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Visión de España a través de la caracterización en la novela de Waugh: *Neutralia*. La Europa Moderna de Scott-King

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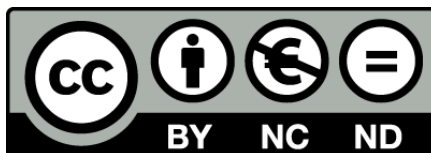
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Trabajo de Fin de Máster

Visión de España a través de la caracterización en la novela de Waugh: *Neutralia. La Europa Moderna de Scott-King*

Vision of Spain through characterisation in Waugh's novel: *Scott-King's Modern Europe*

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ABSTRACT:

This paper shows the characterisation process in Evelyn Waugh's novel, Scott-King's Modern Europe (1947). The methodological approach has followed a four-step process, in which we have inferred traits from dialogues and the story. Two aspects are observed following this method to reach the purpose of this study: how traits are built within characters based on their dialogues, and how the Spanish society of the Franco's dictatorship was perceived. After analysing extracts from the novel, we have drawn some conclusions. On the one hand, the main character in the story is a static character because he does not evolve in the story, and, on the other, Spain led by a dictator and hidden in the story under the name of Neutralia is little by little unveiled as a country from where people want to escape.

KEYWORDS: Evelyn Waugh; Characterisation; Scott-King's Modern Europe; Spanish society; British Literature

RESUMEN:

Este trabajo muestra el proceso de caracterización en la novela de Evelyn Waugh, Neutralia: La Europa moderna de Scott-King (1947). El enfoque metodológico ha seguido un proceso de cuatro pasos en el que se han inferido los rasgos a partir de los diálogos y la historia. Dos aspectos se han observado siguiendo este método para alcanzar el objetivo de este estudio: cómo los rasgos se construyen en los personajes a través de diálogos y cómo la sociedad española de la dictadura franquista se percibió. Después de analizar extractos de la novela, se ha llegado a ciertas conclusiones. Por una parte, el personaje principal en la historia es un personaje plano porque no evoluciona en la historia y, por otra, España liderada por un dictador y escondida en la historia bajo el nombre de Neutralia se revela poco a poco como un país del que todos quieren escapar.

PALABRAS CLAVE: Evelyn Waugh; Caracterización; Neutralia: La Europa Moderna de Scott-King; Sociedad Española; Literatura Británica

1. INTRODUCTION

In the 21st century, English is considered the universal language, and further research is being developed in its literature. In fact, contemporary English literature, specifically fiction, also implies other countries and cultures. The authors try to transmit the culture of English-speaking countries and some intercultural aspects. In this case, visions of Spain through a fictional novel written by Evelyn Waugh would be the axis of this project. However, literature will not only be discussed, but also linguistics because the main objective will be an analysis of characterisation in one of Waugh's novels: *Scott-King's Modern Europe* (1947). Therefore, in this master's final project, literature and linguistics will merge through characterisation. Inferring characterisation through the text is one of the most important aspects for readers, who illustrate in their minds some pictures to follow the plot of the story, although the writer is the genius when he conveys far more than words. This is what the project would focus on: the steps in characterisation to analyse how the author creates characters to portray them in our minds.

Through my academic trajectory, applied linguistics have caught my attention (discovering how words and sentences are not just an end in themselves, but an important part of communication to transmit, produce and create). Noticing that linguistics are not only related to English acquisition or learning, but rather as a part of literature, is what has motivated me to develop this project. Additionally, from my translating experience, it is quite interesting to discover how words in an original literary work are combined to play a role when creating a character. Thus, how messages are conveyed in texts to form a picture in the reader's mind is an engaging element to know how a whole new world parallel to the real one is manufactured, even though when translating you discover the character without thinking how he or she was formed, one just sticks to describing it as similar as it is developed in the source language. On the other hand, the interest in Waugh's novel is merely personal, as I love discovering new literary authors of the English language. In this case, it implies the perfect occasion to know more about English fictional narratives, as well an outside view of Spain and the Spanish society of that period (the Second World War and the Francoist dictatorship in our country). I believe when doing a project or learning something new you ought to discover new things and go beyond your comfort zone and this is exactly what I can confirm with this final project. Having the new opportunity to face new challenges that, undoubtedly, have made me discover a new author and another way of visualizing literature. Delving deep into the story and coming across details that normally

go unnoticed when we read a story have been a valid means of making me want to know more and more. Then, studying this master and developing a new field of interests thanks to this project have allowed me to achieve my purpose: connecting with the field of humanities in a completely different way.

In this project, conversations will be analysed in order to know how Waugh has characterized people in the novel. However, why is this novel chosen among others? It implies a good opportunity to work on a novel that is not commonly known and that gives readers a vision of Spain from an English perspective. On the other hand, the main character of *Scott-King's Modern Europe* represents fundamental values, so its characterisation is quite enriching to think of them.

When reading a novel, it is quite astounding how readers can be immersed in a completely different world. They can even lose track of time, become one of the characters, or even miss them at the end of the book. Obviously, this has a reasonable explanation because characterisation is quite complex as it involves creating people who seem to be real, as well as their atmosphere. What is more, the characters are the main aspect we remember from books, and each reader would remember them differently (for example, regarding their external appearance), but with similar personal traits. Characterisation becomes a basic feature in stories that almost goes unnoticed, but which is an indispensable resource for the plot.

To sum up, this master's final project has been developed in order to know more about English literature characterisation and specifically in a novel of Waugh, *Scott-King's Modern Europe* (1947), through which I have discovered how important this element is when reading or writing a novel. Besides, it has given me some hints of how Spain was visualized from an English perspective.

2. THE AUTHOR

Evelyn Waugh (1903-1966) could be described as one of the British novelists of the first half of the 20th century (Zimbroianu, 2019: 86). His work and writing style have been analysed from different authors throughout the years. Stannard documented his biography, essays and reviews in 1986, from which one can know the compatibility of his intellectual elegance with conservatism, according to Morris (1987: 1). Wilson (1996: 9) later stated that his life and writing should be connected to realize how his relationships inspired him. In fact, Wilson's second volume is "an attempt to divert attention from some of the cruxes in Waugh criticism and to focus on some remarks that are not as well-known" (Wilson, 1996: 9).

Waugh (1903-1966) was born in London, specifically in Hampstead. He was the second son of a well-known editor and literary critic (Wykes, 1999: 11). He went to Oxford University, and despite all the uncomfortable jobs he had to undertake, Wilson (1996: 17) said, "he remained interested in all types of art, but he was not very productive himself". Maybe that was the beginning of his career as an author, with the publication of two short stories and then, in 1928 he completed his first novel, *Decline and Fall* (Waugh, 1928). Stannard (2013: 14) recently claimed that this novel "was universally applauded as light comedy of a high order".

Waugh belonged to the Bright Young People, formed by young London aristocrats in the 1920s, and he gained his entrance into this so-called society, represented in Taylor's novel (2007): *Bright Young People: The Rise and Fall of a Generation*, by means of his Oxford connections (Willen, 2015: 12). In Fitzgerald's words, this period has been previously depicted: "It was an age of miracles, it was an age of art, it was an age of excess, and it was an age of satire" (Fitzgerald, 1931: 2). Following Wilson (1996: 19), even though Waugh participated in that frivolous and appealing society, he realized that this could not be good for the development of his works. However, the Bright Young people were the main axis of the first part of his career, as "he tried to understand why they were so attractive, yet so superficial" (Wilson, 1996: 19). After his period at college, in Lancing, and influenced by this ostentatious society, his personality became dark. Hence, his style became more and more melancholy, according to Donaldson (2011: 250).

Villar (1997: 47) stated that from 1945, some of his works are included within the satiric tradition (*The Loved One* (Waugh, 1951), *Love among the Ruins* (Waugh, 1953), and the

work used for this project: *Scott-King's Modern Europe* (Waugh, 1947). However, he also added that *Love among the Ruins* belongs to another post dystopian tendency. Consequently, all this decadent post-war period intervened in creating a pessimistic view of the modern society that covered the atmosphere of his works. Besides, Joshi (2020: 2) claimed not long ago that Waugh's novels could not be grouped in one single category because they can be framed in several groups depending on their themes:

It is not possible to put Waugh's novel into one rigid category since a number of themes occur in his novels. His earliest ones, "Decline and Fall, Vile Bodies, A Handful of Dust", grouped together, are mainly concerned with the follies of the Bright Young People of the gay twenties; while "Black Mischief, Scoop, Scott-King's Modern Europe and Love Among the Ruins" uphold his conservative opinions and hit upon the wild, funny and so-called progressive attitude of the modern world which is devoid of virtue, reason and everything that the novelist detest. *Work Suspended* and *Put out More Flags* - deal with the theme of change, which was apparent in the English Society of the period. In his later novels, "Brideshead Revisited, Helena and the War Trilogy (Men at Arms, Officers and Gentlemen and Unconditional Surrender)" the theme of Catholicism is mainly predominant with, of course, the addition of the theme of just war in the last three. (Joshi, 2020: 2)

The most important aspects of Waugh's works are not the dark and pessimistic views or perspectives in which they are immersed, but the comic and ironic narrative style with which they are written. Regarding his style, language and dialogue, he merged fiction and criticism in literature, according to Villar (1997: 49). In addition, each character's language style is very peculiar because they participate in creating the characterisation itself. Dialogues play a functional role, and an analysis of the main source of writing style in Waugh can be found in Donat Gallagher (1984). Indeed, Waugh himself cared a great deal about style; he wrote with respect to the North American and English literary style in 1955 (in Gallagher, 1984: 478): "Literature is the right use of language irrespective of the subject or reason of the utterance. A political speech may be, and sometimes is, literature; a sonnet to the moon may be, and often is, trash. Style is what distinguishes literature from trash." Waugh seemed to be obsessed with style, and he even compared two great authors, Henry James and James Joyce, adding about this last one the following (Gallagher, 1984: 480 [Waugh, 1955]), and criticizing what this author misses regarding style (lucidity, elegance, and individuality):

There was a writer possessed by style. His later work lost almost all faculty of communication, so intimate, allusive and idiosyncratic did it become so obsessed by euphony and nuance. But because he was obscure and can be read only with intense intellectual effort –therefore without easy pleasure-he is admitted into the academic canon. But it is just in this task of communication that Joyce's style fails, for the necessary elements of style are lucidity, elegance, individuality; these three qualities combine to form a preservative which ensures the nearest approximation to permanence in the fugitive art of letters. (Gallagher, 1984: 480 [Waugh, 1955])

Evelyn Waugh's novels and his narrative styles are fascinating because they encompass a whole world for different studies. Zgierska (2017: 166) claims that "Waugh's novels are not only interesting because of their subject matter, but they are also narratological masterpieces enabling endless analysis."

3. STATE OF THE ART

Scott-King's Modern Europe was written in 1947 and it was Waugh's first post-war fiction (Villar, 2016: 93). Stannard (2013: 38) claimed that the novel "first appeared as a slim hard-back and was later included in Penguin Books' 'Work Suspended and Other Stories' (1967)".

This novel narrates the story of Scott-King, a classical language teacher in Granchester, who found his soulmate in a poet called Bellorius from Neutralia. After studying the life of Bellorius for more than 15 years, he almost published one of his essays in a specialized journal and the surprise came when he was even invited to Neutralia to celebrate the tercentenary of the death of Bellorius. Scott-King attended some conferences in Neutralia where he met some people who pretended to have heard of Bellorius, but in the end, they knew nothing about this poet. Finally, once he returned from different experiences of that summer trip in Neutralia and was asked about it, he merely said nothing.

Stannard (2013: 297) summarized the main aspects of the novel and the character in his work: "Scott-King is a scholarly middle-aged master at a typical English public school, where for twenty years, against the increasing emphasis upon science and economists, he has tended the flame of the classics." He also claimed Scott-King is struggling against the Modern World through suffering ("world-guilt and world-pain") (Stannard, 2013: 297). Following Khalaf (2015: 302), along with other main characters of the novels of Waugh, Scott-King may be considered superficial and as a character who does not listen to his interior feelings.

Along with Paul Pennyfeather, the protagonists of *Vile Bodies*, *A Handful of Dust*, *Scott-King's Modern Europe*, and *Sword of Honour* all suffer because they didn't listen to the voice of their feelings, and saying anything about the moral, and emotional implication of their experiences however urgent, painful, or startling. They leave us stranded. They are superficial, and resist all attempts to voice their psychological interiors. Unlike Virginia Woolf who expresses the inner life of her characters, Waugh always stays outside of his novels' scenes, rarely giving us more than a glimpse of motivation. (Khalaf, 2015: 302).

In addition, as it has been aforementioned, Scott-King devotes his life to the study of Bellorius, a classical poet that is depicted as the main character. This could be translated as a

parody that Waugh makes in order to recall how traditional authors, such as Cicero, the classical Latin author, are eventually turned into invisible men, as well as these two characters (Scott-King and Bellorius) are in the story, according to Thomas (2016: 12).

The novel hides multiple details that were part of Waugh's life. He expressed through this novella his pessimistic view of the modern world after the World War II, according to Rossi (2002: 300). Previously, Heath (1983: 186) had also already stated, that Waugh's experience and frustration were reflected through the main character of the novel:

With its tart and formal diction, Scott-King's *Modern Europe* is a stylistically superb little work; nevertheless, it is marred by weaknesses, which suggest that Waugh's powers of invention were flagging. There is too much undigested personal experience, and too much similarity to Waugh's other books. Moreover, there is a problem with clarity of motivation: Waugh does not make it sufficiently plain that Scott-King really does expect to find a happy Utopia in modern Neutralia, and that it is a profound disillusionment with his Utopian dream, which causes him to abandon Bellorius. (Heath, 1983: 186)

Besides, another hint of Waugh's life was given by Sutherland (2011: 437), who wrote in the *Lives of Novelists* that Granchester, the English public school where the main character works as a teacher was Lancing, where Evelyn Waugh went to as a boarder.

