any more. (*TB*, p. 95)

Modality is realized in several different ways, in these latest passages. The first one is the use of a hypothetical conditional construction, which construes the stance between Elizabeth's inner voice and the person that society demands her to be. The *if*-construction, the past tenses and subjective epistemic *would* distance Elizabeth from the typical, common housewife. She is an outsider:

(445)　If she lived the life other people lived, looked on the way they looked, she'd have no life of her own, [...]. (*TB*, p. 87)

Subjective dynamic *could* and deontic *had to* construe her attitude towards her own life at this critical moment of her life. Specifically, her inability to rectify the mistakes made in the past, the unlikely possibilities that lie ahead and her obligation to deal with the new situation, both at a personal and family level and at a social scale:

(446)　[...] she *could* break her way out of the whole set-up. (*TB*, p. 87, emphasis added to the original)

(447)　[...] things she *could* give herself to, [...]. (*TB*, p. 95, emphasis added to the original)

(448)　[...] but she *couldn't* do it any more. [...]. (*TB*, p. 95, emphasis added to the original)

(449)　[...] She *had to* be what she had despised once—careful! [...]. (*TB*, p. 95, emphasis added to the original)

One metaphorical instance of objective epistemic modality is realized by a noun phrase modified by a prepositional *of*-construction—*the falls of the humble dices of life*— whereby the development of life is subject to the whim of destiny and as unexpected as the score of dice when they hit the table. The conceptual mappings here are established between the domains of LIFE and DICE:

TUMBLING DICE ARE PEOPLE'S LIFETIME
DICE SCORES ARE PEOPLE'S ACHIEVEMENTS IN LIFE

John McGahern elaborates an emerging, novel and non-conventional—in Steen's terminology—conceptual metaphor: LIFE IS A GAME OF DICE. This reflection is pretty much connected to one of the metaphors emerging in *The Dark*—LIFE IS AN UNEXPECTED JOURNEY. The abundance of negatives reinforce Elizabeth's negation of her own life, the failure of her apparent SELF1, and she even categorizes her life as a *set-up*, a fake, only to live the life society has reserved for women like her. The appearance of pairs of opposites stand for the split-selves in Elizabeth Reegan—the thrill and the freedom of her youth versus the boring fake of her marriage to Reegan and her confining to a police barracks in the middle of nowhere—*wild-safe, lavish-careful, success-failure*. The author, again, insists on employing noun phrases modified by prepositional *of*-constructions for descriptive purposes:

(450)   [...] an ensured imitation of other people's lives [...]. (*TB*, p. 87)
(451)   [...] the wild greed of youth [...]. (*TB*, p. 87)
(452)   [...] these social pleasantries of weather and births and marriages [...]. (*TB*, p. 95)

In the following passage Elizabeth, already back from hospital, is returning home after a shopping day in town. As she pushes her bike loaded with shopping bags, she fights an inner strife, a battle of selves. Stance is construed here as an internal conflict, very much in the line of that of the young protagonist in *The Dark*—the apparent, public self against the hidden, true one which struggles to break free and escape from their prison. McGahern employs repetition as a technique to let Elizabeth reassure herself as part of this world of senses, her resistance to surrender to her illness.

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(453)   "Why are you pushing this bike, Elizabeth?"

"To go home, of course!"

"But why do you want to get home?"

"Because I want to get home!"

"But why?"

"That's the why!"

"That's a stupid child's answer!" [...].

"All answers are stupid and questions too," the game continued in her head. "I am pushing the bike because I am pushing because I am pushing. I am going home because I am going home because I am going home."

"But you must have some reason!"

"I want to go home."

"But why?"

"But why?"

"But why ask? That's it: why ask? I'm going home. I'm alive. That's obvious, isn't it?" [...].

"I am coming home and I am alive," it at last decided and started to go over and over in her mind till it tired away. (*TB*, pp. 96-97)

The consistently repeated subjective dynamic nominal modal construction *I want to go home* is a desperate cry for life by Elizabeth. Its illocutionary force is something like *I want to be back to normal, I want to be healthy*. The continuous repetition of the purpose infinitive and the present continuous tense bestow the passage with a pervading sense of will, it becomes a subjective dynamic statement by Elizabeth, who tries to get a grip on life.

Elizabeth Reegan is also a woman with a strong character. Even though she is married to a Garda Sergeant whose men are afraid of, she still shows the nerve to reprimand him. This reassurance of her personality is very much connected to her days of economic independence working as a nurse for long hours in a London hospital.

(454)   [...] She wasn't a leisured person, all her life she had to work with her hands, the most of her energy had been absorbed by that, little more than a performing animal; her praying and her thinking and her reading just pale little sideshows. A few

impassioned months of her life had perhaps risen to such a fever as to blot everything else out, but they were only months or maybe but days in so many years. They'd subsided but the work had to go on, grinding, incessant, remorseless; breaking her down to its own dead impersonality, but never quite, and how often she had half-wished to be broken into the deadness of habit like most of the rest, it was perhaps the only escape. (*TB*, p. 188)

(455)   [...] The whole day had gone in waiting for this or that: it had torn her nerves, and all boiled into sudden hatred of Reegan. "Didn't he know that she had been to the doctor? Couldn't he make it his business to wait home for her? The patrols were not that necessary? What right had he to keep her suffering like this?" had gnawed all reason and vision away by the time he came. [...].

"I was waiting here this past hour," she cried with the maniacal temper of a child.

It was the last thing he had expected. he'd seen small flashes of resentment, and these but seldom, but never such an explosion. In his blind way he felt something terrible must have happened.

When she heard her own frustrated voice and saw him stand so shocked and frozen her feeling burst in tears. [...] She felt ashamed. She'd betrayed herself. She'd let the stupid passion of resentment rise up through the frustration and strain of her life [...] (*TB*, p. 98)

Stance is modelled between Elizabeth's resentment about Reegan's not asking her about the medical check and her husband's uncertainty and fear of its results. Elizabeth's anger and determination to fight disease is realized through the use of subjective deontic *have to*:

(456)   [...] She wasn't a leisured person, all her life she had to work with her hands, [...]. (*TB*, p. 188)

(457)   [...] but the work had to go on, grinding, incessant, remorseless; [...]. (*TB*, p. 188)

Reegan's fear is modelled by an objective epistemic modal perfect construction:

(458)   In his blind way he felt something terrible must have happened. (*TB*, p. 98)

The contrast between Elizabeth's strong will and her physical weakening by cancer, as well as her reprimands to Reegan are realized by nominal constructions containing mainly abstract nouns modified by a prepositional *of*-phrase. These *of*-phrases share the common feature of placing end-focus on, and thus profiling, Elizabeth's frustrating life with Reegan at the barracks, her bitterness and her fading vitality. These constructions qualify as ambience enactors by activating the semantic frames of DECAY, RESENTMENT and FRUSTRATION.

(459)   [...] the most of her energy [...]. (*TB*, p. 188)

(460)   [...] A few impassionate months of her life [...]. (*TB*, p. 188)

(461)   [...] the deadness of habit [...]. (*TB*, p. 188)

(462)   [...] sudden hatred of Reegan [...]. (*TB*, p. 98)

(463)   [...] small flashes of resentment [...]. (*TB*, p. 98)

(464)   [...] the stupid passion of resentment [...]. (*TB*, p. 98)

(465)   [...] the frustration and strain of her life [...]. (*TB*, p. 98)

Rhetorical questions are employed by McGahern to verbalize Elizabeth's anger boiling in her head as she waits for Reegan to come back home after a routine patrol and she has been waiting for some comfort as the news from the medical tests are pessimistic:

(466)   [...] "Didn't he know that she had been to the doctor? Couldn't he make it his business to wait home for her? The patrols were not that necessary? What right had he to keep her suffering like this? [...]. (*TB*, p. 98)

Predicating modifier adjectival constructions construe two contrasting atmospheres connected within Elizabeth. One of them can be explained by drawing upon the frame of HARD WORK—*(not) leisured, grinding, incessant, remorseless*. For the other set of predicating adjectives, I will draw upon the frame of DECAY—*dead, frustrated, shocked and frozen, ashamed*.

The locked wooden trunk where Elizabeth hides her past arises again to make the reader aware of Elizabeth's true self, the one not even her husband had ever access to. This wooden trunk is a technique employed by McGahern to portray Elizabeth's

unhappy marriage to Reegan and life at the barracks. The fact that it is locked symbolizes that part of the Elizabeth's self barred from public view, in the same way as Mahoney, Father Gerald and the teenage protagonist hide their true inner selves in *The Dark*. These *hidden* selves are prisoners of a Puritan society which scrutinizes other people's lives in the name of morals and decency.

Another interesting image that the locked trunk evoked is that of a coffin. Death awaits Elizabeth, and the wooden trunk stands for the coffin which she is bound to be put in.

Surprisingly for the reader, Elizabeth keeps a roll of bank notes which her own husband knows nothing about. It was her safe-conduct in case things had gone the wrong way—*With this money she could always be in London in the morning*. Now, ill with cancer, she wonders whether she has been as honest to Reegan as Reegan has been to her, and she feels compelled to let him know about it and give the money to him and the children.

(467)   She unlocked the wooden trunk she'd brought about with her all her life. It held bundles of letters and photos and certificates and testimonials, a medal she had won in her final examination, some books, a withered plane leaf, a copybook of lecture notes, and other things that'd be junk to everybody else—except what her hands sought, a roll of money.

So she hadn't trusted much, she'd been afraid. Was this why it had failed? she pondered. With this money she could always be in London in the morning. She had not given herself fully, she had always been essentially free.

[...] She locked the trunk, leaving everything undisturbed, except the money she took. She'd take it to the hospital. But when she saw Reegan and the children in the bare kitchen she began to be tortured with what was still too present to be called remorse, she should tell them, they were all together, it was their money as much as hers; [...]. (*TB*, p. 104)

(468)   So she was never without money, [...]. It left her free, she'd try to reason, but it went far beyond any reasoning. She even kept it to herself when she married. With that money she could be in London in the morning. It was dishonest. They were living together in this barracks, tied in the knot of each other; they had accepted the burden of her, she the burden of them, [...]. They had all failed or were afraid to attempt to

live alone, could any one of them endure total loneliness or silence or neglect, and enough had to be kept back by people living together without extending it to something as common and mangy with sweat as money. She'd have to put it right, tell Reegan, force him to take the money. (*TB*, p. 156)

The *roll of money* is a relevant literary technique to construe stance between Elizabeth's hidden desires for freedom and the loyalty that she is supposed to have for her family. This contradictory double side of Elizabeth's heart is reflected in a number of modal constructions. Her desire for freedom is modelled by subjective dynamic modals:

(469)   With this money she *could* always be in London in the morning. (*TB*, p. 104, emphasis added to the original)

(470)   She*'d* take it to the hospital. (*TB*, p. 104, emphasis added to the original)

(471)   With that money she *could* be in London in the morning. (*TB*, p. 104, emphasis added to the original)

Her loyalty to Reegan and his children finally imposes on her fantasies of running away from it all. This is realized by subjective deontic modal and semi-modal constructions:

(472)   [...] she *should* tell them, they were all together, it was their money as much as hers; [...]. (*TB*, p. 104, emphasis added to the original)

(473)   It left her free, she*'d* try to reason, but it went far beyond any reasoning. (*TB*, p. 156, emphasis added to the original)

(474)   [...] *could* any one of them endure total loneliness or silence or neglect, [...]. (*TB*, p. 156, emphasis added to the original)

There is a modality shift in epistemic would and could in the examples above. The stance construed in the passage turns them into deontic modals, since Elizabeth's sense of honesty impinges on her, making her regret hiding the money from her husband and the kids for so many years.

The frame of ENCLOSURE is activated by the contents of the trunk which are realized by a number of nominal phrases modified by *of*-constructions—*bundles of*

letters and photos and certificates, a roll of money, the knot of each other, the burden of her—and some predicative adjectives—*together in this barracks, tied in the knot of each other*. These linguistic resources evoke the BUNDLE image-schema, whereby the sense of enclosure construes the ambience of the scene. Elizabeth, Reegan and the children share a common destiny, and this is another instance of the predominating feeling of predestination, present in both *The Dark* and *The Barracks*.

DEATH and DECAY and qualities typically associated to them such as fear, nakedness, stillness, pain and lack of freedom also impregnate the scene. Attributive and predicative adjectives enact these two frames, thus reminding the reader of the inevitable destiny awaiting Elizabeth.

(475) [...] the wooden trunk [...]. (*TB*, p. 104)

(476) [...] a withered plane leaf [...]. (*TB*, p. 104)

(477) [...] she'd been afraid [...]. (*TB*, p. 104)

(478   [...] leaving everything undisturbed [...]. (*TB*, p. 104)

(479) [...] the bare kitchen [...]. (TB, p. 104)

(480) [...] she began to be tortured [...]. (*TB*, p. 104)

(480) [...] It left her free [...]. (*TB*, p. 156)

(481) [...] were afraid to attempt to live alone [...]. (*TB*, p. 156)

As in the case of the characters of *The Dark* analyzed above, Elizabeth's double self can also be explained in the light of Fauconnier and Turner's Conceptual Integration Theory. A series of conceptual mappings arise when these selves are explained as entrenched in the social context of puritan, rural Ireland. Her visible, apparent SELF1, the loving stepmother, socially accepted woman in her forties and hardworking, reliable housewife stands for Patriarchy, that is, the male organization of Irish society at the time. On the other hand, Elizabeth's SELF2 is hidden, barred from public view, but it is her real self, the real person, *imprisoned* in a monotonous, pointless boring married life in a shabby police barracks in the middle of nowhere, conceptualized by a locked wooden trunk where his passionate, rebellious youth days as a nurse in London seem to be *buried* forever. A forbidden corner of her heart which nobody has access to. The roll of money stands for the possibility of a safe-conduct out of her personal prison. Fig. 4 explains the character of Elizabeth Reegan in the

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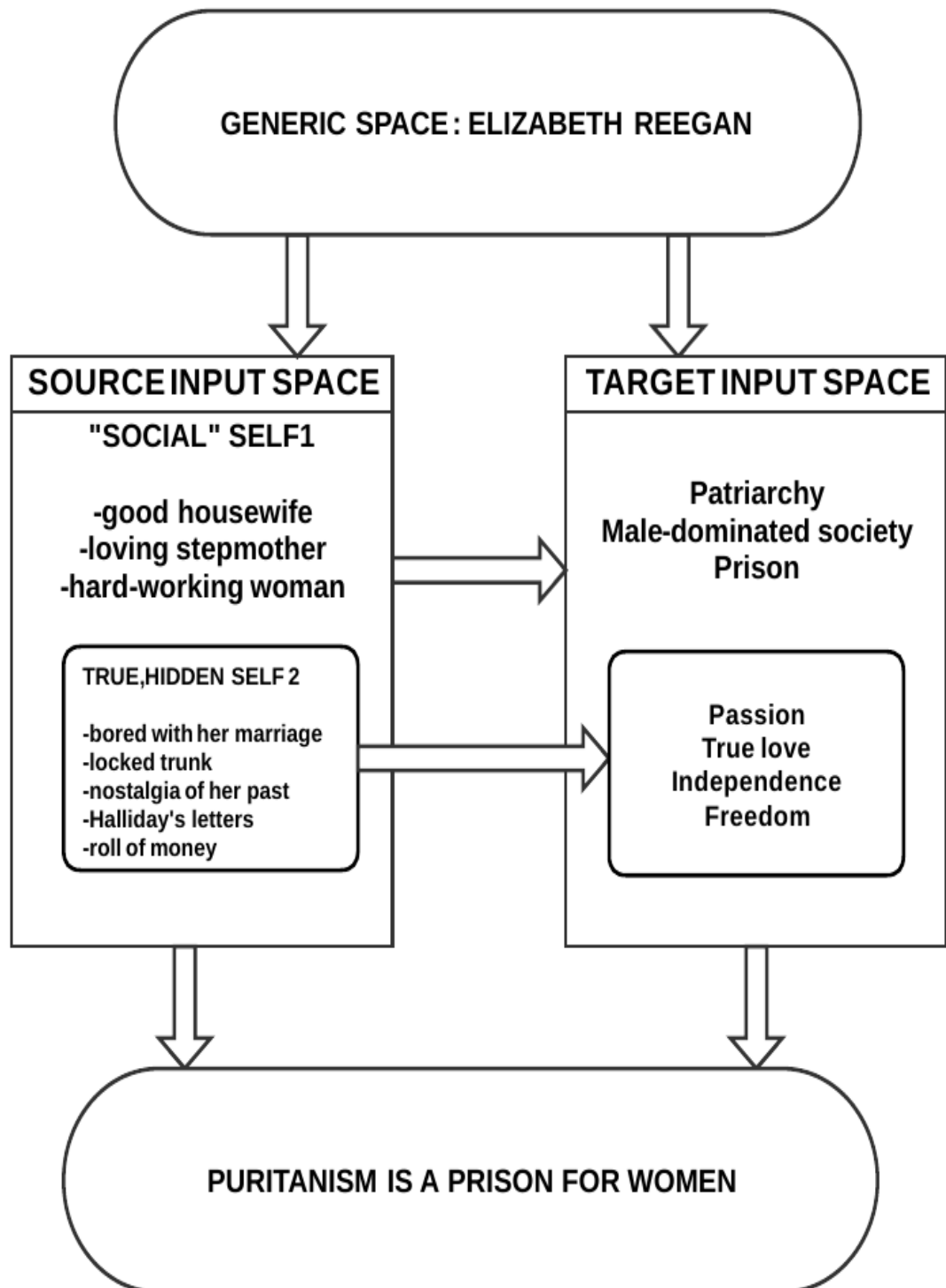*Director: Francisco Gonzálvez García*

light of Blending Theory.

Figure 4. The character of Elizabeth Reegan.

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4.3.2.6. Sergeant Reegan

Sergeant Reegan is also a complex character, and without any doubt, Mahoney's antecessor in *The Barracks*. The two characters share such a huge number of features and personality traits that it can only be concluded that they were the same character in the original novel. The reader gets a first glimpse of Reegan's personality in the early pages of the novel. This is done through the eyes of his wife, Elizabeth:

(482)   How she'd always hated Reegan spitting on the floor, then trying to rub it into the cement with a drag of his boot! (*TB*, p. 21)

McGahern presents one of the main parts in a deliberately nasty way, and by doing so from his wife's point of view, the reader is put in the mood of what is to come throughout the novel—a boring, unhappy marriage between two people who have little to do with each other. Reegan's character is also depicted from other characters' point of view—Elizabeth and the children. On of the most relevant instances of this the perspective technique employed by John McGahern appears at a supper scene, once they all know about Elizabeth's cancer and her imminent leave for hospital. Reegan's face is inscrutable, even to his wife:

(483)   They took their evening meal. Elizabeth couldn't take her eyes off Reegan. What was he thinking? His face was a mask. Was he fed up with her? Was he thinking of the hospital bills? Was he thinking that this was another shackle to hold him longer in the police? Was he regretting ever marrying her? (*TB*, p.101)

The range of speculations in Elizabeth's mind, all of which are perfectly plausible in Reegan, is realized by free indirect speech in the form of rhetorical questions. This technique brings to the fore Elizabeth's insecurity, who never seems to be sure about which path to tread in her life as Reegan's wife. These rhetorical questions have the illocutionary force of hypothetical statements, equivalent to subjective epistemic modality devices, thus construing stance between herself and her husband.

McGahern puts forward a paradox conveyed by the deliberate use of the noun

shackle to refer to Reegan's continuation in the police force. Metaphorically, Reegan is a prisoner of his own job, which paradoxically consists of putting shackles on people. His own job stands for a personal prison for him, and Elizabeth's illness and the subsequent hospital bills, a shackle to his freedom—to leave the police force behind and start a new life as an independent farmer. This paradox activates two conceptual domains—MARRIAGE and PRISON—which, though initially theoretically unrelated, some of their components may be connected without great difficulty and thus yield the metaphor MARITAL DUTIES ARE A PRISON.

Reegan's social background and origins are presented to the reader halfway through the novel. The reader learns that he had been considered a war hero when the Irish Free State was declared, and his wild, determined and reckless personality is foregrounded. Born in a humble family of peasants and emigrants, he decided to stay in Ireland to help build a fresh, modern state of which to feel proud.

> (484)   All his people had farmed small holdings or gone to America and if he had followed in their feet he'd have spent his life with spade and shovel on the farm he had grown up on or he'd have left it to his brother and gone out to an uncle in Boston. But he'd been born into a generation wild with ideals: they'd free Ireland, they'd be a nation once again: he was fighting with a flying column in the hills when he was little more than a boy, he donned the uniform of the Garda Siochana and swore to preserve the peace of The Irish Free State when it was declared in 1920, getting petty promotion immediately because he'd won officer's rank in the fighting, but there he stayed—to watch the Civil War and the years that followed in silent disgust, remaining on because he saw nothing else worth doing. Marriage and children had tethered him in his village, and the children remembered the bitterness of his laugh the day he threw them his medal with the coloured ribbon for their play. He was obeying officers younger than himself, he who had been in charge of ambushes before he was twenty. (*TB*, p. 109)

A hypothetical conditional *if*-construction illustrates this decision of staying in Ireland—*if he had followed their feet he'd have spent his life with a spade and shovel on the farm he had grown up on or he'd have left it to his brother and gone out to an uncle in Boston*. This hypothetical construction shapes stance between the dramatic dichotomy of the Irish people, that is, to stay and endure the hard living conditions of

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a home country or to seek a better fortune in emigration. The use of perfect modals —*'d have spent, 'd have left*—models the failure of Reegan's life. The presence of subjective dynamic *would* gives salience to Reegan's aspirations and expectations in his youth days:

> (485)   [...] they*'d* free Ireland, they*'d be* a nation once again [...]. (*TB*, p. 109, emphasis added to the original)

Today, several decades after his days of heroism, frustration has taken hold of him—he never got promoted in the police rank higher than sergeant—and rage against his younger superiors is like a boiling pot about to explode any moment throughout the novel.

Descriptive resources widely employed by McGahern consist of nominals modified by prepositional phrases—*the uniform of the Garda Siochana, the peace of the Irish Free State, the bitterness of his laugh, his medal with the coloured ribbon*— and a predicative adjective modified by a prepositional *with*-phrase—*a generation wild with ideals*.

The frames of WAR and FIGHT are enacted by the deliberate use of a series of lexical choices related to these conceptual domains. In particular, the widespread presence of certain nominals enacting the frame of WAR, and the subframe of ARMY— *peace, promotion, officer's rank, fighting, Civil War, medal, ribbon, officers, ambushes*—and verbs activating the frames of FIGHT and RANK—*free, was fighting, donned, swore to preserve, declared, obeying*. Reegan has always been a man of action, and this becomes clear when the above mentioned frames are enacted by the lexical items chosen by the author. These features of determination and recklessness is highlighted by building up the passage through syndetic coordination and asyndetic coordination—juxtaposition—, which add speed and swiftness to the reading process. It is mostly done through free indirect thought with dynamic verbs in the active voice:

> (486)   [...] he'd been born into a generation wild with ideals: [...]. (*TB*, p. 109)
> (487)   [...] they'd free Ireland, they'd be a nation once again [...]. (*TB*, p. 109)
> (488)   [...] he was fighting with a flying column in the hills [...]. (*TB*, p. 109)
> (489)   [...] he donned the uniform of Garda Siochana and swore to preserve the

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peace of the Irish Free State [...]. (*TB*, p. 109)

(490)　[...] getting petty promotion immediately because he'd won officer's rank in the fighting [...]. (*TB*, p. 109)

(491)　[...] Marriage and children had tethered him in this village [...]. (*TB*, p. 109)

(492)　[...] he threw them his medal with the coloured ribbon for their play [...]. (*TB*, p. 109)

(493)　[...] he who had been in charge of ambushes before he was twenty. (*TB*, p. 109)

This is Reegan's SELF1, a tough man, a man of action and a vocational policeman, at least in the beginning. However, he is also a man with a frustrated life. Marriage and family duties are not something a fighter like him had been prepared for. In fact, Reegan is but a victim of social predestination—you are what you are born to be—everyone has their role and their status in a static conservative social organization. Despite being a police officer, he feels himself a prisoner.

But all that Reegan craves for is money, which is envisaged as a means to escape his own frustrating life and frustrating job in the Irish Police. He yearns for a farm of his own, to work for nobody else but for himself and get rid of his police duties, such as useless patrols in the middle of the countryside, signing the police station books, roll-calling his three only men in the mornings or reporting to his hated immediate superior, Superintendent Quirke, much younger than him and to whom Reegan acknowledges no merit.

Reegan's ambition and greatest obsession is to break free from the Garda service and buy a small farm for himself. In order to achieve this, he needs money, which he gets from toiling for turf at the bog, which he sells as fuel around the village, neglecting his police duties more and more.

(494)　All he wanted was money. If he had enough money he could kick the job into their teeth and go. He'd almost enough scraped together for that as it was but now Elizabeth was ill. He should have gone while he was still single; but he'd not give up —he'd clear out to blazes yet, every year he had made money out of turf and this year he rented more turf banks than ever, starting to to strip them the day after he had the potatoes and early cabbage planted. He'd go free yet out into some life of his own: or he'd learn why. He was growing old and he had never been his own boss. (*TB*, pp.

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109-110)

(495)   This wasn't life or it was all a hell of a flop. It was no use doing anything: it'd be better to take a gun and blow your brains out there and then, but at least Elizabeth was waiting smiling for him, and he couldn't get her quickly enough away and home. (*TB*, p. 110)

Reegan's frustration and selfishness characterizes his SELF1. A number of juxtaposed and coordinated hypothetical *if*-constructions evokes his failed, unsuccessful, *a hell of a flop* life project. Objective epistemic modality shapes the whole passage, as Reegan fantasizes about his *freedom*. Stance is construed by virtue of subjective dynamic *would* and *could*, realizing his determination to fulfil his dream and perfect *should*, realizing his regret of his present life, that is, trapped by his job and his marriage.

(496)   [...] *If* he had enough money he *could* kick the job into their teeth and go. (*TB*, p. 109, emphasis added to the original)

(497)   [...] He *should have gone* while he was still single; but he *'d not* give up—he *'d* clear out to blazes yet, [...]. (*TB*, p. 109, emphasis added to the original)

(498)   [...] He *'d* go free yet out into some life of his own: or he *'d* learn why. (*TB*, p. 110, emphasis added to the original)

(499)   [...] it *'d* be better to take a gun and blow your brains out there and then, [...]. (*TB*, p. 110, emphasis added to the original)

The failure and the disappointment of Reegan's FIGHTER SELF activates his SELF2, the one which is bound to free him from the *shackle* of his police career, that is, the FARMER SELF. Being a tough war veteran, farm work is no toil for him. In fact, a farm of his own is his idea of freedom, wealth and happiness. This self is also associated to Mahoney, in *The Dark*, which would have been the logical continuation in the original work.

On a day visit to Dublin to accompany Elizabeth as she has to be put in hospital, Reegan reminisces his youth days as a junior Garda officer by staring at some young ones and feeling identified with them. The officer's body language, impeccable uniforms and bellowed commands are foregrounded as his fixes his eyes

on them. His vocational SELF1 takes hold of him for a while.

> (500)   He got tired tramping and standing about, his feet not used to the asphalt, but he had hours to kill before his train went. In this city he'd been trained, in the Depot in the Phoenix Park, and he inquired the numbers of the buses for there and got on one. [...] Two policemen stood with their thumbs hooked in their tunic pockets outside the guard-house, coming lazily to attention to salute the cars that went in and out. Reegan watched and listened greedily, the bellowed commands, the even stamping of the boots, the buttons flashing when they wheeled, his life at twenty echoed there. (*TB*, p. 117)

But it is Reegan's FARMER SELF, or SELF2, that drives and controls his life. This is so to the extent that he becomes obsessed with his *freedom* and starts to neglect his police duties and responsibilities, spending more and more time at the bog extracting turf—in pretty much the same way as the three officers he is in charge of— than patrolling his assigned area. He shows such selfishness that he does not even notice the worsening physical state of his wife, Elizabeth, who is becoming more and more deteriorated by cancer everyday. Reegan shares this personality trait with Mahoney, from *The Dark*, which unambiguously qualifies as a bridge between the two novels.

> (501)   The turf dried. Mullins and Brennan switched their *patrols of the imagination* to the bog, where Reegan already slaved. He had hired several banks and day labourers to do the cutting but he'd have to save the turf himself if he was to make much profit. He'd sell it in the town and if it went lucky it'd more than pay for Elizabeth and he'd be able to leave the police. [...]. He'd buy a small farm and worked how he liked for himself. [...] he wasn't staying in the police till he was blind and weak at sixty, no matter what came or went, was the only thing he was certain of.
> At daybreak he was out of bed to cycle the two miles to the bog, he'd work in a kind of frenzy there till eight, and rush back to shave and change into his uniform, [...]. (*TB*, p. 126)

> (502)   Reegan drove himself mercilessly, working every chance he got during the day, and grew more greedy and careless, taking risks every new week that he would not have taken the week before, even though he knew that Quirke was prowling.

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[...]. The strain of the work had him physically jaded and no end was in sight. When the clamps dried he'd have to cart them out to the road with borrowed donkeys. [...]. He forced himself on and on, he could always find energy, so fierce this passion to get money and his freedom that it drove him like a whiplash. Only in the drawn sag of his face when he relaxed over his supper at the end of the rosary did the strain show, and in the increasing risks he took. He spent little time at his police work. he had gone lucky so far but it was unlikely to continue so for ever. (TB, pp. 127-128)

(503)   Reegan, filling pages of foolscap with profit and loss calculations at the table, the amounts of money he hoped to have at the end of the summer when he'd leave the police. This year he had secured the contract to supply all the fuel to the laundry the Sisters of Mercy ran in the town, the biggest contract he'd ever got, and if he went lucky he'd have enough money to buy a good farm, he'd be his own master, and with his pension he'd not have to slave too hard. So he whiled away most of the winter evenings dreaming on paper over the root facts the figures these contracts provided. He never noticed how drawn and beaten Elizabeth looked: She'd have to collapse before he'd ever notice now. (*TB*, p. 189)

The TOIL and GREED frames are enacted through a series of predicative adjectives which help construe it—*blind, weak, certain, greedy, careless, physically jaded, fierce, lucky, unlikely*—as well as a number of nominals modified by a prepositional phrase—*the strain of the work, the drawn sag of his face, the amounts of money he hoped to have*. His constant search for freedom is in deep contrast with Elizabeth's inevitable sinking. A considerable number of coordinated action and process verbs in the active voice reinforce the TOIL frame.

(504)   The turf dried. [...]. (*TB*, p. 126)

(505)   [...] Reegan already slaved. [...]. (*TB*, p. 126)

(506)   [...] He had hired several banks and day labourers [...]. (*TB*, p. 126)

(507)   Reegan drove himself mercilessly, working every chance he got [...]. (*TB*, p. 127)

(508)   [...] taking risks every new week [...]. (*TB*, p. 127)

(509)   [...] He forced himself on and on, he could always find energy, [...]. (*TB*, p. 127)

(510)   [...] it drove him like a whiplash. [...]. (*TB*, p. 127)

(511) [...] Reegan, filling pages of foolscap with profit and loss calculations [...]. (*TB*, p. 189)

(512) [...] he had secured the contract to supply all the fuel to the laundry the Sisters of Mercy ran in the town, [...]. (*TB*, p. 189)

Stance is shaped by two hypothetical conditional *if*-constructions. They make epistemic modality emerge, as Reegan counts his chicken before they are hatched. However, the presence of complex modal constructions realized by objective dynamic *would* and semi modals *have to be to* and *be able to* complement the passage with Reegan's sparks of enthusiasm and belief in his effort and hard work, thus highlighting his personal hopes and future prospects:

(513) [...] he*'d* sell it in the town and *if* it went lucky it*'d* more than pay for Elizabeth and he*'d be able to* leave the police. [...]. (*TB*, p. 189, emphasis added to the original)

(514) [...] and *if* he went lucky he*'d* have enough money to buy a good farm, he*'d* be his own master, and with his pension he*'d not have to* slave too hard. [...]. (*TB*, p. 189, emphasis added to the original)

Free indirect thought and the constant use of the third person singular in most of the sentences of the passage is used to depict Reegan's quick mind at work:

(515) [...] *he'd have to* save the turf himself if he *was to* make much profit. (*TB*, p. 126, emphasis added to the original)

(516) [...] *he'd* work in a kind of frenzy [...] and rush back to shave and change into his uniform, [...]. (*TB*, p. 126, emphasis added to the original)

(517) [...] *He'd* buy a small farm and worked how he liked for himself. (*TB*, p. 126, emphasis added to the original)

(518) [...] *he'd have to* cart them out to the road with borrowed donkeys [...]. (*TB*, p. 127, emphasis added to the original)

Reegan's selfish farmer SELF2 hides a more sinister, hidden self, the child exploiter self. This is another feature he shares with Mahoney in *The Dark*, who also forced his three children to work in the potato field, sometimes even in hard weather

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conditions. I shall term this occult self SELF2B, as it is a consequence of his farmer self or SELF2. In the following excerpts, the third person singular is consistently employed by the narrator. However, there are up to three different points of view construing stance at three subsequent levels—Reegan's, the children's and Elizabeth's.

(519)   They had to go to the bog every evening after school. The work was monotonous and tiresome, continual stooping to lift the sods off the ground into windrows and clamps, but not heavy, a child could as much as a man. Reegan incited them with sweets and odd bottles of lemonade or an orange, but it was soon too much. They'd hear shouts of other children playing as they lifted dreary sod after sod. The mud matted in the hair of their legs and it was painful to rub it clean with hard sedge, standing to their knees in water to let it soften. Sometimes one of the little girls'd scream when the yellow of a frog's belly flashed before their eyes, leaping from under a sod they had moved; with terror they saw the black leeches crawl on the mud; they sucked blood, the old people said. They were left with no energy to face into their lessons and got into trouble in school the next day. Their faces began to shut, a mask on the weariness and bitterness, they laughed little, and started to grow twisted as the roots of a tree between rocks.

