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LINGUISTICS

Polysemy of *mother* – a linguistic overview of the concept

KAMILA CEMPA

Abstract

The author of the article provides a linguistic overview of the word *mother*, indicating the polysemy of the term. The examination of the prototypical meaning of *mother* and the network of its non-prototypical usages is followed by the presentation of metonymies and metaphors expressed in phraseological expressions, proverbs and sayings incorporating *mother*. The latter constitute a comparative analysis of Polish and English expressions. The discussion supports the cognitive approach towards language.

Key words: English, metaphor, metonymy, *mother*, phraseology, Polish, polysemy, prototype

1. The prototypical meaning of *mother* and the network of its non-prototypical cases

The word *mother* has an Indo-European root etymology. It is ultimately based on the baby-talk form m-2 in Indo-European roots, with the kinship (affinity) term suffix *-ter*. *Mother* is found in many of the world's languages, often in reduplicated form, e.g. *mamma*, *mammal*, *mammilla*, from Latin *mamma* = breast. It is probably from this root that the Greek *Maia* is derived, "good mother" – a respectful form of address to old women (www.yourdictionary.com). *The American Heritage Dictionary of the English Language* provides several meanings of

mother. The prototypical meaning encompassed in an assortment of references is:

- (a) a woman who conceives, gives birth to, or raises and nurtures a child.

This collates with the analogous:

- (b) a female ancestor.

Other meanings of *mother* that are not the focus of the present work should not be neglected since they derive from the same source domain. Note, for instance, (c) and (d):

- (c) a female parent of an animal,
- (d) in the Roman Catholic Church, *mother* is a woman who holds a position of authority or responsibility similar to that of a *mother*: *a den mother* = *a mother superior*, used as a form of address for such a woman.

Creation in other domains leads to the following senses of the term. Note the following in (e) – (j).

- (e) a woman who creates, originates or founds something, e.g. *the discovery of radium, which made Marie Curie mother to the Atomic Age*;
- (f) a creative source, an origin: *Philosophy is the mother of the sciences*;
- (g) used as a title for a woman respected for her wisdom and age;
- (h) maternal love and tenderness: *brought out the mother in her*.
- (i) the biggest or most significant example of its kind: *the mother of all battles*;

- (j) in vulgar slang *mother* means something considered extraordinary, as in disagreeableness, size or intensity.

Mother functions also as an adjective, meaning: relating to or being mother, characteristic of a mother: *mother love*, is the source or origin of love: the *mother church*, derived from or as if from one's mother; native: one's *mother language*, or as a transitive verb with its forms: *mothered*, *mothering*, *mothers*, meaning respectfully: give birth to, create and produce, watch over, nourish and protect maternally.

The essence of the above meanings circulates around an entity capable of creation, constituting an origin to other entities. The very sense of *mother* that language users are able to recognise is the one closest to (a) and (b) and yet accompanied by convention, culturally defined, the one of mother who has always been female, who gave birth to the child, supplied her half of the genes, nurtured the child, is married to the father, is one generation older than the child and is the child's legal guardian (Lakoff 1987: 83). *Mother* defined as above generates variations (Figure 1). The illustration depicts the radial structure, where *mother* is a central case, and the other cases constitute the conventionalised variations, which cannot be predicted by general rules.

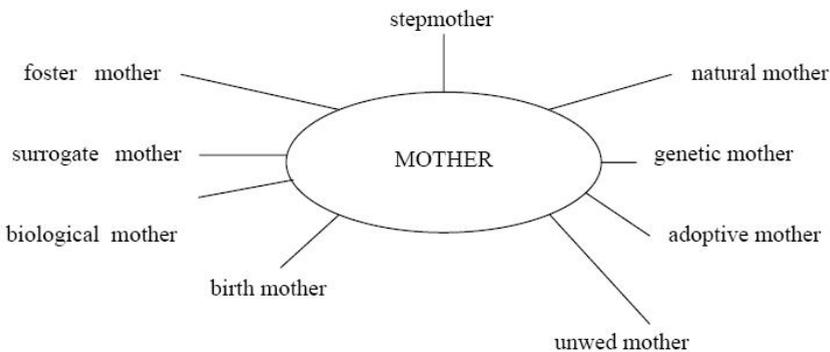


Figure 1

Radial structure of mother

(based on Lakoff's suggestion of mother's subcategories)