The author created this story from gathering material of Franco's Spain, although he invented the name (Neutralia). What is more, Waugh informs the readers "that the Republic of Neutralia is imaginary and composite and represents no existing state" (Waugh, 1947: 6). Stannard (2013: 297) added the following with respect to this fictional country: "it can serve as a handy reference catalogue for almost any one of the several European countries now in the Russian sphere of influence". Besides, Usui (2011: 49) had already stated that this fictional setting was not reasonable because it was a satire, and a "satire is relevant when the nation is stable, when traditional values remain only in name, or when the old social organization is collapsing and the new one is being built. Satire does not apply when the revolution is under way or has just ended".

The story is narrated from a 3rd person perspective with an ironic style. However, as we continue reading, we observe that the novel is tougher than expected. For example, Villar (2016: 93) established that one of the characters, Dr Bogdan Antonic who is expatriated from Yugoslavia, has to keep on moving because he and his wife are refugees, bereft of naturalization papers.

(...) apparently belongs to the light comedy tradition, its tone gets consistently darker, and so is its depiction of one character emerging as a victim of the new European remapping: Dr. Bogdan Antonic. He and his wife are expatriates who have been forced to leave Yugoslavia and take refuge in Neutralia, though, since they haven't yet obtained naturalization papers,

they are willing to move on to the USA, England or wherever they may be accepted. (Villar, 2016: 93)

At the end of the novel, there is also a very arduous process: Scott-King's return to Granchester. According to Milthorpe (2016: 121), this character moved in the story from dimness into darkness. He had to come back disguised as a nun to escape from Neutralia, and he ended up in a camp for Jewish illegal immigrants. This is also a reflection of Waugh's own life because he met some Jewish repatriates while he was serving in Topusko (Villar, 2016: 94).

Scott-King's Modern Europe (1947) was named as "Ten Days that shook Scott-King" before being published because it was the result of Waugh's trip to Spain with Douglas Woodruff during the last two weeks of June, according to Murray (1978: 3). Specifically, he travelled to Madrid in 1945: "He noted in his diary for mid-November that it was "bowling effortlessly along to its end", and ten days later wrote to W.N. Roughead, an associate of Waugh's agent, A.D. Peters, that he had just finished it", Murray (1978: 3). Besides, Brennan (2013: 94-95) mentioned that Waugh's and Woodruff's experience at the conference was not very enjoyable, but rather "grim, with endless delays, oppressive heat, tedious events and major problems with transportation home", according to Zimbroianu (2018: 71).

The novel was published in *Cornhill Magazine* and Waugh sent it directly to them for the Summer 1947 issue. In *Cosmopolitan*, it was published in November under the title of "A sojourn in Neutralia" the same year, (Manley, 2020).

What is more, Zimbroianu (2017: 137) explains that this novel, together with *The Ordeal of Gilbert Pinfold*, was received in Spain when censorship was applied to foreign novels. Therefore, *Scott-King's Modern Europe* (Waugh, 1947) was said not to have been approved of in Spain, and consequently, an edition from Argentina named *La Nueva Neutralia* (translated by J. R. Wilcock) was proposed, although this edition was also declined because of the mentions which Waugh made to communism, were obviously not approved of by the Franco's dictatorship (Zimbroianu, 2017: 140). Its translation into Spanish arrived in 2009 (by Villar), following Zimbroianu (2018: 312).

Since the publication of *Scott-King's Modern Europe* in 1947, the novel drew criticism several times. For instance, Orwell (1949: 1) wrote a review about it, which was called "Mr. Waugh Pays a Visit to Perilous Neutralia", in which he hardly criticized the novel after it was firstly published. Orwell compared it to another novel by Waugh, *The Loved One*

(Waugh, 1951), because in that previous work he attacked the American civilization, and in *Scott-Kings' Modern Europe* he attacked his own continent: Europe. Orwell (1949: 1) even added that both books were complementary to one another, but the latter one was less brilliant. On the other hand, Orwell (1949: 1) compared it to *Candide*, and he defined it as the “modern counterpart” of it, but with just one difference: the hero is 43 years old, so he is middle-aged and he is described in the book as “slightly bald and slightly corpulent”. Furthermore, Orwell assured that Neutralia was a composition made up of Yugoslavia and Greece, ruled by a “Marshal”: a trap for the main character and his companions who end up trapped in a totalitarian regime (some of the characters pass away; others cannot escape...).

Orwell (1949: 1) finished the review criticizing the satire of the novel that had not come to its peak:

This is an extremely readable book, but it lacks the touch of affection that political satire ought to have. One can accept Scott-King's estimate of the modern world, and perhaps even agree with him that a classical education is the best prophylactic against insanity, and yet still feel that he could fight the modern world more effectively if he would occasionally turn aside to read a sixpenny pamphlet on Marxism. (Orwell, 1949: 1)

Additionally, the political views of the authors were said to be more negative than positive as Doyle (1959: 221) exposed, Waugh did not think wealthy people should be destroyed to financially help the poor. Furthermore, he (1959: 221) said: “Whatever the ideal arrangement, Waugh is disillusioned with all existing systems”. In addition to that, Doyle (1959: 221) also claimed that this political disillusionment is only reflected in *Scott-King's Modern Europe* (Waugh, 1947) and *Love Among the Ruins* (Waugh, 1953), although they are considered his weakest novels.

His writings were not aimed to propagate politics or religion, rather reaching a perfect style. Hoskins (2014: 35) stated that Waugh used politics as a way of “demonstrating the folly and stupidity of men”, although he was not interested in them. Indeed, *Scott-King's Modern Europe* is aimed to reflect his attitude on politics and on Spain, according to Hoskins (2014: 35).

The message of this novel is clearly seen at the end, in one single sentence that sums up its whole meaning: a completely new world considered as modern was being created and the main character did not fit in it. The headmaster was warning Scott-King back in Grantchester: “the boys' parents are only interested in preparing their boys for the modern world” (Waugh, 1947: 49). And he answered to his headmaster: “I think it would be very wicked indeed to do anything to fit a boy for the modern world.” (Waugh, 1947: 49).

According to Will (2008: 15), this conclusion of Scott-King could be called a “Brinkleyesque note”. Besides, this character’s assumption on traditional education is to be well-educated for its own sake and not for its purpose or usefulness, according to Springer (2009: 625). Therefore, a traditional view on education is projected through Scott-King’s perspective. The educational system and, in general, the world around him evolves and progresses, while he does not. Milthorpe (2016: 121) also stated with respect to these changes and the theme of *Scott-King’s Modern Europe* (Waugh, 1947): “Modernity conspired to transform the classical “complete man” into a modern abstraction”.

Waugh’s ironic style is also perceived through the language of foreign characters. They are mainly Spanish and Swedish, and, in general, a feeling of non-communication is present in Waugh’s novels, according to Villar (1997: 234). Moreover, he explained that this representation of the idiosyncratic language is the English language spoken by foreigners. Indeed, Miss Sveningen in *Scott-King’s Modern Europe* could be a perfect example of this ironic style. Villar (1997: 236) also continued his work by commenting the social plurilinguism (mentioned by Bajtin, 1981: 81) involved in Waugh’s characters.

In general, *Scott-King’s Modern Europe* (Waugh, 1947) shows us the reality of a world that is coming to an end and the beginning of a new modern one, to which the main character does not want to belong to. Indeed, Hickson (2018: 2) explained that the book has been created to show the readers that they do not need to conform to the new world, as Scott-King portrays in the novel. Waugh’s smooth writing style gives the novel the perfect characteristic of being quite readable and pleasant. In general, the author was not enthusiastic about the character’s creation, although this has nothing to do with the product he created in each work, as we will see in *Scott-King’s Modern Europe* (Waugh, 1947). He even claimed about his own work: “I regard writing not as investigation of characters, but as an exercise in the use of language, and with this I am obsessed” (Holt, 2003: 19).

4. METHODOLOGY

In this specific section, the main theories of characterisation in literary texts are explained in order to continue with the practical framework of this project in section 5. The steps for analysing characterisation will be indicated in order to know the procedure followed for the analysis of characters in *Scott-King’s Modern Europe* (Waugh, 1947).

4.1 A variety of characterisation approaches

Characterisation involves the construction of identity to create specific characters in stories and poems, among other genres. It helps as well to create the atmosphere and the plot to drive the story in one direction or another. Specifically, in narration, identity tries to integrate a self along multiple social and personal dimensions: economic status, ethnicity, class, nation, among others, according to Bamberg (2013: 241). However, there are different dilemmas when facing the construction of that kind of self because it has to be unique at the same time that it has to evolve through the story. Besides, the readers should be engaged in the story, particularly in the characters, through being self-identified and contextualised, so they can create a picture in their minds just by reading linguistic elements (Bamberg, 2013: 241).

There are several approaches for the construction of identity. The analysis of a character, and how the author forms it is quite interesting in literary identity construction, and obviously, this is also analysed when transporting a novel to the big screen. Jannidis *et al.* (2013: 42) explained that those scholars analysing narratology “have mostly ignored the historical case studies carried out on identity construction by specialists of cultural studies”. In many cases, characters are considered too obvious, so they were not interesting for studies. Although there are many heterogeneous perspectives when reading, for example, the depiction of a character because of the picture formed in the reader’s mind.

Additionally, the multiple perspectives on characters’ analysis could be considered of minor importance (it is possibly the most traditional one of Forster (1927), or of more recent studies, such as those of the adaptations of characters in film and television developed by scholars), in view of the character perceived as the indispensable element in order to bring the reader closer to a literary work:

El personaje es el alma de una historia y esto es algo que pocos podrían negar. Es el personaje el que genera afectos y aversiones, identificación o distancia, simpatía o abierta antipatía, es el que, más allá de la historia y los efectos visuales, puede tocar el corazón de cada uno de los espectadores (Rivera, 2007: 96).

In general, the characterisation not only influences the reader so as to be capable of imagining the character, but also to create currents of opinions towards certain groups, generalizing stereotypes and, to a large extent, establishing prejudices and opinions. Galán Fajardo (2006: 59) explains how the creation of stereotypes serves for social categorization and, therefore, it helps to establish the relationship between the individual and the environment. Although many authors have endeavoured to define the term “stereotype”,

Andrés del Campo (2002: 36) considered that there is still no agreed definition of it. Following Galán Fajardo (2006: 61), the creation of stereotypes is essential to be able to highlight the most distinguishing characteristics of the social group of people, despite the fact that this, consequently, will give rise to negative and positive opinions. In literary works, stereotypes in the process of characterisation help the readers to create an image in their minds and to be able to connect with the character and the text. According to Smith (2022: 2), the reader is not only perplexed with the characters themselves, but also with what they state. Therefore, language is also indispensable when creating the character because it helps his or her awareness. Following Fokkema (1991: 91), there are three techniques for upbringing that consciousness (according to Cohn, 1978: 56): authorial narration (psycho-narration), the modernist interior monologue, and the free indirect style. Regardless the technique, the language is part of the social context and depending on the case study, it will “function to constitute an inner self for the characters” (Fokkema, 1991: 90). Therefore, the text and dialogues are crucial for the readers to feel identified with the characters.

Baquera Escudero (2021: 73) also stated that many authors have used recurring characters in different novels to create that connection. For instance, Galdós used this technique, as it was mentioned in a study developed by Yáñez (2000: 497). Authors have exploited their own characters because by means of this narrative technique the readers are more familiarized with them. Gilman (1985: 135) wrote with respect to this identification of characters: “Como sin duda fue la intención de Galdós, el encuentro del lector con vidas ya conocidas puede compararse con ese alivio que siente uno a encontrar alguna cara familiar en una reunión numerosa”.

Regarding one of the characterisation approaches developed in Rimmon-Kenan (2002: 32), characterisation is considered to have a double perspective. According to Mudrick (1961: 211), there are two extreme views: the mimetic theory and the semiotic criticism. Following the first one, characters are seen as authentic people, so they can be separated from the verbal texture of the work. In addition, the reader evaluates them because the knowledge of human nature helps him or her to be related to that character. That identification between reader-character involves creating a feeling towards characters. And then, according to semiotics (Rimmon-Kenan, 2002: 32), the characters are dissolved because they are part of events, and thereby they do not exist if they are not contextualised. Therefore, the latter of the two theories is regarded as being the purist because it considers

characters to be just linguistic elements of a fictional world (Mudrick, 1961: 211, quoted by Rimmon-Kenan, 2002: 32).

In accordance with this idea of dissolution of characters, Cope (2018: 1) quoted Godwin ([1793] 2013) about the character to explain the “necessary connexion” which is involved in this concept.

The idea correspondent to the term character inevitably includes in it the assumption of necessary connexion. The character of any man is the result of a long series of impressions communicated to his mind, and modifying it in a certain manner, so as to enable us, from a number of these modifications and impressions being given, to predict his conduct. Hence, arise his temper and habits, respecting which we reasonably conclude, that they will not be abruptly superseded and reversed; and that, if they ever be reversed, it will not be accidentally, but in consequence of some strong reason persuading, or some extraordinary event modifying his mind. If there were not this original and essential connexion between motives and actions, and, which forms one particular branch of this principle, between men’s past and future actions, there could be no such thing as a character, or as ground of inference enabling us to predict what men would be from what they have been. (Godwin [1793] 2013: 158).

Rimmon-Kenan (2002: 34) also found another significant approach: “Another problem is the subordination of character to action or its relative independence of it”. Aristotle ([1927] 1932: 1450) recognized characters’ functions depending on the role they have, so he classified them into agents or performers. Moreover, Propp (1974: 91) even set 7 areas of actions of characters: opponent, donor, helper, princess (and her father), dispatcher, hero, and false hero. Although, there are more classifications, for instance, Greimas ([1966] 1983: 3) just set 3 pairs around a role: subject/ object, sender/receiver and helper/opponent. In addition, Campbell ([1949] 1990: 36) proposed another one: the monomyth (term coined by James Joyce, 1939: 581), in which the mythological or religious stories marked the hero’s stages. In fact, Ferrara (1974: 252) also constructed a model where the character is the central axis:

In fiction the character is used as the structuring element: the objects and the events of fiction exist– in one way or another– because of the character and, in fact, it is only in relation to it that they possess those qualities of coherence and plausibility which make them meaningful and comprehensible (Ferrara, 1974: 252).