Reegan saw nothing. All he saw was turf saved and the money that'd give him the freedom he craved. He drove them with the same passion that drove himself, without thinking that it might not be to them the road to the vision of the sky and sun that he saw. Their faces shut. When they laughed it was with the bright metal of observant people, not with their hearts, and mostly they watched, nothing but watch. (*TB*, pp. 126-127)

The children's hard time impregnates the passage atmosphere. The atmosphere is construed by the activation of the TOIL and NATURE frames. This is carried out by the consistent use of predicative adjectives—*monotonous, tiresome, continual, not heavy, dreary, painful, hard, twisted, unwilling*—nominals—*the bog, the work, the sods, windrows and clamps, sod after sod, the mud, hard sedge, a frog's belly, terror, black leeches, blood, weariness, bitterness, turf.*

A series of coordinated and juxtaposed sentences containing action verbs in the active voice add swiftness to this passage, both from the children's and Reegan's points of view.

(520)   They'd hear shouts of other children playing as they lifted dreary sod after sod. (*TB*, p. 126)

(521)   The mud matted in the hair of their legs and it was painful to rub it clean [...]. (*TB*, p.)

(522)   [...] standing to their knees in water to let it soften. (*TB*, p. 126)

(523)   [...] with terror they saw the black leeches crawl on the mud; they sucked blood, the old people said. (*TB*, p. 126)

(524)   They were left with no energy to face into their lessons and got into trouble in school the next day. (*TB*, p. 126)

(525)   Their faces began to shut, [...] they laughed little, and started to grow twisted as the roots of a tree between rocks. (*TB*, p. 126)

This last sentence yields a deliberate, non-conventional conceptual metaphor, even though it presents the form of a simile. The figure compares the children's limbs and bodies twisted by hard work to the twisted roots of trees making their way through big rocks as if trying to escape them, like prisoners. The conceptual domains of PRISON and NATURE evoke a widespread conceptual metaphor in both *The Barracks* and *The Dark*—NATURE IS A PRISON—and the conceptual mappings bridging both domains are not difficult to retrieve, that is, THE CHILDREN ARE PRISONERS OF REEGAN'S SELFISHNESS and HARD BOG LABOUR IS A PRISON. The resulting metaphor is thus, NATURE IS A PRISON.

Reegan's point of view exclusively focuses on his own personal target and neglects his own children and his ill wife. Subjective dynamic modals strengthen the idea of Reegan's promising prospects after he has sold all that turf:

(526)   [...] a child could as much as a man. (*TB*, p. 126)

(527)   All he saw was turf saved and the money that*'d give* him the freedom he craved. (*TB*, p. 126)

Objective deontic semi modal *have to*, the children's desolation after being forced to toil in the bog with their parents while most of their friends are at play. This contrasting views of the same situation construes the stance between the authoritarian father—which will have its continuation with Mahoney, in *The Dark*—and the

enduring children—three of them, the same as in the subsequent novel.

(528)   They had to go to the bog every evening after school. (*TB*, p. 126)

Stance between father and children is reinforced through the use of a complex construction. A sentence with a non-modal dynamic verb modified by an adjunct realized by a prepositional *without*-phrase followed by a non-finite clausal complement containing an objective epistemic *might*. This construction denies any possibility of mercy for the children, thus strengthening the deontic stance and the power-relationship between father and children. This sentence leaves no room for ambiguity or negotiation. Reegan—in very much the same way as Mahoney—is a tough farmer, a man of action:

(529)   He *drove* them with the same passion that *drove* himself *without thinking* that it *might not be* to them the road to the vision of the sky and sun that he saw. (*TB*, pp. 126-127, emphasis added to the original)

An ailing Elizabeth cannot accept Reegan's exploitation of her stepchildren. Curiously enough, she appears more concerned about them than their own biological father. Direct speech is employed to illustrate Reegan and Elizabeth's conflicting views on treating the children. This is the third level at which stance is construed:

(530)   She saw the children endure this and drive and beat the unwilling donkeys out and in without complaint, [...] and she protested to him. "Hard work has never killed anybody," Reegan argued. "I was doin' almost a man's work at their age and I never saw it do anybody any harm. Laziness and idleness was all I ever saw do harm."
"They're not able to stand it," she said. "They'll not grow natural. Let them have some jobs but they can't stand more than they're able for."
"Turf isn't heavy work," he protested hotly. If they had to dig or something, it'd be a different story."
"It's too heavy for their age: they're at it from light to dark," their difference almost rose to acrimony. [...].
"That doesn't matter, it's not right, it's not right," she was roused enough to want to say but she didn't say any-anything more. "These children were too young and what

was all this mad striving for? What did it amount to or intend to achieve? And the difference a little leisure can make in the lives of people," she thought despairingly to herself.

She was excited with resentment and there was nothing she could say or do. His greed for money to go free out of the police had grown to desperation, there was no use closing her eyes, it'd have to be accepted and lived with, but how it harmed everything, and there was nothing she could do. (*TB*, p. 141)

Elizabeth's perspective shapes stance between childhood and exploitation by Reegan. A number of negative subjective dynamic modals and semi-modals construe Elizabeth's pity for the children:

(531)   "They*'re not able to* stand it," she said. "They*'ll not* grow natural. Let them have some jobs but they *can't* stand more than they*'re able* for." (*TB*, p. 141, emphasis added to the original)

Objective deontic modal *have to* within a hypothetical *if*-construction models Reegan's die-hard and inflexible attitude:

(532)   [...] *If* they *had to* dig or something, it'd be a different story. (*TB*, p. 141, emphasis added to the original)

Direct thought is also employed when Elizabeth reflects upon the poor children and her husband's greed. This direct thought appears in inverted commas, as if Elizabeth's selves were in fact arguing with each other, the obliging housewife versus the young nurse in her London days. A series of correlated rhetorical questions are employed by the author as a technique to shape Elizabeth's perspective of how Reegan's treats his children. The main illocutionary force of these rhetorical questions is to discredit Reegan's inhuman and merciless greed for money.

(533)   "These children were too young and what was all this mad striving for? What did it amount to or intend to achieve? And the difference a little leisure can make in the lives of people," she thought despairingly to herself. (*TB*, p. 141)

Her attitude towards her husband grows even nastier after the argument over the children. The use of the abstract nominals *resentment, greed for money, desperation* illustrate this.

As I have explained above, the complex character of Sergeant Reegan, and his multitude of selves connects him with Mahoney from *The Dark*. The three different selves—two of which are apparent and the other one is hidden—can be explained in the light of Conceptual Integration Theory, whereby three input source mental spaces mapp onto three input target mental spaces, yielding an *XYZ* metaphor, which is RURAL, PATRIARCHAL SOCIETY IS A PRISON. This can be clearly seen in Fig. 5:
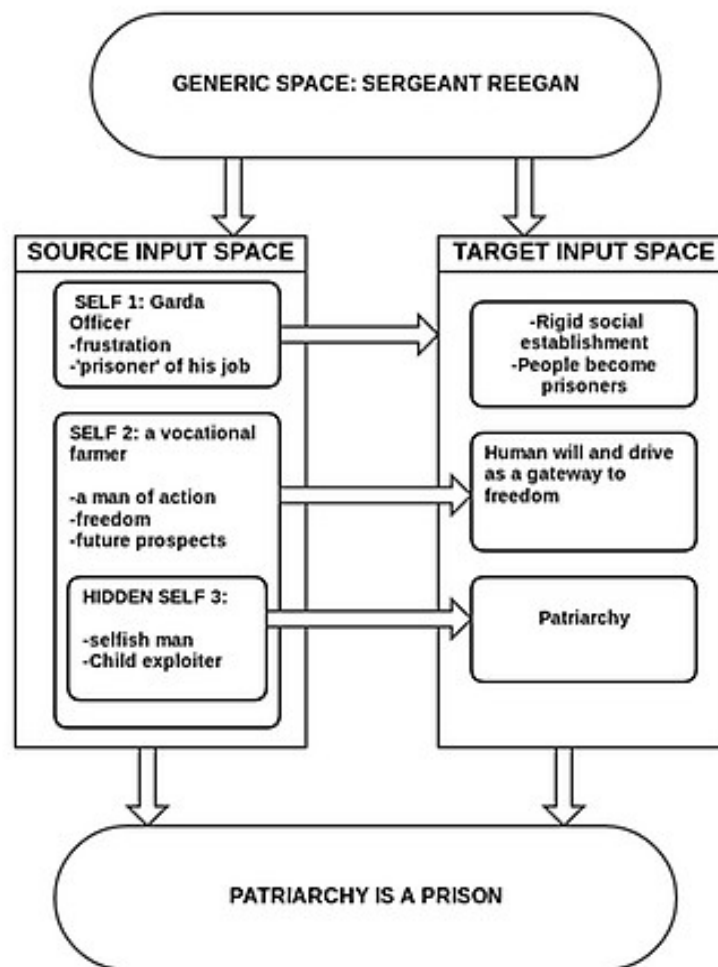

Figure 5. The character of Sergeant Reegan.

4.3.2.7. Guard Mullins

Guard Mullins is one of the police officers at the barracks. John McGahern uses this character in a double sense—as a prototypical pub-loving drinking gossiper and as a lapsed Catholic, that is, someone who has grown up in a overwhelmingly Catholic society, but does not really care about God, even questioning some of the fundamental principles of religion at certain moments during the novel. His reflections and his conversations with Elizabeth add some colouring to Elizabeth's personal tragedy and take some drama off her hardest psychological moments.

In the first of the selected passages, he is on guard at the barracks, talking casually to Elizabeth as she picks up berries from the bushes. They gossip and speculate about some of the locals as a bread van drives by. Elizabeth Reegan goes along with him, echoing his utterances, not really taking him seriously. The technique of repetition of utterances is a way of keeping a conversation going in a matter-of-fact, agreeable, even patronizing way. Mullins's rude and coarse language contrasts with Elizabeth's tactful and moderate speech. This nonsense gossip arises the frame of SOCIAL OPPRESSION, whereby virtually everybody is scrutinized by their neighbours, and most of the time people are concerned about keeping up appearances. This is not the case for Mullins, though, as will be seen in subsequent passages below.

> (534) The square shape of a bread van crossed the bridge and jogged past towards the shops.
>
> "That was a bread van, wasn't it, Elizabeth?" she heard Mullins call.
>
> "It was, a bread van," she answered.
>
> "Did you get readin' the name, I just got a glimpse of its tail?"
>
> "No. I never noticed."
>
> "I have the notion I spotted a B: it must be either Broderick's or the Ballyshannon van!"
>
> "It'll be back," she said. "They only do the circle of the village, they don't go this way to Arigna and the pits."
>
> "No, it'll be back," he said. "We'll have to watch this time. That's the worst of dozin' off, you're always missin' something. We'll have to keep our eyes skinned this time."
>
> "We'll want to keep awake so," she said and laughed low to herself as she continued to pick. [...].
>
> "It's moved from McDermott's to Murphy's," he said. "Believe me that auld dry stick

didn't keep them long talkin'. 'Here's yer order and yer money, give me me bread and go in the name of Our Lord and don't disturb me further, me good man,'" he mimicked viciously. "They'll not get away so so handy from Murphy's," he continued to comment, "Big Mick'll want to know what happened in every dance-hall in the country. Oh the big fat lazy bastard! Nothin' troubles him but football and women, hot curiosity and no coolin' experience. The best of rump-steak from the town and nothin' to do but plank his fat arse all day on the counter," and then he paused and said out of a moment's reflection, "Isn't the smell of fresh loaves a powerful smell, Elizabeth?" [...].

Mullins spoke and after what seemed an age of conversation in the quiet day the van moved again.

"What did I tell you, Elizabeth; they were kept all that length in the shop," Mullins pricked immediately to attention, returning to his former tone. "That lazy auld bollocks has enough information to keep his swamp of a mind employed for another while. Some of the bread-van men and the travellers'd want to be sexual encyclopedias to satisfy some of the people in this village."

"It's never a full-time occupation," Elizabeth said, not able to resist, afraid when she'd said the words that'd tempt him into a monotone of sex for the evening.

"No, that's the good truth anyhow," he laughed, "but when it's confined to talkin' and imaginin' it can be full-time till the final whistle blows."

The van had stopped, it would be for the last time.

"They'll not stay long with that hape of a Glinn bitch with her *Jasus Christ tonight and would be tellin' me that now* in her man's voice and her legs spread far enough apart to drive a fair-sized tractor through."

"You're very hard on the people, John," Elizabeth accused, though amused to soreness by this time.

"It's easy for you to talk, Elizabeth; you never mix with them; you always keep yourself apart. But if you were fightin' and agreein' with them for more than twenty years, till you can't have any more respect for yourself than you have for them, you might have evidence enough to change your mind," he defended, taking the accusation seriously.

She nodded: the conversation was beginning to disturb and pain her; she wished he'd soon decide to go away. (*TB*, pp. 146-148)

Mullins's consistent use of rude language inevitably arise the frame of SEX, omnipresent in both novels. The reader does not notice a sexual intention in his

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language —unlike Father Gerald or Mr Ryan in *The Dark*, for instance—it rather looks like a compensation for repressed sexuality in a puritan society. This is done by the employment of predicating modifier constructions—*that auld dry stick, his fat arse, that lazy auld bollocks, her legs spread far enough apart to drive a fair-sized tractor through*—and one attributive adjective, as a nonce construction, *sexual encyclopedias*, to criticize local people when they only gossip about the sex affairs of others. Moreover, the appearance of a metaphorical domain adjectival construction such as *hot curiosity and no coolin' experience,* gives rise to the conventional metaphor SEXUAL AROUSAL IS TEMPERATURE, whereby the adjectives *hot* and *cooling* belong to the target domain on which SEX is mapped.

The presence of nominals modified by prepositional *of*-phrases add to the descriptive richness of the passage—*the square shape of a bread van, a glimpse of its tail, the circle of the village, the worst of dozin' off, the best of rump-steak from the town, the smell of fresh loaves, an age of conversation, his swamp of a mind, a monotone of sex, that hape of a Glinn bitch*.

Modality is employed by the author to reinforce Mullins's belligerent attitude towards the double morals of society. They construe stance between Mullins and the local society, with Elizabeth silently reflecting on the guard's apparently silly chat. Subjective epistemic modals *will, would, can* and *must*, combined with dynamic semi-modal *have to* and lexical modal *want to* depict the model of society through the eyes of a steady gossiper speculating about his neighbours:

(535) [...] it *must* be either Broderick's or the Ballyshannon van! (*TB*, p. 147, emphasis added to the original)

(536) We*'ll have to* watch this time" [...]. We*'ll have to* keep our eyes skinned this time. (*TB*, p. 147, emphasis added to the original)

(537) We*'ll want to* keep awake so, [...]. (*TB*, p. 147, emphasis added to the original)

(538) They*'ll not* get away so handy from Murphy's, [...]. Big Mick *'ll want to* know what happened in every dance-hall in the country. (*TB*, p. 147, emphasis added to the original)

(539) [...] the travellers*'d want to* be sexual encyclopedias to satisfy [...]. (*TB*, p. 148, emphasis added to the original)

(540) [...] but when it's confined to talkin' and imaginin' it *can* be till the final

whistle blows. (*TB*, p. 148, emphasis added to the original)

(541)   They*'ll* not stay long with that hape of a Glinn bitch [...]. (*TB*, p. 148, emphasis added to the original)

Interestingly enough, hypothetical conditional *if*-constructions stand for the improbability of things changing, once more, the predestination all the characters in the two novels seemed to be doomed to. A desire clausal construction realized by *wish* and dynamic *would* shapes Elizabeth's perspective on Mullins's coarse and nasty gossip:

(542)   [...] But if you were fightin' and agreein' with them for more than twenty years, [...] you might have evidence enough to change your mind, [...]. (*TB*, p. 148)

(543)   [...] *she wished he'd* soon decide to go away. (*TB*, p. 148, emphasis added to the original)

But Mullins takes Elizabeth by surprise when he changes the topic of their conversation and openly reflects about the loss of passion in married couples. Elizabeth, off-guard and unprepared for such deep reflections by someone she considers a silly drinking brute, is startled and something stirs inside her. Disturbed by doubt and uncertainty, she wonders whether she should share her feelings with Mullins or rather go away to psychological safety. Again, the puritan social establishment is called into question.

(544)   "Do you ever think, Elizabeth, that gettin' married and having a steady job to takes a lot of the ginger outa life," he soon broke that silence. "There's not the same adventure at all any more! It's all more or less settled and the only information missin' for the auld nameplate is the age!"

She lifted her face: who'd ever think Mullins of the barrack arguments had such dangerous notions running through his head, she thought quickly. She wished she could be honest and giving, that she could strip her own heart bare in answer, for his words were but the cry of a fumbling loneliness, but the only answer she could make was to join his seeking with her own; and she knew she neither could nor would, she'd be deliberately dishonest, smiling and presenting him with the mirage of flattery that'd more than satisfy him. To answer truly could only lead to compassion or the

discovery of each other's helplessness and squalor, and the one possible way to go that way was through the door of love, it would probably end the same, but at least it'd be with the heart and not in the cold blood of boredom. (*TB*, p. 149)

Stance is now construed between Mullins's bluntness and Elizabeth's hipocrisy. Subjective epistemic *would* and *could* and dynamic *would*—in italics below —are used in the passage above to express Elizabeth's uncertainty and inner doubts. Free indirect thought is employed here as a narrative technique to allow the reader access to Elizabeth's mind and bring up her deepest reflections. Her hipocrisy is profiled by a desire *wish*-clause containing two instances of dynamic *could*:

(545)   [...] who*'d ever think* Mullins of the barrack arguments had such dangerous notions [...]. (*TB*, p. 149, emphasis added to the original)

(546)   She *wished* she *could be* honest and giving, that she *could strip* her own heart bare [...]. (*TB*, p. 149, emphasis added to the original)

(547)   [...] and she knew she *neither could nor would*, she*'d be* deliberately dishonest, [...]. (*TB*, p. 149, emphasis added to the original)

(548)   To answer truly *could only lead* to compassion [...]. (*TB*, p. 149, emphasis added to the original)

Again, the widespread employment of nominals modified by prepositional phrases act as a frame enactor and evoke LOVE and HOPELESSNESS—*the only information missin' for the auld nameplate, the cry of a fumbling loneliness, the mirage of flattery, the discovery of each other's helplessness and squalor, the door of love, the cold blood of boredom*.

Probably the best example of lapsed Catholicism in the novel arises when Mullins sings out loud an irreverent, almost blasphemous limerick which Elizabeth suspects is his own.

(549)   She heard him pottering about in the dayroom, then come out again to sit on the yellow chair in the shade, and later she heard him hum over and over to himself:

Said the Bishop of old Killaloe,

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"I am bored, I have nothing to to do."
So he climbed on his steeple
An' pissed on his people,
Singing tooralaye—ooralaye—oo.

She smiled, she hadn't heard it before, she wondered was the limerick his own. The singing grew louder and more provocative. She heard the words clearly. [...]
"I see you're singin'," she said.
"Takin' to cultivatin' me artistic talents in me auld age," he mocked, his phrases echoing the gossip columns in the newspapers, and then he said fiercely, "Hangin' b.o. about this joint'd drive a man to anything!" (*TB*, pp. 150-151)

As a by-product of puritan society, Mullins does not escape double morals. As a Garda officer, it is his duty to enforce the law. In the next passage, he accompanies Sergeant Reegan during the clearing of local pubs at night. Mullins's reputation as a drunkard undermines his authority as a law-enforcer, and he is even laughed at and humiliated by some of the local pub regulars.

(550)   He was with Mullins. At eleven they had started to clear the pubs, meeting hostility and resentment in every house, and in McDermott's at the church a familiar arm was put round Mullins's neck and he was told, "Never mind the auld duty, John. Have a drink on the house, forget it all, it'll taste just as sweet in the uniform." The invitation was greeted by a storm of cheering, Mullins was furious and Reegan had to order him to be still. [...]. (*TB*, p. 177)

(551)   "No respect for anything, just like the bloody animals in the fields," Mullins was muttering as the pub cleared, and he gave full vent to his rage on a man they found pissing in public against the churchyard wall as they came out.
"Get out of it," Mullins roared in a fury of assertion.
"Sugar off home outa that with yourself and mind your own business," the man swayed erect to mutter, certain it was some one trying to joke him out of his position or else a puritan madman he was determined to put in his place. In a flash Mullins was beside him with drawn baton. "Get out of it. Have you no shame, young girls passin' here to Mass, or are you an animal?"
"You wouldn't mind handlin' those fillies closer than ever my pissing'll get to them,

you narrow-minded auld bastard," the drunk shouted as he buttoned his fly and a cheer went up from the outhouses.

"What did you say to *me*? What did you say? Do you see *this*?" Mullins thrust the baton before the man's face, gripping him by the shoulder, mad with rage. "Do you know what this is? Would you like a taste of this?" (*TB*, p. 178)

The nominals employed in the passage enhance this double self of Guard Mullins—*hostility and resentment, the auld duty, a drink on the house, a storm of cheering, full vent to his rage, a fury of assertion, a puritan madman, drawn baton, narrow-minded auld bastard*.

Mullins and Casey attend Elizabeth's funeral out of respect for their superior, Sergeant Reegan. However, they slip away from the mourning crowd as soon as the prayers start to be said at the burial. They are not leaving the ceremony as a sign of protest or anything like that, they are just bored with all the fuss of Elizabeth's death and funeral, and they just want to leave unnoticed.

(552)   Mullins and Casey rode in the fourth car behind the hearse, just after the mourning cars, but they had told the driver not to wait for them afterwards, and escaped from the throng about the grave in the first drift-away during the decade of the rosary. They didn't want to face back to the barracks and relatives and last grisly drinks and sighs with Reegan standing silent like a caged animal, they had more than enough of the bustle of death in the last three days.

By the back way, around by the Eastersnow Protestant church, they escaped, this part of the graveyard thinly populated because there were few of any other religions outside Catholicism left in these western districts. Not till the grave scene was shut out of sight by the church did they feel at ease or speak, the way the little whiskey bottle that held the holy water had shivered to pieces on the corner of the bright brown coffin when the priest threw it into the grave and the scraping of the shovel blades against the stones in the clay and the hollow thudding on the coffin boards still too close, and their satisfaction, "It's Elizabeth that's being covered and not me and I'm able to stand in the sun and watch," not able to take the upper hand in their minds till they got the bulk of the stone church between themselves and the grave. (*TB*, pp. 222-223)

Stance is modelled between the two guards and social conventions. Subjective

dynamic lexical modal *didn't want to* and semi-modal *be able to* construe perspective between the social event of a funeral and the detachment of the two guards, who drift away from the burial crowd discreetly. The situational context adds up to this detachment as they walk away through a protestant graveyard:

(553)   They didn't want to face back to the barracks and relatives and last grisly drinks and sighs with Reegan [...]. (*TB*, p. 223)

(554)   It's Elizabeth that's being covered and not me and I'm able to stand in the sun and watch, [...]. (*TB*, p. 223)

Nominals modified by a prepositional phrase are again recurrent, adding descriptive richness—*the fourth car behind the hearse, the throng about the grave, the first drift-away during the decade of the rosary, the bustle of death, few of any other religions outside Catholicism, the corner of the bright brown coffin, the upper hand in their minds*—and the use of gerunds as phrase nuclei adds up the idea of progress as the burial is in the middle of its process—*the scraping of the shovel graves, the hollow thudding on the coffin boards.* The employment of this set of nominals evoke, once more, the DEATH frame, closely linked to religion in both novels. The macabre ambience of the scene is subjectively construed by a series of predicating adjectives, bestowing it with a tone of death, hopelessness and nothingness—*last grisly drinks and sighs, silent like a caged animal, this part of the graveyard thinly populated, the bright brown coffin, the hollow thudding.* The grave and Elizabeth's corpse are treated as affected participant and the passive constructions are preferred.

(555)   Not till the grave scene *was shut out of sight* by the church [...]. (*TB*, p. 223, emphasis added to the original)

(556)   "It's Elizabeth that*'s being covered* and not me [...]. (*TB*, p. 223, emphasis added to the original)

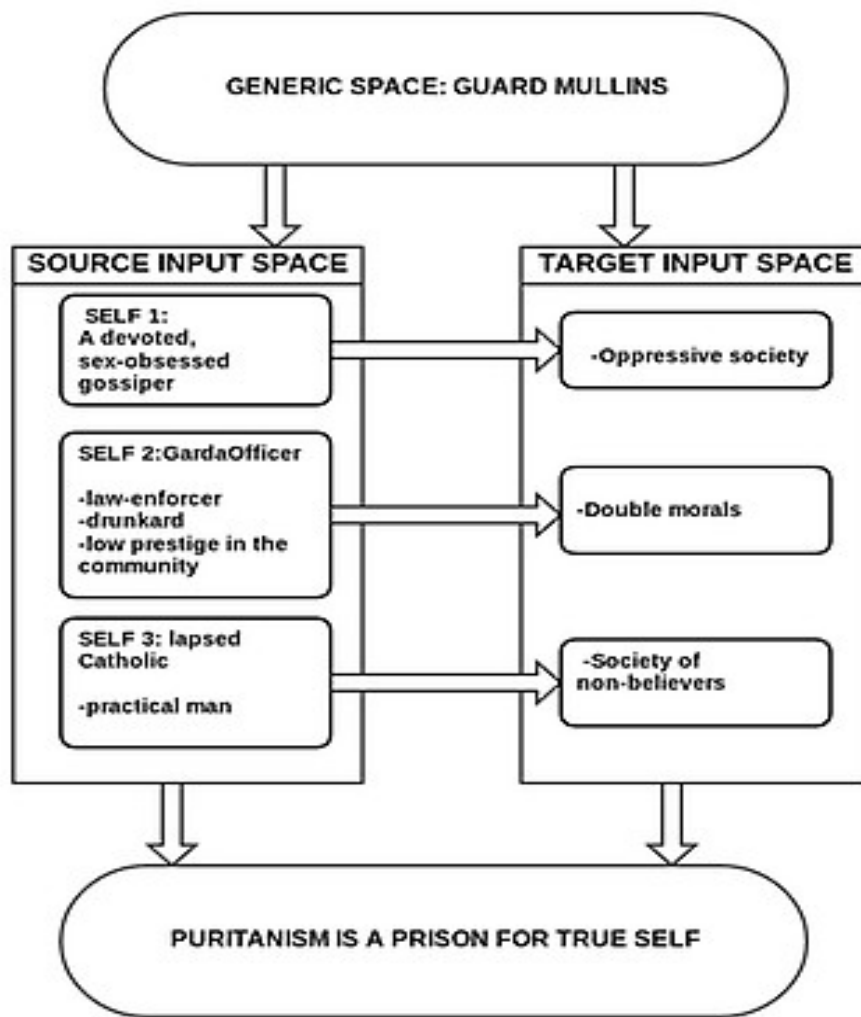A summary of Mullins' character is offered in Fig. 6:

Figure 6. The character of Guard Mullins.

4.3.3. Ideology

McGahern's ideological viewpoint impregnates the whole novel. McGahern's aversion to the Catholic puritan society in which he grew up comes to the surface in two key scenes in the novel: the protagonist's witnessing of a religious procession on Corpus Christi's Day, and his sexual fantasies arisen after seeing a hair removal advert on a loose page from a newspaper.

4.3.3.1. The Corpus Christi procession

The procession scene in Chapter 10 can be accurately described in the light of the blending theory:

(557)   The rhododendron branches were cut out of Oakport same as always to decorate the grass margins of the processional route, [...].

Under the gold canopy the priest moved with the Sacrament, girls in their communion dresses strewing rose petals in its path, and behind the choir the banners of the sodalities self-conscious in the wake of the hymns. At the bridges and crossroads the police stood to salute.

Before the post office the people knelt in the dry dust of the road for Benediction. The humeral veil was laid on the priest's shoulders, the tiny bell tinkled in the open day, the host was raised and all heads bowed, utter silence except for the bell and some donkey braying in the distance. (*TD*, p. 58)

In the first place, we are presented with a very straightforward generic space: the colorful description of the religious event represents the pervading, overwhelming presence and influence of the Catholic Church in Ireland. The Corpus Christi procession shows off its pomp and paraphernalia. However, some things just do not seem right when we look closely. Firstly, the floral decoration is made up of rhododendrons, a very colorful and vivid image, but a flower with a very poisonous pollen. Its honey can actually kill a person. It is surprising that, given the importance that religion gives to symbolism and implicit messages, a poisonous flower is chosen to flank the path of the procession. This is a case of metaphtonymy, in which a metonymy expands to construct the metaphor RELIGION IS THE OPIUM OF THE PEOPLE, at a time when the power of the Catholic Church in Ireland was overwhelming. Furthermore, rhododendrons came originally from Asia, as did opium. Secondly, the police stands metonymically for political power, as evidenced by the fact that they are paying their respects to the religious event while submissively saluting stands for theocracy. In the Ireland of the time priests and especially bishops controlled the political power to a great extent. Here we have another instance of metonymic expansion of the source domain of a metaphor. Thirdly, the raising of the host by the priest is a critical moment in the course of a catholic mass. It is at that moment that he is about to utter words such as *Corpus Christi...*religious zeal at its peak, *heads bowed and utter silence* out of devotion and submission by the faithful. And right at that very dramatic moment, the only thing that can be heard is the braying of a donkey.

It is not surprising to hear donkeys braying in a rural setting, but the moment

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chosen by the author is by no means coincidental. There is an obvious intention. The priest is about to speak the most important words of the mass service and just then, it is the donkey the one who *preaches* by braying at that very moment. The metaphor here is PREACHING IS BRAYING, subsumed under a more general one, PRIESTS ARE DONKEYS, with all the qualities typically associated to donkeys: stubbornness, obstinacy, and narrow-mindedness. But there is more to this passage: if we take a close look at the verbs *pray* and *bray* we find some significant points in common. Firstly, both verbs imply to utter sounds through the mouth: *praying* is what the faithful do, and *braying* is what donkeys do. Secondly, the two words are practically identical, both graphically and phonologically: the only difference is a voiced consonant, /b/ in the place of a voiceless one, /p/, a simple vibration of the vocal cords.

A plausible interpretation for this passage is A MASS SERVICE IS THE BRAYING OF A DONKEY, whether preaching or praying. This is of course utterly disrespectful and it is probably the clearest example of McGahern's ideological position. As a lapsed catholic, John McGahern is making an outrageous statement here. This is conveniently summarized in Fig. 7:
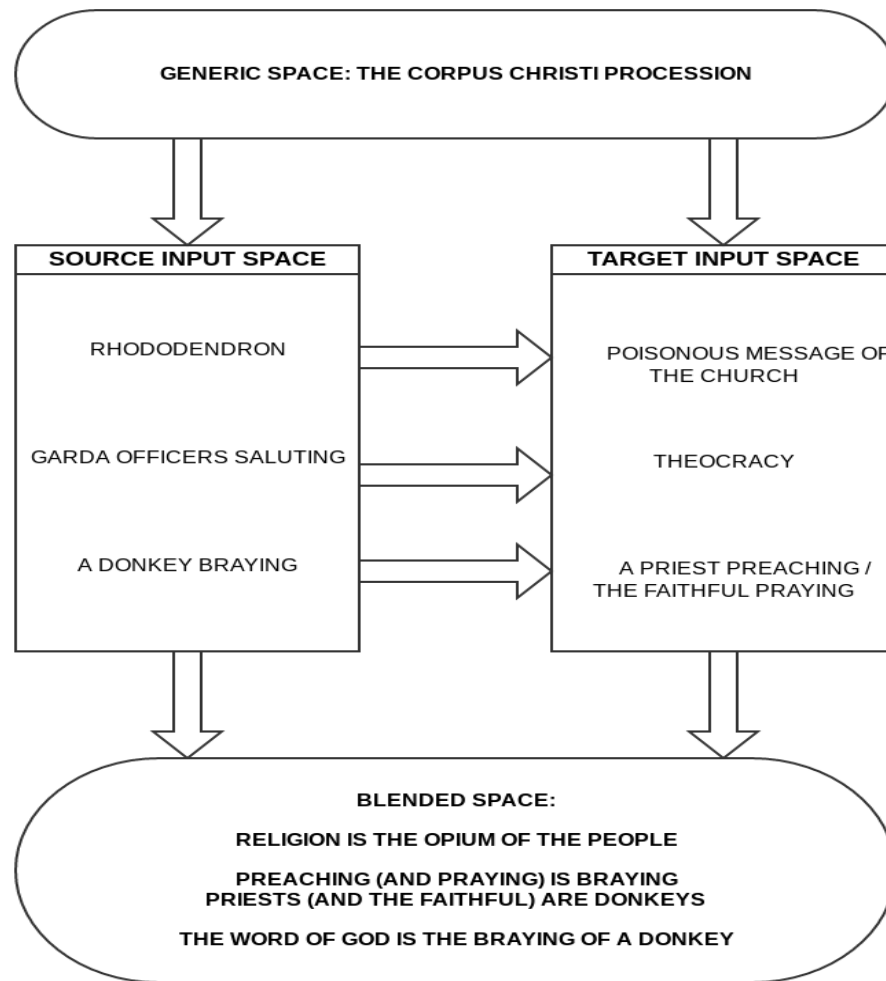
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Figure 7. The Corpus Christi procession.