Lakoff explains the sense of each subcategory in detail. Both *natural* and *birth mother* are used in contrast with *adoptive mother*, but the term *natural* has been given up because of the questionable implication that *adoptive mothers* were, by contrast 'unnatural'. Thus *birth mother* gives birth and puts the child up for adoption and *adoptive mother* did not give birth or supply the genes but she is a legal guardian and has the obligation to provide nurturance. The *biological mother* gave birth to the child but she does not raise it. A *genetic mother* is an egg donor and only supplies an egg that is later planted in another woman's womb. A *foster mother* also did not give birth to the child. She is being paid by the state for the child's upbringing. A *surrogate mother* has contracted to give birth. She may or may not have provided the genes and she is not married to the father and is not obliged to raise the child. By signing the contract, she resigns from being a parent (legal guardian). An *unwed mother* is not married at the time she gives birth and *stepmother* did not give birth or supply the genes but she is currently married to the father.

These subcategories are perceived in terms of deviations (turning aside from the accepted norm, standard, principle) from the central case. However, not all possible variations on the central case exist as categories, e.g. there is no category of mothers who are legal guardians but who do not personally supply nurturance but hire someone else to do it. There is no a category of transsexuals who gave birth only since they had a sex change operation. Moreover, some of the above categories did not exist before and have been invented in recent decades. It turns out that the central case does not productively generate all these subcategories. They are defined by convention as variations on the central case. In accordance, there is no rule for generating kinds of mothers. In fact they are defined and have to be learned. Nevertheless, they are dissimilar in all cultures. In the Trobriands, a woman who gives birth often gives her child to an old woman to raise. In traditional Japanese society, there was a widespread practice of a woman giving a child to her sister to raise. Both of these are cases of

kinds of mothers for which neither Europeans nor Americans have an equivalent.

Even though, from the semantic point of view, Lakoff's claims are not convincing. Wierzbicka states that the terms *surrogate*, *adoptive*, *genetic mothers* (and others) cannot be treated on an equal footing with *biological mothers*.

Without a nominal or adjectival attribute the word *mother* ('X is the mother of Y') unquestionably refers to *birth mother* (*rodzicielka* – the one who gives birth / birth giver, *rodzić* (v) = *give birth*) rather than to the egg donors, carer/babysitter or father's wives. Lakoff notices that the expression *real mother* could refer to both a babysitter and to birth mother, e.g.

She brought me up and I would call her mother, but she is not my real mother.

She gave birth to me, but she had never been a real mother to me.

Nevertheless, he does not take into consideration the semantic difference between *my real mother* (birth mother or babysitter) and *real mother to me* (only babysitter). Moreover, he overlooked the fact that the test with 'truthfulness' (here expressed by *real*) is not semantically credible. In sentences like *He is a real mother* or *She is a real woman* can reflect the speaker's opinions or prejudice towards real women or men, a prejudice that is not grounded in the very semantics of the words *man* or *woman*. Lakoff does not mention that the expression *biological mother* would only be used in a contrastive context since in the 'normal' situation (when such a context is not provided) nobody would say: *She is his biological mother*, whereas the usage of *foster mother*, *adoptive mother* or *contract mother* is not limited to contrastive contexts.' (Wierzbicka 1992: 33-34, my own translation). Wierzbicka admits that the meaning of *mother* cannot entirely be reduced to *birth mother* and allows some space for psychological and social factors, as seen in the following schema:

X is the mother of Y =

- (a) Y was once inside X's body
- (b) at that time the body of Y constituted a part of X's body
- (c) that is why people may think of X:

'X wants to do good for Y

X does not want bad things happen to Y'

However, social and psychological factors must be formulated in the categories of expectations, thoughts and judgments, rather than obvious events. With biological elements (a) and (b), the situation is converse – they should be presented as real and relevant.

2. Polish and English *mother*

– semantic analysis of the word's instantiations

The focus of the following description is on the differences and similarities between the English and Polish sense of *mother* as well as the meaning of phraseological expressions derived from *mother*. It classifies the word class of each unit and provides information and comments concerning the Polish usage of the expressions, supplying more contextualised data. Diminutives are not included since they are indicated in the following point of the article.