The following approach is the one related to the character’s subordination to meaning. In this one, the character is a kind of mouthpiece of the author’s thoughts and ideas.

The character is also said to be reconstructed from the text. “This putting together” or reconstruction was described by Barthes (1974: 92) as part of the “process of nomination, which, in his view, is synonymous with the act of reading”, (Rimmon-Kenan, 2002: 36). Following this impersonalization, the character encompasses many traits that eventually would be considered to create a prototype.

The transition from textual element to abstracted trait or attributive proposition is not always and not necessarily as immediate as would seem to emerge from the studies mentioned above. On the contrary, it is often mediated by various degrees of generalization. Following Hrushovski (forthcoming), I would like to suggest that the construct called character can be seen as a tree-like hierarchical structure in which elements are assembled in categories of increasing integrative power. (Rimmon-Kenan, 2002: 37 [Hrushovski, 1979: 337-8]).

In addition to this, Lotman ([1970] 1977: 65) stated that characters either share common traits (parallels) or represent opposing traits (contrasts).

The latter theory considers the character to be just an element of the constructed narrative world according to Margolin (1983: 7). “It is a semiotic element, but independent of, and different from, any particular verbal expression, capable of various modes of existence within the story world.”

After studying the approaches towards characterisation, and before selecting the most appropriate one, the manner in which the characters may be presented in a literary text will hereafter be described. Although Rimmon-Kenan (2002: 59) claimed any linguistic element could serve as an indicator of character, there are other elements exclusively associated with characterisation. He separates them into two main categories: direct definition and indirect presentations.

There are two basic types of textual indicators of character: direct definition and indirect presentation (Ewen, 1971; 1980: 47-8). The first type names the trait by an adjective (e.g. “he was good-hearted”), an abstract noun (“his goodness knew no bounds”), or possibly some other kind of noun (“she was a real bitch”) or part of speech (“he loves only himself”). The second type, on the other hand, does not mention the trait but displays and exemplifies it in various ways, leaving to the reader the task of inferring the quality they imply. (Rimmon-Kenan, 2002: 59).

In addition, Schneider (2001: 607) presented two processes to create a character. The top-down process where a category is applied to an individual character or, in contrast, a bottom-up process where it is integrated into a type or built up as an individual. Characterisation is a dynamic process where information is ascribed to an agent in the text, in consequence, it can give the character certain properties in the fictional environment, regardless of one method or the other.

The author will give the character a proper name and other fundamental references that are indirect or direct in the text. Following Barthes (1974: 190-191), “The Proper Name enables the person to exist outside the semes, whose sum nonetheless constitutes it entirely. As soon as the Name exists, the semes become predicates, inductors of truth, and the Name becomes a subject.” Therefore, the textual evidence would be fundamental to infer the features of someone’s personality. Besides, it is obvious that the character will be introduced

within a frame in the story. Hence, when it is explicitly referred to at the beginning of the story, an introduction will be created, despite its early appearance, we will be talking about identification that, in fact, is different from that of the reader's response to a character.

Following Labatut and Bost (2019: 7), in general, “character identification consists in detecting which characters appear in the considered narrative, and when exactly they appear in this narrative”. Apart from identifying them by their proper nouns (e.g. “Sherlock Holmes”), “pronouns (e.g. “He”), and nominals, i.e. anaphoric noun phrases referring to characters (e.g. “The consulting detective”) are also used” (Labatut and Bost, 2019: 7). Additionally, anaphoras are also used for the identification of characters: “they constitute a list of verb-noun co-occurrences considered as frequent in novels, and perform a grammatical dependency parsing: only the expressions involved in such situations are considered as character mentions” (Labatut and Bost, 2019: 14).

The following element to be considered regarding characters would be the events of the story. The spatial-temporal framework that organizes the world-representing text is fundamental because it is the axis where characters are living “the fictional reality”, although it is made of “separable components” and has the “potential of forming networks of internal relations” (Rimmon-Kenan, 2002: 6). The events of a story that are narrated in that fictional reality shape the plot. According to Dannenberg (2008: 1), this plot and the characters are connected to each other. This connection serves to develop the course of the story. “All key forms of the counterfactual involve the remapping of the life trajectories of characters to create altered outcomes and often dramatically transformed life stories.”, Dannenberg (2008: 1). Dannenberg also emphasized the fact that the focus for the evolution of events will be the one developed by the main character of the story.

The last feature of narratives that is closely related to characters is the narrator. Eckardt (2021: 157) stated that “where there is an utterance, there must be a speaker”. Indeed, Wall (1991: 4) had already depicted the narrator as the voice we listen to when we read a story. Following this premise, every story should have a narrator because “someone chose particular words to report on particular events in a particular way”, (Wall, 1991: 4).

4.2 A four-step process selected for the analysis

Following with the steps in characterisation, the first one would be the SOURCE. On this one, the type of narrator would be determined, for example, whether it is homodiegetic or heterodiegetic. Whether it is a 1st person narrator or a 3rd person one, reliable or

unreliable, etc. because this will give us some hints of what the character looks like, and if it participates in the story or not, and this will be affecting the creation of the atmosphere too whether the character takes part in it or not. The characters' typology would also be analysed in this first step. What is the number of characters in the novel? What are their roles in the story? We will know if they are primary or secondary characters with reference to their appearance in the novel, and the importance given to them. Bobes Naves (1991: 136) distinguished between three types of sources from where the information discontinuously comes: the character itself with his or her actions, thoughts, and relations, other characters and the narrator, who provides details and information of the character. In addition, Bourneuf and Ouellet (1985: 204) added to these three types of sources, a fourth one, which combines the aforementioned modes. This latter mixture will be the selected one for the coming analysis of the novel.

The second step is the one that occupies almost all the analysis because it is the text itself, the one revealing the traits of each character (in the analysis it will be called, TEXTUAL EVIDENCE). Let us not forget that linguistics are merged with characterisation in this project and therefore, the Relevance Theory from Sperber and Wilson (1995: 118) is fundamental in order to know the conveyed meaning in utterances that constitute the keys in order to interpret them for extracting the character's traits. What is more, the Relevance Theory helps the analysis of characters by virtue of the context and the previous assumptions the reader may have about it. Following Sperber and Wilson (1995: 139), the short-term memory storage is not only used to deduce and infer more knowledge from a situation, but also to interpret. It seems reasonable to think that bearing this technique in mind will help to infer the communicative context and the traits attributed to each character. Therefore, textual evidence may be extracted from direct definition or indirect presentation (Rimmon-Kenan, 2002: 60), albeit, as it has been previously mentioned, the text itself is a sign of the trait. Whether it is developed by direct definition, the text will explicitly be providing us hints for learning how the character is portrayed. In contrast, if it was accomplished through indirect presentation, some inferences would be the clue. They can be inferred through actions (one-time or habits...), speech (content, form and style), thought (a form of mental speech), external appearance (involuntary such as height and eyes and voluntary as in the case of clothes or hairstyle), and the environment (physical and human surroundings) (Rimmon-Kenan, 2002: 61-67).

Two types of characterisation also exist according to Felices (2006: 195). On the one hand, direct characterisation contributes to the static depiction of physical, psychological and ethical traits, and it can be developed by means of the main character or others (including the narrator as an external element). On the other, indirect characterisation which is created through other elements such as dialogues, references, among others.

The characterisation process in a novel is highly influenced by the author's style and the language he uses. In fact, the characters can help to discover the author's vision and perception of the world around him or her. In this case, *Scott-King's Modern Europe* (1947) serves as a model to get to know Evelyn Waugh better, as well as his perception of Spain.

According to Rimmon-Kenan (2002: 40), and following Garvey (1978: 74-5), some traits are gathered after analysing attributions:

A set of physical attributes implies a psychological Attributive Proposition; e.g. X bites his fingernails → X is nervous; a set of psychological attributions implies a further psychological Attributive Proposition, e.g. X hates his father and loves his mother → X has an Oedipus complex; a set of psychological and physical attributes implies a psychological Attributive Proposition, e.g. X sees a snake, X becomes fearful → X is afraid of snakes. (Rimmon-Kenan, 2002: 40).

Preceded by these implications regarding attributions, a third step is considered in this process for analysing, collecting the TRAITS each character portrays. They could be traits of being ("young", "poor"...), of habits ("murderer", "swimmer"...), of relation ("loves X", "is jealous of..."...) and of belief ("Christian", "Communist"...). According to recent studies, fictional characters are broadly considered as social metaphors (Carroll, 2017: 387). Therefore, they do not contain fixed and limited traits, but clusters of characteristics (Carroll, 2017: 390).

The last step would be identifying the TYPOLOGY OF CHARACTERS in the novel of Waugh (Villar, 1997: 75). According to the traits, one will know if the character is + or - complex, dynamic, simple... These values are extracted from the work of Villar (1997: 262), who attributed them to different protagonists of Waugh to examine the evolution of the characterisation process produced in the fictional narrative of this author. Hence, and using a + or - dichotomy, in this project, it will be stated whether characters are +/- COMPLEX (their qualities), +/- CONTRADICTORY (their different attributes and opposed signs of behaviour), +/- DYNAMIC (their development throughout the story), +/- TRIDIMENSIONAL (their resemblance to human beings), and +/- AUTONOMOUS (the events are structured following the character), (Villar, 1997: 88).

In addition to these values, characters can be divided into flat or round characters, according to Forster (1927: 4). On the one hand, a flat character could “be summed up in a single sentence and acts as a function of only a few fixed character traits” (Forster, 1927: 4). On the other, “Round characters are capable of surprise, contradiction, and change; they are representations of human beings in all of their complexity.” (Forster, 1927: 5). In this project, characters would be analysed to come up with the idea of what they are: round or flat; although, we will call them static or dynamic to follow some of the proposed dimensions of Hochman (1985: 132). Additionally, Jannidis *et al.* (2013: 6) also stated that stereotypes, when creating characters, are related to the flat characters proposed by Forster (1927: 4). The problem comes when undervaluing simple characters, according to Jannidis *et al.* (2013: 6).

Stereotypes are often regarded as the prototypical flat character. With Dyer (1993), however, a distinction can be drawn between the social type and the stereotype. Social types are known because they belong to a society with which the reader is familiar, while stereotypes are ready-made images of the unknown. In fiction, they differ, according to Dyer, to the extent that social types can appear in almost any kind of plot, while stereotypes carry with them an implicit narrative. (Jannidis *et al.*, 2013: 6).

In the following section, the whole novel will be analysed in such a way as to follow this four-step process and finally, in section “6. Conclusions”, the fourth step is required to reveal the outcome and results of the analysis. Then, we will perceive the characters’ typology of Waugh in this novel (Villar, 1997: 75) and the perception we acquire of Spain by means of the characters.

5. CORPUS ANALYSIS

Several characters have been analysed in this corpus. Therefore, they are separated by headings. In addition to this, the spatial framework has been regarded as a fundamental aspect that helps the reader to comprehend Waugh’s Spanish vision and which contributes to the construction of the character. Following Rimmon-Kenan (2002: 6), this element endeavours to create connections within the story. Therefore, it is the first element to be analysed.

5.1 Source

It seems reasonable to think that the source in this case will be a combination of many elements that discontinuously give us hints on the traits of each character.

Although the narrator is not a character of the story, he or she is part of it as someone who is involved when using the first-person plural in “*if we are to follow Scott-King with*

understanding” (Waugh, 1949: 6). Moreover, it also involves the reader by making him or her pay attention and become part of the story plot. For instance, when using the second-person pronoun “**you**” in “...*make the list full, slip in as many personal foibles as **you** will, **you** will find all these in the last three centuries of Neutralian history*” (Waugh, 1949: 6). Moreover, these statements not only involve the readers, but also call them explicitly. In other words, according to Sperber and Wilson (1995: 183), these explicatures directly invite the readers to participate within the story. Hence, they know they will follow Scott-King’s adventures and the spatial framework of the story (Neutralia).

The novel is told by a 3rd person narrator who may be considered as heterodiegetic, because the narrator does not play a part in it as a character in the story, although it will provide the reader with many details of characters (by means of direct definition or indirect presentation). Besides, these details and information gathered by the reader are completed by virtue of other characters and the context.

5.2 Textual evidence

The spatial framework will be in the first place described in order to contextualize the characters, and then each character will also be depicted according to direct definitions and indirect presentations found in the text.

5.2.1 Spatial framework

Textual evidence by direct definition:

To begin with, after introducing Scott-King (the main character), the text refers to the spatial framework, where Granchester is described as “*not the most **illustrious** of English public schools*” (Waugh, 1949: 5). The reader can easily perceive the school to be very noticeable by means of the adjectives used for its description. Additionally, it has a good reputation because we are told that it is “*entirely **respectable***” (Waugh, 1949: 5), and that an annual cricket match is played there. Then, through these details, the reader may think of an upper-class society, in which Scott-King is playing a part. In addition to this, it could be inferred that students boast of their school, as they make a point of saying that they are from Granchester: “*it numbers a dozen or so famous men among its old boys, who, in general, **declare without apology: I was at Granchester***” (Waugh, 1949: 5).

Neutralia as the place where the events happen throughout the story is also directly described. Following Sperber and Wilson’s Theory (1995: 23), utterances of direct evidence are used to unveil the country. There is a paragraph in the novel where through textual

evidence (direct definition) the reader can imagine how this country has been devastated as a result of all the tragic events which it has suffered:

Dynastic wars, foreign invasion, disputed successions, revolting colonies, endemic syphilis, impoverished soil, masonic intrigues, revolutions, restorations, cabals, juntas, pronunciamientos, liberations, constitutions, coups d'état, dictatorships, assassinations, agrarian reforms, popular elections, foreign intervention, [...] (Waugh, 1949: 6).