4.3.3.2. The advert in *The Irish Independent*

Let us now focus our attention on the following passage at the very beginning of Chapter 5. It has remarkable relevance in the novel. John McGahern depicts sexual repression very vividly, giving a detailed description of the masturbation process, and involving, at the same time, puritan and religious habits which interact to yield a complex construct which is in itself one of the keynote messages of *The Dark*:

(558)   One day she would come to me, a dream of flesh in woman, in frothing flimsiness of lace, cold silk against my hands.

An ad. Torn from *The Independent* by my face on the pillow, black and white of a woman rising. Her black lips open in a yawn. The breasts push out the clinging nightdress she wears, its two thin white straps cross her naked shoulders. Her arms stretched above her head to bear the growths of hair in both armpits.

REMOVE SUPERFLUOUS HAIR

The eyes devour the tattered piece of newspaper as hotness grows. Touch the black hair with the lips, salt of sweat same as my own, let them rove along the rises of the breast. […]. She stirs to life, I have her excited, she too is crazy, get hands under her. One day she must come to me. I try to pump madly on the mattress, fighting to get up her nightdress, and get into her, before too late, swoon of death into the softness of her flesh. (*TD*, p. 30)

Stance is construed as a confrontation and a huge gap between the young boy's natural sexual desires of his age and the sexual taboos of a conservative society. Subjective dynamic modal *would* shapes the boy's natural perspective, while subjective deontic *must* shapes the boy's desperate urge for sex:

(559)   One day she would come to me, a dream of flesh in woman, [...]. (*TB*, p. 30)
(560)   One day she must come to me. (*TB*, p. 30)

This is a case of referential opacity. The passage does not simply describe the deliberate self-arousing and posterior masturbation of a teenager fantasizing about naked women in fancy lingerie. There is far more to it. However, some cultural background becomes indispensable if we are to fully comprehend the extent of McGahern's criticism.

Newspapers were often used as a base to kneel upon to pray the rosary. It is recurrent in several scenes in both novels to use newspapers for this purpose. Humble homes had a dirt floor and people used newspaper sheets to avoid getting dirty. The passage above mentions just an advert, torn from a newspaper, but in Chapter 19 there is a similar scene, which also ends up with the protagonist masturbating, and this time it is a loose sheet of newspaper and it is on the floor:

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(561)   A newspaper down on the floor, pull up the draped eiderdown, press your face on the bed's edge. […]. Pump your nakedness into the bed's belly, hot flush rushing to the face […]. Crumple the newspaper and put it on the burn, the wet centre hissing. (*TD*, p. 118)

The fact that the newspaper is *The Irish Independent* is of considerable relevance for the present analysis. *The Independent* is a conservative newspaper, very much along the lines of officialdom, namely, puritanism and Catholicism.

Bearing in mind this cultural model in general and this experiential correlation in particular—the presence of a newspaper nearby, and the use that the boy makes of it—we can conclude that there is another instance of metaphtonymy here. This time we are presented with multiple metonymies structured within the same source input space, standing for multiple target input spaces. The epistemic correspondences of these metonymies are i) a newspaper stands for praying the rosary, ii) an ad from a newspaper stands for lust and iii) the *Irish Independent* stands for conservative, puritan values.

The fact that we have one same referent—the newspaper—which belongs to two different domains—RELIGION and LUST—simultaneously, because of the above-mentioned relations, helps McGahern merge two antagonistic concepts: puritanism and lust. But there is still something more to this correspondence: the advert which triggers sexual arousing in the boy was torn from a conservative newspaper. The ad was inside the newspaper, it could not be perceived when you first looked at it, you needed to open the newspaper and search for it, and then tear it off. Personification can help us structure what Turner (1991) calls *blended XYZ metaphors.* Blended XYZ metaphoric analogies involve three explicit terms (X, Y, Z) and one implicit term which is formulated as an analogy. Let us have a close look at the analogies:

X	Y	Z
The advert is	out of sight	inside *The Independent*
Lust is	banned from public view	in puritan society
A prisoner is	deprived of freedom	in prison

The implicit term is the resulting metaphor LUST IS A PRISONER OF

PURITANISM. The explanation is fairly straightforward: the relationship between puritanism and lust is analogous to the relationship between a captor and their hostage. The same applies to the paper and the advert inside it. More specifically, the advert seems to be imprisoned in the newspaper, and by tearing it off the young boy sets it free, releases it from its *prison* in much the same way as he releases his sexual desires.

In this instance of blended analogy, McGahern denounces sexual repression in a raving Catholic social system, and personifies it as a person deprived of freedom, as shown in Fig. 8:
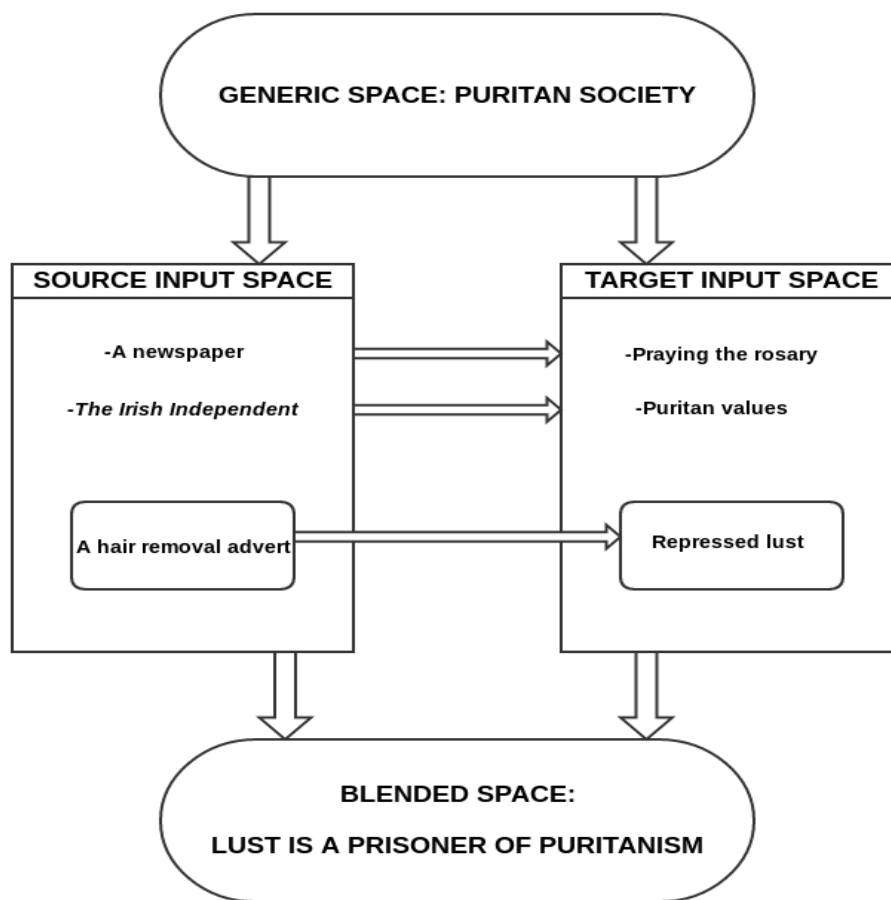

Figure 8. The advert in *The Irish Independent*.

4.3.3.3. Faith vs Reason

The underlying theme and ideological background of *The Barracks* is the Faith versus Reason dichotomy. All the characters have a Catholic upbringing and education. They are by-products of the Irish rural society of that time. They behave as

Catholics, they go to church regularly, the pray the rosary, and religion is deeply entrenched in their everyday language, with constant references to passages from the Bible and sometimes surprisingly irreverent reasonings. In this section, several passages from *The Barracks* will be approached not only from the lexicogrammatical point of view, but also from the standpoint of illocutionary function of some of the most relevant utterances by the characters. They serve as a mirror to reflect John McGahern's statements not against the ceremonial liturgy and religious feeling, which he respected deeply, but against the men who ran and controlled the church.

In the first of the passages excerpted for this section, Elizabeth Reegan has finally made up her mind to go for a medical check, a few weeks after she has discovered some cysts in her breast, and having worked as a nurse in her youth, she suspects it may be breast cancer. In the scene, Elizabeth is in the waiting room at the doctor's surgery, and the situation and the rest of the waiting patients are mapped onto a group of faithful queuing for confession. Finally, when she is called in, the doctor is mapped onto the priest and the explanation of the symptoms onto the confession of sins.

(562)   There was a world of professional kindness and availability in his voice as he asked, "Well, can I help you?"
The priest would say, "Now tell me your sins, my child," but this room was full of light and not the dark enclosure of the box. She was sitting in a modern armchair and not kneeling on bare boards. There was a walnut clock on the mantlepiece with the inscription, *To Dr. and Mrs. James Ryan on their wedding from their friends at Mullingar G.C.* and not the white Christ on a crucifix above the grille. It was her body's sickness and not her soul's she was confessing now but as always there was the irrational fear and shame. (*TB*, p. 81)

The multiple simile construction employed by McGahern establishes a parallelism between dichotomies, namely, REASON versus FAITH and LIGHT versus DARKNESS. This makes two implicit conceptual metaphors emerge, namely, REASON IS LIGHT, FAITH IS DARKNESS. The doctor, with his university studies and scientific knowledge, personifies reason and its conceptual counterpart, the priest, faith.

If we have look at the language employed by the author to describe the

confronted scenarios—the surgery and the confessional box—we realize how steadily the domains of LIGHT and DARKNESS arise. The surgery is *full of light* as opposed to *the dark enclosure of the box*, Elizabeth is *sitting in a modern armchair*, *not kneeling on bare boards*. The presence of *a walnut clock on the mantlepiece* versus *the white Christ on a crucifix above the grille*, which stands for a prison cell, making another implicit metaphor arise, CONFESSIONAL BOXES ARE PRISON CELLS. And finally, her body's sickness versus her soul's completes the mirroring epistemic correspondences between reason and faith, body and soul, flesh and spirit, light and darkness.

The next excerpt taken out from the novel is set in the hospital the day before Elizabeth's cancer operation. Given the seriousness of the intervention, the hospital chaplain comes over to hear her confession of sins. Elizabeth does not like the visit. She mistrusts the priest and she even defies him in an implicit way. The passage reflects Elizabeth's complete loss of faith after finding herself in such a difficult situation. As a person of science, she was never a deeply religious person, but given her health prospects she is beyond all belief:

(563) The day before the operation the anaesthetist introduced himself to make his examination, and late in the evening the chaplain came to hear her confession.
She confessed to a usual rigmarole of sins already confessed and forgiven in her past life. She didn't love or hate enough, she thought, to commit them any more; she hadn't envy as she hadn't desire enough left; and who was she to curse! She only got more and more frightened as the days went. She had failed and despaired and given up so many times in the last months, and good God, how little she trusted! She had neither words nor formulas to parrot out the catalogue of this state, and how could something so much the living state of herself be state of sin? She seemed to have grown into it rather than fallen from anything away, she could not be sorry. She met the priest's gaze with a gaze as steady as his own: he was a man too, he knew nothing more than she knew, and if she couldn't find words for herself in her loneliness how could they be got out of a double confusion; and words, she knew, didn't profoundly matter anyhow; nor did human understanding, because it understood nothing.
She met him face to face and assured him that she had nothing on her mind, she was grateful for his solicitude, but she had absolutely no worries. He seemed to dislike her gaze as steady and sure as his own. He told her peevishly that she had no need to be grateful for what was his duty. She bent her eyes. He may not have had an easy day,

she thought: she heard the words of absolution, and he was gone to another bed. (*TB*, p. 118)

The turmoil of feelings inside Elizabeth's head is reflected by the abundant use of verbs of physical senses, mental processes and emotions in both narratorial voice and free indirect thought. As an outsider, Elizabeth distances herself from her personal drama and tries to make some sense out of this mess. Stance is construed by placing Elizabeth as the deictic centre from which her feelings and the world around her are regarded. This is done through the use of free indirect thought. The use of negative verbs and a predicative adjective—in italics—enact the semantic domains of FAILURE and BITTERNESS:

(564) She *didn't love or hate* enough, [...]. (*TB*, p. 118, emphasis added to the original)

(565) [...] she *hadn't* envy as she *hadn't* desire enough left; [...]. (*TB*, p. 118, emphasis added to the original)

(566) [...] and who was she to *curse*! (*TB*, p. 118, emphasis added to the original)

(567) She *had failed and despaired and given up* [...]. (*TB*, p. 118, emphasis added to the original)

(568) She only got *more and more frightened* [...]. (*TB*, p. 118, emphasis added to the original)

(569) [...] nor did human understanding, because it *understood nothing*. (*TB*, p. 118, emphasis added to the original)

Elizabeth's disdain for priests and religion in general can be retrieved from nominals like *rigmarole of sins, neither words nor formulas, a double confusion, no worries*, and phrases like *how little she trusted* and *parrot out the catalogue of this state*. Subjective epistemic modal *could* and hypothetical conditional *if*-constructions are also present in Elizabeth's challenging attitude. This challenging attitude is conveyed by rhetorical questions in free indirect speech. Their illocutionary force, however, is that of negative statements. Stance is construed here by placing Elizabeth as an external deictic point from which she establishes a distance from the Catholic Church. These implicit negative statements are a means of challenging, even negating the basic ideological foundations of the society which she is supposed to be part of.

(570)   [...] how could something so much the living state of herself be state of sin? (*TB*, p. 118)

(571)   [...] and if she couldn't find words for herself in her loneliness how could they be got out of a double confusion; [...]. (*TB*, p. 118)

In her mental exclamation—*who was she to curse!*—Elizabeth's intention is one of denial. The illocutionary force of the utterance is that she has no right to curse anyone, resorting to the principle of human equality.

But Elizabeth's most outrageous challenge is to the figure of the chaplain. Priests were very much respected at the time, even feared, as it is exemplified by McGahern on several passages in both novels, but Elizabeth defies the chaplain in a visual materialization of Reason versus Faith again. This is construed by the employment of a series of metonymies. The first one profiles the priest's gaze in an ACTION FOR LIVING ENTITY metonymy:

(572)   She met the priest's gaze with a gaze as steady as his own [...]. (*TB*, p. 118)

(573)   He seemed to dislike her gaze as steady and sure as his own. (*TB*, p. 118)

And by depriving the chaplain of his holy condition or his role as an ambassador of God on Earth, and focusing on his human condition only, McGahern conceptualizes the man metonymically by deliberately leaving one of his main features out, namely, sanctity:

(574)   [...] he was a man too, he knew nothing more than she knew, [...]. (*TB*, p. 118)

(575)   [...] she was grateful for his solicitude, but she had absolutely no worries. (*TB*, p. 118)

However, even a rational person and religious dissident as Elizabeth Reegan has moments of weakness. The disease advances, her physical state gets poorer and poorer and the only possible, although remote, chance of healing seems to be in the hands of God. In her desperation, she pleads for recovery:

(576)   "O God, if you relieve me of this pain I'll serve you with the rest of my life,"

she turned desperately to the last of all resorts.

She had never served God much, she had served herself all her life, but weren't the people who were serving God serving their lives too, there was a notion that nobody went to heaven or hell except they wanted to, she'd read it in a newspaper. Did it matter much? Did anything matter much? The one thing that mattered was for her to get shut of this body of hers by any way at all. (*TB*, p. 122)

(577)   "O Jesus Christ, get me out of this fix. I can't stand it. God blast it! Blast it! Blast it," broke from her lips but it was nothing but wretched cries against her suffering. (*TB*, p. 123)

Deontic modality construes the relationship between Elizabeth and her silent interlocutor, God. However, she does not plead for the salvation of her soul but of her body. Stance is construed here through the use of a hypothetical conditional *if*-construction:

(578)   O God, if you relieve me of this pain I'll serve you with the rest of my life, [...]. (*TB*, p. 122)

Also, the imperative and a subjective deontic *can't* as she begs God for mercy:

(579)   O Jesus Christ, get me out of this fix. I can't stand it. (*TB*, p. 123)

In addition, we also find rhetorical questions in free indirect thought, placing her, in a desperate appeal, in a position of inferiority to God.

(580)   [...] but weren't the people who were serving God serving their lives too, [...]. Did it matter much? Did anything matter much? (*TB*, p. 122)

The illocutionary force of these rhetorical questions is that of a justification for her lack of faith in God throughout her life. They are, in fact, negative statements. What Elizabeth is actually doing here, at a desperate moment when death approaches, is to express her submission to a God which she had never really believed in.

Another relevant point in this excerpt is that Elizabeth is the only character in

both novels who claims to have read a newspaper. Newspaper sheets appear on several scenes in the two novels, but none of the characters seems to have any interest in reading it. They use it as a humble mat to kneel on and pray the rosary or, in the case of the boy in *The Dark*, as an instrument for sexual arousal and masturbation. Elizabeth Reegan has actually read it, in another glimpse of the Reason versus Faith dichotomy.

Free indirect thought is employed by John McGahern to recollect Elizabeth's upbringing in a religiously pervaded society. In the following excerpt, Elizabeth reminisces about the many times she had attended mass in her youth, and offers a detailed and vivid account of her perception on religious ceremonies:

(581)   She'd been brought up in the fear of God but what remained most powerful in the memory was the church services, always beautiful, especially in Holy Week; witnessed so often in the same unchanging pattern that they didn't come in broken recollections but flowed before the mind with the calm and grace and reassurance of all ritual, a nameless priest in black and white moving between the Stations of the Cross with a breviary, the altar boys in scarlet and white and the lights of the candles they carried glowing on the young faces, a small crowd beneath the gallery in one of those eternal March twilights. That was her religion. Certain phrases: *thirty pieces of silver, the lakeshore of Galilee* evoked events in the life of Christ. The soul went before the Judgement Seat as dramatically after death as it did in the awful scarlet and gold and black of the pictures on the walls in every house, as concretely as the remains went across the bridge to the graveyard in a motor hearse. (*TB*, p. 123)

This rich and colourful description of mass ceremonies is construed by the combination of a series of predicating adjectives—*most powerful, beautiful, unchanging, scarlet and white, eternal, awful scarlet and gold and black*—and nominals, many of which are modified by prepositional *of*-constructions with a restrictive meaning—*the fear of God, the calm and grace and reassurance of all ritual, a nameless priest in black and white, the Stations of the Cross with a breviary, the altar boys in scarlet and white, the lights of the candles, the young faces, a small crowd* (emphasis on the original), *thirty pieces of silver, the lakeshore of Galilee, the life of Christ, the Judgement Seat.* These lexical choices activate the semantic frame of CEREMONY, embedded within the larger domain of RELIGION. The absence of modals

reinforces the ideas of abidance and entrenchment of religion in that social context, even though Elizabeth is not a religious person. Again, the parallelism between flesh and spirit is profiled in a comparative construction, paralleling the journey to Heaven of the soul with the journey of the corpse to the cemetery across the bridge.

(582)   The soul went before the Judgement Seat as [...] concretely as the remains went across the bridge to the graveyard in a motor hearse. (*TB*, p. 123)

Flashbacks prove a useful tool for John McGahern when he wants to construe some aspects of a character's personality. Elizabeth's aversion to priests is exemplified in the following passage. In a jump back to her just-married days when she had just moved in the barracks, the author reproduces a conversation between Elizabeth and the parish priest. In it, the priests almost compels Elizabeth to join a female Catholic association. Elizabeth turns down the offer, which, given the power and influence of priests, could be seen almost as a provocation:

(583)   Soon after she had married he approached her to join the local branch of the Legion of Mary, a kind of legalized gossiping school to the women and a convenient pool of labour that the priests could draw on for catering committees. There was no real work for it to do, all the Catholics of the parish attended to their duties, except a few dangerous eccentrics who would not be coerced.
"No, thank you, father," Elizabeth had politely refused the offer to join.
"Come now, Mrs Reegan," he wouldn't accept the refusal. "All the other policemen's wives are joined. It's one of the most extraordinary and powerful organizations in the world, it's spread to every country under the sun, and it was founded by one of our countrymen, Frank Duff. Do you know, and I think this is miraculous, it was organized in exactly the same pattern as Communism: a presidium at the top and widening circles of leadership all the way down to the bottom; and even in this humble parish of ours we must try to do our bit. Come now, Mrs Reegan! You don't want us to coax you all that much."
"No. I don't wish to join," she said firmly; the half-patronizing, half-bullying tone annoyed her, she'd been too short a time out of London.
"But come now, Mrs Reegan. You must have a reason—why?" he grew hot.
"Because I dislike organizations," she tossed, betrayed by her annoyance.
"So, my dear woman, you dislike the Catholic Church: it happens to be an

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organization, you know, that's founded on Divine Truth," he countered quickly and she was taken aback; but she saw the roused egotism, the personal fall it'd be if he didn't make her join now. Meaning or words didn't matter, except as instruments in the brute struggle—who was going to overpower whom—and this time she was roused too. She was too angry and involved to slip away and leave the field empty. She wanted to brush the *my dear woman* aside like she would a repulsive arm-clasp or touching of clothes, the assumptions of a familiarity that does not exist. (*TB*, p. 163)

Deontic modality initially construes stance, the power relationship between the two interlocutors, with the priest in a position of superiority. This is seen in the imperatives employed by the priest to persuade her to join the Legion of Mary, and the hedged threat:

(584)   *"Come now, Mrs Reegan,"* he wouldn't accept the refusal. (*TB*, p. 163, emphasis added to the original)

(585)   *"Come now, Mrs Reegan. You don't want us to coax you* all that much". (*TB*, p. 163, emphasis added to the original)

Elizabeth's unexpected refusal turns into a battle of egos, and this yields the Lakoffian metaphor ARGUMENT IS WAR, with the situation conceptualized as a BATTLEFIELD, with the two contenders facing each other. The conventional metaphor arises in the middle of hypothetical constructions to construe the latent tension between the two antagonic characters:

(586)   [...] she saw the roused egotism, the personal fall it'd be if he didn't make her join now. (*TB*, p. 163)

(587)   Meaning or words didn't matter, except as instruments in the brute struggle— who was going to overpower whom—and this time she was roused too.
She was too angry and involved to leave the field empty. (*TB*, p. 163)

Each of the contenders stand up for themselves, and their weapons are explicit in the lexical choices that they make use of. In the case of the priest, the use of

predicating adjectives to emphasize the strength and image of the church construes the semantic frame—*extraordinary and powerful, spread to every country under the sun, miraculous*—as well as nominals—*a presidium at the top, widening circles of leadership, this humble parish of ours, Divine Truth*. Elizabeth, on the contrary, makes use of irony and sarcasm when referring to the church and its people. The use of the third person narrator here involves the author himself. It is actually John McGahern speaking through Elizabeth's mouth:

(588)   [...] the local branch of the Legion of Mary, a kind of legalized gossiping school to the women and a convenient pool of labour that the priests could draw on [...]. (*TB*, p. 163)

(589)   [...] except a few dangerous eccentrics who would not be coerced. (*TB*, p. 163)

However, semantically pejorative adjectives and nominals with a negative expressive meaning are also employed when referring to the institution and the priest —*half-patronizing, half-bullying, the rouse egotism, the personal fall, instruments in the brute struggle, the assumptions of a familiarity that does not exist*. These lexical choices enact the conceptual domain of PRIDE, which for Elizabeth illustrates her self-assurance, but for the priest is is a deadly sin.

Elizabeth comes to realize how little Irish society has changed in her absence, in her years in London working as a nurse, when she had access to a totally different social organization and open-mindedness. This is expressed by a SUBEVENT FOR WHOLE EVENT, domain reduction metonymy:

(590)   [...] she'd been too short a time out of London. (*TB*, p. 163)

Guards Casey and Brennan are minor characters. Their presence in the story is marginal and their impact on the overall plot is very limited. But together with Guard Mullins, they are useful instruments through which John McGahern questions the foundations of the Catholic Church, especially the people associated to it, namely priests and bishops, stripping them off their veil of sanctity and presenting them as plain humans with all their flaws and weaknesses. In the next excerpt, they discuss the

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veracity of miracles and they gossip about the domestic disputes among churchmen:

> (591) "Aren't miracles strange?" Casey suddenly pondered. "Plane-loads off to Lourdes every summer and they say the amount of cures there are a terror. And every cure has to be certified, so there can be no hookery."
>
> "There's no cod and it's certified by Rome," Brennan said
>
> "Fatima's recognized too and isn't it strange that with all its cures they never recognized Knock."
>
> "A man was cured of paralysis one Sunday I was there," Brennan said, he and Casey the only two left in the conversation. "We were walking round and round the church and sayin' the rosary when a sort of gasp went up: there was a cure. A sandy little man, no more than forty; he just got up out of his wheelchair and walked as if there was never a tap on him."
>
> "Mr Maguire, the solicitor, says that the reason Knock's not recognized is because the Papal Nuncio fellows never got on with the clergy here, and it's for the same reason that we've got no first-class saints. It looks be now as if we'll be prayin' till Doomsday to shift Matt Talbot and Oliver Plunkett past the Blessed mark. If they were Italians or Frenchmen they'd be saints quick enough, Mr Maguire said," Casey droned, the evening sagging into the lifeless ache of a hangover.
>
> "It's a disgrace over about Knock: you never went to Knock yet on an excursion Sunday but they were savin' hay or some other work over in Mayo. A Papal Nuncio'd want to have an ocean of miracles in front of him when he'd land after seein' all that sin on a Sunday before he'd recognize the place," it was Brennan again this time.
>
> "The nearer the church the farther from God," Casey yawned in answer. (*TB*, pp. 173-174)

A series of hyperbolic and ironic constructions serve to illustrate the overwhelming presence of religion mingled with colloquialisms in everyday speech. The characters constantly seem to question the truthfulness of the Catholic institution, but they are utterly unable to remove it from their psyche, as it is a recurrent topic of conversation and discussion. Hyperbolic metonymies illustrate this:

> (592) Plane-loads off to Lourdes every summer and they say the amount of cures there are a terror. And every cure has to be certified so there can be no hookery. (*TB*, p. 173)

A double metonymy emerges in *plane-loads*. It obviously stands for the pilgrims inside the plane travelling to Lourdes, which qualifies for a case of domain-external metonymy, MACHINE FOR AGENT, but the schematization of the passengers being referred to as a load enacts another domain-reduction metonymy, CARGO FOR PEOPLE. As for *cures*, and *a terror* two further metonymies arise, meaning *people who are cured* and *people who view it are left in a state of terror* respectively, in two RESULT FOR PROCESS domain reduction metonymies. The same applies to *hookery*, which stands metonymically for people who cheat, but at the same time, gives rise to a metonymy-based metaphor, or metaphtonymy, using Goossens' terminology, as it maps the tricks to deceive people onto a fisherman's hook to catch the fish, the metaphor being FISHING IS CHEATING, with the following embedded mappings: THE CHEATER IS THE FISHERMAN, THE CHEATED ARE THE FISH, THE TRICK IS THE HOOK.

Objective epistemic modals—*will, would*—together with lexical modal *want to* in hypothetical *as if-* and *if-*constructions interact with irony as the two men discuss the disputes between the Irish Church and the Vatican, speculating and discussing on Irish saints, ranked as second-class by Rome. Moreover, they refer to the sanctuary in Knock metonymically as simply *Knock*, in a LOCATION FOR WHOLE EVENT instance of domain expansion metonymy. Hyperboles are also present as Casey exaggerates about the amount of praying needed for recognition by Rome:

(593)   It looks be now as if we'll be prayin' till Doomsday to shift Matt Talbot and Oliver Plunkett past the Blesses mark. If they were Italians or Frenchmen they'd be saints quick enough, [...]. (*TB*, p. 173)

The background of nominals exaggerating what actually goes on in Knock, whose sanctity is questioned in a veiled way:

(594)   It's a disgrace over about Knock: [...] A Papal Nuncio'd want to have an ocean of miracles in front of him when he'd land after seein' all that sin on a Sunday before he'd recognize the place, [...]. (*TB*, pp. 173-174)

And the aptitude and the honesty of the Irish clergymen are seriously put under

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question in the last line of the passage in a comparative construction, as one further instance of flesh versus spirit dichotomy:

(595)   The nearer the church the farther from God, [...]. (*TB*, p. 174)

This is obviously the author speaking through Casey's mouth. Another irreverent stretch of language is put forward by John McGahern in a novel metaphor that emerges when the light of the evening is becoming darker, mapping the natural process of the dying day onto the hangover after a heavy drinking session. This does not sound very respectful, when the topic being discussed is religion:

(596)   [...] the evening sagging into the lifeless ache of a hangover. (*TB*, p. 174)

Towards the end of the novel, at Elizabeth's funeral, Mullins and Casey decide that they have had enough of mourning and people suffering, and as discreetly as they can, they slip away from the mourning crowd at the graveyard and go away. They take a shortcut across a protestant cemetery nearby, a rarity in a raving catholic country. The two officers regard some of the most remarkable tombstones and a religious discussion emerges once more:

(597)   "It's easy to see who those gentlemen belonged to," Casey remarked as he
        read the inscriptions and then he derided as he saw the fingers point to the heavens,
        "They *might get* a hell of a land; whoever told them heaven was in that direction
        anyhow!"
        Both of them laughed at the sally, their fear fast going. They gazed a while at the plot,
        and crossed the stone stile out of the graveyard.
        "Though it is up," Mullins said. "They're right in that. It was up Jesus Christ went on
        Ascension Thursday."
        "But how do you know it was that way up?" Casey laughed as he set himself to argue.
        "The world rotates, it does a full circle every twenty-four hours, in twelve hours it'll
        be down where Australia is now and it'll be pointin' in the direct opposite direction
        then." [...].
        "To get back where we left off," Mullins said, "in twenty-four hours the earth'll *be
        back* where it is now and it'll *be* still the same direction. I think the Ascension is the

important thing."

"But the world rotates round the sun as well," Casey counted and they both squared themselves. It was plainly a problem that *'d not allow itself to be solved* in a moment, and when they were not putting on a show or face before people they loved few things better than to feel themselves garbed in the seriousness of these philosophical arguments. (*TB*, pp. 224-225)

Epistemic modals revolve around the questioning of some of the most basic assumptions of Christian faith, namely, whether Heaven is in an upward direction or whether the Ascension of Jesus was actually feasible. These issues are regarded in the light of scientific truths, like the rotation of the Earth around itself and around the Sun. Modality is absent from the scientific assumptions. Modals—*might, would*—versus lexical verbs and predictive low modality *will* construe the stance of the passage. Stance here, sets a distance between the two police officers and the ideological principles of the society in which they have been brought up:

(598)   They *might get* a hell of a land; whoever told them heaven was in that direction anyhow! (*TB*, p. 224, emphasis added to the original)

(599)   [...] in twenty-four hours the earth'*ll be back* where it is now and it'*ll be* still the same direction. [...]. (*TB*, p. 224, emphasis added to the original)

(600)   The world rotates, it does a full circle every twenty-four hours, in twelve hours it'*ll* be down where Australia is now and it'*ll* be pointin' in the direct opposite direction then. (*TB*, p. 225, emphasis added to the original)

(601)   But the world rotates round the sun as well, [...]. (*TB*, p. 225)

(602)   It was plainly a problem that'*d not allow itself to be solved* in a moment [...]. (*TB*, p. 225, emphasis added to the original)

Again, Faith versus Reason disturbs the psyche of the characters. This is in fact the author himself questioning the whole set of beliefs of the Catholic Church and criticizing a theocratic ruling system in the middle of the twentieth century, with all its technological advances available. The almost complete absence of adjectives is related

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to the enumeration of religious statements and scientific truths, and qualifies as a standpoint to confront objectivity with belief. The contrastive use of modals versus lexical verbs construe the stance of the passage. Stance here, sets a distance between the two police officers, common people, and the whole set of beliefs of the society they have been brought up in.

4.4. Fictive Motion: The treatment of Light and the role of Nature

Light and darkness are also of paramount importance in enabling the author to get his message across. They constantly appear associated to religion and death in the novel. The linguistic constructions where they appear qualify in their own right as valuable stylistic devices to build McGahern's depiction of puritan Ireland, which cost him the banning of the novel and the subsequent loss of his teaching position at a primary school in Clontarf.

Leonard Talmy proposed the notion of *fictive motion*, which in his own words can be defined as "a unified account of nonveridical phenomena, both as they are expressed linguistically and as they are perceived visually. Fictive motion covers linguistic instances that depict motion with no physical occurrence". (Talmy, 1996: 211)

The notion of *fictive*—nonveridical, unreal—opposes the notion of *factive*—real, actual. Both concepts interact with each other throughout the novel when depicting vivid images of natural landscapes and phenomena. Nature has already been studied from the perspective of *fictive motion* in works by Matlock (2004a, 2004b, 2010), Matsumoto (1996: 183-226), Rojo and Valenzuela (2003: 123-150) and Yuan (2014: 177-194). In *The Dark*, *fictive motion* paths are preferred when foregrounding the effects of light or the absence of it, and the oppressive role of nature.

At a textual level, both fictive and factive instances of motion allow us to make a more global analysis in the light of CMT. Lakoff and Turner (1989) consider fictive motion as a metaphorical use of language, which results in the metaphor FORM IS MOTION. As will be shown in this section, the instances of conceptual metaphors in

the novel overtly express John McGahern's social discontent and religious disbelief.

Fictive motion is analysed by Talmy into different categories or paths: (i) emanation, pattern, (ii) frame-relative motion, (iii) advent, (iv) access and (v) coverage or coextension. All these distinct categories will be explained in detail in the next sections and they will be illustrated with excerpts from the novel itself. The contextual situations where most of these stylistic devices occur are mainly two: i) the family home in the countryside with its farming land, and ii) religious buildings, such as the priest's house and the local church. Firstly, we concentrate on the treatment of light and then we move on to deal with the depiction of nature.

4.4.1. Light and darkness

The treatment of light—or, alternatively, its absence—that John McGahern makes is the main object of this section. Light and darkness can be explained by drawing on Talmy's notion of *emanation* path. According to Talmy (1996: 216-225), *emanation* can be defined as the *fictive motion* of an insubstantial entity which originates in a source, continues along a path and ends up striking a tangible entity. Let us take a close look at the following extracts from the first chapters in the family home, where the boy and his sisters endure the continuous violence of their father:

> (603)   [...] he had to hurry out of the room with the last of his clothes in his hands, by the front door out to the old bottled refuge of the lavatory [...]. There they all rushed hours as these to sit in the comforting darkness and reek of Jeyes Fluid [...] back to some sort of calm. (*TD*, p. 10)

McGahern highlights the darkness of the tiny lavatory outside the house, profiling it as a refuge from Mahoney's cruelty, the protagonist's father. The use of an attributive adjective, *comforting*, strengthens this idea. Moreover, the use of a noun with negative connotations, *reek*, in a *comforting* environment paradoxically foregrounds the terrible situation in the family home whereby the protagonist, the young protagonist hides in a dark, stinking shed rather than stay inside his own home with his family.

In the following scene, the pike caught on a fishing day out is being prepared

in the kitchen. The gleam of metallic cooking items in the feeble light of a candle is profiled here:

> (604)   They gathered in the scullery to do the very little they had to do: scrape the scales of the pike with the big bread-knife, cabbage put with a portion of bacon in the aluminium saucepan and the potatoes washed and left ready, the dusk broken by a candle burning on a canister lid in the window. [...]. A grim smile of understanding showing on the faces in the scullery with the candle flame burning before the shaving-mirror in the window. (*TD,* pp. 15-16)

The wan, feeble light irradiates from its source, the candle flame, and projects on several kitchen utensils and the fish itself—*scullery, scales, bread-knife, aluminium saucepan, canister*—which in turn reflect it, yielding a series of metallic glints which objectively define the atmosphere of the scene, namely, a dim, gloomy room. The atmosphere is very much in line with the sombre and lugubrious tone of the scene; the children, scared of their father, and Mahoney himself, in a permanent ill mood.

A very similar scene is depicted in the opening chapter of *The Barracks*, when Elizabeth Reegan is in the kitchen with the three kids at dusk, waiting for Reegan to come home from patrolling. However, this time, the dim light gives a sense of peace and comfort:

> (605)   [...] catching the threads on the needle by the light of the fire, the daylight gone without her noticing. [...]. They'd grown uneasy, in the way children can indoors in the failing light. The bright golds and scarlets of the religious pictures on the walls had faded, their glass glittered now in the sudden flashes of firelight, as it deepened the dusk turned reddish from the Sacred Heart lamp that burned before the small wickerwork crib of Bethlehem on the mantlepiece. (*TB*, p. 7).

The metallic glint here is used to focus on religious images displayed in the kitchen, thus profiling them, bringing them to the fore, construing the tone of the passage. They project a sense of divine protection. The emanation path is also drawn upon, when describing how the lamp is lit at dusk, and a feeling of comfort provided by that radiation of light pervades the room:

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(606)   The head was unscrewed off the lamp, the charred wicks trimmed, the tin of paraffin and the wide funnel got from the scullery, Elizabeth shone the smoked globe with twisted brown paper, Willie ran with a blazing roll of newspaper from the fire to touch the turned-up wicks into flame. [...]. She had adjusted the wicks down to a steady yellow flame and fixed the lamp in its place, one side of the delf on the tablecloth. (*TB*, p. 8)

(607)   [...] It was wonderful to feel the warm rug on the sofa with their hands, the lamplight so soft and yellow on the things of the kitchen, the ash branches cracking and blazing up through the turf of the fire; [...]. (*TB*, p. 9)

(608)   The night was with them at last, the flames of the fire glittered on glass and delf; the crib on the mantlepiece bathed in the ghastly blood-red of the Sacred Heart lamp. She should take and light the lamp but their faces would fall if it was lit when they came. (*TB*, p. 72)

(609)   It was lonely and intensely quiet in the room, with the flame of the small glass oil-lamp blowing in the draughts. (*TB,* p. 104)

In the first chapter, Reegan, already back home from a hard day of patrol unwinds in the warm, cosy light:

(610)   All he wanted now was to lounge before the fire and lose himself in the fantastic flaming of the branches: how they spat or leaped or burst in a shower of sparks, changing from pale red to white to shifting copper, taking on shapes as strange as burning cities. (*TB*, p. 18)

After shaving, Reegan's uniform buttons and accessories shine as the youngest girl, Una, polishes them for courthouse day and light reflects on them and projects a metallic glint:

(611)   She saw Reegan rise to change into his best boots, the ones Una had polished. He sheathed the razor and put his shaving things back in the box to take out the button brush and the brass stick and tin of Silvo. There began the scrupulous brushing of his tunic and greatcoat and cap, the buttons drawn together in a row on the brass stick and

coated with Silvo, the letting it dry and then the shining, even the medallions on the collar and cap, the whistle chain that went across the tunic to the breast pocket, were polished till they shone like brightness. And last of all the black baton sheath was shone; the baton, a short vicious stick of polished hickory filled with lead [...]. (*TB*, p. 46)

The next excerpt, taken from *The Dark*, belongs to what is certainly the nastiest scene in the whole novel. Living in a small, humble house, father and son have to share the bed, and on some nights, Mahoney is about to molest his very own son:

(612)   A match struck and flared in the dark. It was brought close. He could feel the heat on his face. His lids lit up like blood-soaked curtains. (*TD*, p. 18)

Again, darkness acts as a sheltering refuge from Mahoney's insanity. The radiation of the match flame reveals the unavoidable horror. It emanates from the match and together with its heat, projects upon the boy's eyes. The simile, *like blood-soaked curtains*, sets the tone of the scene, foreseeing unpleasant events to come.

The fight against nature, or more specifically natural phenomena, is a constant theme throughout *The Dark*. A relevant instance of this fight appears in Chapter four. The young boy and his sisters are picking potatoes in the field and they need to hurry up as it is getting dark and it is raining heavily:

(613)   They went on picking but it was hopeless, the dark was thickening. They were walking on the potatoes. [...]. It was very dark, the wind had risen, [...]. He had the lamp lit and no blinds down, so they made straight for its yellow tunnel into the night, brilliants of the raindrops flashing through. Mahoney sat in his dry clothes in the kitchen. The fire was blazing. (*TD*, pp. 28-29)

The darkness in the field is fictively profiled by bestowing a physical, tangible quality upon it, that of growing or *thickening*. This time, darkness is no shelter, they need to resort to the shaft of light that emanates from the house window and reflects upon the raindrops, which in turn yield tiny intermittent flashes of light in the middle of the night. The light shaft that is meant to take them to the warm house turns out to

be the way back to Mahoney, who is quietly sitting in the kitchen, by a *blazing fire*. The implication here is predeterminism, the acceptance of your destiny, of who you are, and the impossibility to escape from this tough life.

The interaction between light and darkness becomes more vivid and semantically loaded in the scenes inside the church or at Father Gerald's house. The first excerpts are taken from the local church, when the boy goes there for confession. He stares at the dark interior of the church while he is queuing for the confession box:

(614)   About the confession boxes the queues waited, dark in their corner, the centre of the church the one place lighted, red glow of the lamp high before the tabernacle and the and the candles in their sockets burning above the gleaming brass of the shrine. (*TD*, p. 39)

(615)   No ecstasy after confession any more. You were able to kneel and stare out of the protecting darkness into the blood-red glow before the altar, the same penances to say, the same promises of amendment. (*TD*, p. 54)

Darkness is again a protecting layer. At this point in the novel, the protagonist is considering the idea of becoming a priest very seriously. However, the treatment of light in this passage gives us some hints of what his decision will turn out to be. Light emanates from a lamp before the tabernacle and the candles. It is not a warm, welcoming light; it is just a *red glow*, and a *blood-red glow*, which are projected on the metal shrine, which obviously stands metonymically for death. Emanation here is just an uncertain path leading from a cold, wan source to death. The coldness of death is reinforced by the metallic nature of the shrine. A similar scene is depicted in *The Barracks*, when Elizabeth is aware of her illness and she realizes that her life may be coming to an end. She contemplates the setting sun, in a parallelism with her own life:

(616)   Then she went to the window to touch the head of the daffodils with her fingers. The sun had gone down close to the fir-tops across the lake. The level glare stained a red roadway on the water to the navigation signs and the grass of the river meadows was a low tangle of green and white light. (*TB,* p. 63)

In a subsequent chapter, Elizabeth is at the doctor's waiting room in the

company of other patients, and she compares this situation to the queues for confession in church. She fantasizes in her imagination, giving the priest and the doctor similar roles as salvation providers. The priest, through confession, saves people from Evil, the doctor, through medicine, saves people from cancer, a certain death. Evil and Death are levelled as two ways of Perdition.

> (617)   She might have been kneeling in the queue in front of the confessional and her turn to enter into the darkness behind the purple curtain coming closer and closer. [...] The penny candles guttered in the spikes of their shrine; the silver sanctuary lamp cast down its light of blood, great arum lilies glowed in the white evocation of death on the altar; reverential feet on the flagstones tolled through the coughing and the stillness. (*TB*, p. 79)

In her mind, Elizabeth recreates the gloomy atmosphere of a church, specifically the confession box. The emanation of the feeble artificial light from the *penny candles* and the *light of blood* from the *silver sanctuary lamp* connect a number of wan metallic reflections which, in the middle of the surrounding darkness, construe a sad and lugubrious atmosphere. Nominals like *death, shrine, sanctuary, blood, altar* activate and connect the frames of DEATH and RELIGION once more. There is an interesting construction holding a concatenation of conceptual constructs—*the penny candles guttered in the spikes of their shrine*. The noun phrase *penny candle*, in the first place, is an instance of an INSTRUMENT FOR WHOLE EVENT metonymy. The pence coins is the source domain which is epistemically mapped onto the target domain, which is the event of inserting a coin to light a small electric bulb which imitates a real wax candle with a wick. The weak light that these candles emit is verbally illustrated by the verb *guttered*, as if it was the wind making them flicker. The spiky shape of the *penny candles* that imitate the shape of a candle flame is mapped onto the pointy form of a *spike*, which makes the frame of WAR emerge. A second epistemic mapping is conceptualized when the flame-like glass structure containing the light source is understood as a *shrine*, and, consequently, the artificial wick is conceptualized as a corpse.

The relationship between religion and death becomes more explicit at Father Gerald's house, where the boy is invited to spend a few weeks during his summer in

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order to become familiar with a priest's daily life. The priest's house is next to a small church in the middle of nowhere, an isolated spot in the countryside. There is a small graveyard between the church and Father Gerald's house:

(618)   The moon came across the graveyard, its image cut in two by a diagonal crack in the dressing table mirror the other end of the room. (*TD,* p. 68)

(619)   The moonlight was still in the room, the crack across the mirror. (*TD,* p. 75)

(620)   The yellow of the moonlight faded as the day grew light. [...] The white ground mist filled the morning, promise of a blazing day, the church vague in white twenty yards away. (*TD*, p. 76)

(621)   Your hand left a gleaming black handtrack on the mudguard of the car, your feet left shining wet tracks on the grass between the graves. (*TD*, p. 77)

The shaft of light comes from a natural source, the moon, revealing and profiling the graves in the middle of complete darkness and finally impinging on the mirror, metaphorically breaking it up. The implication here is again the existence of a close association between religion, darkness and death. Even when day comes, the church is still surrounded by mist, another instance of non-visibility. Again, the metallic gleam of the car mudguard and the wet shine of the footsteps help define the atmosphere objectively, while subjectively structuring the tone of the passage conveying the ideas of darkness, death, nothingness and emptiness. The boy is deprived of his visual perception to a considerable extent, first by night, then by mist. The graves around him are the only visible, palpable things.

In the morning, the protagonist, taking advantage of the priest's absence, decides to venture himself into the nearest town, Cavan, and visit his sister, who is working there. The following passage belongs to the scene when the boy is returning to Father Gerald's house:

(622)   The day's sun dying above you into the west, and then you tried to walk quicker, watching your shoes swing over the road, how so much dust had dulled their shine since you had left. (*TD,* p. 96)

(623)   The first fading traces of the light, the moon a pale vapour above. (*TD*, p. 101)

Here, the treatment of light presents a parallelism between *the day's sun dying*, *the fading traces of the light* and the fading shine of his shoes—*how so much dust had dulled their shine*. It is not surprising that dullness or fading light are given salience here. The boy is coming back to the priest's house after a day out without the priest's consent or even knowledge. He is returning to a place of darkness and death, as we may see in the following extract:

(624)   The summer night was there, the sense of damp or dew. The moon was pale but out, the smoke of rain about it. The shadows stretched lightly on the gravel. Sense of dusk was about the grass and growths of the graves, about the pale and shining laurels. (*TD*, p. 102)

The *shadows* emanate from an unknown source, from nowhere to be seen. Their fictive shaft slowly progresses across the graves and lays its mantle over them. Death is once more foregrounded. In this excerpt, an instance of onomatopoeia can also be traced through the recurrent use of nominal items beginning with the phonestheme /gr/: *gravel*, *grass*, *growths*, *graves*. The consistent repetition of phonaesthemes seems to imitate the sound of the boy's steps on the gravel as he approaches Father Gerald's house. The fact that it is the combination of the consonantal sequences *gr-* together with the end-focus placed on the nominal *grave* arises the semantic frame of DEATH in the reader's mind, construing thus the atmosphere of the passage.

After some arguments with Mahoney, the protagonist is allowed to have a fire for himself in his study room, while preparing for his Leaving exams:

(625)   The fire was lit each evening in the room, the globe cleaned, the lamp lit. You'd sit at the table between the fire and the brass bells of the bed and read and write, the oil-lamp burning above the quiet books, the clock ticking, and the room warm with the fire. (*TD*, p. 113)

> (626) The house grew impossible to endure, outside the glare was gone, a liquid yellow from the west pouring on the gates under the yew. (*TD*, p. 140)

This time, the light projected by the lamp and reflected upon the brass of the bed together with the warmth emitted by the coals has a different nature. They stand for the boy's flee, his only possibility to escape the tough country life and the savage insanity of his father. The lamp light illuminating the books, and the heat of the fire warming the room show the boy the path to follow. Furthermore, this path is conceptualized metaphorically as a *yellow liquid* from the sun *pouring* through the thick leaves of the yew and impinging on the gates of the house, revealing the way out. After the exams are over, and the young boy is waiting for the results, the relationship with his father is also foregrounded in a radically different light:

> (627) They shared something real at last. They'd striven through the day together, the day was over. No thought or worry anywhere, too tired and at peace to think. The dew was coming down, a white ground mist rising after the heat, a moon pale and quiet above the mushroom shapes of the beeches. (*TD*, p. 148)

Mahoney is already ageing, and his son has grown up to a man. They work together in the field on equal terms. The horrors of the past seem to have vanished. The arrival of dusk and the rising of the mist after a hard day are not lugubrious or hostile. The moon no longer profiles death, but life, *the mushroom shape of the beeches.* An attributive adjective conveying the idea of clarity or whiteness construes the atmosphere of the passage: *a white ground mist,* and two adjectives in predicative position strengthen this idea by construing the subjective tone or mood of the narrator: *a moon pale and quiet.*

The boy finally makes his way to university, and thanks to his brilliant marks, he is awarded an important grant. However, while at university in Galway, light acquires a different nuance: it becomes an insane artificial glistening:

> (628) O'Donnell was already waiting when you reached the corner at eight. A shower had started, the streets black and greasy, reflecting the lamps. (*TD,* p. 168)

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(629)   The café was closing. At Moon's Corner you parted. [...]. Eyre Square was lit more with neon than lamps. [...] anything to avoid the four walls of the room and the electric light on the bed. [...]. When you switched on the light you shivered the cream coverlet flood bare with light. (*TD,* p. 170)

(630)   With a new detachment you watched the goalposts, strangely luminous in the rain, [...]. The tar shone in the rain. (*TD*, p. 179)

The boy does not feel comfortable in Galway. His gloomy mood and his pessimistic attitude are depicted by the dim, feeble metallic reflection of the artificial lamps, the neon light and his bedroom light bulb. This emanation of light from a man-made source makes Mahoney clearly uneasy in his new environment. It is not coincidental that he and his friend O'Donnell separate at Moon's Corner. Then the protagonist is left to himself in a mad flood of artificial light.

A similar vision of artificial lights is perceived by Elizabeth, when she is sadly waiting for medical tests in a Dublin hospital, and has dedicated a challenging gaze at the priest who has just been for confession:

(631)   He was gone. The aluminium of a trolley shone under the blaze of the electric lights beside the sterilizing room. (*TB*, p. 119)

While in hospital, Elizabeth feels pessimistic about her near future. She fears death and, looking out the window, she focuses on the darkness of the night only broken by some cars headlights, like the slim chance to escape death that she craves for:

(632)   Then the nights came and the hours of dusk she loved, lamps of the cars would shoot up, a pair of glowing yellow eyes on a stretch of road on the Dublin mountains she could see through the poplars, and race down to the city. (*TB*, p. 135)

Already at home, with the illness making its way inside her body, she contemplates the feeble light of an oil-lamp in the bedroom and a candle in the kitchen, waving in the night breeze, a representation of her own faltering health. A weak light in the middle of darkness, a weak body seized and being eaten by cancer:

(633)   It was lonely and intensely quiet in the room, with the flame of the small glass oil-lamp blowing in the draughts. (*TB,* p. 104)

(634)   No blinds or curtains were on the windows tonight, the candle-flame burned and waved in the black shine of the glass like a small yellow leaf, and there was a blaze of light in the village about the church. (*TB*, p. 177)

And she reminisces her youth days, as a nurse in London, when she came to Dublin for Christmas. The city lights metaphorically project hope and happiness:

(635)   How the lights of the city used to glow in the night when the little boat train taking her back to London after Christmas came in and out of the countryside and winter dark. (*TB*, p. 113)

Light emission is also employed to express the opposite feelings of happiness and hopelessness. Happiness is conveyed by the glitter of Christmas decoration, and hopelessness is projected by the red glow of the Sacred Heart lamp in their kitchen. Moreover, as cancer gets stronger, Elizabeth's heart becomes weaker and her inner hopes of a healthy recovery seem far away. Death, as always in both novels, appears closely associated to religion:

(636)   The night began to come as they played., the fire to flame brighter and to glitter on the glass of the pictures, on the shiny leaves of holly twisted with their scarlet berries into the cords. As always close to nightfall, the ghastly red glow from the Sacred Heart lamp grew stronger. [...]. The lamp was lit, the blinds drawn, the table laid for the tea, the kettle put to boil. (*TB*, p. 184)

As a former nurse, Elizabeth is fully aware of the seriousness of her condition. She reminisces about her youth days in London, where she used to work in a hospital and treated patients as seriously ill as herself today, and how they never made their way out of illness. The blinding glitter of the passing cars parallels with the passing away of the souls to the spirit world. Death becomes more and more apparent. Elizabeth, nevertheless, holds some hope to get out of her present state:

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(637)   Even when the bedclothes were lightened, and bodies lay clammy under a single sheet, the reflected glitter from the cars crawling between the plane trees below in Whitechapel Road hurting the eyes at the windows and there could be no more hope in that summer, how their single passion used seek and find other omens to clutch. (*TB*, p. 198)

With Elizabeth already dead, Reegan sits in the kitchen at dusk, in the company of his children and guard Mullins. He has just sent his resignation from the police force after having had a nasty confrontation with his superior, superintendent Quirke. Reegan envisages a new life while the ritual of lighting the candles and the oil-lamp of the kitchen takes place. The glow of the Sacred Heart persists, to remind everyone of the inevitable, death:

(638)   The night had come, the scarlet of the religious pictures faded, their glass glittered in the flashes of firelight and there seemed a red scattering of dust from the Sacred Heart lamp before the crib on the mantlepiece. "And is it time to light the lamp yet, Daddy?" the boy's voice ventured. (*TB*, p. 232)

(639)   He was silent with Mullins, and the silence seemed to absorb itself in the nightly lightning of the paraffin lamp. [...]. The head was unscrewed off the lamp, the charred wicks trimmed, the tin of paraffin and the wide funnel got from the scullery, the smoked globe shone with twisted brown paper, the boy running from the fire to touch the turned-up wicks into flame, and the two girls racing to the windows to drag down the blinds on another night. (*TB*, p. 232)

(640)   "Wasn't my blind down the first, Guard Mullins?" as the boy adjusted the wicks down to a steady yellow flame and fixed the lamp in its place, one side of the delf on the small white table-cloth. (*TB*, p. 232)

Life goes on. Elizabeth is no longer with them and Reegan has become a free man after resigning from the police force. Now he is the master of his own destiny. This is reflected in the steady shine of the lights.

4.4.2. *Fictive* nature

This section provides a fine-grained analysis of fictive nature in both *The Barracks* and *The Dark* in the light of several fictive paths, namely, *pattern*, *frame-relative*, *advent*, *access* and *coverage* or *coextension* paths (Talmy, 1996: 211-276). The first of the paths under the scope of study in the present dissertation is the *pattern path*. Specifically, pattern paths involve a certain configuration moving through physical space, in which the physical entities need to show some form of motion or change of appearance. The pattern these entities structure is what exhibits the *fictive motion* (Talmy, 1996: 236-237). The pattern described is not actually moving, it is static. *Fictive motion* originates when an imaginary shaft coming from the witness's eye follows the shape of the *pattern*, profiling it against its immediate background. Let us see some extracts:

The first passage describes a fishing scene. Mahoney and his children are on a day out on the river, and they catch a pike:

(641)   And then the fish was sliding towards the boat on the surface, the mouth open, showing the vicious teeth and the whiteness and the spoon hooked in the roof of the mouth. He would make his last fight at the side of the boat, it was dangerous if the hooks weren't in firmly. [...]. They watched the pike on the floor boards and they gloated, the gleaming yellow stripes across the back and the white swollen belly. (*TD,* p. 13)

(642)   The seagulls were screaming over their island of bare rocks ringed with reeds on McCabe's shore as the nag-nag-nag went like a hacksaw across the steel of their hatred. (*TD,* p. 15)

The scene is depicted by contrasting *factive* and *fictive motion*: i) *factive motion* is conveyed through the use of dynamic verbs in continuous aspect—*the fish was sliding towards the boat* [...] *showing the vicious teeth* [...] *the seagulls were screaming*—dynamic *would*—*He would make his last fight at the side of the boat*—and a simile comparing the raucous *nag-nag-nag* to a *hacksaw* chopping its way through a piece of steel, showing their strong feelings of hostility towards the fish, which is portrayed as an enemy; ii) *fictive motion* is seen in the projection of an imaginary shaft from the

eye—*They watched the pike*—which follows naturally-formed patterns as if it were actually designing them—*the gleaming yellow stripes across the back, bare rocks ringed with reeds*. These naturally-occurring but openly deliberate patterns seem to supply nature with the ability to capture or enclose entities. The yellow stripes of the pike stand for a prisoner's uniform, and the ring of reeds seem to trap the bare rocks.

The NATURE AS A PRISON conceptual metaphor becomes even more explicit in the following line, where the sycamores at Father Gerald's house constitute a barrier, a wall. The use of the noun *prison* finally reveals the author's ideological and world view:

(643)   This place was such a green prison. The wall of sycamores shut it away from the road. The tall graveyard hedges and the steep furze-covered hill at the back of the house. (*TD*, p. 85)

Very much along the same lines, nature is also described as having enclosing qualities in the next passage. It is the description of a dirt-track leading to Father Gerald's house:

(644)   [...] and the narrow dirt-track ran between high grass margins with thorn hedges out of which ash saplings rose. (*TD*, p. 89)

The *high grass margins,* and the *thorn hedges* seem to structure the pattern of a wall which makes the path look like a tunnel, barring it from the outside world and the ash *saplings* prisoners of the harsh, spiky thorns. The deliberate use of the nouns *hedges* and *margins* contribute to this sense of enclosure.

In *The Barracks,* we also have several instances of Nature being described in the light of fictive pattern paths. The first one is in Chapter 3, as Elizabeth cycles home from the town and the trees flank the road:

(645)   There were great beech trees between ash and oak and chestnut along the road and started to count, [...]. (*TB*, p. 77)

What is factive here is Elizabeth's cycling. The fictive movements are the

lining up of trees along the road.

In Chapter 4, Elizabeth travels to Dublin. She needs to be examined at the hospital, and she is aware of the fact that she may have cancer. She is on a bus, fixing her eyes on the Dublin streets:

(646) [...] and the bus went, the rows of plane trees seemed to run the length of the Circular Road to the Wellington rising out of the Park and join branches about its base there. (*TB*, p. 117)

The fact that the pattern described is circular evokes a hopeless future for Elizabeth. Her destiny is certainly doomed. She is trapped in an imaginary prison, her illness, and as she lets her mind flow, she can only foreground encircling patterns that trap her.

In a different scene within the same chapter, Reegan is farming the land:

(647) The potato stalks were green sway of leaves in the garden, flecked with their tiny blossoms, blue of Kerr's Pinks, white of Arran Banners, red of Champions. June was nearly ended [...]. (*TB*, p. 128)

Summer is in full beam and it is time to reap the harvest. Reegan stares at the fruit of his work in satisfaction. The multi-coloured blossoms of the different types of potatoes are profiled to highlight the arrival of good weather and good prospects.

The second Talmian category under study in this section is the so-called *frame-relative motion*. In *frame-relative motion,* an observer is referred to as moving in relation to the observer's static surroundings. Conversely, language can be manipulated to build a contextual frame in constant *fictive motion* with the static observer at the centre of it (Talmy, 1996: 237-240). This path is recurrent when metaphorically conceptualizing the passing of time as a constant imaginary flow or movement down a line.

In the excerpt selected to illustrate this category, nature is not explicitly depicted, but the protagonist is surrounded by a natural environment. He is a peasant and he lives in the countryside. Nature here, therefore, needs to be contextually

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inferred:

(648)   The days immediately before the exam took on the quality of a dream: time passing, the will paralysed, watching the certain flow towards the brink in helpless fear and fascination, it could not be true and yet it was drawing relentlessly close. (*TD*, p. 138)

This is an interesting realization of a *frame-relative path*, since the observer's *will* seems to be *paralysed*, depending on the whim of fate. The course of events is conceptualized as an imaginary *flow towards the brink* […] *drawing relentlessly close*. The use of process verbs in a continuous form projects the idea of fictive movement of the world —*time passing,* […] *watching the certain flow* […] *it was drawing relentlessly close*—while the young boy can only but watch defenceless, at the mercy of his uncertain destiny.

In *The Barracks*, Chapter 2, Reegan contemplates the countryside through his kitchen window as he has his dinner:

(649)   Sometimes he watched out past the sycamore and netting-wire to the white field that went down to the river, the calm strip of black water moving through the whiteness, and the thorn hedge half-way up the white hill beyond. (*TB*, p. 45)

The slow movement of the river is obviously factive, but his imaginary trip past the sycamores to the white fields stands for his desire to escape his personal prison: the Garda barracks. The mention of the netting-wire reinforces this idea, Reegan's weariness with his policeman job and his longing for a farm of his own and away from the barracks.

In Chapter 5, Elizabeth looks out of her window and marvels at the sight of the frost on the fields early in the morning:

(650)   The heavy white frost seemed over everything at this time [...]. It was so beautiful when she let up the blinds first thing that, "Jesus Christ", softly was all she was able to articulate as she looked out and up the river to the woods across the lake, black with the leaves fallen except the red rust of the beech trees, the withered reeds standing pale and sharp as bamboo rods at the edges of the water, the fields of the hill

always white and the radio aerial that went across from the window to the high branches of the sycamore a pure white line through the air. (*TB*, p. 170)

Winter has arrived again. The sight of the frosted fields may marvel Elizabeth, but the truth is, time is up, cancer progresses inside her, and this is paralleled with a beautiful, but lifeless landscape—*leaves fallen, red rust, withered reeds, pale and sharp*.

In Chapter 6, Elizabeth tries to get a grip on life desperately. She realizes that the end is close, and she toys with the idea of inviting an old acquaintance from her youth days in London. In her mind, she depicts the town church, which could be worth a visit if her friend finally came:

(651)   She'd show her this place, so quiet after London, the church that had celebrated its centenary in its grove of evergreens and tombstones, the presbytery staring blue and white with the priest's love of the Virgin between the rows of old limes and the river flowing out of the lake in the shelter of the hill, [...]. (*TB*, p. 187)

A part of the church building, the presbytery, *stares* at Elizabeth. The use of personification here makes Elizabeth the static entity, whereas the presbytery becomes the moving one. Once more, nature seems to trap everything—*between the rows of old limes*.

As for the category of *advent paths*, these emerge when the location of a specific stationary entity is depicted in terms of its arrival or manifestation at the place where it is found. The stationary nature of the entity is factive, but its materialization is fictive. Two subtypes can be identified within the category of *advent paths*: *site arrival* and *site manifestation* (Talmy, 1996: 241-242). In *site arrival advent paths*, entities seem to have been transported by an external force to its current location. In the first passage, Mahoney and his son are working on the potato field, enduring the harsh weather conditions:

(652)   The wind numbed the side of their faces, great lumps of clay held together by dead stalks gathered about their boots (*TD*, p. 27)

This is a clear instance of a *site arrival advent path*. The above description of the muddy boots involves the *fictive motion* of the *lumps of clay* and *the dead stalks*, as if an external agent had actually *gathered* them, despite the fact that both entities are stationary.

In *site manifestation advent paths*, entities seem to appear all of a sudden, out of the blue, producing abrupt changes which are profiled against their immediate background. *Site manifestation* does not imply *fictive motion*, but rather *fictive change*. This can be seen in cases like the following:

(653)   Through the window the stones of the graveyard stood out beyond the laurels in the moon, all the dead about [...]. (*TD*, p. 68)

The stones of the graveyard stood out as if cropping up all of a sudden. The *dead* seem to have been scattered previously by an unknown force. This is another example of the *fictive site arrival path* explained above. Another instance of *site manifestation path* activates when t*he town tar replaced the earth and stones*, when the young boy has left the priest's house on his own accord, and ventures himself into town. The end of nature, and the beginning of civilization:

(654)   Close to the town tar replaced the earth and stones, the day full of the smell of melting tar. (*TD*, p. 89)

The day before the exams, the boy dwells on the orchard and the nature inside it. This is the moment when he starts to look at the surrounding countryside from a quite different viewpoint:

(655)   I went by the orchard, the apples green and hard, the big rhubarb leaves crowding out of the wooden frame, the red stalk streaked with green when I lifted the leaves. (*TD*, pp. 140-141)

At this point, nature starts to appear as an ally, even more, as part of his own being, the place where he belongs. A couple of examples of site arrival—*big rhubarb leaves crowding*—and site manifestation—*the red stalk streaked with green*—

exemplify this change of attitude. Nature is now fresh and blooming, a reflection of his new attitude.

In *The Barracks*, Chapter 2, Elizabeth reflects upon the immobile state of her surroundings, the fact that everyone in the community seems predestined to their inevitable fate:

(656)   It seemed that nothing could ever change. [...]. She heard the chug-chug-chug of a riverboat coming downstream, hugging the black navigation sign at the mouth of the lake, the timber rising out of the hold, only the man at the tiller on deck, in greasy overalls and sailor cap. She read The Old Oak as it passed the house. The screen of vegetation between the boles of the ash trees shut it out of sight as its trail of foam swayed in the centre of the river and the water began to ramp against the banks. (*TB*, pp. 60-61)

In this excerpt, there are two instances of site arrival—*the chug-chug-chug of a riverboat coming downstream, the timber rising out of the hold*—and one case of site manifestation—*The screen of vegetation* […] *shut it out of sight*. The intended effect is that nature acts as a barrier from the outside world. Somehow, they are prisoners of their immediate surroundings.

In Chapter 3, Elizabeth regards the landscape as she cycles home from the village:

(657)   The long pastures with black cattle and sheep, stone walls and thorn bushes came to meet her; and in a tillage field a tractor was ploughing monotonously backwards and forwards with its shadow. (*TB*, p.97)

The slowness of rural life dooms Elizabeth to her inevitable destiny. It is her personal prison, as the fictive approaching of the *stone walls* and *thorn bushes* seem to imprison her inside those barracks in the middle of nowhere. The idea of dumbness and darkness is conveyed by an attributive adjective modifying a noun—*black shadow*.

The striking beauty of multi-coloured little flowers is profiled in a fictive-moving way. They seem to burst out of the monotonous green grass, sparkling it with life and hope. The passage is a flashback into the children's past, concretely on the

day of their mother's death, which they weren't even aware of because of their young age. This is immediately after Elizabeth has informed them that she is bound to spend a few days in a Dublin hospital for a medical check-out:

> (658)   [...] the flowers shining out of the thick greenness of the meadows, white stones on the shore of the river, the cattle standing with the water to their bellies in the heat and the fish rising. (*TB*, p. 103)

Continuing with the Talmian taxonomy, the fourth category applied in this section is *access paths*, which account for some entity following a path to a meeting point with a stationary object. The stationary state of the object is factive, whereas the crossing of an imaginary path by the entity is truly fictive (Talmy, 1996: 242-243). It is the witness's sensory perception that makes this path apparent by profiling an imaginary route.

The next passage has already been commented on previously in this section when dealing with *pattern paths*, but there is also an instance of *access paths*. The shrill sounds of the seagulls are conceptualized as the metallic sound of a cutting tool —*hacksaw*—through a simile:

> (659)   The seagulls were screaming over their island of bare rocks ringed with reeds on McCabe's shore as the nag-nag-nag went like a hacksaw across the steel of their hatred. (*TD*, p. 15)

The piercing, high-pitched squeak emitted by the seagulls and perceived by the boy's ears is profiled as the path traversed by a metal hacksaw crashing against a piece of steel and producing a nasty strident noise. This instance of fictive motion stands for the general ill mood within the family unit, and the weariness of their miserable life in a poor countryside setting. The strength and the passion of their feelings are conceptualized as pieces of metal crashing into one another.