The country also seems to have this elegant and fancy touch as the narrator describes the banquet with French words such as “*hors d'oeuvre*”, and in terms of “until it resembled a *parterre* by *Le Nôtre*” (Waugh, 1949: 23)

Eventually, it seems that Scott-King, while listening to Whitemaid notices for the first time that Simona, and, in general, Neutralia is not a paradise. Indeed, Whitemaid invites him to meet some women with the purpose of getting him a girlfriend from the Physical Training Congress, Scott-King prefers instead to keep on living his calm life, whose central axis is Bellorius. Hence, we can observe the town of Simona to be depicted again, although not from Scott-King's perspective, but we can imagine it idealized again as in the mind of Scott-King. A marvellous place to spend the holidays is described as:

The town of Simona stands within sight of the Mediterranean on the foothills of the great massif which fills half the map of Neutralia. Groves of walnut and cork-oak, little orchards of almond and lemon cover the surrounding country and frow to the foot of the walls which just out among them in a series of sharp bastions, ingeniously contrived in the seventeenth century and never, in a long history of strife, put to the test of assault; for they enclose little of military significance. The medieval university, the baroque cathedral, twenty churches in whose delicate limestone belfries the storks build and multiply, a rococo square, two or three tiny shabby palaces, [...]. (Waugh, 1949: 30).

Therefore, the reader is able to start conjuring up a country that reflects a sad atmosphere with maybe some gloomy characters at the beginning, albeit through direct definitions and indirect presentations it is illustrated otherwise.

Textual evidence by indirect presentation:

Neutralia opens the novel by being indirectly described as a paradise for holidays: “*Hot oil and garlic and spilled wine; luminous pinnacles above a dusky wall; fireworks at night, fountains at noonday; ...*” (Waugh, 1949: 9). All these Mediterranean details are greatly enjoyed by Scott-King, who cannot pronounce a word about Neutralia when his colleagues mention this place because this matter gets on his nerves. In fact, it seems this is an ideal venue to spend the holidays for some of them, while for others it is a country, which hides many secrets after the Civil War: concentration camps, German physicists making atomic bombs, etc.

Additionally, by means of the thoughts of our main character, we can observe the Neutralian society because they make a distinction between V.I.P.s and ordinary people. Scott-King thinks: “how they treat quite ordinary, unimportant people?” (Waugh, 1949: 11). Hence, it is observed as a marvellous and friendly society for everybody.

Once again, the environment of Neutralia reminds the reader of Spain when it is summer and foreigners are easily identified because of their clothes and sunburn. Another fact about this Spanish environment is the schedule of meals because Whitemaid (one of the secondary characters) complains a lot about not having received anything to eat. Therefore, we can perceive they are in Spain, when they utter in Neutralia people eat very late (Waugh, 1949: 13).

The very important people who arrive to Neutralia describe to the reader the post-Civil War environment and what these people have been through. For example, with all the security system they have to pass through because they are foreigners. Indeed, at the beginning of the trip, when Scott-King has to spend many hours in the waiting room of the aerodrome, Spanish society can be inferred as very cautious, a clear sign of having just experienced the end of a war:

He had not been ignored. He had been shepherded in and out of charabancs and offices like an idiot child; he had been weighed and measured like a load of merchandise; he had been searched like a criminal; he had been cross-questioned about his past and his future, the state of his health and his finances, as though he were applying for permanent employment of a confidential nature. (Waugh, 1949: 10).

In addition to this, when the characters are asked to control their documents (speech), the previous idea of security is reinforced: “embarkation papers, medical cards, customs clearance slips, currency control vouchers, passports, tickets, identity dockets, travel orders, emigration certificates, baggage checks, and security sheets.” (Waugh, 1949: 12).

Added to that, Neutralia’s economy is not thought of for foreigners, but for people who live there. Maybe, Waugh tried to exemplify the nationalism that was being stressed in Spain but in the bad sense; in other words, a multicultural and diverse society was not the purpose of that dictatorship that Spain was being through.

It rose amid sub-tropical vegetation, fountains and statutory a solid structure, ornamented in the rococo style of fifty years ago. Neutralians of the upper class congregated there, sauntered about its ample corridors, sat in its comfortable foyer, used the concierge as a poste restante, borrowed small sums from its barmen, telephoned sometimes, gossiped always, now and lightly dozed. They did not spend any money there. They could not afford to. The prices were fixed, and fixed high, by law; to them were added a series of baffling taxes—30 per cent for luxury tax, [...] (Waugh, 1949: 17).

Apart from characters' depictions and conversations, the spatial framework where the novel is developed is little by little inferred by means of the environment. Neutralia seems like a country that looks forward, despite the fact it has just finished a Civil War. The atmosphere keeps on being an ideal place for spending holidays.

Neutralia's appearance is not what the readers think at the beginning by virtue of becoming more familiar with the characters. The context is also created from characters and vice versa. Therefore, the speech of characters also play a significant role in forming the spatial-temporal framework. For instance, Mr. Bodgan Antonic (another secondary character) says:

"It is the wish of the Ministry. You see, I am their cultural adviser. They required a celebration this summer. I searched the records for an anniversary. I was in despair until by chance I hit on the name of Bellorius. They had not heard of him, of course, but then they would have been equally in the dark if he had been Dante or Goethe. I told them" said Mr Antonic with a sad, sly, highly civilized little smile, "that he was one of the greatest figures of European letters" (Waugh, 1949: 31).

The reader can perceive how Bellorius (the poet studied by Scott-King) is not even such an important character by means of the environment, although it is the reason for contextualizing the spatial-temporal framework of the plot. Indeed, Neutralia, specifically Simona, is just advertising, drawing attention to itself, as they do not even care about the author. They are looking for an excuse, and they find it using the tercentenary death of this poet.

All characters together feel like they are tourists, foreigners in an unknown city, but Scott-King is taking part in it: "This was the atmosphere of the tour, and in it the social barriers which had threatened to divide them at Bellacita had quickly broken down. Whitemaid was forgotten, Scott-King found himself once more befriended, made part of a fellowship of bewilderment." (Waugh, 1949: 32). As we can see, at the end, all these disparities of personalities are mixed but have found a common point, their presence in Simona.

Once again, the environment is formed through characters. For example, when they arrive at the National Memorial, another image is created in the atmosphere, as "some philatelists were sleeping there, and had to be dislodged" (Waugh, 1949: 32). Therefore, little by little the reader can appreciate Simona is not what Dr. Fe (another secondary character whose aim is to guide and take care of the group), among other "Spanish characters" are describing. In fact, it is the opposite because we can perceive it as a country

(a city, specifically in this case) that is submerged in misery and unhappiness. Another piece of evidence is inferred by definitions on how the country pretends to be a very respectable one: when they are visiting another town (“the land of cork-oak and almond”), armoured cars escort them (Waugh, 1949: 33). In other words, we can think of a warlike atmosphere as if the conflict had not ended. Even when they arrive at the hotel, the reader knows what Simona is: a completely insecure place. In this as a result, they have to expel the two philatelists of Miss Bombaum’s bedroom, a place where they have taken refuge (Waugh, 1949: 33).

However, Spanish characters try to convince foreigners that Neutralia is not what it looks like. For example, one of the characters, Dr. Antonic points out that “*It is for fear of the partisans*” (Waugh, 1949: 33) referring to the armoured cars. As it can be seen, the environment gives us clues to infer what Neutralia looks like. Another hint comes with the message they read in a pyramid of stone in the same spatial framework: “*Death to the Marshal*” (Waugh, 1949: 33). We can observe the Neutralian society as an analogy of Spain, as both are divided into people who are for and against the dictatorship. However, following the descriptions of the atmosphere, it can be seen how patriotic they are: “*(...). The ceremony was over. They had luncheon in a neighbouring town at what seemed to be a kind of barrack-canteen, a bare room decorated only by a large photograph of the Marshal; a substantial but far from sumptuous meal eaten at narrow tables on thick earthenware plates.*” (Waugh, 1949: 33).

Neutralia’s society, which is being shown little by little, is revealed as an authentic nightmare, because two of the visitors who go for a little drive in the hills are thought to have been murdered when they do not return. The police took off the other two of them, the South American ones, at luncheon (Waugh, 1947: 36). Despite these tragic events, Dr. Antonic and Dr. Fe talk about them in a very natural way. This can be considered as a clear sign of living in a society that is not secure anymore.

5.2.2 Scott-King

Textual evidence by direct definition:

From the beginning of the novel, there are several clues revealing Scott-King’s appearance and personality. In fact, the book starts by introducing the character from a 3rd person perspective “*In 1946 Scott-King had been a classical master at Grantchester for twenty-one years*” (Waugh, 1949: 5). Therefore, it can be inferred that he is the main

character because he is mentioned in the first line of the novel and because the title of the book refers to him. Direct definition helps the reader to know that he works as a master in the classics. We can also infer from the beginning he is British because of the city where he is teaching (Granchester). Besides, the text reveals: “*He was himself a Granchesterian and had **returned** straight from the University after failing for a fellowship*” (Waugh, 1949: 5). Additionally, Scott-King is depicted as “*middle-aged*” (Waugh, 1949: 5), and his students call him “*Scottie*” and then, “*old Scottie*” (Waugh, 1949: 5). These explicatures, following Sperber and Wilson (1995: 183), reinforce the idea that he has been living and teaching there for a long time.

Scott-King is characterised as an adult; he is introduced as a more mature person. It is illustrated by the verbs used in the past tenses: “*When Scott-King **was** a boy and when he **first returned** as a master, the school **was** almost equally...*” (Waugh, 1949: 5).

The spatial framework gives some hints of how society has now evolved because the classical studies field is considered a “rare” discipline. We can infer from that statement that Scott-King is a “rare” person as he belongs to this field. The textual evidence confirms Scott-King’s colleagues have fallen away in this discipline, and it is depicted as a “*rare intellectual atmosphere of the Classical*” (Waugh, 1949: 5). Hence, some extra contextual effects are achieved (Sperber and Wilson, 1995: 220).

Besides, Scott-King is directly depicted as “*dim*”, as the poet, he studies: Bellorius. (Waugh, 1949: 5). These adjectives, *rare*, *dim*, etc., offer the readers the hints to start decoding Scott-King’s personal traits. Therefore, they explicitly reinforce the assumptions made about Scott-King by the reader, following Sperber and Wilson (1995: 118).

Scott-King is described as “*middle-aged, shabby, unhonoured and unknown, his round and **learned** face puckered against the wind*” (Waugh, 1949: 8); in fact, it is said that he “*has **missed** all the compensations of life*” (Waugh, 1949: 8), so it seems he is a man who has only enjoyed his work and studies, and who has been solitary man. And the direct definition continues in the story: “*He was an **adult, an intellectual, a classical scholar, almost a poet; he was travel-worn in the large periphery of his own mind, jaded with accumulated experience of his imagination***” (Waugh, 1949: 8). Due to this last statement, we can perceive he seems very creative too.

Scott-King is directly depicted as a “*Mediterranean man*” (Waugh, 1949: 10). His depictions are repeated throughout the story. For instance, when he coincides with Miss

Bombaum on not knowing what had happened the night before, he is depicted by the narrator as not having been involved in the situation, as he is ignored again by the group.

Scott-King was an adult, an intellectual, a classical scholar, almost a poet; provident Nature who shields the slow tortoise and points the quills of the porcupine, has given to such tender spirits their appropriate armour. A shutter, an iron curtain, fell between Scott-King and those two jokers. He turned the rest of the company and realized too late that jocularly was the least he had to fear. [...]

He did not wish to know more. He was an adult, an intellectual; he was all that has already been predicated of him. He was no chauvinist. Throughout six embattled years, he had remained resolutely impartial. But now his hackles rose; quite literally, he felt the roots of his sparse hairs prick and tingle. Like the immortal private of the Buffs, [...] (Waugh, 1949: 10).

Eventually, some direct definitions also provide the reader with more details regarding his physical appearance: *“The Poet had **shaved** that morning and shaved ruthlessly. The face he thrust near Scott-King’s was tufted with cotton-wool. Now he withdrew it and edged away. Scott-King joined the group of delegates.”* (Waugh, 1947: 28).

Textual evidence by indirect presentation:

The country of Neutralia is depicted with the same adjective used for the main character. It is said to be *“dim”*, therefore one can infer features from Scott-King by means of the spatial context. He can be depicted as naïf because he trusts that country without having being there (the environment and the actions provide the readers with the clues): *“...Scott-King, who had never set foot there, became Neutralian in **his loyalty** and as an act of homage resumed with fervour the task on which he had **intermittently** worked, a translation of Bellorius into Spenserian stanzas.”* (Waugh, 1949: 7). He can be described as a scholar and as a researcher of a medium level, not an eminent figure in this discipline, who is loyal and hard-working because of the adjectives used to describe him. Through his actions, we can know he does not reach success when sending his work to a prestigious publisher (Waugh, 1949: 7): *“He sent it to the **Oxford University Press**. **It came back to him**. He put it away in a drawer of the pitch-pine desk in his smoky gothic study above the Granchester quadrang. He did not **repine**. It was his opus, his monument to dimness.”* Therefore, we can perceive that Scott-King was a conformist, bearing his failure with resignation because he did not complain at all. However, apart from that, was he ambitious? We can think so as he did his research with a purpose: to be printed and edited by a prestigious publisher (Oxford University Press). He wished to rise above his present condition.

Some signs in the story demonstrate to the reader that he did not close that chapter of studying Bellorius in his life: firstly, the trip he made to Neutralia (actions), and, secondly,

the essay he wrote for the coming tercentenary of Bellorius's death for which he was paid (actions and environment). Therefore, we can assert what we have previously thought of Scott-King. He is an ambitious person who may seek recognition from others. Apart from that, we can infer he is stubborn (he spends 15 years developing his work), although a conformist because he does not complain (there is no evidence of him complaining after his failure): "*Scott-King was paid twelve guineas for this fruit of **fifteen year**'s devoted labour; six of them, he paid in income tax; with six he purchased a large gunmetal watch which worked irregularly for a month or two and **then finally failed**. There the matter might well have ended.*" (Waugh, 1949: 7). In addition, due to the fact that he is paid twelve guineas we can infer Scott-King to be of medium social status, whose work is not well recognized much in the same way as the author he studies (Bellorius).

This character can surprise the reader because when we meet him, the narrator directly calls our attention to let him or her know that this is the beginning of the story and even some traits can be inferred regarding Scott-King; even though we have not met him yet: "*Let us now "truck" the camera forward and see him "close-up". You have heard all about Scott-King, but you have not yet met him.*" (Waugh, 1949: 7).

It seems he is a solitary person because it is described that while unmarried assistant masters at school took their meals in the common room, he arrived alone with his papers. The environment gives us, in this case, clues in order to discover Scott-Kings' features: solitude and individualism.

Once again, the environment, reinforces these aforementioned features because he also seems to be sad as he is commonly ignored by his colleagues. He only gains recognition when he receives the letter from Neutralia for the trip; he even thinks it is a hoax. Therefore, we can infer that he is insecure, he cannot believe that he is being recognized by the work he did.

His Magnificent the Very Revered the Rector of the University of Simona and the Committee of the Bellorius Ter Centenary Celebration Association request the honour of Professor Scott-King's assistance at the public acts to be held at Simona on July 28th—August 5th, 1946. R.S.V.P. His Excellency Dr Bogdan Antonic, international secretary of the Committee, Simona University, Neutralia. (Waugh, 1949: 8).

We discover that Scott-King is arrogant and passionate about his work by means of the speech. When he discusses with his colleague, Mr Griggs, about the fact of learning classics, and whether or not this discipline a waste of time. Scott-King replies: "*It's a waste of time coming to me and not learning them*" (Waugh, 1949: 9).

However, regardless of the passion and the importance he gave to his subject, students seem bored as they attend a master lecture and they ironically ask to put an end to the lesson, but Scott-King seems to have locked himself up in his own world because he does not perceive irony. The reader can perceive this kind of irony through direct speech in the novel as well, as Scott-King attempts to treat students as if they were at college (textual evidence through the narrator's words).

‘These last episodes of the siege have been described as tolling like a great bell’, at which a chorus rose from the backbench, ‘The bell? Did you say it was the bell, sir?’ and books were noisily shut. ‘There are another twenty minutes. I said the book tolled like a bell.’ [...]

‘Has anyone done any more? (Scott-King still attempted to import into the lower school the adult politeness of the Classical Sixth.) ‘Very well, then, you can all spend the rest of the hour preparing the next twenty lines.’ (Waugh, 1949: 9).

Scott-King is treated with respect at school, although his lessons may be boring. For example, when he is called “*sir*” and some polite formulae are used when addressing him: “*Please, sir that’s far as I got, sir*” (Waugh, 1949: 9). Therefore, the school is perceived as a respectable one as it was described at the beginning of this analysis (in the spatial framework).

Scott-King is not an adventurous man because we know by actions and that: “*he had not been abroad since 1939. He had not tasted wine for a year, and he was filled, suddenly, with deep home-sickness for the South*” (Waugh, 1949: 9). Then, another trait can be inferred from this context, but it has been previously mentioned: Scott-King has developed a kind of anhedonia, which is the fact of not enjoying the common activities of life or of having lost interest in them, although he felt complete. He seems not to get pleasures from life because he does not need them. He could only enjoy those lands of Neutralia that he does not commonly visit, but where “*his heart lay buried there*” (Waugh, 1949: 9).

The reader can also infer Scott-King has this idealistic perception of Neutralia through the speech and the environment because he stands up for Neutralia from any negative commentary, as well, through his actions the reader may infer he can be worried because he is said “*to sit tight*” when hearing them: ‘*No decent-minded man would go to Neutralia*’ (Waugh, 1949: 10). Despite these comments, Scott-King goes to Neutralia in summer. His actions reinforce the idea he lives in his own world (absent-minded), and who is not easily influenced by others’ opinions.

By means of the environment and actions, we know Scott-King is very responsible as he is never late. The narrator explains he had to wait in the aerodrome waiting room, and due

to the fact that he had left quite early his hotel in London at seven o'clock, and at noon he was on English soil (Waugh, 1949: 10), so we can infer he was patiently waiting for many hours to fly to Neutralia.

From the beginning of his trip to Neutralia, Scott-King seems as naïf as a little child discovering the modern world: the amenities of the travel, what a V.I.P is, etc. He even starts feeling recognition, so, in contrast to what he felt at Granchester, this Neutralian society pays attention to him (the environment keeps on providing clues). For example, the person who receives him interviews him at the airport.

More features from Scott-King, previously mentioned, are repeated through actions. For instance, his politeness and good education when he is said to raise his hat as the little party swept out into the blaze of sunshine to the waiting cars or his absent-mindedness when he realizes he is not suitably dressed in Neutralia because of the heat.

Once they arrive to the Ministry, Scott-King and Whitemaid are the ones whose thoughts and imagination are unleashed, because it is the moment they have been waiting for a long time (the reader knows they are creative by thought, albeit the environment also helps to form this trait). An elegant and sophisticated atmosphere is presented through the environment (Waugh, 1949: 16) from which we can infer what Scott-King looks like: "*Honorific titles, bows, smiles, shakes of the hands...*". Additionally, Scott-King seems to be solitary and observant: "*Scott-King **studied** the books and leaflets provided for him, lavish productions of the Ministry of Popular Enlightenment...*" (Waugh, 1947: 16).

All these foreign colleagues seem to be ignored by the local people, although they are treated as Very Important People. In fact, Scott-King is also solitary because of his personality, as he does not speak to anyone. At the party, for example, he is standing alone without even having a drink and it is a footman who brings him something to drink and Arturo Fe brings him someone to talk to. Once again, the characterisation is formed through actions (but, in this case, of other characters).

However, in contrast to other characters such as Engineer Garcia, Scott-King is very introvert. He answers Engineer Garcia's questions with brief and very short replies. He, once again, shows us a serious and unfriendly character (Waugh, 1947: 19): "I suppose, Granchester" (he answered the question regarding his origins (where he is coming from), and it seems he is sad and unmotivated, so we can think he is not proud of his own town). We need to remember that, at the beginning of the novel, in contrast, it was explained that

everyone who had studied there, was very proud of having been there (Scott-King's character is the opposite).

Scott-King is said to find himself being the centre of attention. He is treated as a very interesting person, maybe because of his appearance, or because of being a foreigner, who speaks English. This is shown in the novel through actions and speech of Arturo Fe. In fact, it can be observed how characters are formed, as, for example, in this case of Scott-King, through other characters.

The clamour in the hall was tremendous. Scott-King found himself the centre of an English-speaking group. Fresh faces, new voices crowded in on him. His glass was repeatedly filled; it was over-filled and boiled and cascaded on his cuff. Dr Fe passed and re-passed. 'Ah, you have soon made friends'. [...] (Waugh, 1947: 20).

However, although many people surround him, it is not shown that he is connected to the world until he realizes that Engineer Garcia drew him into a more confidential quarter. Then, through speech, Scott-King seems to open his mouth at last to reply to the criticism Garcia is making about his paper (for instance, "*They tell lies about everyone*", ***shouted Scott-King***" (Waugh, 1947: 20)). Therefore, Scott-King demonstrates how he loves Neutralia, the only aspect he cares about in life (for example, we can see this detail when he describes himself when he gives himself neither recognition nor importance "*No, merely a poor scholar*" (Waugh, 1947: 20)). Once Garcia tries to explain to him, how lucky he is to be living as a scholar in England, since in Neutralia they do not earn much and exemplifies how hard the conditions are there, Scott-King ignores him. Once again, through action, Scott-King is a character who does not want to be involved with the reality or the world where he is living. He chooses to ignore these aspects to live peacefully in his own world. For example, he is said to slip away while the speeches were starting. Maybe, that could be the reason he is such a solitary man because he does not want people to push him out of his comfort zone.

On the other hand, Scott-King is a very respectful person; he does not want to interrupt while the Mayor or other people are talking. He only gets a friend, Whitemaid, who is as solitary as he is. Furthermore, through actions we know Scott-King wanted to help him, so he demonstrates himself to be a helpful and kind man about people he cares for.

Though they were friends only of a day, Scott-King loved this man; they had suffered, were suffering, together; they spoke, pre-eminently, the same language; they were comrades in arms. He took Whitemaid by the arm and led him out of the hall to a cool and secluded landing where stood a little settee of gilt and plush, a thing not made for sitting on. Here they sat, the two dim men, while very faintly from behind them came the sound of oratory and applause. (Waugh, 1947: 22).

Scott-King endeavours also to be involved in the thoughts of Whitemaid about Miss Sveningen that have nothing to do with his own behaviour, but, from the reader's perspective, it may seem to be a character who tries to connect with his reality in order to feel part of a world where it seems he does not belong. For instance, the speech also shows how Scott-King tries to be empathic saying his tears are due to Miss Sveningen's dress, while actually he is hiding his feelings caused by Miss Sveningen's sadness that he is observing. As a result, he is also a sensitive character.

"There are things not to be thought of, Whitemaid." And Scott-King, too, shed a few tears of sympathy, of common sorrow in the ineffable, the cosmic sadness of Miss Sveningen's party frock.

"What is this?" said Dr. Fe, joining them some minutes later. "Tears? You are not enjoying it?"

"It is only", said Scott-King, "Miss Sveningen's dress", (Waugh, 1947: 23).

Preceded by the previous comment on how Scott-King observes, it can be stated he is a very observant character because he analyses people from Neutralia (for example, when he met Miss Bombaum, *"he could not reconcile her typewriter with the callings of actress or courtesan; nor for that matter the sharp little sexless face under the too feminine hat the lavish style of hair-dressing"* (Waugh, 1947: 12.).

The proper name of Scott-King is badly-written in his seat's card at the banquet. Waugh's sense of humour is observed in this type of circumstances throughout the novel: "Dr. Scotch-Kink.", (Waugh, 1947: 24).

Scott-King seems to be easily surprised by the environment and atmosphere, which the narrator describes as a "the most jovial village festival" (Waugh, 1947: 25). Through thought, it is known that Neutralia is not what Scott-King has imagined back at Granchester, consequently, maybe he is disappointed. He only speaks with Dr. Bogdan, who is sitting on his right; his neighbour on the left does not speak at all throughout the dinner. Scott-King merely talks and when they discuss some English poets, he is humble, saying that he is not a poet and he has done only a few translations (speech evidence).

In fact, our character, Scott-King, does not want to be the centre of attention because he does not utter the speech he is expected to pronounce. Politely, he sends Arturo Fe a note saying he is indisposed and he delegates his speech into Whitemaid. He relies on his new friend (Waugh, 1947: 26): *"Scott-King wrote in answer: 'Terribly sorry. Not to-night. I dispose. Ask Whitemaid,' stealthily left his place and, still hiccupping, passed behind the table to the dining-room door."* Hence, actions and the environment play their part in the

plot to keep on reinforcing the personal traits of Scott-King. For example, once again, his politeness and discretion are emphasized. Additionally, after he leaves the party, we know, through his actions that he is a very calm person and the social environment by which he is surrounded in the party is making him stressed and nervous (he had hiccups). The actions are narrated as in the following example: “*As Scott-King **stepped into this silent space**, his **hiccups mysteriously cease**. He went through the swing doors and breathed the air of the piazza where under the arc lamps (...). He **breathed deeply, testing**, as it were, the limits of his miraculous recovery, and knew it to be complete.*” (Waugh, 1947: 27).

Scott-King is continuously projected throughout the story as a non-sociable character because he has nothing to do with the social bounds formed after the party in Bellacita. Apart from that, the actions and the environment clarify he is a very organized person (because his bags are already packed when he goes to join the group). Maybe that is his way of being relaxed and happy, because it is said “*He was in the best of tempers.*” (Waugh, 1947: 27).

He goes early to bed the night of the banquet, but he tries to be involved with his colleagues the following morning, and successfully approaches them (through direct speech, the reader knows he feels part of one of this Bellorius Association group because he is not ignored) (Waugh, 1947: 27): “*‘Professor Scott-King, how are you this morning’. There was more than politeness in Dr Fe’s greeting; there was definite solicitude*”. And for the first time in the novel, Scott-King feels more as a talkative character (maybe provoked by that good mood he has) because of his long sentences and attempts to explain why he did not make the speech: “*Extremely well, thank you. Oh, of course, I had forgotten about last night’s speech. I was very sorry to fail you; the truth was...*” (Waugh, 1947: 27). However, this new reality does not last long because once the character seems to be involved with the world, again, he demonstrates to be unconnected to events. For instance, he does not know that his colleague, Whitemaid, is indisposed to join them the morning after the banquet.

As we can perceive through speech, our main character is worried about his colleague, as we have to remember they are foreigners in Neutralia (Waugh, 1947: 29): “*I may have to keep the party waiting a few minutes,’ he said. ‘I **must go and call on my colleague Mr Whitemaid.***”

Scott-King is just more extrovert whether he talks about Bellorius because he maintains a conversation with Dr Bogdan Antonic, and it seems “***sympathy** had sprung up between*

Scott-King and the International Secretary” (Waugh, 1947: 31). Indeed, Scott-King reinforces this idea when he said “*You know I suspect that **you and I** are the **only** members of our party who have read Bellorius.*” (Waugh, 1947: 31). And he shows some traits of being comfortable with him because he is honest and keeps on talking; “*I’m not really a professor, you know*” (Waugh, 1947: 31). And Mr Bogdan Antonic, replies: “*you are more professor than some who are there. I **was obliged** to cast my net rather wide to have all countries represented.*” (Waugh, 1947: 31). As a result, we can perceive by this dialogue how they are being honest with each other.