In Chapter 22, things in general have changed a lot for young Mahoney. He has become a strong young adult, his father is not as powerful as he used to be, and his furious tyranny seems to have given way to some sort of acceptance of himself and of his young son, especially as they share the farming of the fields and the breeding of

the animals:

(660)   You've come to your own since the exam [...]. (*TD*, p. 148)

An imaginary path trodden by the young protagonist conceptualizes his coming of age, the origin being his adolescence and the destination being his fresh adulthood, the course of life.

In *The Barracks*, Chapter 2, the previous year's potato field is fictively mobile as Elizabeth regards them from the garden, but somehow it only evokes imprisonment for her, as if she is predestined to be confined in that little rural spot. The thorny wild weeds *choking* the ash trees lining the strip of wild black land signals her prospects, no way out:

(661)   [...] the beaten black earth of last year's potato ridges [...] a strip of wild ground along the river from the ashpit to the bridge at the bottom, lined with tall ash trees and the spaces between them choked with briar and water sally. (*TB*, p. 55)

The last of the fictive motion categories employed in our analysis is *coverage* or *coextension paths*, which deal with the depiction of the shape or the orientation of stationary objects that are extended in physical space (Talmy, 1996: 243-244). What is fictive here is the representation of an imaginary entity moving along the configuration of the object.

This fictive path is employed in the novels, particularly when foregrounding certain entities within descriptions. The intended effect is to endow the profiled entity with vividness, making it stand out against its immediate background:

(662)   The long rows of the potatoes stretched to the stone wall [...]. (*TD*, p. 27)

Fictive motion applies when the potato rows reach an abrupt end, when they fictively crash into the stone wall. Once again, we are confronted with a conceptualization of nature and country life as a prison. This metaphor is recurrent in both novels.

At the priest's house, the bell-rope fictively descends from the tower in what seems to be a paradox with the Ascension to Heaven. The implication behind this

coextension path is that religion is not a divine issue, but a rather earthly one:

> (663)   The bell-rope dangled from the tower down over the gravel path to the
> sacristy in the moonlight [...]. (*TD*, p. 68)

The conceptual metaphor NATURE IS A PRISON is closely related to the prevailing idea of predestination, one of the central motifs in the story:

> (664)   The tall graveyard hedges and the steep furze-covered hill at the back of the
> house, only one green patch in its centre where a lone donkey grazed, closed it to the
> fields around, it ran to no horizon. (*TD,* p. 85)

This description of the immediate landscape, outside Father Gerald's house, exemplifies this point: *closed it to the fields around, it ran to no horizon* (emphasis added on the original). Here, nature and religion combine with each other to *imprison* young Mahoney. However, the feeling of imprisonment lingers on in our protagonist when he finally frees himself from his father and discards the prospect of a religious career. Before going to university in Galway, he feels an alien in the middle of concrete buildings and lamplights. The idea of prison seems to crop up in the following excerpt:

> (665)   Grass, concrete, shade, strands of wire running between concrete posts and
> beyond the sanded yard you used cross with the bicycle [*sic*]. (*TD*, p. 135)

Wire and concrete are materials that one can easily find in a prison or a prisoners' camp. The deliberate insertion of the noun *shade* reinforces this idea. It gives the city an oppressive atmosphere.

In *The Barracks*, an instance of coverage or coextension path can be found in a flashback passage in which Elizabeth reminisces the day when she decided to leave their parents' farm and marry Reegan, which at that time, looked like a good prospect:

> (666)   She'd not stay on this small farm among the hills, shut away from living by
> its pigsties and byres and the rutted lane that twisted out to the road between stone
> walls. She would marry Reegan, or she'd go back to London [...]. (*TB*. p.16)

The *twisted path between stone walls* stands for the difficulties that Elizabeth has to escape her destiny: living in a poor countryside area. Her fate imprisons her, and she strives to escape it, but in the end it will prove utterly useless. Nature is purposefully conceptualized as a prison by John McGahern.

4.5. Windows of Attention

4.5.1. Defining some basic concepts

What proponents of CG term *attentional windowing* has to do with the profiling of a linguistic expression against its *conceptual base,* whereby interrelated domains are activated for its interpretation (Langacker, 2008: 66-70; Harrison, 2014: 53-68). This conceptual base is then subject to a *figure/ground* distinction in terms of its *scope*, whether *immediate* or *maximal.* Profiling may be applied to either an entity or to a relationship. When a relationship is *profiled* a different type of prominence arises: a *trajector/landmark* alignment. A *trajector (tr),* or focused participant is assessed in relation to the *landmark (lm),* or *ground*. These relational profiles may be of two different kinds: (i) static or atemporal: coded by the prepositions of place and state verbs and (ii) temporal: coded by process verbs. The construal of these alignments is based on our embodied experiences and mental representations (Nuttall, 2014: 84). In CL this is known as *image schemas*.

Another key concept that needs to be defined before going any further is *action chain*. Action chains are construal processes which endorse the system of what Talmy names *force dynamics within the framework of Cognitive Semantics* (Talmy, 2000). Again, our bodily experiences serve as a base to conceptualize a number of prototypes which fulfill specific grammatical roles within a profiled or foregrounded process. These prototypes are representations of archetypal roles and may be *agents*—when they fulfill or perform the action—*patients*—when they are affected participants—*instruments, experiencers,* or *zero* (Langacker, 2008: 356). Langacker also proposes the *billiard ball model* image schema to describe the interactions between the participants in a given ground. He claims that we conceive entities as

moving through space and impacting and affecting each other. In Cognitive Grammar this phenomenon is termed an *action chain.*

Dynamicity is defined by Langacker as a cognitive process, a sort of *mental scanning,* comparing our conceptualizations to our bodily experiences. This is also called *reference point relationship,* and can be defined as our ability to invoke a conceptual entity which affords mental access to certain knowledge domains which are activated, thus constituting a more complex construct, labeled *dominion.* Every time an entity or process is profiled, a fresh dominion is activated for the new target. Following Langacker (2008: 107-111) and Nuttall (2014: 85), two types of mental scanning can be distinguished: *i) summative* and *ii) sequential*. Summative scanning involves multiple entities built up in a cumulative way and may be conceived of as a unified whole. Entities are profiled during the processing of nominals, for instance:

(667)   There were tears in her eyes that she held back. (*TB*, p. 45)

In this example, Elizabeth's Reegan's tears are profiled holistically, by adding up their various positions of the trajector—*the tears*—along its path down the cheeks thus building up a single gestalt.

As for sequential scanning, a change or an event is tracked over time. This kind of scanning occurs when a process is profiled:

(668)   Tears came in their eyes. (*TB*, p. 82)

In this second example, the tears (tr) are conceived of dynamically, and the process is thus profiled.

Another relevant concept that needs to be retaken, as it was already dealt with in section 4.2.3, is *perspective*. Perspective makes reference to the *vertical* relationship, that is to say, the *viewing arrangement* between the conceptualized content and the communicative context (Langacker, 2008: 73)

In CG the interactive space from which the conceptualizers view the situation

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is known as the *ground.* Within this ground the conceptualizers assume a *vantage point*. The particular spatial or temporal position from which a particular situation is conceptualized is performed by the use of deictics and verbs which express position in space, like *come, go, bring* or *take*.

A further key aspect within perspective is to which extent entities are construed at the two levels of this *viewing arrangement,* whether subjectively or objectively. Langacker claims that, when attention is jointly focused upon an *object of conception,* the conceptualizers, or *subjects of conception* are implicit, or construed with *maximal subjectivity* in the ground, and the *object of conception* is then construed with *maximal objectivity.*

However, we can also direct our attention to the conceptualizers and their *vantage point.* We do this by using the subject pronouns *I* and *you,* and the focus of attention is thus redistributed, as the conceptualizer is construed in a more objective way and the content is more subjectively construed (Harrison, Nuttall, Stockwell & Yuan, 2014: 10). These two alternative construals should not be seen as absolute categories, but rather as opposite extremes on a gradience with lexical and grammatical constructions as end-points. In relation to this, Langacker (2008: 298-306) puts forward the notion of grounding elements: (i) *nominal grounding* whereby demonstratives and articles specify a referent in relation to the conceptualizers' shared knowledge and (ii) c*lausal grounding*, when tense and modality specify the status of the referents and the situation in which they interact.

Langacker (2008: 457) analyzes discourse into what he calls *usage events.* Usage events are relative to the ground, or communicative situation and the wider discourse context in which the action takes place. The whole body of knowledge shared by the interlocutors as the basis for communication is named *Current Discourse Space* (CDS) (Langacker, 2008: 463-467).

The successive usage events which occur during a conceptualization are typically organized as *attentional frames*, or *windows of attention.* These windows of attention often correspond with series of clauses, thus blurring the boundary between grammar and discourse (Langacker, 2008: 499; Harrison *et al.*, 2014: 11-12; Nuttall, 2014: 83-99). Thus, for the sake of a convenient stylistic analysis we should expand our focus from clause-level to larger stretches of text (Harrison, 2014: 53-68).

Let us now focus on the two novels by John McGahern. In the next two sections we will show how the application of the tools and concepts outlined above can lead us to a fine-grained analysis in terms of *attentional windows*, describing not only the lexical and constructional choices in themselves, but also John McGahern's positioning in the sociocultural context of his time, the Ireland of the mid sixties.

4.5.2. *The Dark*

In this section we will direct our attention to several relevant passages of *The Dark,* which I have classified under three thematic headings: (i) Mahoney's threat of a beat-up at the very beginning of the novel, which borrowing the protagonist's own words, I have labelled as *The Pit of Horror,* (ii) the protagonist's disturbing first night at Father Gerald's house, which I refer to as *The Human Side of God*, and (iii) several passages where the young boy, unable to approach girls because of a tormented and repressed sexuality, fantasizes about having sex with local or university girls. These excerpts are grouped under the heading *Lustful Storms*.

4.5.2.1. The *pit of horror*

The first passage is at the very beginning of the novel, in Chapter 1, when Mahoney is telling his son off for having uttered a rude word. The reprimand goes a bit too far and it almost ends up with a beating.

(669) "Say what you said because I know"

"I didn't say anything"

"Out with it I tell you""I don't know I said anything"

"F-U-C-K is what you said, isn't it? That profane and ugly word. Now do you think you can bluff your way out of it?"

"I didn't mean. It just came out."

"The filth that's in your head came out, you mean. And I'm going to teach you a lesson for once. You'd think there'd be some respect for your dead mother left in the house. And trying to sing dumb, as if butter wouldn't melt. But I'll teach you."

He took the heavy leather strap he used for sharpening his razor from its nail on the side of the press.

"Come on with me. Upstairs. I'll teach you a lesson for once. I'll teach you a lesson

for once," he said with horrible measured passion through his teeth, the blood mounted to his face. "I'll teach you a lesson this house won't forget in a hurry."

"I didn't mean it, Daddy. I didn't mean it, it just slipped out."

"Up the stairs. March. I'm telling you. Up the stairs." [...].

"March, march, march," he kept grinding as he went. "Quickly. No, not in there," when he turned for the room where they both slept together. "Into the girls' room. This'll have to be witnessed. I'll teach a lesson this house won't forget."

The two large beds where all the girls slept faced the the door, the little table between them, and above it on the wall the picture of the Ascension. A plywood wardrobe and a black leather armchair stood before the empty fireplace. Mona rose out of the bedclothes in fright at their coming. [...].

"Your sister can be witness of this. Now off with your clothes. [...]. Quick. Strip. Off with your clothes."

Slowly, in a dazed horror, he got off his jacket and wept. [...].

"Off with your jersey. Quick. We can't stand here all day," a white froth showed on his lips. The eyes stared out beyond the walls of the room. The belt twitched against his trousers, an animal's tail.

"Off with the trousers. Off with trousers" [...].

"Into that chair with you. On your mouth and nose. I'll give your arse something it won't forget in a hurry." [...] He'd never imagined horror such as this, waiting naked for the leather to come down on him.

[...] he had to lie in the chair, lie there and wait as a broken animal. Something in him snapped. He couldn't control his water and it flowed from him over the leather of the seat. [...] waiting naked for the leather to come on his flesh, would it ever come, it was impossible and yet nothing could be much worse than this waiting.

"I'll teach you a lesson for once," and he cried out as the leather came, exploding with a shot on the leather of the armrest over his ear, his whole body stiff, sweat breaking, and it was impossible to realize he hadn't actually been hit yet. [...].

"Don't move. Don't move. Move and I'll cut your arse off you. I'm only giving you a taste of what you are going to get" [...] he was willed by fear back on his mouth and nose, not able to move, shivering fits beginning to come, and the anguish and squalor was impossible, but would the black leather cut across his flesh this time, it was horrible and worse than death to think.

It came as it came before, a rifle crack on the armrest, the same hysterical struggle, and he hadn't been hit yet, it was unreal. (*TD*, pp. 7-9)

Let us now concentrate on how John McGahern grounds the action here, that is, the usage event, the participants and the relationship between them and the immediate circumstances in which the action takes place. The author directs the reader's attention to a series of foregrounded elements: the attractors of attention. These attractors of attention are profiled or windowed against the broader background of the bedroom, and the house in general. The author employs a sort of mental scanning technique to develop his chain of windows of attention. I have compared this technique, profiling, to a camera moving around and zooming in on some elements to make them stand out because of their relevance from a semantic point of view, as frame enactors.

The very beginning of the chapter as well as of the novel itself is a rude word, spelt letter by letter—*F-U-C-K*. The fact that the word is spelt and not properly uttered foresees the dominating mood of the passage and of the whole novel: puritanism. The frame of SEX is automatically activated. The *camera* then moves on and focuses on the boy's mind—*the filth that's in your head*. Then our attention is taken to the father's rage, mad with anger—*the blood mounted to his face*—whereby Mahoney's feelings are metaphorically conceptualized as liquids inside a container and, when we reach the girl's room, the attention zooms in on *the picture of the Ascension,* a religious motif dominating the terrible scene, activating the frame of FAITH, which is going to interact with SEX throughout the novel. Here, there is a multimodal parallelism between the Ascension of Jesus and their going upstairs where the bedrooms are and where the beating will take place. The implicit message seems obvious.

The *camera* then goes back to Mahoney's rage and is metonymically described by profiling his mouth in a RESULT FOR EMOTION, domain-reduction metonymy—*a white froth showed on his lips*—and, finally, on the instrument of torture, the belt is conceptualized both metaphorically as an extension of Mahoney's body and metonymically as part of that body—*the belt twitched on his trousers, an animal's tail.* This qualifies as a vivid instance of metaphtonymy (Goossens, 1990: 323-340). Metonymy extends its scope by referring to the belt as *the leather,* and *the leather of the armrest,* where the boy is supposed to be beaten. The frame of PATRIARCHY comes into play at this point, and it is also going to be pervading throughout the novel, qualifying itself as an important ambience enactor.

The emotions of both the young boy and his sister are the elements profiled

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next, after the violent and disturbing incident with Mahoney, their father:

> (670)   It was a struggle to realize it was over. He had to try to get on his feet out of the chair, it was a kind of tearing, and to stand naked on the floor. The shivering fits of crying came and went, but quieter. He was only aware of Mona's frightened wailing in the bed when Mahoney shouted, "You in the bed shut up before you get cause. Shut up now. Let that be a lesson to you. I don't know whether it's sick you are or foxing in that bed these last days. And you, you get your clothes, and waste no time getting downstairs," he turned to the naked boy before he left the room, his face still red and heated, the leather hanging dead in his hand.
>
> It was a real struggle to get each piece of clothing on after he'd gone, the hands clumsy and shaking. The worst was the vapory rush of thoughts, he couldn't get any grip of what had happened to him, he'd never known such a pit of horror as he'd touched, nothing seemed to matter any more. His mother had gone away years before and had left him to this. Day of sunshine he'd picked wild strawberries on the railway she was dying.
>
> "Did he hit you at all?" Mona was asking from the bed.
>
> "No."
>
> The word opened such a floodgate that he had to hurry out of the room with the last of his clothes in his hands, by the front door out of the old bolted refuge of the lavatory, with the breeze blowing in its one airhole. There they all rushed hours as these to sit in the comforting darkness and reek of Jeyes Fluid to weep and grope their way in hatred and self-pity back back to some sort of calm. (*TD*, p. 10)

The shivering fits of crying and *Mona's frightened wailing* are the first windows of attention profiled in the passage and it is done from the very beginning, but the *camera* then quickly goes back to the belt, the instrument of repression, the tail of the animal that his father seems to be: *the leather hanging dead in his hand.* The religious parallelism outlined above becomes apparent with the next attractor: *he'd never known such a pit of horror.* The room, dominated by a religious image, is described as a *pit of horror*, the word *pit* bearing a double semantic load: nest—the family home—and Hell—as opposed to Heaven.

The last attractor in this scene is the *reek of Jeyes Fluid,* a disinfectant, in the *comforting darkness* of *the old bolted refuge of the lavatory,* which qualifies for an instance of multimodal metaphor whereby the young boy attempts to escape his dad's

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infection.

McGahern grounds the action through a series of action chains in a sequential scanning. We will use Talmy's notion of force dynamics and Langacker's concepts of trajector and landmark to analyze these clauses. Let us take a closer look at some clauses excerpted from the passage.

Mahoney, the father, is the trajector. The action starts in him, and he is the source of the action expressed by process verbs. The landmark is obviously the young boy, who is at the same time the recipient of the actions initiated by his father. These clauses are aligned temporally using the active voice, following the direction and dynamics of the actions. Subjective deontic modality pervades the passage and construes stance, the power relationship between Mahoney and his son. This is realized by low-modality subjective dynamic *will*, lexical modal *be going to* and the choice of the first person singular:

(671) I'm going to teach you a lesson for once [...]. (*TD*, p. 8)

(672) I'll give your arse something it won't forget in a hurry. (*TD*, p. 8)

(673) I'll teach you a lesson for once. (*TD*, p. 9)

(674) Move and I'll cut that arse off you. (*TD*, p. 9)

In this father-son power relationship, Mahoney is determined to force his son into submission and punishment. The use of bare imperatives without any downtoners primarily serve to convey stance.

(675) Say what you said because I know [...]. (*TD*, p. 7)

(676) Come on with me. Upstairs. (*TD*, p. 8)

(677) Into that chair with you. On your mouth and nose. (*TD*, p. 9)

(678) Shut up that racket and get on your feet. (*TD*, p. 10)

Some other instances of this trajector-landmark relationship are of a metonymic nature, when the author drives our attention to part of the trajector, specifically to the leather belt in Mahoney's hand, the attention attractor:

(679) The belt twitched against his trousers. [...]. (*TD*, p. 8)

(680) [...] waiting naked for the leather to come down on his flesh [...]. (*TD*, p. 9)

(681)   [...] the leather came, exploding with a shot on the leather of the armrest over his ear [...]. (*TD*, p. 9)

A passive construction—*he was willed by fear back on his mouth and nose*—, epistemic modals expressing inability and uncertainty—*He couldn't control his water; waiting naked for the leather to come, would it ever come; he couldn't get any grip of what had happened to him*—and deontic modals of obligation—*he had to lie in the chair; he had to hurry out of the room*—are preferred when the landmark, the protagonist, is profiled, when the *camera* zooms in on him. He is the affected participant and he is not in control of what is happening around him. Stance is construed by setting the deictic point of reference on the young boy and establishing a distance from a succession of events on which he cannot exercise any control whatsoever.

The situation is out of control for the poor boy, to such an extent that his own feelings are depicted as something external, alien to him, something that gets to him, affecting his state. Together with the use of the omniscient narrator, the viewing arrangement is objectively construed:

(682)   The shivering fits of crying came and went [...]. (*TD*, p. 10)

(683)   The worst was the vapoury rush of thoughts [...]. (*TD*, p. 10)

(684)   [...] to sit in the comforting darkness and reek of Jeyes Fluid to weep and grope their way in hatred and self-pity back into some sort of calm. (*TD*, p. 10)

At a suprasentential level we find an instance of what Talmy calls *conceptual splicing* (Talmy, 2000). Conceptual splicing takes place when the central part of a process is not windowed, but gapped. It is defined by Talmy as a discontinuous windowing by which the conceptualizers move from location A to destination C, with a windowed agent and result, and a gapped path.

In the passage, the author makes reference to Mahoney's dead wife. The narrator makes allusion to happier days when she was alive, but we never actually get to know what happened really, and how the situation at the family home has evolved so miserably:

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(685)   You'd think there'd be some respect for your dead mother left in the house. (*TD*, p. 7)

(686)   His mother had gone away years before and left him to this. Day of sunshine he'd picked wild strawberries for her on the railway she was dying. (*TD*, p. 10)

The notion of ambience has already been discussed in section 4.2.4 from two different points of view: tone and atmosphere. Tone, or subjective construal, reflects the feelings and emotions of the characters and it also reflects the feelings and emotions of the author himself. Mahoney's cruelty is subjectively construed through the use of nominals and adjectival phrases which depict him as dehumanized beast— *the filth that's in your head, horrible measured passion, blood mounted to his face, a white froth showed on his lips, exploding with a shot*. This passage is written almost completely in a nominal style, with only one finite verb—*showed*.

The boy and his sister Mona are portrayed as vulnerable and defenseless. This is conveyed by nominals, adjectival constructions mainly in predicative position and some prepositional phrases—*in fright, in a dazed horror, as a broken animal, naked, horror such as this, his whole body stiff, sweat breaking, the anguish and squalor was impossible, the same hysterical struggle, the hands clumsy and shaking*.

Atmosphere, or objective construal, is applied here to the immediate surrounding environment, the family home, where the actions of the passage are taking place. The atmosphere of the house is gloomy, oppressive and miserable. A feeling of emptiness and hopelessness pervades everything. This is reflected in the use of nominals, attributive double-adjectival phrases and verbal phrases, when the author directs our attention to certain elements in the house:

(687)   [...] the heavy leather strap he used for sharpening his razor [...] (*TD*, p. 7)
(688)   [...] a black leather armchair stood beside the empty fireplace. (*TD*, p. 8)

A religious component is also present in the general atmosphere of the house. The picture of the Ascension presiding the girls' bedroom upstairs and the use of the word *profane* by Mahoney give proof of this. McGahern is making a statement here, hinting his antagonism at the Catholic Church. The language employed by McGahern

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activates the frame of PUNISHMENT, and within this frame, the nominals and adjectives excerpted above help construe the domains of DEATH and PERDITION. This is easily associated to Hell, which, together with the prominently foregrounded image of the Ascension bears the metaphor HEAVEN IS HELL.

4.5.2.2. The human side of God

The following excerpts under study belong to Chapters 11 and 12. In these chapters, the young boy is considering the possibility of becoming a priest, a prestigious position in Ireland at the time. His cousin, Father Gerald Malone, offers him his influence and invites him to spend a couple of weeks at the priest's house so as to have the opportunity to become familiar with a priest's daily life and duties, and eventually to come up with a decision. The events that will happen at the priest's house will dissipate any doubts young Mahoney might have had.

In the first passage, they have just finished having their dinner on his first night at Father Gerald's house and are in the middle of a casual chat:

(689)   "Absolutely no sense of taste, a very uncultivated people even after forty years of freedom the mass of Irish are. You just can't make silk out of a sow's ear at the drop of a hat," he smiled and took off his Roman collar and lay back in the chair.

It was shocking to see a priest without his collar for the first time. The neck was chafed red. The priest looked human and frail.

"I always have to eat just before bed, since I was operated on, they cut two thirds of my stomach away that time."

"When was that, father?"

"In Birmingham. I hadn't felt well for ages but put it on the long finger. Then I suddenly collapsed in the sacristy as I was unrobing myself after Mass. The surgeon said it was a miracle I pulled through."

He yawned and in the same sleepy movement began to unbutton his trousers. He drew up the shirt and vest to show his naked stomach, criss-crossed by two long scars, the blue toothmarks of the stitches clear. He showed the pattern of the operation with a finger spelling it out on the shocking white flesh. (*TD*, p. 65)

The first foregrounded element, the first window of attention in this passage is the priest's Roman collar, which is something archetypical in their attire. Then, the

attention is focused on his collarless neck, revealing his flesh for the first time, flesh which is affected—*chafed red*—by the continuous wearing of the collar. This is the first sign of humanity in the priest. The attention is then zoomed in on a very down-to-earth action, the unbuttoning of his trousers, not precisely what anyone could expect to see a priest doing, and certainly not a holy or pious move. But the most striking window of attention activates when Father Gerald reveals his naked stomach bearing two dreadful scars in the form of a cross, with scary stitches. A parallelism becomes inevitable here, between the holy cross and the shape of the priest *stigma*, and the mapping of the stitches onto the toothmarks of a bite, yielding the metaphor THE CROSS IS THE MOUTH OF A BEAST.

Clausal grounding is of a peculiar nature in this excerpt, as the trajector and the landmark are the same. Father Gerald is talking about himself and his experience with illness in the past. The affected role of the priest in this passage is reinforced by the use of the first person subject and reflexive pronouns—*I hadn't felt well for ages but put it on the long finger; I suddenly collapsed in the sacristy as I was unrobing myself after Mass*—a deontic modal and a passive construction—*I always have to eat just before bed, since I was operated on.*

The clauses uttered by the narrator also give the priest this affected role, as the third person singular pronoun acts as the trajector, but the landmark is the priest himself, his clothes, or part of his anatomy:

(690)   He yawned and in the same sleepy movement he began to unbutton his trousers [...]. (*TD*, p. 65)

(691)   He drew up the shirt and vest to show his naked stomach [...]. (*TD*, p. 65)

(692)   He showed the pattern of the operation with a finger spelling it out on the shocking white flesh [...] (*TD*, p. 65)

Ambience is restricted to tone in this extract. The subjectively construed description of the priest's anatomy leaves little or no room for an objective atmosphere. Tone is construed through a number of nominals and predicative adjectival phrases bearing a somewhat negative semantic load, that is, adjectives that convey meanings related to weakness, illness and unpleasant surprise. These are unexpected and startling circumstances for an influential person like the priest, a man

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(693)   The neck was *chafed red*. The priest looked *human and frail*. (*TD*, p. 65, emphasis added to the original)

(694)   [...] his *naked* stomach, *criss-crossed* by two long *scars* [...]. (*TD*, p. 65, emphasis added to the original)

(695)   [...] the blue toothmarks of the stitches clear [...]. (*TD*, p. 65)

(696)   [...] *the pattern of the operation* [...] on the shocking white *flesh* [...]. (*TD*, p. 65, emphasis added to the original)

The next excerpts are from Chapter 12. After having dinner with the priest, the boy is finally left to himself in his bedroom at night. He feels the oppression and the hopelessness that pervades everything at Father Gerald's house. He feels death is all around while he contemplates the garden and the graveyard in the moonlight:

(697)   The presence of the dead seemed all about, every stir of mouse or bird in the moonlit night, the crowded graves, the dead priest who'd collected the grandfather clocks. You grew frightened though you told yourself there was no reason for fear and still your fear increased, same in this bed as on the road in the country dark after people and cards, nothing about, till haunted by your own footsteps your feet go faster. You tell yourself that there's nothing to be afraid of, you stand and listen and silence mocks you, but you cannot walk calm any more. The darkness brushes about your face and throat. You stand breathing, but you can stand for ever for all the darkness cares. Openness is everywhere about you, and at last you take to your heels and run shamelessly, driven by the one urge to get to where there are walls and lamps. (*TD*, p. 69)

Profiling in this excerpt deals with parts of young Mahoney's anatomy—*your feet, your face, your heels*—as well as emptiness, nothingness and darkness. Nominals bearing such semantic loads are abundant here, and they have a predominant role in nominal objective grounding. The atmosphere of the passage and of the priest's house in general is somber and lugubrious. A number of noun phrases construe the

atmosphere: *the dead, moonlit night, crowded graves, the country dark, nothing, silence, darkness, openness.*

Tone is also relevant to this excerpt. McGahern grounds the situation in a very subjective way employing a series of linguistic choices as stylistic techniques. A number of nouns and predicative adjectives expressing young Mahoney's feelings— *You grew frightened, your fear increased, haunted by your own footsteps your feet go faster, you cannot walk calm any more.* The use of inanimate, intangible entities as subjects and trajectors of a series of action clauses in which the boy is the landmark and the affected participant at the same time:

(698)   [...] and silence mocks you [...]. (*TD*, p. 69)

(699)   The darkness brushes about your face and throat [...]. (*TD*, p. 69)

Clausal grounding is realized by subjective dynamic *can* expressing inability:

(700)   [...] you cannot walk calm any more [...]. (*TD*, p. 69)

And objective dynamic *can* expressing uncertainty.

(701)   [...] you can stand for ever for all the darkness cares [...]. (*TD*, p. 69)

These two realizations of modality combine two negative semantic frames, namely, inability and uncertainty. They constitute a recurrent and permanent feature of the young boy's character, and the main reason why he is basically a prisoner of his world throughout the novel.

Second person reflexive pronouns with existential *there* followed by negative nominals construe the stance between the boy's fear and the lugubrious environment he is surrounded by:

(702)   [...] you told yourself there was no reason for fear [...]. (*TD*, p. 69)

(703)   You tell yourself there's nothing to be afraid of [...]. (*TD*, p. 69)

The illocutionary force of these self-persuading constructions is that of fear,

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giving rise to that semantic domain.

The consistent use of the second person narrator instead of the more obvious first person one, when the protagonist is telling us his own story, reveals itself as a convenient technique to construe perspective in the passage. We are presented with a case of split-selves here (Emmott, 2002: 153-181). McGahern provides the reader with an *alter ego* of the young boy. However, this alter ego turns up as his real, hidden self, who accusingly talks to his *counterfeit* self and detaches himself from the world that surrounds him. His dislike and hostility to the priest, the house with the graveyard, and religion in general gets bigger by the minute. The split-self technique subjectively construes perspective.

Suddenly, the boy receives an unexpected nightly visit, Father Gerald. They discuss the boy's prospects of becoming a priest, in a rather unusual way:

(704)   A low knock came on the door. Before you could say "Come in," it opened. A figure stood in the darkness above the wall.

"You're not asleep?"

It was the priest's voice, some of the terror broke, you let yourself back on your arms again.

"No," there was relief, but soon suspicion grew in place of the terror, what could the priest want in the room at this hour, the things that have to happen.

"I heard you restless. I couldn't sleep either, so I thought it might be a good time for us to talk"

He wore a striped shirt and pyjamas, blue stripes on grey flannel it seemed when he moved into the moonlight to draw back a corner of the bedclothes.

"You don't mind, do you, it's easier to talk this way, and even in the summer the middle of the summer gets cold."

"No, father. I don't mind," what else was there to say, and move far out to the other edge of the bed, even then his feet touching you as they went down. The bodies lay side by side in the single bed.

[...] you stiffened when his arm went about your shoulder, was this to be another of the midnight horrors with your father. His hand closed on your arm. You wanted to curse or wrench yourself free but you had to lie stiff as a board, stare straight ahead at the wall, afraid before anything of meeting the eyes you knew were searching your face. [...].

His hand was moving on your shoulder. You could think of nothing to say. The roving

fingers touched your throat. You couldn't do or say anything. [...].

"You've thought about the priesthood since? You know that that's one of the main reasons I wanted you here?"

"Yes, father."

"Have you come to any decision or any closer to one?" he moved his face closer to ask, his hand quiet, clasping tighter on the shoulder [...].

"No, father," you couldn't say any more, you had to fight back tears, [...].

"I'm not sure if I have a vocation. I don't know." [...].

 The Holy Father defined a vocation as three things: good moral character, at least average intelligence, a good state of health. If you have these and the desire to give your life to God, then you have a vocation, it's as easily recognizable as that." [...].

"I can't be certain. I thought maybe if I went out into the world for a few years to test myself, then I could be sure. It wouldn't be too late to become a priest then. Don't some become priests in that way?"

"It would be unlikely. [...]. Once you've got a taste of the world [...]. It'd be unlikely you'd ever leave the world once you got its taste and if you did it would be harder than now." [...].

You barely listened this time, resentment risen close to hatred. He had broken down your life to the dirt, he'd reduced you to that, and no flesh was superior to other flesh. [...].

What right had he to come and lie with you in bed, his body hot against yours, his arm about your shoulders. Almost as the cursed nights when your father stroked your thighs. You remembered the blue scars on the stomach by your side.

"You must pray to God to give you Grace to avoid this sin. [...]. I will pray for you too, that God may well direct you."

He paused. You'd listened with increasing irritation and hatred, you wished the night could happen again. You'd tell him nothing, you'd give him his own steel.

You felt him release his arm and get out on the floor and replace the bedclothes. Your hands clenched as he sprinkled holy water on your burning face, though the drops fell cool as sprigs of parsley.