Moreover, in his bedroom, through Scott-King’s thoughts, we can keep on extracting features of him. He thinks he is missing the atmosphere out in the street. Therefore, we can infer how, despite what he has just observed regarding the country’s lifestyle conditions, he only sees the bright side of it. Scott-King does not change; he keeps on having an amazing perspective on Simona and its atmosphere (Waugh, 1947: 34): “*It was **tedious** to sit there, **thought** Scott-King, while the fountains were splashing in the square and the breeze stirring among the orange leaves on the city walls.*”

Additionally, many of the delegates are indignant about something, but not Scott-King. He has an attitude that is very different from the rest of the people. He is never angry, enthusiastic nor excited. In contrast, all the others are said to be mad because they are foreigners who are used as a mere advertising of the country and do not even notice when they are in the National Monument. All of them, except Scott-King, are criticizing the problem, and Bellorius is said not to belong to the Neutralian society, so at this point, Scott-King immediately joins the issue. We can remember how he only participates when Bellorius is named.

The cause of offence emerged through many words and the haze of tobacco smoke. In brief, it was this: The Bellorius Association had been made dupes of the politicians. But for Miss Bombaum’s insatiable curiosity nothing need ever have been known of it. She had nosed out the grim truth like a truffle and the fact was plain. The National Monument was nothing more or less than a fetish of civil strife. It commemorated the massacre, the execution, liquidation—what you will—ten years back on that sunny spot of some fifty leaders of the now dominant Neutralian party by those then dominant. The delegates of the Bellorius Association had been tricked into leaving wealth there and, worse than this, had been photographed in the act. [...] What was more, Miss Bombaum said, she had just learned from a book nine her possession that Bellorius had never had any connection with Neuatralia at all; he had been a Byzantine general. (Waugh, 1947: 34).

Consequently, Scott-King is angry with the group because of their complaints, he has an argument with them, so once again, he demonstrates he does not think like everyone else. Through actions, we know he does not want to be involved with them because he does not

return to Miss Bombaum's bedroom and he sits at dinnertime with Dr. Fe and Dr. Bogdan Antonic.

Scott-King also shows himself as an empathic person, through his actions we can observe how he wants to help Dr. Fe because he continues attending the events with the rest of the group, and he even writes the speech he is expected to pronounce. He continues with his task, reading the speech in the unveiling of Bellorius statue, and he does it from the heart; another clear example of how he enjoys Bellorius' events and the importance this classical poet has for him. He is honoured with a Doctorate of International Law, but the reader can observe that he is just being awarded to participate and be part of the political propaganda they are making, and obviously, he does not complain.

Scott-King stood aghast at the outrage he had unwittingly committed on the gracious square. But he had already spoken and his speech had been a success. He had spoken in Latin; he had spoken from the heart. [...]

And after the oration came a prodigious luncheon at the University. And after the luncheon he was invested with a Doctorate of International Law. (Waugh, 1947: 37).

After the trip they make, although Scott-King has had the opportunity to explore the city and through speech and actions he is shown not to be an adventurous man, but rather humdrum and monotonous (Waugh, 1947: 38): *“Well, I suppose I **must** go to a hotel. We were at the Ritz before.”*

Regarding his thoughts, he seems to feel nostalgic remembering the clerk in the food office at Granchester, when he is in an office trying to know how to get back to his country. Let us not forget that Waugh had also problems with transportation when he was in Madrid for his conferences, according to Zimbroianu (2018: 71). Therefore, the character resembles the author as he reflects some aspects of his life. Scott-King seems lost, as a foreigner, he tries to reach Dr. Fe but it seems he has left the Ministry. At last, he recognizes how prices are exorbitant in Neutralia, due to the fact he was only allowed to take only 75 pounds to Neutralia. We can even confirm he is regarded as a puppet by the consulate. The man in the office tells him: *“You are the business of the consulate, really. You had better let them know in a week or two how things turn out”* (Waugh, 1947: 40).

After ten days in Neutralia, the reader finds Scott-King in the same way: a responsible man who is counting his money to pay all he can, eating moderately and without complaining. Through action, his courtesy is reinforced when he finds Miss Bombaum, as *“he rose to greet her”* (Waugh, 1947: 40). He is not embarrassed to order the cheapest menu

because of his financial problems, although Miss Bombaum is eating a lobster. Therefore, they are inferred to be from different social classes.

Besides, he demonstrates his flexibility and adaptation to new customs because, for example, he takes naps. His actions, once again, shows the reader he loves Neutralia and its customs. He does not complain neither feels nostalgic about his country, he just wishes to return because of his financial problems. However, despite his humbleness, the speech reveals Scott-King to be honest, clear and direct regardless of the manner in which he treats Dr. Bogdan Antonic and his wife, who have also economic problems and who want to run away from Neutralia: *“I am finding the utmost difficulty in getting to England myself”* (Waugh, 1947: 43).

In the latter part of the novel, Scott-King has an appointment with Miss Bombaum, who helps him to return to his country. Therefore, through speech, the reader knows that Scott-King is helped by a man who interviews him (although he is not policeman from Neutralia,). Scott-King answers in short phrases and sticking to what he is asked. Additionally, he has to pay to cross the frontiers, but even though he has 70 pounds to cross, he is also thinking to send some of it to pay his hotel bill. The reader can perceive how Scott-King is naïf and responsible. He confirms this: *“‘I am sorry’, said Scott-King firmly. ‘I could not possibly leave a hotel with **my bill unpaid**, especially in a foreign country. It may seem absurdly scrupulous to you, but it is one of the things a Granchesterian simply cannot do”*. (Waugh, 1947: 45). His sense of responsibility and humbleness are demonstrated through the speech and his actions.

Scott-King is taken to a warehouse in the Santa Maria seaport; he is disguised as an Ursuline nun, among other men. He spends there six days where he separates people depending on their languages and nationalities, but he does not talk to anyone. Eventually, he can go on board to go home, although, unfortunately, he ends in an immigrant camp for Jewish people in Palestine where he finds Lockwood (another character that is not mentioned until the end of the novel). We can perceive how he has moved from his dimness at the beginning of the novel into the darkness, as Milthorpe (2016: 121) stated.

In Granchester, in the third week of September, everyone explains their holidays in the masters' common room. Scott-King is also asked but from all his adventures and trips in Neutralia, he only says he met Lockwood. Scott-King demonstrates he is not presumptuous. Once again, the textual evidence is the clue for this: *“Oh, **nothing much**. I met **Lockwood**”*.

You remember him. Sad case, he was a sitter for the Balliol scholarship. Then he had to go into the army” (Waugh, 1947: 48).

Scott-King seems to close his Bellorius’ chapter because he will change his subject of study (through speech):

‘To tell you the truth I feel a little désouvré. I must look for a new subject’

‘You’ ve come to the end of old Bellorius at last?’

‘Quite to the end” (Waugh, 1947: 48)

Finally, he talks to the headmaster, and in spite of his discussion, Scott-King demonstrates he is not changed. He has not evolved during the story because he is asked to change his subject and he declines it. He is an extraordinary man who keeps on being himself, not adapting to any special circumstances and who wants to have a humdrum life. Springer (2009: 625) had claimed that Scott-King preferred boys to be well-educated for the sake of education than for his usefulness. Direct speech gives us the last clues to confirm that:

‘I always say you are a much more important man here than I am. One couldn’t conceive of Granchester without Scott-King. But has it ever occurred to you that a time may come when there will be no more classical boys at all?’

‘Oh, yes. Often.’

‘What I was going to suggest was —I wonder if you will consider taking some other subject as well as the classics? History, for example, preferably economic history?’

[...]

‘If you approve, head master, I will stay as I am here as long as any boy wants to read the classics. I think it would be very wicked indeed to do anything to fit a boy for the modern world”.

‘It’s a short-sighted view, Scott-King.’

‘There, head master, with all respect, I differ from you profoundly. I think it the most long-sighted view it is possible to take.” (Waugh, 1947: 49).

5.2.3 Bellorius

Textual evidence by direct definition:

Bellorius who is a dead and secondary character in the novel is depicted directly:

When, poor and in some discredit, Bellorius died in 1646 in his native town of what was then a happy kingdom of the Habsburg Empire and is note the turbulent modern state of Neutralia, he left that his life’s work a single folio volume containing a poem of some 1,500 lines of Latin hexameters. In his lifetime, the other only effect of the publication was to annoy the Court and cause his pension to be cancelled. After his death, it was entirely forgotten until the middle of the last century, when it was reprinted in Germany in collection of late Renaissance texts. (Waugh, 1947: 6).

Following Sperber and Wilson (1995: 121), this information is relevant for the context in which the book is framed, also it does not lack any contextual effects. Hence, some assumptions could lately be made by means of these kinds of depictions.

Textual evidence by indirect presentation:

The depiction of Bellorius gives the reader hints from textual evidence that he was not an important author among the classics. Just one who was forgotten and that now, in the story, belongs to the main character's life. Emphasis is given on the text to the fact that "*The only **absentee** was Bellorius*" (Waugh, 1949: 32) when all foreign characters were together in an event; then, we can infer again, he is not important in the story, he is just a secondary character who is absent, and he does not directly participate in the story.

It is curious to observe how Scott-King found this author and how he felt an instant link to him with the recognition of kinship. Bellorius's story (read by Scott-King) parallels the one in this novel, in fact, Scott-King's own story, because it is about "an imaginary island of the New World where in primitive simplicity, untainted by tyranny or dogma, there subsisted a virtuous, chaste and reasonable community." (Waugh, 1947: 6). In this case, the island of the New World is similar to Neutralia, which seems to be a modern country but under a dictatorship.

5.2.4 *Whitemaid*

Textual evidence by direct definition:

Our main character (Scott-King) met Whitemaid, who was another invited scholar to the Bellorius ceremony in Neutralia. He was said to teach Roman Law and he directly introduces him by stating his field of studies, and confirming he is not supposed to be in Bellorius' commemoration because the Professor, who was invited, could not go. He even volunteered for that summer trip: '*Ah, well, of course, **he's not in my subject. I'm Roman Law***', said Whitemaid, with an accession of furtiveness that took all grandiosity from the claim. '*They asked the **Professor of Poetry**, you know, but he couldn't get away (...) so **I put myself forward***' (Waugh, 1947: 13).

Textual evidence by indirect presentation:

Whitemaid is more talkative than Scott-King. In their first encounter, while Whitemaid explained how he volunteered in order to enjoy the trip, Scott-King only replied with monosyllabic words. Due to that, we can infer Scott-King is quite introvert, while Whitemaid, in contrast, is extrovert and friendly. Besides, in this first meeting after they

have just arrived in Neutralia, Whitemaid may be considered adventurous and self-confident, as he is the only one who wanted to come to Neutralia (speech). The reader can infer, as well as it happened with Scott-King in Granchester, people often reject going to Neutralia.

‘Ah, well, of course, he’s not in my subject. I’m Roman Law’, said Whitemaid, with an accession of furtiveness that took all grandiosity from the claim. ‘They asked the Professor of Poetry, you know, but he couldn’t get away. Then they tried the Professor of Latin. He’s red. They asked for anyone to represent the University. No one else was enthusiastic, so I put myself forward. I find expeditions of this kind highly diverting. You are familiar with them?’

‘No’ (Waugh, 1947: 13).

The speech also gives the reader more opportunities to know Whitemaid better and consequently, to compare him with Scott-King. This latter character is said not to complain at all, and Whitemaid is complaining. He can be considered a grumpy person: *“Look, said Whitemaid, ‘nothing to eat until nine o’clock and, **mark my words**, they will be late”* (Waugh, 1947: 16).

At the same time, Whitemaid can be perceived as a very creative and imaginative person by means of thought and speech. He said: *“**Think** of her striding between the beds, a pigtail, bare feet, in her hand a threatening hairbrush. Oh, Scott-King, do you think she rides a bicycle?”* (Waugh, 1947: 22). Preceded by this situation, Whitemaid’s sexual condition is revealed, although as Scott-King, he does not seem to have many friends or social relationships, but maybe he would want to. Not only do we know by textual evidence (thought and speech) he is creative, but also he seems inclined to fall in love at first sight. He has not spoken much time with Miss Sveningen when he said *“I can **imagine** a whole life lived riding tandem, **behind her**, through endless forests of conifers, and at midday sitting down among the pine needles to eat hard-boiled eggs. Think of those strong fingers peeling an egg, Scott-King, the brown of it, the white of it, the shine. Think of her biting it.”* (Waugh, 1947: 22). Unfortunately, by means of Whitemaid’s imagination and other aspects in the story (for instance, Miss Sveningen’s depictions), the reader can perceive the patriarchal society of that period in Neutralia and in other countries. In other words, the female’s identity is formed around the male characters.

Whitemaid, as the reader may imagine, is drunk at the banquet, by means of the environment and by speech (he is said to be ill the next morning). We may think he is having fun, although he looks like a very responsible person in the same way as Scott-King. By means of the environment’s depiction, we know Whitemaid has had sex with Miss

Sveningen. Additionally, due to the conversation Scott-King and Whitemaid maintain, the reader can infer that Whitemaid wants to change the path of his life, maybe leaving the world of scientific research and stepping into a more familiar one: *“I rather suppose not. Love was uppermost in my mind, I think. To tell you the truth I have lost my interest in Bellorius. It was never strong...”* (Waugh, 1947: 30).

Finally, regarding this character, it can be said he and Scott-King are similar and that they are solitary or absent-minded because they do not seem to recognise other characters as Miss Bombaum.

5.2.5 Miss Bombaum

Textual evidence by direct definition:

A new character is introduced in the novel, Miss Bombaum, and as opposed to Scott-King, this woman is also directly described as *“far from **dim**”* (Waugh, 1947: 11). The author uses the same adjective that he applies to Scott-King and Neutralia. Although, there are no other direct definitions for her, by means of this explicit adjective, relevance can be added as it applied to this point. Hence, contextual effects and inferred knowledge of this character about her personal traits are easily recognized (Sperber and Wilson, 1995: 163).

Textual evidence by indirect presentation:

This woman seems to be quite important and busy because she is said to receive many *“urgent messages”* (Waugh, 1947: 12). Therefore, the reader can perceive that she is notable through the environment. Additionally, through the speech, the reader can know that Miss Bombaum goes one-step ahead of the events because she knows that she will be required to make speeches at the ceremony.

Additionally, Miss Bombaum can be perceived to be kind because of her actions. Once she knows Scott-King has left his notes at home, she offers hers: *‘Borrow this any time you like’* (Waugh, 1947: 12).

Besides, through Scott-King’s thoughts, her physical appearance is depicted: *“nor for that matter the sharp little sexless face under the too feminine hat the lavish style of hair-dressing”* (Waugh, 1947: 12.).

During the banquet, Miss Bombaum is with a man *“of repellent aspect”* (Waugh, 1947: 23). Therefore, the environment and the external appearance provide the reader some hints to think that she seems to have nothing to do with the group; she is always with other people

and does not intervene in any conversation or meals. In fact, when they arrive at the Ritz for dinner, she has already eaten (Waugh, 1947: 23).

5.2.6 Ms. Sveningen

Textual evidence by direct definition:

Puns and jokes are used along the text with respect to foreigners. For example, the way Miss Sveningen is described: “*Miss Sveningen stood **conspicuous in sports dress of zephyr and white shorts***” (Waugh, 1947: 18). The direct definition gives us some clues to know what the character looks like physically. Indeed, she is also expected not to wear appropriate clothes for the occasion: “*If her **academic dress** had exposed such uncovenanted mercies, such superb, such unpredictable expanses and **lengths of flesh**, what **would she not show them when gowned for the evening?***” (Waugh, 1947: 18).

Miss Sveningen keeps on being described, so by textual evidence through direct definition we cannot only perceive what she physically looks like, but also the kind of society where the novel takes place: a male one. When she is appropriately dressed for the party, men are said to stare at her:

For perhaps a minute, the inky, simian eyes regarded her aghast; then, one by one, with the languor born of centuries of hereditary disillusionment, the Knights of Malta rose from their places and sauntered with many nods to the bowing footmen towards the swing doors, towards the breathless square, [...] (Waugh, 1947: 18).

Textual evidence by indirect presentation:

This character is introduced through speech in the Bellorius Association: Ms. Sveningen. She is asked whether she belonged to that special group of visitors in Neutralia, and her first words were “***I speak not English well. I come***” (Waugh, 1947: 13). Irony is used through dialogues of foreign characters as it was stated in Villar (1997: 234). We can see how Waugh’s introduction of characters varies depending on their features (in this case, in a single statement that does not follow the grammar rule and the ordinary syntax structure). In this case, the reader can meet her by means of the language Waugh used to introduce this foreign character, ironizing this fact. Indeed, Arturo Fe tries to speak to her in multiple languages, but she is said to reply in her Nordic tongue, so eventually, they turn to English as a lingua franca to communicate.

Miss Sveningen is also described through an analogy because Whitemaid refers to her as “A Valkyrie” (Waugh, 1947: 22). It is a reference to a Goddess from the Classical Period. Miss Sveningen is sexualized and nowhere throughout the novel is it mentioned why she

has been invited (whether she is a scholar, a professor, an academic...). Physically, she can be thought to be quite pretty because of the environment when it is said all men stare at her in the banquet.

The reader can perceive she is a free woman because of the environment (as it was previously mentioned in Whitemaid's analysis, she has sex with him). Maybe she is introvert or not being paid attention because of being a foreigner who does not speak English well (the environment and the lack of interventions of speech from her provide the clues to infer these traits).

5.2.7 Arturo Fe

Textual evidence by direct definition:

Arturo Fe seems to outshine Scott-King and Whitemaid, because they are said to be "*definitely **seedy** beside him*" (Waugh, 1947: 18).

Another example is illustrated by Scott-King's thoughts when he met Arturo Fe (a physical description is introduced here): "*Rather, Scott-King thought, he might be a **slightly ageing** film actor. He had **thin, calligraphic moustaches, a hint of side-whisker, sparse but well-ordered hair, a gold-rimmed monocle, three gold teeth, and neat, dark clothes.***" (Waugh, 1947: 13)

Textual evidence by indirect presentation:

Arturo Fe, whose proper name reveals he is not a foreigner (following Barthes, 1974: 190-191), is physically described (external appearance): "***splendid, tight white** waistcoats, **onyx** buttons, a gardenia, half a dozen **miniature** medals, a kind of sash*". The adjectives used in this depiction projects that he is an important person who is in charge of the events. Therefore, the reader may think he also plays a part in the upper-class.

On the other hand, Arturo Fe is revealed as a charming, friendly, and helpful character thanks to the reception he organizes for people invited to the Bellorius ceremony. When they are being picked up from the airport, through direct speech, the reader knows that characters could be ~~even~~ worried for their personal documents as Arturo Fe tells them to not worry because everything is arranged. He can also be said to be very polite: "***Madam**, he said, '**gentlemen**, your luggage will be cared for. The motor-cars await you. Come with me, Passports? Papers? **Do not give them a thought.** Everything is arranged. Come*" (Waugh, 1947: 13). However, despite these positive personal traits, a new dark face of his personality is shown by actions in the novel:

Dr Fe tried a high hand, he tried charm, he offered them cigarettes; suddenly a new side of his character was revealed; he fell into demoniac rage, he shook his fists, he bared his chryselephantine teeth, he narrowed his eyes to mongol slits of hate; what he said was unintelligible to Scott-King, but it was plainly designed to wound. The men stood firm. (Waugh, 1947: 14).

Additionally, by means of the environment and external appearance (scenarios and landscapes' depictions), the reader can infer the political perspectives of some characters. Although this is quite complicated, Arturo's Fe seems to oppose the tyranny:

The underlying leaned towards them from the front seat and pointed out places of interest. 'Here', he said, 'the anarchists shot General Cardenas. Here syndic-radicals shot the auxiliary bishop. Here the Agrarian League buried alive ten Teaching Brothers. Here the bimetallists committed unspeakable atrocities on the wife of the Senator Mendoza.' (Waugh, 1947: 16).

Arturo Fe endeavours to demonstrate his country is better than others. Therefore, it may be thought that he is proud of it, and does not want to leave it (through speech: Whitemaid's complaints of being hungry): "*Your **rations** in England, your strikes. Here things are very expensive but there is **plenty** for all who pay, so our people do not strike but work hard to become **rich**. It is better so, no?*" (Waugh, 1947: 16). He reinforces his perspective because of the speech (Waugh, 1947: 16): "*In **Neutralia**, when we are **happy**; we take **no account** of time. To-day we are very happy.*" It seems he puts emphasis on not taking into account time because they are free and they can afford not to look at the clock all day, although the reality of this freedom is farther away from what he says because they live under the rules of a dictator: their Marshal.

In the same dialogue referred to above, Dr Fe may be inferred to be a strange but also hospitable character because he is always friendly and pleasant with his visitors. In addition, he is always paying attention to their needs. Finally, he shows how proud of his nation he is, where they have a sense of humour, and are not extremely worried. For instance, he replies to Scott-King the following (speech evidence): "*This is tragic, yes. But in Neutralia we take such things **bravely, with a laugh**. I came, not to intrude, simply to ask, Professor, you have your little speech ready for this evening? We count on you at the banquet to say a few words*" (Waugh, 1947: 23).

The following morning to the banquet, while Scott-King asks, trying to know what happened the previous night, Arturo Fe keeps on covering Neutralia and presuming they have to keep up the appearance of the banquet, because he answers to him: "*So far as the press of Neutralia is concerned, **nothing happened**.*" (Waugh, 1947: 28).

Besides, the reader knows Dr. Fe is trying to keep the group from becoming involved with political issues. We can infer he is just acting in that way because of the appearance he has to maintain, and because he is just working and fulfilling his tasks (speech evidence). In fact, what he says to the Minister of Popular Enlightenment is: “*Excellency, this is an international occasion. It is in the realm of **pure scholarship**. These great men **have not come to Neutralia for political purposes***” (Waugh, 1947: 34). Although, the Minister replies: “*They are eating and drinking at our expense. They should show their respect for the Régime. The Physical Training delegates have all saluted the Marshal in the Sports Stadium. The philatelists have been issued with the party badge and many of them wear it. The professors, too, must help the New Neutralia*” (Waugh, 1947: 34). By means of this dialogue, we can confirm foreigners are treated like puppets because they are not asked to help; they are just used for advertising political purposes. Eventually, Dr. Fe’s personal features changed, and from thinking that he is a very patriotic man who pretends that Neutralia is an ideal country, the reader now can observe he is just an unhappy and wretched man. Once again, direct speech gives us the hints (Waugh, 1947: 35):

A plot against me. For a long time now, they have been plotting my downfall. I am not a party man. You think because I wear the badge and give the salute I am of the New Neutralia. Professor, I have six children, two of them girls of marriageable age. What can one do but seek one’s fortune? And now I think I am ruined.

Dr Fe’s characterisation evolves during the story and now the reader can see him as what he truly is; a family man who wants to seek a better future for his family. He may be seen as an honest character who has been lying during the entire journey.

5.2.8 Engineer Garcia

Textual evidence by direct definition:

Scott-King is introduced to Engineer Garcia, a person who seems to be the opposite of Scott-King. He is directly said to be “*an **ardent** lover of England*” (Waugh, 1947: 19), while we know Scott-King is of Neutralia. Whether we follow the strategies proposed by Sperber and Wilson (1995: 166), these opposite traits are inferred by means of explicit details, so the reader has been creating a hypothesis on Scott-King’s character that with this explicitness is evaluated.

Textual evidence by indirect definition:

Engineer Garcia is a friendly and extroverted person (traits shown through speech). He is not asked, but he states: *“I have worked seven years with the firm Green, Gorridge and Wright Limited at Salford. You know them well, no doubt?”* (Waugh, 1947: 19).

Besides, Engineer Garcia seems to be talkative (not as Scott-King) and curious (but Scott-King keeps on answering with monosyllabic words). The speech and the environment have reinforced this idea of Engineer Garcia (a cheerful, extrovert and curious person):

‘They are a very well-known firm, I think. Do you go often to Salford?’

‘I’m afraid I’ve never been there.’

‘It is a very well-known town. What, please, is your town?’

‘I suppose, Granchester.’

[...] (Waugh, 1947: 19-20).

5.2.9 Dr. Bogdan Antonic

Textual evidence by direct definition:

At the banquet, at the table, Scott-King is seated next to another foreigner, Dr. Bogdan Antonic, who is directly described regarding his appearance and who wants to become a Neutralian citizen:

This neighbour, who had so ill-advised him, was, Scott-King saw from the card, Dr Bogdan Antonic, the International Secretary of the Association, a middle-aged, gentle man whose face was lined with settled distress and weariness. They conversed, as far as the hiccups permitted, in French.

“You are not Neutralian?”

“Not yet. I hope to be...” (Waugh, 1947: 23).

His external appearance is also briefly mentioned through some explicit details following Sperber and Wilson (1995: 166): *“middle-aged”, “face was lined with settled distress and weariness”*.

He is hopeful and anxious because of his illegal situation there in Neutralia. The text also reveals he is Croat, “born under the Habsburg Empire” (Waugh, 1947: 24). Then, he explains how his country was put under the Serbs, and after that, under the Russians. Therefore, it is ironic how he desires to become a Neutralian citizen escaping from totalitarianism while not realizing that Neutralia is itself under a dictatorship. Although he has this dream, it seems he is going through hard times because he makes very explicit how his wife thinks she is being observed for being a Czech. Additionally, the reader may think that Dr. Antonic and his wife are poor, but they stress they are very decent, and they come

from a family of good people: “*We are **respectable** people. My husband is a **diplomat**. My father had this **own factory** at Budweis. Do you know Mr. Mackenzie?*” (Waugh, 1947: 43).

Textual evidence by indirect presentation:

When talking about his situation, he becomes serious, so one may think he is worried about it. The text reveals this by the actions because it is explained that he does not have hiccups from laughing any more.

In contrast to Scott-King, Dr Bogdan is not humble at all (and we know that by means of the speech); “*I am an **original** poet. I **translate my poems myself** into English prose. They have been published in the United States. Do you read the New Destiny?*” (Waugh, 1947: 26). Then, he gives him more granted by what he has achieved more than Scott-King, who replied: “*No one has ever paid me for my translations*” (Waugh, 1947: 26).

Mr. Antonic finds himself not only criticizing the country, but also Dr. Arturo Fe because he is insecure (regarding his position in the Ministry), and he thinks everyone is jealous of him. In this case, Arturo Fe, who is depicted by Mr. Antonic, seems to be a loyal person to the Neutralian government and who will do whatever is necessary for the country. Again, speech gives the reader the clue, as Mr. Antonic says “He is of the country” (Waugh, 1947: 32) referring to Dr. Arturo Fe.

The day they will unveil Bellorius’ statue, the narrator begins by saying “*Dr. Fe improvised next day*” (Waugh, 1947: 32), so we can imagine this character is creative, and tends to solve problems quickly.

Dr. Antonic’s dialogue (speech) with Scott-King also reinforces what the reader is able to perceive about both of them. On the one hand, Scott-King is enjoying the country he loves (actions: he takes a nap), on the other; Dr. Antonic is an old person who, in spite of having lived in Neutralia for many years, still feels as a foreigner: “*So you have acquired the Neutralian custom of the siesta. I am too old. I cannot adapt myself to new customs. Everything in this country is as strange to me as when I first came here*” (Waugh, 1947: 42).

Waugh’s irony is also remarkable when Dr Antonic is asking for help to become British or American citizens to Scott-King (being this character who needs some help). Dr. Fe seems to be miserable (speech). Besides, Dr. Antonic and his wife seem desperate to go out of Neutralia as the depiction of the atmosphere (environment) and the speech demonstrate they are poor.