"God guard you and bless you. Sleep if you can," he said as he left the room noiselessly as he'd entered it. (*TD*, pp. 70-74)

The general background of the scene is the dark bedroom in the priest's house late at night. Against this obscurity, profiling is structured through a series of windows

of attention. The first foregrounded element appears in the form of schematization: *A figure stood in the darkness*, in an attempt to dehumanize the priest. The author insists on not showing us the full picture, adding mystery and mistrust: *the priest's voice* and *the priest's pyjamas*. Then, we are made aware of a spot of moonlight in the dark room and *a corner of the bedclothes*, against its immediate background, the bed. We are surrounded by darkness in this scene, and we are only allowed to focus on parts of the anatomy of both the priest and young Mahoney. These profiled parts of the body become essential to ground the action at a clausal level. Specifically, action clauses employ dynamic verbs with a high degree of transitivity in the active voice—in italics —and a verbal attribute adjective modifying a noun—*the roving fingers*—convey the sense of movement effectively. The trajector is always the priest or a part of the priest's body, which is metonymically conceptualized. The landmark and affected participant is the boy, or rather, parts of his body, which looks like what the priest is going after:

(705)   [...] he *moved* into the moonlight to *draw back* a corner of the bedclothes. (*TD*, p. 70, emphasis added to the original)

(706)   His hand *closed* on your arm. (*TD*, p. 70, emphasis added to the original)

(707)   [...] afraid before anything of *meeting* the eyes you knew *were searching for* your face [...]. (*TD*, p. 71, emphasis added to the original)

(708)   His hand *was moving* on your shoulder. (*TD*, p. 71, emphasis added to the original)

(709)   *The roving fingers* touched your throat [...]. (*TD*, p. 71, emphasis added to the original)

(710)   [...] he *moved* his face closer to ask, his hand quiet, *clasping* tighter on the shoulder. (*TD*, p. 71, emphasis added to the original)

Moreover, inanimate nouns constitute the trajectors related to the priest's actions have a nasty and revolting effect on the boy's gloomy mood:

(711)   [...] some of the *terror* broke [...]. (*TD*, p. 70, emphasis added to the original)

(712)   [...] *suspicion* grew in place of terror [...]. (*TD*, p. 70, emphasis added to the original)

(713)   [...] *resentment* risen close to hatred [...]. (*TD*, p. 74, emphasis added to the

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original)

Modals are abundant all over the excerpt. The primary function of modality here is mainly to convey the idea of doubt about the prospect of a religious career and uncertainty about the priest's intentions. Modality construes the stance of the passage as distance is established between the boy and religion, represented by the the figure of the priest. This is achieved by the use of subjective dynamic modals expressing the boy's inability to fight the priest back—in italics:

(714)   You *could think* of nothing to say. (*TD*, p. 71, emphasis added to the original)

(715)   You *couldn't do* or say anything. (*TD*, p. 71, emphasis added to the original)

(716)   You *couldn't say* any more, you had to fight back tears [...]. (*TD*, p. 71, emphasis added to the original)

An instance of objective epistemic modal perfect expresses the boy's conjectures about the priest's occult past life in the world of women. It construes stance between the boy and the priest, again, a power relationship of superiority in a somewhat related way to the one he has with his dad:

(717)   He *must have committed* sins [...]. (*TD*, p. 74, emphasis added to the original)

Father Gerald uses objective epistemic *might* as a hedging device to loosen his authority and his intentions. The illocutionary force of *might* here is that of a soft command, something like *I want to talk to you and I want you to listen to me*, that is, there is a combination of dynamic and deontic modality softened by a deliberate use of a possibility modal:

(718)   [...] it *might be* a good time for us to talk. (*TD*, p. 70, emphasis added to the original)

A predicative adjective—*certain*—in combination with subjective epistemic *can't* and the adverbial *maybe* reinforce the power relationship stance between the two characters and emphasize the idea of insecurity and uncertainty:

(719)   [...] I *can't be* certain. I thought maybe [...] (*TD*, p. 72, emphasis added to the original)

The appearance of a rhetorical question—*what could the priest want in the room at this hour*—has the illocutionary force of a statement, a hedging device meaning something like *he wants nothing good*. Distance is also marked by the use of the nominal phrase *the priest* to refer to his father's cousin, who has been previously referred to almost exclusively as *Father Gerald*, in a more respectful way.

Subjective deontic modal *must* reveals the superior position of the priest, very much accustomed to giving orders and advice, thus construing the stance and the power relationship between the two characters:

(720)   You must pray to God to give you Grace to avoid this sin [...] (*TD*, p. 74)

A combination of objective epistemic modals—*you'll, may well*—and an instance of subjective dynamic will—*I will*—are employed by the priest again as hedging devices to influence the boy's will, to bring him to his own ground. The illocutionary force is of a command:

(721)   [...] *you'll* find your passion easier to control [...] (*TD*, p. 74, emphasis added to the original)

(722)   And pray, as *I will* pray for you too, that God *may well* direct you. (*TD*, p. 74, emphasis added to the original)

Moreover, constructions with the volitional verb *want* followed by *to*-infinitive convey dynamic lexical modality, reinforcing the distance between the boy and the priest and thus contributing to the stance of the passage:

(723)   You wanted to curse or wrench yourself free [...]. (*TD*, p. 70)

(724)   You'd wanted to share, rise on admittance together [...]. (*TD*, p. 74)

Hypothetical conditional *if*-constructions employed by both Father Gerald and the boy also set a distance from the church and the world of women and joy, setting the protagonist as the deictic point of reference from which the possibilities are

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regarded:

(725)   If you have these and the desire to give your life to God, then you have a vocation [...] (*TD*, p. 72)

(726)   I thought maybe if I went out into the world for a few years to test myself, then I could be sure. (*TD*, p. 72)

(727)   [...] and if you did it would be harder than now [...]. (*TD*, p. 72)

However, the last conditional construction makes us aware of who is in power here. It does not express uncertainty or doubt. It definitely has the illocutionary force of a warning or a threat:

(728)   God guard you and bless you. Sleep if you can. (*TD*, p. 74)

A series of interrogative declarative constructions construe the priest's tentative approach to young Mahoney in the middle of the night makes him switch to an informal question structure, the interrogative declarative. He is well aware that he is doing something he is not supposed to be doing, and selects this informal register to sound closer and friendlier:

(729)   You're not asleep? (*TD*, p. 70)

(730)   You find it hard to sleep? (*TD*, p. 70)

(731)   You have a good idea why I invited you here? (*TD*, p. 71)

(732)   You've thought about the priesthood since? You know that that's one of the reasons why I wanted you here? (*TD*, p. 71)

Perspective here is construed through the use of second person narrator and the frequent use of free indirect speech to express the boy's inner thoughts and torments. The author is again making use of the split-self technique to detach the protagonist from the tough reality he is bound to deal with, and it may be interpreted as an overt attack on puritan values, sexual repression and child abuse:

(733) [...] what could the priest want in the room at this hour, the things that have to happen. (*TD*, p. 70)

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> (734)   [...] you stiffened when his arm went about your shoulder, was this to be another of the midnight horrors with your father. (*TD*, p. 70)
>
> (735)   You'd listened with increase irritation and hatred, you wished the night could happen again. You'd give him his own steel. (*TD*, p. 74)

As for ambience, atmosphere is objectively construed through nominals denoting darkness, obscurity. The whole passage takes place in the middle of the dark night, the only light being the feeble, wan moonlight.

The tone here is different, though. The subjective construal of the boy's feelings is reflected in a number of nominals with a negative semantic load which activate the domains of WAR and DEATH: *terror, suspicion, bodies, midnight horrors, resentment, dirt, increasing irritation, his own steel.* A case of complex metaphtonymy arises at the end of this passage:

> (736)   You'd give him his own steel. (*TD*, p. 74)

The boy feels deeply disappointed after having confessed his desires and his sins and having received nothing but silence from Father Gerald, even though they are sharing the bed. This instance of metaphtonymy maps the attack with a sword onto the effect that uttered words may have on the interlocutor. This is conceptualized as a double metonymy. The first one is MATERIAL FOR WEAPON, that is, the steel that swords are made of for the whole instrument, and the second one is INSTRUMENT FOR ACTION, whereby the attack with a sword is metonymically conceptualized through a double domain-reduction process of experiential correlation. The resulting metaphor is an implicit, primary one ARGUMENT IS WAR.

4.5.2.3. Lustful storms

The young protagonist lives in a puritan society where religion floods almost every aspect of daily life. Puritan morals reject sex overtly and regard it as something filthy or immoral. It is by no means surprising that the main character of the novel suffers from a very deep sexual repression. Let us focus on the following passage from Chapter 5, in which the young boy fantasizes about some girls and women from his community:

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(737)   [...] Mary Moran's thighs working against the saddle of the bicycle as she came round by Kelly's of the Big Park with a can of milk, the whiteness and hairs of Mrs Murphy's legs above the canvas shoes in the summer, and silk and all sorts of lace. (*TD*, p. 31)

Parts of the female anatomy are bestowed salience, especially the thighs, which are profiled against their immediate scope of the female body. The overall ambience of the excerpt evokes whiteness, light, fairness and softness, activating the frame of PURITY. This is expressed by a number of coordinated nominals conveying meanings of this kind: *a can of milk, whiteness, silk, lace.*

The boy's inner conflict becomes apparent in the next extract. While he is considering the possibility of becoming a priest very seriously, he finds it hard to struggle against his sexual fantasies, to such an extent that he imagines being a priest and listening to a young girl in the confession box, admitting having illegitimate sex with an older man. He fantasizes about his chances of taking advantage of his position to make this girl have sex with him, though being a priest, which is utterly outrageous, almost a blasphemy:

(738)   The same young thighs that had opened submissively wide to the man's rise the summer's night by the river might open wide as that for you. She'd give you the fulfilment you craved. You'd have known pleasure before you died, it seemed a great deal to know. Bread might be marvellous in starvation, you'd find total meaning in devouring it for the time of hunger, but your hunger was for a woman, mirage of total marvel and everything in her flesh. (*TD*, p. 55)

The fantasy girl is referred to metonymically, since only her thighs and her flesh are profiled. These windows of attention depict the girl as an object of sexual desire, which is at the same time metaphorically conceptualized as HUNGER, by the use of nouns and verbs within that dominion: *bread, starvation, devouring, hunger.*

Relations are also given prominence in the form of action clauses. Once again, the boy is the affected participant, the landmark. His lack of resolution, due to his sexual repression makes him the receiver of the action chains. The fantasy girl is the trajector, the one who takes the initiative. However, the unlikeliness of this daydream

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to become real is reflected on the use of subjective epistemic modality expressed by *might, would, would have known* plus an instance of lexical modality—*it seemed.*

> (739)   [...] the summer's night by the river might open wide as that for you. (*TD*, p. 55)
>
> (740)   She'd give you the fulfilment you craved. (*TD*, p. 55)
>
> (741)   You'd have known pleasure before you died, [...]. (*TD*, p. 55)
>
> (742)   Bread might be marvellous in starvation, you'd find total meaning in devouring it [...]. (*TD*, p. 55)
>
> (743)   [...] it seemed a great deal to know. (*TD*, p. 55)

But perhaps the most representative instance of modality is the noun phrase *mirage of total marvel,* a clear example of dynamic modality which stands for the protagonist's mad sexual cravings, as he fantasizes about being given the chance to openly stare at the naked body of a woman.

However, his disproportionate sexual desire clashes with his irresolution and his inner conflict with religion in the next passages from Chapter 10, where he imagines himself married to Mary Moran. Actions in the extract are subjectively dynamic and epistemic via the use of modals—in italics—and a hypothetical conditional *if*-construction, which convey their improbability to happen as well as the boy's hopeless irresolution to take a step forward and confess his feelings for her:

> (744)   She was gone and dream of her took over, Mary and you together, and married. With her, you*'d walk* a life as under the shade of trees, a life in a wild summer that*'d last* for ever. (*TD*, p. 57, emphasis added to the original)

> (745)   But you *couldn't even hold* her purse, you took her into your mind a wet Saturday, excited her, put foul abuse in her mouth. Afterwards took the woolen sock that had soaked the seed and held it to the light. [...]. (*TD*, p. 57, emphasis added to the original)

> (746)   You *couldn't have* Mary Moran if you went to be a priest and you *couldn't be* a priest as you were. The only way you *could have* her anyhow was as an old whore of your mind, and everything was growing fouled. (*TD*, pp. 57-58, emphasis added to

the original)

In fact, the only non-modal actions are those depicting the boy's sad reality. Mary is gone and he is left to himself, his fantasies and masturbation. The clauses are direct and unambiguous:

(747)   She was gone, took the woolen sock that had soaked the seed. (*TD*, p. 57)

In Chapter 22, the reader is presented with a new feature in young Mahoney's character. He has finally abandoned the idea of becoming a priest and decided to go to university instead. He has apparently solved his inner conflict. This is one of the few times when we find the first person narrator, and that is due to the fact that it is young Mahoney speaking for himself, no alter ego, no split-self. He becomes the trajector of the action chains, and the *mirage girl* becomes the landmark, the affected participant. Actions are conveyed this time in the present simple, with hardly any modality devices, probably because the boy has freed himself from the religious obstacle and foresees the possibility of having a girlfriend:

(748)   A girl in the hay, breasts and lips and thighs, a heart-shaped locket swinging in the valley of her breasts, I'd catch it with the teeth, the gold hard but but warm from the flesh. The hay comes sharp against my skin once I get my trousers free. The miraged girl is in the hay, shaking hay in my eyes and hair, and she struggles and laughs as I catch her, and she yields "My love," and folds my lips in a kiss. I lay her bare under my hands, I slide into her, the pain of the pricking hay delicious pleasure. "[...] my love. My love. My love," I mutter, the lips roving on the hay, the seed pumping free, and it was over. (*TD*, p. 142)

The passage is heavily loaded with sex and desire. The atmosphere is construed by a number of sex-inspiring nominals, and the SEX frame is activated: *breasts, lips, teeth, flesh, skin, my trousers, kiss, the pain of the pricking, pleasure,* and verbs: *struggles, laughs, yields, lay her bare, slide into her, roving on the hay.*

The last excerpt of this section has been extracted from Chapter 29. Our protagonist is already at the university. It is the beginning of the year, and all the students are attending a massive dance. It seems like a good opportunity to meet girls,

who are all decked-out in their gladrags and make-up:

> (749)   The night was the night of the Jib's Dance in the Aula. [...].
> The preparation took over an hour, shaving and washing, clean white shirt and collar
> out of the case, shining of the shoes [...]. (*TD*, p. 174)

> (750)   A vision of the dance floor came to plague you, naked shoulders of the
> women, glitter of jewellery on their throats, scent and mascara and the blood on their
> lips, the hiss or taffeta stretching across their thrusting thighs, and always their
> unattainable crowned heads floated past. And you stood on the pavement outside the
> lodge gates.
> This was the dream you'd left the stern and certain road of the priesthood to follow
> after, that road so attractive now since you hadn't to face walking it anymore, and this
> world of sensuality from which you were ready to lose your soul not so easy to drag to
> your mouth either from that one destructive kiss, as hard to lose your soul as save it.
> (*TD*, pp. 177-178)

However, the boy's old insecurity returns and takes control of him. He can't gather the courage to take active part in the dance and mingle and socialize with the girls. The most relevant feature is the return of the second person narrator, the split-self that makes the boy alienated from his immediate context, construing stance between himself and the society around him. He becomes a *zero participant*, powerless to make a move, repressed by his family background, his inner fears, his own unhappiness. And this is a completely new perspective for the character. He does absolutely nothing: he only stares at the scene before him.

4.5.3. *The Barracks*

The attentional windowing section devoted to *The Barracks*, comprises three distinct profiled areas. The first one is Elizabeth's awareness of the quick development of her breast cancer, and the more and more frequent symptoms that she suffers from. This section has been entitled *Crumbling Rocks*, since, as I will demonstrate below, Elizabeth's associates the noise of the works at a quarry nearby with her *crumbling* health. The second section from *The Barracks* has been entitled *The Journey towards*

the Inevitable, as Elizabeth maps the advance of her illness to the passing of time, and to how nature is a reflection of what is going on inside her body. The third and last section has been labelled *Patrols of the Imagination*, the name ironically given by Reegan to the patrols he is supposed to go on, but which are actually never done.

4.5.3.1. Crumbling rocks

Elizabeth Reegan's breast cancer is one of the axes around which the whole story revolves. The consequences, not only for her, but also for her husband and her three stepchildren, that the diagnose of the disease is going to have determines the tone of the novel and construes both the plot and even the characters. The first two passages excerpted from the novel belong to the moments when Elizabeth realizes that she might be seriously ill, and faces up to the fact that she needs to inform her family and go to see a doctor as soon as possible.

> (751)   She felt tired and sick, her head thudding, and she put her hands to her breasts more than once in awareness of the cysts there. [...] She knew she must see a doctor, but she'd known that months before, and she'd done nothing. She'd first discovered the cysts last August [...] and she remembered her fright and her incomprehension when she touched the right breast again with the towel and how the noise of singing steel from the sawmill in the woods pierced every other sound in the evening.
> What the doctor would do was simple. He'd send her for a biopsy. [...] If she had cancer she'd be sent for treatment. She had been a nurse. She had no illusions about what would happen. (*TB*, pp. 33-34)

> (752)   There were tears in her eyes that she held back. She felt her strength draining and sat on the side of one of one of the wooden chairs, her arm on its back. It was early morning, excited with the preparations for the court, and she was as worn as if she'd been on her feet for days. She felt herself go weak. She had to grip the back of the chair fiercely, use all her determination not to go down. She could not let herself collapse. The fit passed; but she'd not be able to go on long like this, not more than days now; in the desperation she took she her courage in both hands.
> "Would you call the doctor's and ask him what would be a good time to see him tomorrow?" she asked quietly. "I think I'd better go for a check-up." (*TB*, p. 45)

McGahern profiles certain parts of Elizabeth's anatomy as figures against the

broader ground of her body: *her head, her hands, her breasts, the cysts, the right breast, tears in her eyes, her arm*. By highlighting particular parts of her body, the author refers to Elizabeth metonymically and focuses on the merely physical side of the character, making the reader aware that all humans are but flesh. The moment Elizabeth decides to confront herself with reality and admit the real possibility of breast cancer, she becomes aware of the noise of the sawmill drowning all other daily sounds of the countryside: *how the noise of singing steel from the sawmill in the woods pierced every other sound in the evening*. This is a critical moment in the novel. The profiling of the steel from the sawmill qualifies in itself as a conceptual metaphor, CANCER IS A SAW CUTTING THROUGH FLESH. The effect of the cutting saws on the timber is metaphorically mapped onto the effects of cancer on the human body. These epistemic correspondences are a reminder for Elizabeth, whose awareness of this noise is recurrent throughout the novel, and it always coincides with moments of silent introspection of the character. The sound of the saws reminds her of the fatal disease eating its way through her body, like a macabre joke being played on her.

This realization is accompanied by the selection of verbs encoding deifferent sensory domains and mental processes, all of them in the active voice. It is a series of action clauses in which Elizabeth is the trajector and her own body is the landmark on which these relational processes occur, thus strengthening the ideas of urgency and uncertainty: *she felt, her head thudding, she'd known, she'd done nothing, she'd first discovered, she remembered, she touched, tears in her eyes that she held back, she felt her strength draining, she felt herself go weak*.

Some of them present deontic and dynamic modals. Deontic modals and semi-modals construe stance between Elizabeth and her illness, a power relationship in which she is the weakest part:

(753) [...] she must see a doctor [...]. (*TB*, p. 33)
(754) [...] she had to grip the back of the chair [...]. (*TB*, p. 45)
(755) She could not let herself collapse. (*TB*, p. 45)

Dynamic semi-modal *had better* is embedded within the broader contextual deontic stance. It conveys Elizabeth's will to fight the disease:

(756)   [...] I think I'd better go for a check-up. (*TB*, p. 45)

But on some other clauses, Elizabeth becomes the landmark, the affected participant, whereas external agents—the disease or the doctor—are the trajectors. Objective epistemic *would* and a hypothetical conditional *if*-construction construe Elizabeth's feeling of uncertainty about her future:

(757)   What the doctor would do was simple. (*TB*, p. 34)

(758)   He'd send her for a biopsy [...]. (*TB*, p. 34)

(759)   If she had cancer she'd be sent for treatment, [...]. (*TB*, p. 34)

(760)   [...] no illusions about what would happen, [...] (*TB*, p. 34)

The next three passages bring forward the omniscient taboo of naked flesh in a puritan society. Elizabeth is seeing the doctor in a few hours and she knows she will be asked to undress for a medical check-up. Nothing extraordinary, especially when she had worked as a nurse for some years in the past and she knows the procedure perfectly. But still, she can't help feeling ashamed of showing her naked body to a man other than her husband:

(761)   Tomorrow she'd have to show her own flesh to the doctor! The detached smiling went. She couldn't bear to think about it, she'd have to show her own ageing flesh to the doctor, and it was no use trying to think anything, it was too painful, it all got on the same claustrophobic road back to yourself, it was the trick always played you in the end. (*TB*, pp. 55-56)

(762)   Tomorrow she'd see the doctor and she was frightened in spite of the tiredness and hopelessness. Everything might be already out of her control, nothing she could do would make the slightest difference. She could only wait there for it to happen, that was all. Whether she had cancer or not wasn't her whole life a waiting, the end would arrive sooner or later, twenty extra years meant nothing to the dead, but no, no, no. She couldn't face it. Time was only for the living. She wanted time, as much time as she could get, nothing was resolved yet or understood or put in order. She'd need years to gather the strewn bits of her life into the one Elizabeth. She did not know what way to turn, nothing seemed to depend on herself any more. She thought blindly since she could turn no way, the teeth of terror at her heart, "I will

pray. I will pray that things will be well. I will pray that things will be well." (*TB*, pp. 72-73)

(763)   She unbuttoned the blue coat of the costume and then the lace blouse that rose squarely to the throat to the V of the coat, unhooked her brassière. [...]. The breasts that her own hands had touched, the breasts that men had desired to touch by instinct and to seek their own sexual dreams of her there, now these professional hands sought their objective knowledge of her for a living. (*TB*, p. 82)

Again, Elizabeth and the doctor are referred to metonymically by profiling parts of their anatomy and her clothes against the ground of their adult bodies: *her own flesh, the detached smiling, her own ageing flesh, the teeth of terror at her heart, the blue coat of costume, the lace blouse, the breasts, these professional hands*. Along with these profiled body parts, a series of action chains with Elizabeth and men in general as trajectors and agentive participants, and her own body as the landmark and affected participant highlight her awareness of her body:

(764)   She unbuttoned the blue coat of the costume and then the lace blouse [...] unhooked her brassière. (*TB*, p. 82)

(765)   The breasts that her own hands had touched [...]. (*TB*, p. 82)

(766)   The breasts that men had desired to touch by instinct and to seek their own sexual dreams of her there, [...]. (*TB*, p. 82)

The complex semantic frame of PURITANISM, within which the frames of FLESH, SEX and RELIGION inevitably interact, is also activated. Elizabeth is once more the trajector, and there is a significant number of objective epistemic modals—in italics, below—evoking the feeling of uncertainty:

(767)   Tomorrow, she*'d see* the doctor [...]. (*TB*, p. 72, emphasis added to the original)

(768)   Everything *might be* already out of her control, nothing she *could do would make* the slightest difference. (*TB*, p. 72, emphasis added to the original)

(769)   Whether she had cancer or not [...] the end *would arrive* [...]. (*TB*, p. 72, emphasis added to the original)

Stance here is construed by establishing a distance between the deictic point of reference—Elizabeth herself—and her illness together with everything around it, namely, a treatment, the doctor, the physical and psychological consequences and the fear of death. Free indirect thought is once more employed by McGahern to set the reference point. Deontic modal and semi-modal constructions contribute to the construal of stance, stressing Elizabeth's position of inferiority with respect to her illness:

(770)　[...] she *'d have to show* her own flesh to the doctor! (*TB*, p. 55, emphasis added to the original)

(771)　[...] She *couldn't bear to think* about it, [...]. (*TB*, p. 55, emphasis added to the original)

(772)　She *could only wait* there for it to happen, [...]. (*TB*, p. 72, emphasis added to the original)

(773)　She *couldn't face* it. (*TB*, p. 72, emphasis added to the original)

(774)　[...] she *could turn* no way [...]. (*TB*, p. 72, emphasis added to the original)

Dynamic *will* and *could* also help to stress Elizabeth's desperation to get over the losing streak that she is going through:

(775)　[...] as much time as she *could get*, [...]. (*TB*, p. 72, emphasis added to the original)

(776)　I *will pray* that things *will be* well. (*TB*, p. 73, emphasis added to the original)

Such feeling of uncertainty is strengthened by the frames of HOPELESSNESS and DECAY. These frames are activated by a series of linguistic enactors, namely attributive and predicative adjectives in nominal and clausal constructions—*her own ageing flesh, it was too painful, the claustrophobic road back to yourself, she was frightened in spite of the tiredness* and *hopelessness, the strewn bits of her life*. Special attention should be paid to the noun phrase *the claustrophobic road back to yourself*, as it raises a pervading feeling of predestination present in both novels. There is no future, no hope, no escape.

In the following excerpt, Elizabeth tells the children the news: she needs to go into hospital for a few days. McGahern explores the technique of flashback, when the

children recall their own mother going into hospital and never coming back.

(777)   "I am going away to hospital tomorrow," she confided. "Not for long. Only for a few days."

Tears came in their eyes. Their own mother had gone to hospital years ago and never came back. She had gone to heaven.

They hadn't seen coffin or hearse or anything. She'd been taken from the hospital to the church in the evening and buried the next afternoon. The slow funeral bell had tolled both times, they'd heard the noise of heavy traffic, the blinds of the house were down in the broad daylight, but they'd seen nothing. Afterwards, they were allowed to play on the avenue.

Two men they knew who often brought them down the river meadows came in the avenue with fishing-rods. They rushed to meet them, "Will you bring us down the meadow today?" [...].

"Did you hear about your mother?"

"They told us. She is being buried now, but they said we could play. Please, can we go?"

"Not today," they refused. "Some other day. And we'll catch a big pike," [...].

The people came from the funeral and they had asked, "When is Mammy coming back from heaven?"

"When God tells her. Very soon, if you pray to God." (*TB,* pp. 102-103)

The frames of DEATH, DARKNESS and RELIGION are inevitably intertwined once more. This is construed by employing a series of nominals—*heaven, coffin, hearse, church, funeral bell*—and some action chains where the process of passing away is profiled:

(778)   She had gone to heaven [...]. (*TB*, p. 102)

(779)   The slow funeral bell had tolled both times [...]. (*TB*, p. 102)

(780)   [...] the blinds of the house were down in the broad daylight [...]. (*TB*, p. 102)

(781)   She is being buried now [...]. (*TB*, p. 103)

(782)   When is Mammy coming back from heaven? (*TB*, p. 103)

(783)   When God tells her. Very soon, if you pray to God. (*TB*, p. 103)

Elizabeth as an affected participant is depicted in the following extract. She is

already at hospital and being prepared for the pertinent medical checks.

> (784)   She was screened off the next morning and a nurse, gowned and masked and with a sterile trolley by, began to prepare her skin for the operation. Both armpits were shaved; the area of both breasts, the arms to the wrists and belly to below the navel were washed, painted with iodine, and covered with a sterile towel. She stiffened with fear as the screens were pulled about the bed and then fear itself was displayed by the loathsome shame of having to expose her body to be handled and shaved and washed. [...].
>
> They helped her into an open-back gown. She put on white theatre socks and cap and was covered with a theatre pack, dressed as if for some old rite, horribly unreal, and then she was given atropine. The drug went quickly to her head: she began to laugh and talk; everything was bathed in a light of loveliness and wonder as the porter, with the nurse at her side, wheeled her out of the ward and down the corridors towards the theatre. (*TB,* pp. 119-120)

Passive constructions are widely used in the excerpt to convey the idea of affectedness. A series of action clauses where Elizabeth is the landmark profile the process of getting ready for the operation theatre. Her body is again profiled only in parts against the base of her whole anatomy. These particular body parts are profiled, and not Elizabeth, which qualifies for a metonymic reference—*her skin, the area of both breasts, the arms, the wrists, belly, the navel, her body, her head*.

The aftermath of Elizabeth's operation is an ocean of pain, suffering and misery. The following passages depict the process of intense pain coming down to something rather bearable and the optimistic prospect of going back home:

> (785)   Soon, soon it'd be over, it couldn't go on like this, and the last time she called they did give her morphia. It dulled the pain a little. Her night'd crawl towards morning by these four-hour stages, from dose of morphia to dose of morphia. The visitors arrived and left, the trolleys came with supper, the night staff relieved the day, the lights went out and the roar of traffic from the city never ceased, [...].
>
> The hours went, without complications. The tube in the breast was rotated and eased somewhat in the afternoon of this next day. Her suffering grew much less. The tube was removed altogether the day afterwards, the real pain was all over. The breast was dressed each day, the tube opening touched with antiseptic till it began to heal, the

alternate sutures removed on the tenth day, and the remainder two days later. (*TB*, pp. 124-125)

(786)   A fortnight before she was due to go home she was given a course of radiotherapy and the after-effects of it in the evenings were to make her ill and miserable.

She knew that the carcinoma must be pretty far advanced if they were giving her this, it destroyed the cells, they wouldn't be able to operate again. The chances must be all against her, she'd think; she'd go home out of this and be able to walk and work about for a little while and then one day the pains would get too much and she'd have to go to bed to wait to die. That was the way, that was mostly the way, most of them went that way, and she'd have to lie down that way too. She was no different, that was the terrible thing, she was no more than a fragment of the same squalid generality. [...]. Elizabeth pressed her face to the pillows. She'd have to go under the sickening treatment again tomorrow, though soon she'd be home, away out of this, in only three days, in the last days of June, hay-time. (*TB*, pp. 137-138)

Objective epistemic modals—see italics, below—are employed to foreground the uncertainty of her fate, her slow but inexorable path to her end:

(787)   Soon, soon it*'d be* over, it *couldn't go on* like this [...]. (*TB*, p. 124, emphasis added to the original)

(788)   Her night*'d crawl* towards morning [...] from dose of morphia to dose of morphia. (*TB*, p. 124, emphasis added to the original)

(789)   The carcinoma *must be* pretty far advanced [...]. (*TB*, p. 136, emphasis added to the original)

(790)   [...] they *wouldn't be able to operate* again [...]. (*TB*, p. 137, emphasis added to the original)

(791)   The chances *must be* all against her, [...]. (*TB*, p. 137, emphasis added to the original)

(792)   [...] one day the pains *would get* too much [...]. (*TB*, p. 137, emphasis added to the original)

Subjective dynamic modals and semi-modals construe Elizabeth's feeble attempt to fight off cancer:

(793)   [...] she*'d go* home out of this and *be able to walk and work* about for a little while and then [...]. (*TB*, p. 137, emphasis added to the original)

(794)   [...] she*'d have to go* to bed to wait to die. (*TB*, p. 137, emphasis added to the original)

(795)   She*'d have to go* under the sickening treatment again [...]. (*TB*, p. 138, emphasis added to the original)

(796)   [...] soon she*'d be* home, away out of this, [...]. (*TB*, p. 138, emphasis added to the original)

The medical processes are expressed in the passive voice, thus profiling Elizabeth's injured anatomy and character affectedness:

(797)   The tube in the breast was rotated and eased [...]. (*TB*, p. 124)

(798)   The tube was removed altogether the day afterwards, [...]. (*TB*, p. 124)

(799)   The breast was dressed each day, the tube opening touched with antiseptic [...]. (*TB*, p. 124)

(800)   [...] the alternate sutures removed on the tenth day [...]. (*TB*, p. 124-125)

Interesting enough, the ambience of these passages is construed by the activation of the frame of DEATH. This is done by carefully choosing a series of predicative adjectives—*ill, miserable*—nominals—*carcinoma, pains, the terrible thing, the same squalid generality, the sickening treatment*—and verb phrases—*destroyed the cells, must be all against her, wait to die, went that way*.

McGahern uses his knowledge of farming and country life in general to hint a message to the reader. The passage above finishes by making reference to hay-time. It is not difficult to retrieve the popular idiom *Make hay while the sun shines*, that is to say, make the most out of your time and your life because Death awaits on us all.

Once Elizabeth returns home, she realizes her health is no better and in her fragile state, as a trained nurse, she knows deep inside her that the end is near.

(801)   And then she'd want to go out and lift her hot face and throat to the morning. But it would be only to find her eyes water and every desire shrivel in the cold. She wasn't able to do that any more, that was the worst to have to realize; and it was

driven home like nails one evening she was alone and the first heart attack struck while she was lifting flour out of the bin; she managed to drag herself to the big armchair and was just recovered enough to keep them from knowing when they came home.