So Scott-King dressed and was led through the heat to a new quarter on the edge of the town, to a block of flats.

[...]

‘I am ashamed to receive you in a house without an elevator’, said Mme Antonic in French; then turning to the children, she addressed them in another tongue. They bowed, curtsied, and left the room. Mme Antonic prepared coffee and brought a plate of biscuits from the cupboard.

‘I was sure you would come’, she said. ‘My husband is too timid. You will take us with you to America’.

‘Dear Madam, I have never been there’.

‘To England then. We must leave this country. We are not at our ease here.’ (Waugh, 1947: 42)

5.3 Traits of the characters

The traits of each character has been clustered into four types and the most remarkable ones are explained below. First of all, those pertaining to Scott-King are depicted as follows:

- **Traits of being:** ADULT (he is described as “middle-aged” and named as “old Scottie”; SCHOLAR (he studies Bellorius poet and devotes his life to him and he is called “Professor” or “poet”, albeit he is not either of them); HUMBLE (he does not boast about his adventures); INTROVERT (he does not maintain long conversations and he is always quiet); OBSERVANT (he keeps on observing details everywhere), DIM (he is always depicted with this adjective), etc.
- **Traits of habits:** RESPONSIBLE (he is organized), EARLY RISER (he goes to bed early when they are in the banquet), PUNCTUAL (he is never late), etc.
- **Traits of relation:** NON-SOCIABLE (he does not have many friends, only Whitemaid), RELIABLE (he is trusted in general by people, e.g. Dr. Bogdan Antonic)
- **Traits of belief:** His religion or belief is not referred to along the novel. However, he can be considered a HARD-WORKING person (he spends 15 years of his life in his work), HOPEFUL (although he realizes the world is more modern and no one is interested in the Classical poets anymore, he keeps on thinking that maybe someone might be interested), etc. regarding traits of underlying values.

Regarding Bellorius, not much can be inferred from his depictions.

- **Traits of being:** POET (he is studied by Scott-King and honoured in Neutralia), DIM (he is described as Scott-King and Neutralia), etc.
- **Traits of habits:** no detail mentioned in the text provides the reader some hints to infer these features.

- **Traits of relation:** no detail mentioned in the text provides the reader some hints to infer these features.
- **Traits of belief:** no detail mentioned in the text provides the reader some hints to infer these features.

The following character analysed is Whitemaid:

- **Traits of being:** ADULT (he is said to be the same age that Scott-King); SCHOLAR (his discipline field is the Roman Law), LOVER (he falls in love with Ms. Sveningen and seems to want a family), GRUMPY (he continuously complains about the meals schedules), etc.
- **Traits of habits:** CARELESS (he gets drunk and skips the events), CREATIVE (he is normally imaging scenarios in his minds), etc.
- **Traits of relation:** SOCIABLE (he likes Ms. Sveningen and they have a love affair); FRIENDLY (he is Scott-King's only friend), etc.
- **Traits of belief:** no detail mentioned in the text provides the reader some hints to infer these features.

The following character analysed is Miss Bombaum:

- **Traits of being:** SOLITARY (she does not eat with the rest of the group or stay with them), BUSY (she is always working and receiving urgent messages), KIND (she helps Scott-King at the end of the novel), UPPER-CLASS (she seems to be wealthy because she eats lobster in a restaurant), etc.
- **Traits of habits:** no detail mentioned in the text provides the reader hints to infer these features.
- **Traits of relation:** NON-SOCIABLE (she does not maintain any private conversations with anyone of the group).
- **Traits of belief:** no detail mentioned in the text provides the reader some hints to infer these features.

Ms. Sveningen presents the following traits:

- **Traits of being:** FOREIGNER (she does not speak English), NOTICEABLE (men stare at her in the banquet, and Whitemaid likes her), etc.
- **Traits of habits:** no detail mentioned in the text provides the reader some hints to infer these features.

- **Traits of relation:** SOCIABLE (she endeavours to be integrated among others).
- **Traits of belief:** no detail mentioned in the text provides the reader some hints to infer these features.

Arturo Fe presents the following traits:

- **Traits of being:** MISERABLE (he pretends his country is a utopian society, but this is not the case), UNRELIABLE (he knows the group has invited to make some publicity of the country and he covers it up), LOYAL (he lies to serve the government of Neutralia), etc.
- **Traits of habits:** HELPFUL (he helps the group and takes care of them).
- **Traits of relation:** FATHER (he has six children).
- **Traits of belief:** no detail mentioned in the text provides the reader some hints to infer these features.

Engineer García presents the following traits:

- **Traits of being:** EXTROVERT (he talks a lot with Scott-King), OPEN-MINDED (he is said to be an “ardent lover of England”, then he can be thought of flexible and open-minded to other cultures), CURIOUS (he demonstrates his curiosity for Scott-King’s life), etc.
- **Traits of habits:** TALKATIVE (he meets Scott-King and spends all the night talking to him).
- **Traits of relation:** SOCIABLE (as it has been previously mentioned, he talks a lot to get to know Scott-King), etc.
- **Traits of belief:** no detail mentioned in the text provides the reader some hints to infer these features

Dr. Bogdan Antonic presents the following traits:

- **Traits of being:** MISERABLE (he is not happy with his life), SECRETARY (he is the international secretary of the Committee of the University of Simona), HONEST (he tells the truth to Scott-King), FOREIGNER (he is said to be born under the Habsburg Empire), ADULT (he is described as “middle-aged”), etc.
- **Traits of habits:** BRAVE (he runs away from a dictatorship and he wants to repeat that), etc.

- **Traits of relation:** HUSBAND (he wants to help his family by running away from Simona), etc.

- **Traits of belief:** HOPELESS (he has a pessimistic view on being safe outside of Simona), etc.

6. CONCLUSIONS

Scott-King's Modern Europe (Waugh, 1947) is a novel that has given us some assumptions regarding the complexity of characterisation and the vision of Spain from a narrative fiction perspective. Therefore, conclusions are drawn from these two aspects, and to fulfil the purpose of this study.

On the one hand, the characters are diverse and quite interesting in this novel. Characterisation can be created and then, inferred by the reader, following the role of characters and the conflicts they have to face and experience in the story. Additionally, traits are formed once the plot of the story has been lineally analysed. In this case, they are drawn on the extensive articles review from characterisation, the novel, the author, etc. The conclusions are reached after observing those three areas: the experience characters undergo, their traits and their role in the story.

Scott-King, the main character of the novel, is evaluated. Following the steps used in the methodology to analyse his participation in the story, together with dialogues established with other characters, we can infer he is a flat character (according to Forster's study, 1927: 4) because he does not change over the plot of the story. In addition, he has some qualities that remain the same without evolving or changing. He does not conform to modern standards, following Hickson (2018: 2). Villar (1997: 83) explains in his work, he cannot be considered a dynamic character because he does not perceive the value of life. He does not recognize the weakest aspects of human beings. In other words, Scott-King accepts everyone else, although he is not integrated or accepted by others. He is special and he does not want to be involved in social groups. He lives his own world while the rest of people have another lifestyle; for example, when he is with everyone at the banquet and he finally runs to his room. He is not growing, not developing emotional ties with others, and neither does he come to know the world that he lives in. For instance, he can go anywhere after the Bellorius' events, but he just returns to his hotel room. In contrast, according to Villar (1997: 83), he has the ability to surprise the reader because events in the story are not framed within

an idea. We can expect other events to happen, but surprisingly, the plot development changes its path.

Regarding Scott-King's traits, he can be said to be very introvert and narrow-minded. A very special character who is shy and not adventurous. He loves his routines, and does not talk to anybody, as we can observe from all his short sentences when answering or maintaining a conversation. He is very special, as he possesses a very passionate hobby regarding Bellorius' life and work. In fact, the brief depictions and details of the poet seem to create an analogy and parallelism between Bellorius and Scott-King. For instance, both are said to be dim. What is more, Scott-King seems to be similar to another character, who is also a very passionate of Bellorius, Whitemaid, but eventually, we discover they do not share many similarities.

More than asserting what Scott-King's personality involves, it is even more specific in what it does not. He is not adventurous, innovative, creative neither sociable. Besides, he lacks having an objective perspective of life as, for instance, he creates an idealistic view of Neutralia, although he does not change it when he faces reality. In contrast, he is a very intelligent person who dedicates his life to study and work. Then, we may think of him to be a hard-working person.

His optimistic perspective of Neutralia sometimes illustrates a tolerant and friendly picture in the reader's mind of this society. Additionally, he is quite respectful and polite with everyone as we can infer from his behaviour and manners. What is more, he is responsible and calm (as we have seen he is punctual, and takes care of his luggage and stuff). He can even be said to be friendly and a person who takes care of others (for example, when Whitemaid was ill after being drunk at the party, Scott-Kind has to see him to check whether or not he was ill).

Besides, he is not cunning nor crafty because he cannot perceive that the Bellorius ceremony was a marketing campaign. He is a naïf character who is not even depicted as the normal hero we are used to seeing in films or reading about in narratives. He even lacks the kind of masculinity created by the patriarchal society and taken to disciplines such as the literature or the cinematographic world.

Agreeing with Villar (1997: 88), Scott-King is a static character because he represents many negative values. Indeed, he is – COMPLEX, as he does not present many qualities, - CONTRADICTIONARY, because he can observe that Neutralia is not ideal and he does not

change his opinion, – DYNAMIC, because his attributes or ideas do not change or evolve throughout the story, he is – TRIDIMENSIONAL, because he does not represent a real human being in an authentic world, and he is – AUTONOMOUS, because the plot is not structured around the character's experiences.

Regarding the other characters, secondary ones, we can observe they are static characters too, as well as Scott-King, because they do not evolve along the novel. They only change in certain cases, but they receive more negative than positive qualities (- dynamic, - tridimensional...). In fact, Whitemaid is a clear example of how Scott-King could have changed throughout the story. He is also a scholar who is very interested in Bellorius, but, at the same time, he is observing the world around him. For example, he dreams about being with a woman; he noticed one in the Bellorius' group and he takes advantage of the situation to know her more because he said he fell in love with her. Through his actions, for instance, being drunk at the party, we come to know him: a careless and irresponsible man who wants to enjoy life.

One of the most remarkable characters could be Dr. Arturo Fe. He starts in the story as a captivating man who is responsible and has the situation under control. He looks after his Bellorius group participants and wants to boast of some great cities of Neutralia. He is presumptuous because he is always telling others how much they work in Neutralia, how beautiful it is, among other aspects on which he gives emphasis along the trip. However, almost at the end of the story, we know the authentic Arturo. He is a responsible person who only wants to accomplish his tasks. He shows himself as an honest man who has been hiding the truth of Neutralia, but unfortunately, he is fired from his function in the government.

The following one is Engineer Garcia, an extrovert and curious character who wants to tell Scott-King about the real Neutralia. Therefore, he makes the main character angry. Therefore, the reader sympathises with Scott-King, so if he is angry the reader will blame another person for that fact (in this case, Engineer García). His personality traits are extracted due to the speech. The long conversation he tries to have with Scott-King, although without success demonstrates this.

Other characters who need to be analysed and mentioned are the women in this story. Two foreigners as well as the rest of the group who go to Neutralia for the Bellorius association: Miss Bombaum and Miss Sveningen. In this case, traits collected from them are the following. On the one hand, Miss Bombaum, a woman who is not very sociable, but

seems to be important and remarkable. A person who is from an upper class and who is very busy during the trip. On the other hand, Miss Sveningen, who is ironically depicted through her attempts to speak Neutralian. She is also sexualized and her identity is built from this male perspective as she does not intervene very much in the story. She has an affair with Whitemaid and she seems to be a silly character. Although the traits we can infer from them are brief, the most remarkable aspect here is how these characters are built from a masculine perspective. Firstly, they do not intervene in the story like male characters, so they are almost unnoticed in some parts of the plot. Miss Sveningen has a passive role in the story, while Miss Bombaum has an active one at the end of the novel because she helps Scott-King. However, these characters also represent the cultural and historical period where the plot of the story is being developed, so they help to create the spatial-temporal framework. Besides, Miss Sveningen is always accompanied by men; another sign of being women the dependent and submissive gender, and males the dominant and independent one. In contrast, Miss Bombaum appears as a very independent woman.

Last but not least, Mr. Antonic is another foreign character who works in Neutralia, but he wants to escape from there. He is a very honest man, who is married to a foreigner and seems hopeless in his attempts to acquire a nationality, due to the fact he has fled from another dictatorship. Moreover, he is anxious and nervous all the time because of his situation.

All these characters allow the reader to see them from an outsider's perspective, although in many cases they make us participate and feel the same as they do. In fact, the only one who gives us the feeling of being involved in the story is Scott-King, a static character who transfers his particular traits into the reader's mind.

In summary, the characterisation is a very complex process where the identity of a character is built and created to be similar to an authentic human being. What is more, in fictional narrative this process gets even more complex, as we have perceived in this story. Therefore, the way in which Waugh was able to create a main character against all usual features is a masterpiece that shows the quality of his work. In fact, Waugh's characterisation is fully perceived thanks to the speech in the novel, where we can observe the unusual irony he puts into his novels.

Characters are perceived as a whole product at the end of this novel, although they are developed little by little. Therefore, as far as this is concerned, the linear sequence of

analysing the novel has helped to collect multiple pieces in order to come up with a complex character in the end. Both physical and psychological features are part of characterisation, but, in this study, psychological features and attitudes have been more important than the other features. We have touched lightly on some physical characteristics, but the emphasis has been given to the mental state. Therefore, this fact gives us some hints for further research on this aspect.

Finally, characters are the bridge between the spatial framework developed for the story and the real world, because we observe Neutrialia (Spain) from their eyes, and with the narrator's contributions. As we have inferred, Spain is depicted as a utopian society at the beginning, but unfortunately, it turns out to be a nightmare. It is not the Mediterranean venue where everyone wants to spend his or her holidays, but the place where no one wants to stay.

7. BIBLIOGRAPHY

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