Mullins' pig was slaughtered. (*TB*, p. 170)

(802)   She was at the end of her tether, she beat off two attacks in the next week, dragging herself to a chair; but the morning came that she failed to rise out of bed. The alarm had torn away the thin veils of her sleep as on other mornings and with the imbedded force of habit she went to reach across the shape of bedclothes that was Reegan to stop its clattering dance on the table, but she fell back without reaching it, as if stricken. [...]. (*TB*, p. 195)

(803)   She lay quiet there. The weight of bedclothes, the weight of the boards of the ceiling on her eyes, the weights hanging from her body removed any hope she might have that she'd recover in a few minutes and be able to rise. (*TB*, pp. 195-196)

Again, the frame of DEATH is activated by an isolated sentence:

(804)   Mullins' pig was slaughtered. (*TB*, p. 170)

This single, apparently isolated sentence qualifies for a frame enactor. It works as a reminder for Elizabeth: Death awaits. Her ailing state is profiled by the use of dynamic modals, semi-modals and lexical modals in a group of action clauses, profiling her weakness, her inability and focusing on parts of her body:

(805)   [...] she'd want to go out and lift her hot face and throat to the morning. (*TB*, p. 170)
(806)   [...] it would be only to find her eyes water and every desire shrivel in the cold [...]. (*TB*, p. 170)
(807)   She wasn't able to do that anymore, [...]. (*TB*, p. 170)
(808)   [...] she managed to drag herself to the big armchair [...]. (*TB*, p. 170)
(809)   [...] she failed to rise out of bed [...]. (*TB*, p. 195)
(810)   [...] any hope she might have that she'd recover in a few minutes and be able to rise. (*TB*, p. 196)

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Death is depicted as an enemy she is fighting and as a weight she is carrying. A weight she will have to let go if she wants to be free at all. The oppressive and overwhelming feeling of being slowly consumed is reflected in a few sentences in the active voice, combining Elizabeth as a trajector and Elizabeth as landmark:

(811) [...] she was alone and the first heart attack struck [...]. (*TB*, p. 170)

(812) [...] she beat off two attacks in the next week [...]. (*TB*, p. 195)

(813) [...] but she fell back without reaching it, as if stricken. (*TB*, p. 195)

(814) The weight of bedclothes, the weight of boards of the ceiling on her eyes, the weights hanging from her body removed any hope [...]. (*TB*, p. 195-196)

The next two excerpts show a dying Elizabeth, already in bed, reflecting on her own life with the weak threads of sanity she is still able to gather, while she is waiting for death. The frames of the passages are DEATH and NOTHINGNESS, even though *death* is mentioned only once, whereas *life* is mentioned six times. Her bedroom door stands metaphorically for Heaven's door; in fact, she feels still connected to this world by leaving it open:

(815) The door was always open, it was her wish, more than once in the last weeks she believed that open door had saved her from madness. That she could see out on the landing and stairs left her the illusion or sense that she was still connected with the living, and it was something that she couldn't live without. (*TB*, p. 200)

(816) Nothing could be decided here. She was just passing through. She had come to life out of mystery and would return, it surrounded her life, it safely held it as if by hands; she'd return into that which she could not know; she'd be consumed at last in whatever meaning her life had. [...]. She could make no statement other than that here, she had no right, she was only waiting and she could not say or know more. [...]. All the apparent futility of her life in this barracks came at last to rest on this sense of mystery. It gave the hours idled away in boredom or remorse as much validity as a blaze of passion, all was under its eternal sway. She felt for a moment pure, without guilt. She'd no desire to clutch for the facts and figures of explanation, only it was there or wasn't there and if there was any relationship they would meet in the moment of her death. She accepted its absolute sway over her life, she had no rights, so how

could she have quarrels now! And if the reality is this: we have no life but this one [...]. (*TB*, p. 211)

Stance is once more established between Elizabeth and her advancing breast cancer. Specifically, deontic modals are deployed to construe the power position of the illness:

(817)   That she could see out on the landing and stairs left her the illusion or sense that she was still connected with the living, [...]. (*TB*, p. 200)

(818)   Nothing could be decided here. (*TB*, p. 211)

(819)   [...] she'd return into that which she could not know; [...]. (*TB*, p. 211)

(820)   She could make no statement other than that here, [...]. (*TB*, p. 211)

(821)   [...] she had no right, she was only waiting and she could not say or know more. (*TB*, p. 211)

Within this deontic nature of stance, objective epistemic modals and a hypothetical conditional *if*-construction establish Elizabeth's uncertain destiny:

(822)   [...] she'd return into that [...]. (*TB*, p. 211)

(823)   [...] and if there was any relationship they would meet in the moment of her death. (*TB*, p. 211)

(824)   And if the reality is this: we have no life but this one [...]. (*TB*, p. 211)

Some subjective dynamic modals profile her impotence to overcome her personal tragedy:

(825)   [...] and it was something that she couldn't live without. (*TB*, p. 200)

The frame of NOTHINGNESS is activated by the consistent negation of the direct object, instead of the verb, the repetition of negatives:

(826)   Nothing could be decided here. (*TB*, p. 211)

(827)   [...] she could not know; [...]. (*TB*, p. 211)

(828)   She could make no statement [...]. (*TB*, p. 211)

(829)   [...] she had no right [...]. (*TB*, p. 211)

(830)   She'd no desire [...]. (*TB*, p. 211)

(831)   [...] she had no rights, [...]. (*TB*, p. 211)

(832)   And the reality is this: we have no life but this one [...]. (*TB*, p. 211)

The frame of DEATH is profiled by a series of nominals—*the apparent futility of her life, its eternal sway, the moment of her death, its absolute sway over her life*—which are in contrast with other positively-loaded ones—*a blaze of passion, pure, without guilt*. The recurrent metaphor in both novels, LIFE IS A JOURNEY, is conceptualized in the sentence:

(833)   She was just passing through. She had come to life out of mystery and would return, [...] into that which she could not know; [...]. (*TB*, p. 211)

In her agony, delirium takes control of her mind:

(834)   She grew worse, she began to sink, though they didn't know when it would end. As she felt herself go she tried to say once to herself, "This is not my life. This is not the way I lived. What's happening now was never part of my life. I have lived in health, not in sickness in death," but suddenly it was too tiring or futile to continue and the resolution was soon lost, as everything was. [...].

She had drowsed through the morning, stirred once to get her dose of drugs, and was breathing heavily when the Angelus rang.

"That was the bell, Willie, wasn't it?" she said to the child.

"'Twas, Elizabeth," Una answered, and there was noise and smells of Mrs Casey cooking in the kitchen.

"I wasn't sure, all day I seem to hear strange bells ringing in my mind, church bells. It was the bell, wasn't it?"

'Twas," the child was growing uneasy. [...].

"It's the bell for the Angelus," Elizabeth repeated, obviously trying to understand. [...].

"But why did you draw the blinds?"

"What blinds?" the child was frightened.

"The blinds of the window."

"No. There's no blinds down, but it'll not be long till it's brighter. The sun'll be

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around to this side of the house in an hour."

"There's no clouds?"[...].

"No, no," the child said, trying to behave as if everything was usual, but she was stiff with fright. The wide window where she stood was open on the summer, [...].

"No, there's no cloud," the child said, and stood in terror. Elizabeth's head fell slack; the breath began to snore and rattle; her fingers groped at the sheets, the perishing senses trying to find root in something physical; and the child ran calling to Mrs Casey in the kitchen. (*TB*, pp. 220-221)

The coming of death is profiled here through a succession of action clauses in the active voice. There is an instance of inner thought uttered in the first person singular, where Elizabeth clings to life, even though she is vaguely aware of the fact that she is passing away. We can see this in the use of a perfect tense in the following excerpt:

(835)   As she felt herself go she tried to say once to herself, "This is not my life. This is not the way I lived. [...] I have lived in health, not in sickness in death," [...]. (*TB*, p. 220)

McGahern introduces a religious parallelism when the Angelus bell tolls. A bell calls to prayer, but in Elizabeth's case it is calling her to Heaven. Her time has come. The moment of her death is depicted by profiling again parts of her anatomy or her functioning organs—*Elizabeth's head, the breath, her fingers, the perishing senses*.

Ambience is construed by using predicative adjectives and nominals from the opposing domains of LIGHT and DARKNESS, which qualify for the contrast between life and death, in whose boundary Elizabeth is floating—*blinds, frightened, brighter, the sun, stiff with fright, the wide window, open, no cloud, terror, slack, the perishing senses*.

4.5.3.2. The journey towards the inevitable

The passing of time is the other great profiling complex which structures *The Barracks*. A vivid and colourful description of nature through the changing seasons throughout a whole year serves as the framework within which Elizabeth's illness

develops and finally defeats her. It is her personal journey towards the inevitability of her death. The starting point of this journey is a psychological one. This aspect has already been mentioned in the previous section: her awareness of the cysts in her breast accompanied by the background noise of wood being cut from a sawmill nearby, which evoked the metaphor CANCER IS A SAW CUTTING THROUGH FLESH. This noise is recurrent throughout the novel and acts as a reminder for Elizabeth—she is more aware of it than ever—and as an indicator of cancer making headway within her body. That is what she has associated it to, and it torments her. In subsequent appearances, this noise is accompanied by the faraway explosions and crumbling rocks from a quarry. In the same way, Elizabeth's health is crumbling. This activates another metaphor, namely AILING PEOPLE ARE CRUMBLING ROCKS. This is profiled by John McGahern in successive occasions, up to six times:

(836)   There was blasting in the council quarries: four muffled explosions sounded and the thud-thud of blown rocks falling. The screaming rise-and-fall of the saws came without ceasing from the woods across the lake. (*TB*, p. 48)

(837)   And these evenings could be so peaceful when the sawing and the stone-crushing stopped (*TB*, p. 108)

(838)   The screaming of the saws rose and fell across the lake. (*TB*, p. 130)

(839)   [...] the saws were screaming through the timber across the lake and there was the muffled hammering of the stone crusher in the quarry. (*TB*, p. 144)

(840)   There was the steel singing of the saws across the lake and the hammering jaws of the stone-crusher in the quarry. (*TB*, p. 146)

(841)   [...] the silence of the distant saws and stone-crusher had time to settle in the room again. (*TB*, p. 213)

As will be seen in the excerpts selected, the cycles of nature are depicted thoroughly and beautifully. Nevertheless there are constant language enactors, carefully selected by the author and well-entrenched within the descriptions that

activate the frame of DEATH. Nature, in spite of its beauty, is also conceptualized as an enemy of Elizabeth's, as if it were chasing her out of this world. Let us examine this in more detail. The profiling of the whole process starts in winter, soon before Elizabeth's operation:

(842)   Rain spat at her when she went out to the barrels for water. That was why the children must have come in, she thought. She heard the unearthly cry of the foxes in their season from the brush-woods along the river. It always filled her with terror, this raw cry of animal heat.   (*TB*, p. 100)

The NATURE AS ENEMY conceptual metaphor is evoked by the furious raindrops *spitting* at her, the rough brush-woods and her fear of foxes. Ambience is construed by using attributive adjectives, *unearthly* and *raw,* which evoke the frame of DEATH: unearthly evokes the afterlife and raw evokes dead flesh. Moreover, the mentioning of foxes in their mating season, nasty wild animals having sex, is not precisely a good omen, it is rather something evil.

In spring, the ambulance comes to the hospital. Elizabeth is finally going to be operated on.

(843)   The ambulance took her away at four the next day and spring came about the barracks that week as it always did, in a single Saturday: bundles of Early York, hundred-weights of seed potatoes and the colourful packets of flower and vegetable seeds the children collected coming from the Saturday market. Spades and forks and shovels, cobwebs on the handles, were brought out into the daylight; (*TB*, p. 107)

(844)   And these evenings could be so peaceful when the sawing and the stone-crushing stopped and the bikes and the carts and the tractors had gone home. The last of the sun was in the fir tops, the lake a still mirror of light, so close to nightfall that the birds had taken their positions in the branches, only an angry squawking now and again announcing that the unsatisfied ones were trying to move. (*TB*, p. 108)

(845)   A cold wind blew down the tracks but the little red-brick building, old and rather pretty, had last year's holiday posters and narcissi and daffodils tossing between the bare rods of the fuchsias in the beds.

"It's cold for April," she shivered, her eyes resting on the features they knew too well to experience any more (*TB*, p. 111)

(846)   The white sprouts of the potato seed forced their way through the earth about the barracks, grew leaves and green as they got the light, and the slender cabbage plants held their heads in the air. Most of the turf was was cut and not firm enough to be handled. There was no rush. When the turf firmed their days would be a constant rush. Now they could sow beans and lettuce and parsley in little raked squares, and talk. (*TB*, p. 125)

The vivid, colourful blossoms of spring and the surrounding nature in general are profiled to stand out against the general background of a lifeless, depressing and forgotten spot in the middle of the countryside, the police barracks. The different varieties of flowers and seeds are foregrounded, the fir tops, the nearby lake, the greenness of the turf, and the crops they will be able to grow soon.

However, a series of language enactors constantly foresee Elizabeth's death, and in spite of its beauty, nature is still an enemy to her. This is particularly evident in the profiling of farming daily tools:

(847)   Spades and forks and shovels, cobwebs on the handles, were brought into the daylight; [...]. (*TB*, p. 107)

Spades and shovels can also be used to bury a corpse, forks seems to stand for the Devil's trident, cobwebs stand for decay, lifelessness, oblivion, and the handles seem to evoke the handles of a coffin. And they are all brought into the daylight, that is to say, they were in the dark. The NATURE AS AN ENEMY metaphor is conceptualized by profiling the *angry squawking* of birds and the wind, too cold for April. The coldness of death can be easily activated here.

Nature also serves as a framework for a series of parallelisms between natural phenomena and the current state of Elizabeth's health. Elizabeth, a woman on her way to death, is compared to a setting sun vanishing behind the lake, which reflects its fading light:

(848)   The last of the sun was in the fir tops, the lake a still mirror of light, so close

to nightfall [...]. (*TB*, p. 108)

There is another set of parallelisms between disease and nature. *The white sprouts of potato seed forcing their way through the earth* correlates with cancer making its way inside Elizabeth's body, and the turf not being *firm enough to be handled* parallels Elizabeth herself, who is no good condition either.

Summer arrives, and again, the colourful display of blossoms is strongly profiled in the description. This vivid and strong image soon dies down at the hands of the NATURE AS AN ENEMY metaphor, evoked by hard weather conditions and wildlife, frequent references to death, activating its frame:

(849)   The potato stalks were a green sway of leaves in the garden, flecked with their tiny blossoms, blue of Kerr's Pinks, white of Arran Banners, red of Champions. June was nearly ended, in a week Elizabeth would be home, the children have holidays from school. Thunder showers and evenings when the midges swarmed out of the sycamores and the edges of a few potato leaves burned black with blight warned them it was time to spray. (*TB*, p. 128)

(850)   The screaming of the saws rose and fell across the lake. The stalks were dripping. (*TB*, p. 130)

(851)   Elizabeth had recovered, the course of exercises were completed, she had the use of her arms again, these days beginning to be full of rich happiness, the wonder of herself and the things about her astonishing her at each turn. The marvel of the row of poplar trees outside the windows, their leaves quivering in their silver and green light; these women in the beds fighting to live in spite of their cancer. (*TB*, p. 134)

Bad weather conditions may seem frustrating for the long-expected summer, and *midges swarming around* are not the best prospects for Elizabeth, who has been sent back to hospital after a relapse. In the cancer ward in hospital, Elizabeth and the other female patients, as weak ailing people, are compared to the *quivering leaves* of poplar trees about to fall down.

Back home again, on an outing for black currants, nature seems to trap her as if it wanted to gobble her down. With difficulty, she has to push her way through the

potato stalks in the same way as cancer is pushing its way within her. The employment of a series of carefully selected attributive and predicative adjectives as well as meticulously chosen verbs in a series of action clauses bring forward the frame of DEATH, as a forecast of what is to come, and nature is not an ally.

(852)   "I better pick some of the blackcurrants, not to let them all go with the birds," she smiled her apology as she moved sideways to the gate, [...].
[...] she had to push her way up a furrow through the matted potato stalks to the black currants, a crowd of sparrows scattering out as she came close, and she tramped down the wild meadow between the bushes before she started to pick.
The over-ripe fruit fell loosely to her fingers, beady black clusters underneath the coarse leaf, some hard and red or green low down in the bushes, where the wild grass had the smooth cool fruit touched her finger-tips and the rough leaves brushed the back of her hand and wrist, the saws were screaming through the timber across the lake and there was the muffled hammering of the stone-crusher in the quarry. [...].
There was the steel singing of the saws across the lake and the hammering jaws of the stone-crusher in the quarry. Why had she to think, the round red sun was sinking into the west woods, the bright bottom of her gallon was covered with blackcurrants, a springing nettle stung her legs and she rubbed it with a dock leaf. [...]. (*TB*, pp. 144-146)

(853)   That broken August crept towards September, the dead sycamore leaves lying on the floor of the lavatory now on calm days, the length disappearing so noticeably out of the evenings that it was all the time in their conversations. [...] the summer ended. (*TB*, p. 160)

The fruit is over-ripe in the same way as Elizabeth is almost ready to be taken by Mother Nature. The *beady black clusters, the coarse leaf, the rough leaves* have all a negative semantic load, even evil, in the case of *beady*. I have explained the reference to the Devil by profiling the fork previously. Doubts may hover over Elizabeth for the reader. She might not have lived an examplary life after all. The *red sun* stands for blood and death. It is *sinking into the west woods*, again, the setting sun parallelling with Elizabeth's decadence. A *springing nettle stung her leg*, whereby nature seems to actually attack her. Time did not simply pass, it *crept*, as if secretly, as

an evil creature watching its prey waiting for its a chance. *The dead sycamore leaves lying on the floor* qualify for a pertinent image of death. The shortening of the days—*the length disappearing so noticeably out of the evenings*—and the summer dying justify well enough the evocation of the DEATH frame. The atmosphere of these passages is construed by the skillful selection of semantically interwoven linguistic elements in order to depict a death scenario and put Elizabeth Reegan right in the middle of it.

Autumn is here, and the references to death and darkness are particularly explicit:

> (854)   The days grew colder and there came the first biting frosts, the children having to wear their winter stockings and boots, some lovely nights in this weather, a big harvest moon on the lake, and the beating whine of threshing-machines everywhere, working between the corn-ricks by the light of the tractor headlamps. The digging of the potatoes began. And there was great excitement when apples were hung from the barrack ceiling for Hallowe'en and nuts went crack under hammers on the cement through the evening. All Souls' Day they made visits to the church, six Our Fathers and Hail Marys and then outside to linger awhile beneath the bell-rope before entering again on another visit, and for every visit they made a soul escaped out of purgatory. (*TB*, p. 168)

The short evenings of Autumn bestow a gloomy atmosphere to the passage. The *harvest moon, the threshing machines* and *the tractor lamps* announce that the crop is ripe. In the same way, Elizabeth is ready for the Grim Reaper to take her back to darkness. It is not difficult to make this association in collective imagination. A more explicit reference will be studied below. The DEATH frame is reinforced by the explicit use of death-related nominals: *digging, Hallowe'en, All Souls, the bell-rope*. Nature keeps on attacking Elizabeth—*there came the first biting frosts*. This last construction contains an instance of metaphorical domain adjective. The adjective—*biting*—expresses a subcategory of the noun head—*frosts*—and thus qualifies as the target domain of the emerging metaphor, BAD WEATHER IS A FIERCE ANIMAL.

Winter comes, and nature seems a worse than ever. Frost covers everything in the same way as cancer has spread all over Elizabeth's body. Nevertheless, there is still room for some hope. It is Christmas, and the Christmas spirit pervades everything

and everybody.

(855)   The heavy white frost seemed over everything at this time, the drum of boots on the ground hard as concrete in the early mornings, voices and every sound haunting and carrying far over fields of stiff grass in the evenings. The ice had to be broken on the barrels every morning. (*TB*, p. 170)

(856)   Christmas was coming and, in spite of everything, the feeling of excitement grew as always. Cards were bought and sent; and returned to deck the sideboard with tinsel and colour, sleighs and reindeer and the coaches with red-liveried footmen arriving before great houses deep in snow. The plum pudding was wrapped in gauze in the sweet can that stood out of reach on top of the press above the flour-bin; the turkey hung plucked and white, its stiff wings spread, on the back of the scullery door, and they'd all join in burning the down away with blazing newspapers Christmas Eve; ivy and berried holly were twined about the hanging cords of the pictures on the wall. When dark fell Christmas Eve they stripped the windows of their curtains, and a single candle was put to burn in each window till the morning. (*TB,* p. 175)

(857)   On the sixth of January the ivy and holly were thrown out and the cards swept off the sideboard into one of its drawers. Now the cold months would slowly pass in a sigh for summer. January, February gold of the first daffodils, March that lent itself to dreadful puns, Easter, but that was treading ahead with the names, fast as light compared with the days in which Elizabeth steadily grew worse, little that was haphazard about the decline, it seemed certain and relentless. (*TB*, p. 186)

(858)   September, September, September, it droned in her mind; in September they'd leave this barracks where they'd lived so long. A haunting and beautiful September, the year at its fullness, the summer lingering and the approaching leaf fall, the sway of the year shifting forward towards its death. There'd be reapers and binders, stacks of corn, the hum of the first red threshing mills; apples falling and rotting, the first waste of the orchards; and those blue, blue evenings that always reminded her of the bloom on Victoria plums. March, April, May, June, July, August: it was just over six months away, spring left yet and the whole of summer and all the things that might change before then.
Could she plan till then? It'd be too full of painful joy, and in a few minutes she'd have to make an effort to rise out of this chair. September was too far away, it was

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unreal, she had only dreamt it in the Septembers she remembered. And she had to live a day at a time, a day between waking and sleeping, not even days, in the passing moments that enclosed her life. (*TB*, pp. 191-192)

(859)   The year moved forward, cold with frost, the fields firm enough to carry the ploughing tractors. Ash Wednesday, a cold white morning [...]. (*TB*, p. 194)

The jolly atmosphere of the humble house is construed through a series of Christmas-related nominals—*excitement, cards, tinsel, colour, sleighs, reindeer, coaches, plum pudding, turkey, ivy, berried holly, candle*. This is a colourful depiction of a family Christmas scene, a short break from the cruel reality. Soon hope vanishes and the sad reality is back:

(860)   On the sixth of January the ivy and holly were thrown out and the cards swept off the sideboard [...]. (*TB*, p. 186)

Death is present, no matter how jolly and excited everybody is. McGahern reminds the reader of the fact that Nature is still an enemy to Elizabeth:

(861)   The heavy white frost seemed over everything at this time, [...] the ground hard as concrete [...]. (*TB*, p. 170)
(862)   The ice had to be broken on the barrels every morning. (*TB*, p. 170)
(863)   Now the cold months would slowly pass in a sugh for summer. (*TB*, p. 186)
(864)   The year moved forward, cold with frost, [...]. (*TB*, p. 194)

Again, the frame of DEATH is activated by a cluster of nominals and phrases, i.e. *the approaching leaf fall, shifting towards its death, reapers, binders, apples falling and rotting, the first waste of the orchards, Ash Wednesday.* All these lexical items evoke death and decay, especially *reapers*, which stands for the Grim Reaper, ready to reap Elizabeth's life.

Modal constructions appear in these winter passages. The uncertainty of her own future and her inability to make plans or decide upon her own life, makes the prospects of moving out of the Garda barracks in September unreachable. McGahern uses free indirect thought to establish the passage perspective. This is reflected by

epistemic modals, which construe stance by placing Elizabeth as the deictic reference point from which her illness and its consequences in her life are regarded. More specifically, the objective epistemic modals depict Elizabeth adrift in her inexorable journey towards death.:

(865) [...] in September they *'d leave* this barracks where they'd lived so long. (*TB*, p. 191)

(866) [...] all the things that *might change* before then. (*TB*, p. 191)

(867) *Could she plan* till then? It *'d be* too full of painful joy […]. (*TB*, p. 191)

Subjective deontic modals and semi-modals—in italics—construe stance between Elizabeth and her condition. It is a power relationship, in which cancer is in a position of superiority and directs Elizabeth's life:

(868) [...] she *'d have to make* an effort to rise out of this chair [...]. (*TB*, p. 191)

(869) And she *had to live* a day at a time [...]. (*TB*, p. 191)

Spring is back. Elizabeth is already in her deathbed. She is still alive but everybody is waiting for the inevitable to happen. Time passes slowly—*The day crawled*—as Elizabeth is not fully conscious. The reader is never told when or how she got into this critical state whereby she is lying on the bed waiting for death to come. This qualifies for an instance of conceptual splicing. The reader never gets to know the exact moment when Elizabeth got in bed to stay.

(870) The day crawled much as other days into the afternoon. A large black fly with the blue sheen in its wings of oil when it floats on water buzzed so loud and long against the pane that she had to call to get it killed. Though nothing was changed when Mrs Casey finally battered it to death with a newspaper and the silence of the distant saws and stone-crusher had time to settle in the room again.

[...]. Afterwards the doctor told Reegan that he didn't expect her to live through the summer. [...].

The green rushes the children had scattered for Our Lady's Eve hadn't been swept away and now after the few weeks lay brown and rotting on the doorstep but it was May yet and the bells rang in the evenings for devotions. On the bog, where the white

fluffs of cotton tossed, the barrows of turf were fit for handling. The potato leaves pushed their way out of the earth in the garden and Reegan covered them against the frost, but without much care, the turf was his whole care. [...]. (*TB*, p. 213)

(871)   More flies gathered in the room. They had hung a yellow tape from the ceiling, where they stuck and struggle in its sweetness till they died into a motionless black speck. (*TB*, p. 214)

This is the end of the road for Elizabeth, and curiously enough, the torturing reminder of the sawmill and the quarry explosions have stopped: work is over, cancer has done its job. It is time to go. Images of death, rotting and decay construe the atmosphere of this excerpt. The nominals are explicit enough: *a large black fly, more flies, motionless black speck.* Elizabeth is about to start decomposing and flies seem to know it. Some action clauses profile the dying, rotting process around her:

(872)   [...] Mrs Casey finally battered it to death with a newspaper [...]. (*TB*, p. 213)
(873)   The green rushes [...] lay brown and rotting on the doorstep [...]. (*TB*, p. 213)
(874)   More flies gathered in the room. (*TB*, p. 214)
(875)   [...] till they died into a motionless black speck. (*TB*, p. 214)

McGahern profiles two processes to bestow salience to Elizabeth's near departure. The bells tolling for devotions are actually calling her to the afterlife, and the new *potato leaves pushing their way out of the earth* is clearly in contrast with Elizabeth herself, who, figuratively, is pushing her way into it.

4.5.3.3. *Patrols of the imagination*

Patrols of the imagination is the name given by Reegan and his men to the periods of time when they should be patrolling on the beat, enforcing the law, but they are not, even though they sign the record book. They take turns to grow their own crops out of necessity, as a Garda salary proves insufficient to make ends meet. As for Sergeant Reegan, he not only farms a stretch of land, but he also cuts turf from the bog to sell it as fuel for the winter months. In the following passage, a typical everyday scene is depicted—as Reegan is spraying the potatoes against blight, he contemplates the tall and blossomed stalks, the outcome of his effort and dedication, while

neglecting his police duties.

> (876)   He was late, and changed out of his uniform as soon as he'd eaten, melted the soda, and hurried out to the waiting barrel without making his reports or signing the books.
>
> The bluestone had melted, the solution blue-green of the sea on a cloudy day, and as he spilled the washing soda in it changed to a miracle of turquoise, white foam boiling to the top and clinging to the pole with which he whirled the mixture round the sides of the barrel. Then he rested the knapsack sprayer on the edge of the barrel, took a small delf jug to fill the can, and strapped it on his shoulders to spray, its copper covered under the blue coats of its years. [...].
>
> He felt the pressure on the pump as he drove it down to his hip. He turned on the tap. The two jets hissed out on the leaves. The strong, matted stalks broke apart as he backed up the furrow, the leaves showing a dull silver where they were upturned. Pools of blue gathered in the hollows of the leaves, they glistened green with wet, and then started to drip heavily in the silence, the way trees drip after rain. He had sown these potatoes, covered them with mould again when the first leaves ventured into the spring frosts, kept the weeds from choking them till they grew tall and blossomed, now he was spraying them against the blight this calm evening and he was happy. (*TB*, pp. 128-129)

The scene is depicted by flooding it with colour. The setting is a sunny spring day with a blue sky and tall healthy potato stalks. The blue liquid Reegan uses *floods* the blossomed plants and evokes a feeling of peace and optimism. McGahern profiles different tonalities of blue, white and grey, which are also the colours of a sunny spring day. This is done by a series of nominals—*the solution blue-green of the sea, a miracle of turquoise, white foam, the blue coats of its years, dull silver, pools of blue, green with wet.*

The whole process of spraying is also profiled through a long series of coordinated and juxtaposed clauses in the active voice. The trajector of such clauses shifts as the attentional windows are scrolled by John McGahern—from *the bluestone* to Reegan, from *white foam* to Reegan again and then to *its copper*, from *the two jets* to *the strong, matted stalks* back to Reegan and then to the stalks again. As if there were a camera moving around the scene and zooming in on particular spots the author

intends to focus the reader's attention on, while the landmarks also shift as the whole process of spraying progresses—*the washing soda, the pole, the knapsack sprayer, the edge of the barrel, its copper, the pump, the hollows of the leaves, these potatoes, the spring frosts.*

The use of adjectives in this passage is almost exclusively restricted to the semantic domain of colours. It is the meticulous depiction of the spraying job what the attention is focused on. The bluish-white combination conveyed by the nominals stated above, not only construes objectively the atmosphere of the passage—a bright, sunny day—but also construes subjectively Reegan's mood—happy, optimistic. The absence of modality in the passage helps construe Reegan's character as a strong, determined man of action.

But little or nothing that anyone does escapes small communities, where everyone is under the gossipy eyes of their neighbours and rumours spread quickly. Sergeant Reegan has been being watched by his immediate superior for quite a while. The latent tension of the particular feud that Reegan and Superintendent Quirke keep throughout the novel is a recurrent issue which irritates the Sergeant and swells Quirke's ego. Reegan's *patrols of the imagination* are hardly a secret to anyone, and Quirke watches him closely. Reegan has been neglecting his duties so frequently that one day, he is caught spraying the potatoes while he should have been patrolling. The abundant presence of modality conveys the feelings of uncertainty, obligation and submission. This contrasts with the previous passage where all the action clauses were non-modal, containing only lexical verbs.

> (877) [...] and then Quirke's Ford came across the bridge as careful as any vehicle could come and turned in the avenue to stop at the barrack gate.
>
> Reegan was rooted there with the spraying-can. He couldn't move. Then he panicked to escape, lie down in the furrows or race for the shelter of the ash trees? No, he couldn't do any of these, he might have been already seen, it'd be better to stand his ground and face it. What could Quirke do anyhow?
>
> He wasn't able to continue spraying as if he hadn't seen the car. He had to stand still, listen to the door slam and feet on the gravel, wait for, "Good day, Sergeant."
>
> "Good day, sir," he answered.
>
> "I see you're doing some spraying," Quirke leaned his arms on the top of the netting-wire, gloves in his hand.

"That's right, sir. It's the weather for blight."

"You've good ones there too."

"They're not bad," Reegan managed a ghost of a smile.

"I'm just passing. I suppose I better go and sign these books."

"Right, sir," Reegan nodded and watched him go inside to Brennan and turned to spray in a fit of chagrin and desperation.

Everything in the day had gone dead, actual spray fell from the nozzles on actual leaves, and he tried to vent his frustration by pumping madly and damaging the long stalks as he backed savagely up the furrows.

The pump sucked dry, he had to fill the can again, spilling the stuff in his need for violence. A heavy can burdened his back when he rose from the barrel and he couldn't keep his mind off Quirke going through the books in the dayroom and the dayroom opened and shut and Quirke was at the netting-wire. Reegan had to turn off the pump and stand to talk or listen, as Quirke willed. (*TB*, p. 130)

(878)   "I noticed, Sergeant, that you're still supposed to be out on patrol?" he demanded.

"It was three before I got back and I was in a rush to get this barrel out, it slipped my mind in the rush," he explained, fit to take Quirke by the throat as he listened to himself in the servile giving of explanation.

"It's alright this time, but don't let it happen again. In your position it gives bad example. If you and I don't do our work properly, how can we look to them to do theirs?"

"That's right, I suppose," Reegan agreed and a slow, cynical smile woke on his face. Quirke had expected a clash, it wouldn't have been the first, and what seemed this sudden agreeableness satisfied and flattered him, he looked on himself as a patient and reasonable man. Perhaps, at last, Reegan was taming down, he was getting some glimmer of sense. [...].

"We have a fine reputation to uphold," Quirke was lecturing, "and if we don't uphold that reputation for ourselves nobody else will do it for us. In the years ahead we'll be seeking professional status and if we look upon ourselves as a depressed section of the community how will others look upon us? We must have pride in ourselves and in our work. And it's up to people like you and me, Sergeant, in posts of responsibility, to set the tone. (*TB*, p. 131)

(879)   Reegan listened to the moral righteousness without feeling anything but his

hatred. This bastard has associated himself with the Police Force, he thought shrewdly; his notion of himself is inseparable from it. Why should he go against him when the wind wasn't blowing his way, he'd wait his chance, and then let him watch out; but why should he do the strongman when the wind wasn't blowing right, now he'd throw the bait of flattery, and watch the egotism swallow and grow hungry for more.

"There's not many men in the country realize that as you do, sir. They're not modern enough in their approach," he cast and watched Quirke blossom as he swallowed.

"I've been saying it for years. We must raise our status first ourselves before we can hope to get anywhere, but none of them seem to realize it, Sergeant."

"That's right, sir," Reegan agreed; the slow, hard smile deep in the eyes. (*TB*, p. 132)

(880)   He waited till the car went. The straps were hurting his shoulders, his whole body was sore from having stood stiff for so long, the leakage had seeped through his clothes. [...]. Reegan had the barrel of spray out and the can and barrel and jug washed clean of the poisonous stuff. He was tired and frustrated when he came into the meal the children had prepared, not able to bear to think how he had behaved with Quirke that day.

"Only a fool acts when he's caught out on the wrong foot," he reasoned. "Play them at their own game, that's the way! Wait easy for your chance. And, Jesus, when I get the chance that bastard'd want to watch out for himself. There's goin' to be more than one day on this job." (*TB*, p. 134)

Stance is construed through deontic modals and semi-modals in the above passage. The distance and the power relationship between the two characters is determined at three different levels—modals can be analyzed to study both characters' attitude towards each other, their feelings and their power relationship. Reegan's sense of humiliation when he has been caught cheating and the possible ways in which he should react in front of his superior is realized by dynamic modals:

(881)   [...] He *couldn't move*. [...]. No, he *couldn't do* any of these, he *might have been* already seen, it*'d be* better to stand his ground and face it. What *could Quirke do* anyhow? (*TB*, p. 130, emphasis added to the original)

(882)   He *wasn't able to continue spraying* as if he hadn't seen the car. (*TB*, p. 130,

emphasis added to the original)

(883)   [...] he *had to fill* the can again [...]. (*TB*, p. 130, emphasis added to the original)

(884)   Why *should he go* against him when the wind wasn't blowing his way, he*'d wait* his chance, [...] but why *should he do* the strong man [...] he*'d throw* the bait of flattery [...]. (*TB*, p. 132, emphasis added to the original)

(885)   [...] *not able to bear to think* how he had behaved with Quirke that day. (*TB*, pp. 133-134, emphasis added to the original)

(886)   And, Jesus, when I get the chance that bastard*'d want* to watch out for himself. (*TB*, p. 134)

There is even room for a couple of novel conceptual metaphors—*he'd throw the bait of flattery*—FLATTERY IS FOOD FOR EGO, QUIRKE IS REEGAN'S PREY.

Deontic modal constructions establish the relationship of power between the two men. McGahern employs it when Quirke is explicitly involved. Some *if*-constructions are used as hedging devices and add up a little tentativeness when Quirke is lecturing Reegan on police duties. What he is actually doing, the illocutionary force of Quirke's speech is to compel Reegan to behave professionally and be responsible and trustworthy. Stance is construed through the frequent use of deontic modals mainly in direct speech:

(887)   [...] Reegan *had to turn off* the pump *and stand to talk or listen, as Quirke willed*. (*TB*, p. 130, emphasis added to the original)

(888)   It's alright this time but don't let it happen again. [...] *If* you and I don't do our work properly, how *can we look* to them to do theirs? (*TB*, p. 131, emphasis added to the original)

(889)   [...] and *if* we don't uphold that reputation for ourselves nobody else will do it for us. [...] and *if* we look upon ourselves as a depressed section of the community

how *will* others *look upon* us? We *must have* pride in ourselves and in our work. (*TB*, p. 131, emphasis added to the original)

Epistemic modals and lexical modal constructions are embedded within the general deontic stance which establishes the relationship between the two men. They are only associated to Quirke when he tries to look tolerant, even patronizing, restraining his mistrust for Reegan and hoping to bring him under control. This is done through lexical modality, specifically verb phrases with a mitigating tone—*"I'm just passing. I suppose I better go and sign these books."*—and the modulation of statements through evidentials and questions to achieve a less imposing effect on the hearer—*"I noticed, Sergeant, that you're still supposed to be out on patrol?"*—and adverbs—*Perhaps, at last, Reegan was taming down*. This last sentence is realized by free indirect thought, placing the point of reference on Quirke, thus switching the narratorial perspective.

Predicative adjectives and adverbs play a remarkable role in this passage of tension between both men. They not only set the tone of the passage by depicting Reegan's feelings but they also bring forward the frame of RAGE, Reegan's rage towards Quirke—*rooted, dead, madly, savagely, heavy, fit to take Quirke by the throat, servile, cynical, shrewdly, stiff, tired and frustrated, the slow, hard smile deep in the eyes*. This is reinforced by a series of nominals—*a slow cynical smile, his hatred, the egotism*—and some other nominals modified by a prepositional phrase—*a fit of chagrin and desperation, his need for violence*. The prepositional complements in these noun phrases are the frame enactors—*chagrin and desperation, violence*. These lexical choices are meant by the author to build up Reegan's violent and tameless personality. The construction *a ghost of a smile,* however, is a device employed to hide Reegan's true feelings and show his hypocrisy as he tries to exercise a bit of faked courtesy in front of his boss. On the other hand, nominals associated with Quirke all fall outside the RAGE frame. They are all related to sensibility and the sense of duty—*some glimmer of sense, a fine reputation to uphold, professional status, posts of responsibility*.

Action clauses here are only relevant when the author profiles Reegan's awareness on the physical effects that standing stiff to his superior bearing the heavy burden of the straps of spraying-can on his back. This time, Reegan is the landmark,

the affected participant, even the bright sunny day seems to have disappeared. Again, the *camera* zooms in on particular spots bringing them to the fore.

(890)   Reegan was rooted there with the spraying-can. [...]. (*TB*, p. 130)

(891)   Everything in the day had gone dead, actual spray fell from the nozzles on actual leaves [...]. (*TB*, p. 130)

(892)   The pump sucked dry, [...] spilling the stuff [..] A heavy can burdened his back [...]. (*TB*, p. 130)

(893)   [...] The straps were hurting his shoulders, his whole body was sore for having stood stiff for so long, the leakage had seeped through his clothes. (*TB*, p. 133)

Reegan is under close surveillance by Quirke, and a clash between the two men appears inevitable. Reegan's hostility towards his superior keeps growing as the novel unfolds. In the passage below, he arrives home to Elizabeth after a hot argument with the Superintendent over his stubble, and the need to always look impeccable in a Garda uniform.

(894)   There had only been one month of peace with Quirke after the day Reegan had been caught spraying, though he had kept it from Elizabeth till it erupted again into the open that November. Quirke had paid an entire morning inspection, and afterwards Reegan came up to her in the kitchen in a state of blind fury.

"The bastard! The bastard! I'll settle that bastard one of these days," he started to grind and she saw his hands clench and unclench and touch unconsciously the sharp, red stubble on his face.

"What happened?" she asked when she was quieter.

"He did an inspection this mornin' and after the others had gone he said, 'There's something I want to tell you, Reegan,' and I like a gapin' fool opened me big mouth and said, 'What?' So he stared me straight in the face and said, 'Let me tell you one thing, Reegan: never come down to this dayroom again unshaven while you're a policeman!' and he left me standing with me mouth open." (*TB*, p. 168)

(895)   "You didn't do anything at all?" she asked.

"Nothin'. It took me off me feet, that tough is a new line from Quirke. Though I'd probably had done nothin' anyhow," he was quieter, he began to brood bitterly now. "I'd not be thirty bastardin' years in uniform if I couldn't stand before barkin'

mongrels and not say anything. It's either take them by the throat and get sacked or stop with your mouth shut, and they know they've got you in the palm of their hand. Though they couldn't sack me now, I'm just thirty years in this slave's uniform, they'd have to ask me to resign and give me a pension. You can't victimize an old Volunteer these days!" he began to laugh and then swiftly it turned to rage again. "That bastard! That ignoramus! Never come down to this dayroom again unshaven while you're a policeman, Reegan!" he shouted. (*TB,* p. 169)

The passage above again strongly profiles Reegan's rage and hostility towards Quirke. The nominals *one month of peace, a state of blind fury, the bastard, a gapin' fool, barkin' mongrels, this slave's uniform* serve this purpose. Modals also contribute to depict Reegan's fury. Specifically, dynamic modals construe Reegan's intentions —*"I'll settle that bastard one of these days"*—whereas epistemic modals construe stance and perspective, establishing the distance between Reegan himself and the possible consequences of a very likely act of indiscipline on Quirke—*"Though they* couldn't sack *me now, [...] they*'d have to ask *me to resign and give me a pension. You* can't victimize *an old Volunteer these days!"*.

Hyperbole is used by the author through Reegan's mouth to express his surprise at Quirke's temper loss—something never seen before.

(896)   [...] It took me off my feet, that tough is a new line from Quirke. (*TB,* p. 169)

In the last scenes of the novel, Reegan's negligence is finally discovered and Quirke exposes him in front of the other officers. The superintendent bursts out in anger, as the inevitable clash between the two men has at last happened. Quirke throws Reegan's turf business in his face arguing that a policeman's behaviour should always set an example to the community. The clash takes place after a thorough examination carried out by the Superintendent in the barracks premises. Quirke ends up threatening Reegan with dismissal and discipline reports. Reegan stands up to his cheating for the first time, although he somewhat manages to control his temper and keep calm.

(897)   The examination eventually ended with a scarifying lecture by Quirke, the policemen trooped hotly away to leave Quirke and Reegan alone.

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"I've been informed that you've supplied the Convent Laundry and half the town with fuel, Sergeant," Quirke went straight to the attack as soon as they were alone.

"And what if I did?" Reegan stiffened.

"We'll pass that point for the moment. May I ask you this one question, Sergeant? Do you intend to stay long more in the police? Why, Sergeant, are you a policeman anyhow?"

"Is it the regulation answer you want?" Reegan insulted, though well in the grip of the habit of years of discipline that had kept his feelings towards his superiors from erupting into violence.

"Any answer!" Quirke shouted, far the more infuriated.

"To keep from starvin' I suppose," Reegan ground.

"And you don't believe you have a responsibility in the matter? You don't believe you should do a fair job of work for a fair remuneration," Quirke beat with his fist on the patrol book on the table.

"I don't believe anything nor care," Reegan said

"Well, I'll see that you'll act something at least, I'll see that much, Sergeant."

"You can see what you like!" was Reegan's answer. (*TB*, pp. 227-228)

(898)   Quirke had taken his gloves from the table: he rose and went half-way to the door. He grew quieter to say, "I thought there for a time that you were coming to your senses, and left you alone, but that was no use. Then you had your trouble and I wanted to give you every consideration but that's plainly no use either. Things have passed out of bounds. This station might as well not exist, except as an example in everything that no police station should be. And those men can be led, you're the root —" he was saying when he saw Reegan's eyes look hard as steel, the breath hissing: "You leave my trouble out of this, she's the dead!"

Quirke apologized quickly as he moved towards the door, "Though what I've said stands! I intend to make a serious report. There'll have to be changes."

"There'll have to be changes," Reegan almost bared his teeth to shout as the door closed, and it was to all intents the end of Reegan the policeman. He did no more patrols, rose always late for roll call in the mornings, answered no official letters, and made a complete travesty of the signing in-and-outs, but waiting, not sending in his resignation. The others grew afraid; [...] (*TB*, p. 228)

Again, rage is the mood dominating the relationship between Reegan and Quirke. The RAGE frame is activated by the presence of related predicating adjectival

constructions and adverbs—*scarifying, hotly, straight to the attack, far the more infuriated, afraid*. An adjunct realized by a prepositional phrase adds descriptive richness containing a noun—*discipline*—modified by a restrictive relative construction—*in the grip of the habit of years of discipline that had kept his feelings towards his superiors from erupting into violence.*

Modality regulates the tension between both officers. This time, however, modality changes significantly as Reegan dares to defy Quirke by inquiring and even ordering him. For the first time in the novel deontic modality is associated to Reegan as he confronts with the Superintendent.

(899)   "You can see what you like!" was Reegan's answer. (*TB*, p. 228)

(900)   You leave my trouble out of this, she's the dead! (*TB*, p. 228)

(901)   "There'll have to be changes," Reegan almost bared his teeth [...]. (*TB*, p. 228)

Superintendent Quirke, aware of his superior position, switches among modalities as he not only instructs, but his ego also needs to be fed by lecturing his subordinates. Instances of all three kinds of modality may be found when he speaks.

(902)   We'll pass that point for a moment [Dynamic] May I ask you a question, Sergeant? [Deontic]. (*TB*, p. 227)

(903)   Do you intend to stay long more in the police? [Dynamic]. (*TB*, p. 227)

(904)   Well, I'll see that you'll act something at least, I'll see that much, Sergeant." [Dynamic]. (*TB*, p. 228)

(905)   This station might as well not exist, except as an example in everything that no police station should be [...]. [Epistemic]. (*TB*, p. 228)

(906)   I intend to make a serious report. There'll have to be changes" [Dynamic and Deontic]. (*TB*, p. 228)

The last lines of the excerpt include a concatenation of negatives embedded within a series of juxtaposed lexical verbs. The absence of modality here reinforces Reegan's drive and determination.

(907)   He did no more patrols, rose always late for roll call in the mornings,

answered no official letters and made a complete travesty of the signing in-and-outs, but waiting, not sending in his resignation. (*TB*, p. 228)

As would have been expected from his long-lasting feud with the Superintendent, Reegan finally quits the Garda force. And as would have also been expected, it could by no means be in a peaceful way. The clash between the two giant egos leads to a final scene of open confrontation. Reegan, sick of his police career and mournful and frustrated after the death of his second wife, explodes. The most savage side of Sergeant Reegan arises in this last scene, when he openly threatens younger Quirke both verbally and physically and even his men get scared of him. Before confronting Quirke, however, Reegan takes precautions. He sends Willie to the post office with his resignation letter so that no disciplinary measures can be applied on him. This time, though, Quirke does lose his temper, insulting Reegan.

(908)   "Stand to attention, Sergeant!" Quirke shouted, white at the insult, and losing all control.

"Stand yourself," Reegan said in utter contempt.

"I'll have you dismissed! Do you realize that?" Quirke pounded.

"I've resigned, so do you want me to stand to attention, sir," he raised his voice to parody Quirke.

"I'll see you are disciplined. I'll see you get your deserts, you pup," Quirke hardly knew what he said. Reegan moved closer, the mocking mood gone at that mouthing insult, and the three policemen grew afraid, they knew how dangerous Reegan was. (*TB*, pp. 230-231)

(909)   "No, you can't," and the ring of hatred that came hissing on the voice now even chilled Quirke. "No, you can't. I wore the Sam Browne too, the one time it was dangerous to wear it in this balls of a country. And I wore it to command—men, soldiers, and not to motor round to see if a few harmless poor bastards of policemen would lick me fat arse, while I shit about law and order. And the sight of a bell on somebody else never struck me blind!

"Now get out before I smash you," Reegan ground.

He was dangerous, there could be no doubt, and he'd shocked and overawed the younger officer. Quirke had never been confronted with a situation anything like this: he'd lost sight whether he should go and report or stand on his authority and he saw

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that the line of three across the table would be no use to anyone. He rose with as much dignity as he could keep.

"You're obviously in no condition to listen to reason but you've not heard the last of this, resignation or no resignation," he stumbled.

"I'm telling you to get out," Reegan said and crowded him to the door and kicked it shut on his heels. (*TB*, p. 231)

The RAGE frame is enacted by the lexical choices related to Sergeant Reegan. In particular, a series of nominals + *of*-phrase constructions—*the ring of hatred, this balls of a country, a few harmless poor bastards of policemen*—the use of rude and scatological metaphoric language in certain clauses—*would lick me fat arse while I shit about law and order*, and a few adjuncts realized by prepositional phrases—*in utter contempt, in no condition to listen to reason*—and a few predicating adjectives—*afraid, white at the insult, dangerous*. But not only Reegan, Quirke too, loses his temper. It is the first and only time in the novel when the Superintendent forgets about good manners and openly offends Reegan—*you pup*—metaphorically referring to his subordinate by calling him a dog, which is the moment when Reegan's anger and hatred, restrained throughout years of frustration and unhappiness, explodes.

McGahern also puts forward two instances of domain adjective construction. Both of them are part of noun phrases, one of them is the subject of a clause—*the mocking mood gone*—the second one, a prepositional complement—*at that mouthing insult*. Both adjectives appear in attributive position and their relationship with the modified head noun turns this into a subcategory of that noun. In this sense, *mocking* specifies the subtype of *mood*, and *mouthing* delimits the kind of *insult*. Both domain modifier constructions are linguistic enactors for the RAGE frame.

An instance of WEAR FOR JOB conceptual metonymy arises from Reegan's statement, *I wore the Sam Browne too*. The *Sam Browne* is a military belt with a supporting strap over the right shoulder that officials in some armies wear or used to wear. What Reegan actually means is that he is a War Veteran. He fought for the freedom of Ireland and he will not acknowledge young Quirke's authority, no matter how many medals he has on his chest. Quirke's medals are are also metonymically referred to as *bells—the sight of a bell on somebody else*—a colloquial term employed by policemen due to the shape of the condecoration, as an instance of SHAPE FOR

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ENTITY metonymic construct.

The RAGE frame is also enacted by the presence of several resultative verb + adjective constructions, included in Reegan's harsh behaviour.

(910)   And the sight of a bell on somebody else never struck me blind! (*TB*, p. 231)

(911)   [...] and crowded him to the door and kicked it shut on his heels. (*TB*, p. 231)

Let us now move on to the last section of the present dissertation and offer a few concluding remarks and possibilities for further research.

5. Conclusions

The present dissertation constitutes a serious, precise and meticulous cognitive stylistic approach to John McGahern's earliest novels, *The Barracks* and *The Dark*. The reason for this must be clarified as it may not be straightforward. The novels are the resulting outcome of the splitting of one original piece of work, which was intended to have been his opera prima, and whose title was bound to be *The End or the Beginning of Love*. McGahern did not succeed in publishing his work and he decided to cleave the novel into two different books which would be published separately within a period of two years.

Both novels reached popularity—in the case of the second one, *The Dark*, a great deal of controversy too—and placed McGahern as one of the most prominent novelist of contemporary Ireland. This popularity generated a vast amount of literary criticism on McGahern's writing, style, ideology and social stance.

Literary criticism of McGahern's work has been adopted by this dissertation as the starting point of the cognitive stylistic analysis offered. The works of literary criticism by authors like O'Connell, Guy, Liddy and especially, Eamon Maher, have been drawn upon as a literary basis on which a more meticulous approach has been carried out in the light of some of the most relevant assumptions of Cognitive Stylistics, embedded within the vast field of CL. The main rationale behind this cognitive stylistic approach is the lack of such analysis on the work of John McGahern and the empty hollow that we come across when we need to cast some light on how the Irish author employs his skillful narrative technique and his doubtless ability to use and manipulate language to trigger a wide range of controversial opinions and mixed feelings in the reader. How these narrative techniques employed by the author are linguistically articulated and cognitively conceptualized has been the principal objective of this doctoral thesis.

It has thus become necessary to set the general theoretical ground upon which the present study was to be based. I have offered a succinct general view of cognitivist approaches by drawing on the meticulous descriptive work by Christopher Butler and Francisco Gonzálvez-García. Of all the different disciplines and approaches ingrained in functional-cognitive space and described by Butler and Gonzálvez-García, the

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present dissertation takes advantage of Cognitive Grammar (CG), Systemic Functional Grammar (SFG) and Construction Grammar (CxG). The reason for choosing these three disciplines among all the schools that compose the broad scope of CL is their adaptability to the analysis of literary texts, specifically narrations. The present study has intended to be a middle-ground approach combining the traditionally separated fields of linguistics and literature.

This middle ground where CL and literature intersect is the object of a detailed analysis in section 2.3. The meeting of literature and cognitive science needs to set the ground on which proper methodological tools can be based if a piece of literary text is to be thoroughly studied. In this sense, Oatley puts forward the notion of *simulation* as the way in which fiction works in the mind. In much the same vein, Hogan defends that literary texts are a great source of evidence for understanding human emotions. This understanding is activated by what Edelman terms *pattern recognition*, which ends up shaping both human thought and works of literature.

This doctoral thesis has defended the view claimed by Polvinen whereby the readers engage with fictional works as long as they identify themselves with fictional characters through a process of *enactive perception*. This is closely related to what other authors have called *theory of mind* (Zunshine), *social minds* (Palmer) or *blending theory* (Fauconnier & Turner).

But the potential conflicts that may arise between the brain, the mind and culture need to be answered by scholars who aim at building bridges between literature and cognitivist and/or constructionist approaches. Along these lines, Hartner puts forward the principles of coherence, moderation and autonomy.

The role of emotion in literary texts plays a fundamental role within cognitive poetics, according to authors like Stockwell, Sternberg, Miall, Hogan or Pirlet and Wirag. Emotions are understood as serving a double function. On the one hand, they select relevant information. On the other hand, they focus attention on the goals and interests of the author or the characters of a story, which may mirror or challenge those of the readers. This is clearly the intention of John McGahern, since both novels emotionally evaluate not only the characters' personal dramas but also their embedding in the particular social context of the early and mid-sixties Ireland. Along these lines, Fludernik invokes the concept of *experientiality* as a tool for the narrativization of a text, whereby the readers add up their emotions to the core of the

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narration, yielding a subjective component which gives rise to different interpretations.

The work of construction grammarians such as Goldberg, Hoffmann, Hoffmann and Trousdale or Hoffmann and Bergs, among many others, consider constructions as FORM-MEANING pairs beyond sentence-level and constitute the central units of language. This is the main theoretical line invoked in the present dissertation, where narrative texts are regarded as conventionalized constructions due to the frequency with which they occur. The MEANING pole of a text contains aesthetic, emotional attitudes and social, contextual and pragmatic information and constraints. This is clearly the case of John McGahern's novels as has been approached and analysed along this thesis. In this sense, both novels may indeed and to a certain extent be read as fiction or fact, since they contain biographical information embedded within fictional plots which depict the social practices of Irish society and culture of the time.

As for the methodological approach, figurative language is at the very centre of the present analysis. Drawing upon the work of Deignan, Littlemore and Semino, this dissertation shows its high potential to convey ideas and emotions and influence the attitudes, behaviours and points of view of others. And this is very much the intention of John McGahern. He describes the misery of rural life, the predestination in the lives of the characters and the challenging ideological attitudes of the young boy in *The Dark* and Elizabeth Reegan in *The Barracks*. This can be found especially in passages of introspection, which serve McGahern as a platform to denounce the double morals of a puritan and patriarchal social organization.

A systematic approach to figurative language in both novels needs to rely not only on fundamental cognitive operations such as conceptual metaphor and metonymy, hyperbole and irony but also on the way they are reflected in linguistic constructions, and how John McGahern deliberately employs them to convey his message.

But before plunging into the core processes of the present dissertation, namely, conceptual metaphor and metonymy, it seemed convenient, if not necessary, to establish the methodological ground by drawing on a system of conceptual structures organized in a hierarchy of schematicity. Within this hierarchy, I have delimited the notions of image-schemas, conceptual domains, semantic frames, idealized cognitive

models and mental spaces, all of them within the blurry boundaries with each other. This has been carried out by resorting to the work by Lakoff, Johnson, Fornés and Ruiz de Mendoza Ibáñez, Peña-Cervel, Langacker, Kövecses, Fillmore, Sullivan, Fauconnier and Turner, among others.

Special attention has also been paid to the cognitive process of coercion, following scholars like Goldberg, Bergs, Talmy, Ziegler, Francis and Michaelis, Gadet, León and Pécheux, and Gonzálvez-García. The reason for this has been the strong emotionally effect that resultative constructions in particular—among other constructions—bear on the passages excerpted from both novels.

CMT is approached not only from a cognitive point of view, but also from a linguistic point of view, in the light of what Kövecses calls *a multilevel view of conceptual metaphor*. Extensive work by Ruiz de Mendoza Ibáñez, Kövecses, Grady, Ibarretxe-Antuñano, as well as Gerard Steen has served as a theoretical framework on which to ground the cognitive approach to both novels. Within the general framework of CMT, the processes and notions of source and target domain, perceived similarity, conceptual mappings, meaning focus, Invariance Hypothesis and Property Selection Theory are evoked to conduct and offer an empirical and pragmatic analysis of John McGahern's message. Some of the metaphors used to exemplify part of the author's message are PUNISHMENT IS TEACHING, THE COMPLEXITIES OF LOVE ARE THE WORKING OF A MILL MECHANISM, or FAMILY IS A PRISONER'S CHAINS.

Another remarkable point within conceptual metaphor are CONTAINER metaphors, that is, metaphors which emerge from the CONTAINER image-schema. These conceptualizations have been approached by drawing on Peña-Cervel's extended account of the primary metaphor THE BODY IS A CONTAINER FOR EMOTIONS, described by Lakoff. A number of these metaphors has been excerpted from both novels to illustrate different emotions. Furthermore, Steen's Three-Dimensional Taxonomy for Metaphor Properties is invoked to explore the social and communicative dimension of metaphors.

Conceptual metonymy has been applied to the study of both novels in the light of the work by scholars such as Barcelona, Brdar and Szabó, Coulson and Oakley, Radden, Panther and Thornburg, Ruiz de Mendoza Ibáñez and Galera Masegosa or Blanco-Carrión, among others. Ruiz de Mendoza Ibáñez's revision of the traditional positions regarding the definition of metonymy challenges the three assumptions of

cross-domain mapping, perception-based and referential phenomenon, by putting forward the notions of domain-internal and domain-external, SOURCE-IN-TARGET, TARGET-IN-SOURCE, and mental access affordability. In relation to this idea, Radden offers the concepts of contiguity, indexicality and metonymic shift. Specifically, Panther and Thornburg propose the notion of domain-expansion and conceptual neighbours, claiming that metonymies are cases of hidden shortcuts in language. This is illustrated with some examples from some of the most remarkable passages. Barcelona, Blanco-Carrión and Hernández-Gomáriz's battery of criteria to characterize metonymy is also invoked to shed light on a good number of metonymic conceptualizations.

But the connections between metonymy and metaphor have also been proposed by scholars like Radden, who identified four processes involved in the grounding of metaphor in metonymy, namely, (i) experiential correlation, (ii) pragmatic implication, (iii) category structure and (iv) cultural models. Along these lines, contextual, co-textual and pragmatic factors reveal themselves as paramount to interpret the semantic import of metonymies.

Hyperboles have also been treated as cognitive phenomena, closely related to and interacting with metaphor and metonymy. By drawing upon the work by scholars such as Claridge, Haverkate, Edwards, and especially the account by Peña-Cervel and Ruiz de Mendoza Ibáñez, which extends and elaborates on the traditional classification of hyperboles by distinguishing between two general types, *X is not Y but Z* and the so-called *God-related hyperboles*. A good number of examples excerpted from the two novels illustrate both types. Irony and paradox are briefly outlined and illustrated with a few examples as well.

Once the methodological ground has been established, conceptual metaphor, metonymy and other related cognitive phenomena reveal themselves as the emerging core of the analysis of the novels from the point of view of CG and CxG(s)— especially those with formulations with a cognitive orientation, such as Goldberg's CxG. The resulting metaphors and metonymies will speak out for John McGahern, depicting the Ireland of his youth while at the same time, denouncing the social structure and double morals of a puritan society.

The rationale behind the importance given to CG in the present dissertation lies in the fact that the discipline outstandingly blurs the traditional line that separates

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linguistics from literature by posing Langacker's claim that ordinary and literary language forms are continuous rather than dichotomous. The concepts of *construal, specificity, prominence* or *foreground, perspective* and *ambience* have been defined. They have proven most useful tools to approach large stretches of language, the excerpted passages from both novels. In this sense, modals and conditional constructions have also been paramount foci of linguistic analysis in the light of perspective, and especially *stance*. Stance is understood in a threefold way: (i) stance between character and character or event, (ii) stance between characters and state of events and (iii) stance between the author and the readers, which ultimately conveys McGahern's message.

Character analysis has been carried out in conjunction with the ideological notions of mind style and worldview. In this sense, it has become necessary to invoke the work of scholars such as Semino, Culpeper, Stockwell, Cook, or Eysenck and Keane, among others. Characterization has also been based on the notions of cognitive stereotypes and iceberg phenomenon, coined by Toolan, whereby important features of the characters do not appear in the text, but nonetheless need to be inferred so as to construct the full character. The behaviour of the characters are predicted by the enactment of schemas or semantic frames. These are activated by the use of certain lexical choices, especially adjectives and nominal constructions modified by an *of*-phrase. A notable contribution to character construction and comprehension are Tulving's concepts of *semantic memory* and *episodic memory*, and Van Dijk's notion of *social memory*. Along this line of analysis, the characters depicted by John McGahern have been deconstructed following Culpeper's *clusters of attitudes shared amongst members of a social group*. The predominant ideological attitude in both novels is a reflection of puritan, Catholic and patriarchal organization of the Irish society which John McGahern knew so well, adding up a strong factual component to both works of fiction.

The main characters of the novels—the young boy in *The Dark*, and Elizabeth in *The Barracks*—are misfits, outsiders within their social context. The rest of secondary, and minor characters simply contribute to build up a well-defined portrait of rural Irish society of the time. But schema theory does not suffice to provide a thorough account of characterization in both novels. In this sense, it has proved particularly useful to invoke the notions of Forster's *flat* and *round* characters, with

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special focus on how Fiske and Neuberg's *piecemeal integration* interacts with Culpeper's *situation model*, in which previous knowledge and textual information combine to create a semantic textual reality, or *textbase representation*. This is closely related to Emmott's *Contextual Frame Theory*, whereby each utterance by characters in a text is bound to have an effect on other characters and on the readers themselves. The inference process involved is clearly facilitated by the lexical choices and the syntactic and grammatical constructions employed by McGahern. All this adds up to what Nünning calls *subjective worldview*.

All this social, contextual and ideological construct is ultimately aided by Fauconnier's *Mental Spaces* as well as Fauconnier and Turner's *Conceptual Integration Theory* or *Blending Theory*. The rationale behind the application of these tools is to deconstruct the complex characters which John McGahern created for both novels. Characterization in both novels is fruitfully enriched and empowered by treating its complexity in the light of *split selves* theory (Emmott, Talmy, Hamilton, Lakoff), whereby the different selves of the characters are extracted from the text and analysed through the lens of blending theory and the resulting conceptual metaphors, many of which are metonymically-based, and metaphtonymies (Goossens). Especially remarkable is the flagrant case of split self of the young protagonist of *The Dark*. McGahern uses the second person *you*-narrator, when in fact, the protagonist means himself. This second person narrator incarnates the boy's true hidden self in deep and nasty conflict with his apparent self—a by-product of the society he is being brought up in. The continuous internal struggle between the surface self and the struggling true self is the key to understanding not only the protagonist as an outsider and a prisoner of his dad and puritanism, but also the whole novel. This is an experimental technique that the author never again applied in successive novels. The rest of the characters explored are Mahoney, Father Gerald and Mr Ryan, in *The Dark,* and Elizabeth, Sergeant Reegan and Guard Mullins in *The Barracks*. The split selves approached in the light of Blending Theory classifies all the characters as prisoners of their social context, and the double morals of puritanism exposes their worst human qualities, all of which can be subsumed under a number of umbrella metaphors such as LUST IS A PRISONER OF PURITANISM, PURITANISM IS A PRISON, PATRIARCHY IS A PRISON.

Ideology in both novels is also approached from the point of view of Blending Theory. The passages which best reflect the critical ideological postulates of John

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McGahern's in *The Dark* are the Corpus Christi procession, which yields the metaphors PREACHING IS BRAYING and THE WORD OF GOD IS THE BRAYING OF A DONKEY, and the advert in The Irish Independent, which gives rise to LUST IS A PRISONER OF PURITANISM. As for *The Barracks*, the passages in which Elizabeth Reegan questions and challenges the Catholic Church, and Guards Mullins, Brennan and Casey naïvely discuss religious beliefs, serve John McGahern to put forward the Faith vs Reason dichotomy.

Fictitious movement, or fictive motion, in Talmy's words, *nonveridical phenomena covering linguistic instances that depict motion with no physical occurrence,* has also been invoked to unveil the messages that McGahern conveys behind his treatment of Light and Nature. These messages have been formulated in terms of the emerging metaphors, all of which are subsumed under the general metaphor FORM IS MOTION. The instances of fictive motion excerpted from the novels is analysed following Talmy's categories or paths, namely *emanation, pattern, frame-relative motion, advent, access* and *coverage*. Light emission is treated through the lens of the emanation path, and it is always a feeble light or a wan metallic glint, and the tone and atmosphere it construes always connects RELIGION with DEATH, with a number of related resulting metaphors.

As for the role of Nature, the paths described by Talmy and enumerated above construe the ambience out of which a number of metaphors crop up, subsumed under the umbrella conceptualizations of NATURE IS AN ENEMY and NATURE IS A PRISON. The structure, forms, patterns and regularities of natural shapes are employed by McGahern to emphasize the captivity in which the main characters of both novels are trapped.

The last section of the present dissertation has dealt with the general cognitive notion of *foregrounding* or *profiling*. Within this general term, *attentional windowing* has been thoroughly applied to relevant passages from the two novels. The term attentional windowing draws on the work of scholars such as Langaker, Browse or Harrison, and it refers to the placement of the focus on particular linguistic expressions against a conceptual base, explained in terms of *figure/ground* distinction and whereby interrelated domains are activated for interpretation. A few CG concepts have had to be drawn upon to carry out a meticulous approach to profiling, such as *trajector/landmark alignment, scope, action chain, dynamicity, reference point*

relationship, perspective or *viewing arrangement*.

In *The Dark*, the most significant passages for attentional windowing analysis have been the family home—*the pit of horror*—the dark side of the predatory priest and the sexual confusion experienced by the young protagonist, whereby he fantasizes with sexual encounters with a local girl, while at the time he is molested by the priest and his very own father, Mahoney.

As for *The Barracks*, profiling focuses on the parallelism between Elizabeth's developing breast cancer and the sound of the crumbling rocks of a quarry nearby and the steel sound of the saws cutting trees far away. This parallelism activates metaphors related to decay, illness and death. The advance of the illness inside Elizabeth's body also parallels with the passing of time, and the vivid and colourful depiction of nature as the seasons succeed one another construes Elizabeth's road to death as a journey towards the inevitable, subsumed under the more general metaphor LIFE IS A JOURNEY. The last of the windows of attention in *The Barracks* refers to Sergeant Reegan's *patrols of the imagination*, that is, his neglecting police duties to dig turf in the bog for extra illegal money. In this last section, profiling focuses on nature, his sense of imprisonment in the village, his frustrating police career and his personal aversion to his immediate superior, Superintendent Quirke, and his craving ambition to get enough money to buy a farm of his own and leave the police force.

An interesting ground for further and deeper research would be a study of religious symbols and certain quotes by the characters and their relation to passages of the Bible. McGahern claimed that the Bible was his first book—an influence from his mother—and there certainly are hidden messages of the author when describing religious images, the location of certain buildings—like the Convent, in *The Dark*, placed on *Gallow's Hill*. One further point of interest is phonesthemes in general and their symbolic function in particular, which have only been briefly outlined in the present dissertation. However, on successive readings, it becomes obvious that McGahern deliberately employs the sounds of certain consonants to add up a semantic import to a certain passage, which points to another area ripe for further future research into a cognitive-stylistic approach to the works of John McGahern.

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