The basic word is a noun *mother* = *matka*. Its shared Polish and English meaning designates a female parent, a woman in authority, a source/origin, an old or elderly woman, and an animal female parent, e.g. Take the puppies away from their mother.

The Polish equivalent *matka* is also used colloquially and familiarly about one's wife or an ordinary rural woman applied in the vocative, directly addressing the woman. In some team games *matka* is the most important player, the captain of the team. In the domain of biology, *matka* designates a female representative of some insects, e.g. bees or ants, capable of reproduction, or a parent plant.

As a verb *mother* means:

- (a) *matkować*: to raise from a child, to care for or protect like a mother, which often carries a negative connotation, e.g. Stop mothering me!, or
- (b) *być matką*: give birth, initiate, produce.

In the Polish language *być matką* functions as a predicate nominal.

There exist numerous adjectival forms of mother. The graphic representations of the prototypical concept differ in some of the examples but the word formation and morphology are the focus of the latter parts of the discussion. In the instances below, Polish exploits morphologically related forms to convey a variety of emotional notions.

- (a) *mother/ mother's* = *matczyny/ maminy/ mamusiny*
- (b) *mummy's* (possessive adjective) = *maminy/ mamin* stand for:
 - of or being a mother
 - bearing a reflection of a mother
 - derived (as if) from mother
- (c) *motherly* = *macierzyński/matczyny* labels:
 - characteristic of mother e.g. instincts
 - resembling a mother e.g. in protectiveness, sympathy, or warmth

Motherliness, a noun derived from motherly (adj.) indicates the attitude characterised by the above definitions.

- (d) *mumsy* (adj.) = ?
 - warm, sympathetic, motherly
 - homely and old-fashioned

Further analysis lists the non-prototypical cases of *mother's* network, basically consisting of noun and adjectival phrases

derived from mother. First come the kinds of mothers defined in 1.1.

One such example being *birth mother* = *rodzona matka* denotes the mother who actually gave birth to a child, used in comparison with other mothers, such as adoptive, surrogate, foster, that are defined below.

Foster mother = *przybrana matka/matka zastępcza* provides nurture and parental care, although not related by blood or legal ties, paid by the state for providing the nurturance.

Adoptive mother = *przybrana matka* is a legal guardian and has the obligation to provide nurturance. She has been made a mother by adoption. Although English – Polish dictionaries provide the equivalent *przybrana* (it could be thought that both *foster* and *adoptive* mean the same), the term in fact indicates the mother employed by an institution to perform her parental duties.

Surrogate mother = *matka zastępcza/matka surogatka* is a woman who carries and bears a child for a couple, who provide either a fertilised egg for implantation or semen for artificial insemination, and who intend to bring up the child.

Natural/biological mother = *matka biologiczna* constitutes a synonym for birth mother.

Genetic mother = *matka genetyczna* is a woman being an egg donor. For cultural and moral reasons, this term is scarcely ever used in Poland.

Stepmother = *macocha*, the wife of one's parent by a subsequent marriage, frequently carries a pejorative connotation.

Godmother = *matka chrzestna* is a woman who makes promises to help Christians newly received into the church at a ceremony of baptism. In the Polish language, it is also a woman making a symbolic act of giving a name to something, usually a ship.

Mother Superior = *matka przełożona* stands for a female head of a convent.

Nursing young mother = *karmiąca młoda matka*: mother who breastfeeds.

Mother cell = *komórka macierzysta* designates a cell that gives rise to other cells, usually of a different sort. The Polish equivalent *macierzysta* (adj.) is derived from a word *macierz* (n), which is an archaic form of mother (n).

Mother Earth = *Matka Ziemia* is seen as the soil or the Earth in general. The Earth is seen as the mother of all living creatures.

A similar sense is carried by *Mother Nature* = *Matka Natura*, where nature, i.e. the force of the environment, rules life on the Earth.

Mother of (hu)mankind = *matka rodzaju ludzkiego*, concerning the Biblical Eve, being the first human mother.

The Queen Mother = *królowa matka* designates the mother of the queen. The Queen Mother (Queen Elizabeth 1900-2002)/*Queen Mum* (BrE infml) is associated with the mother of Elizabeth II and the wife of King George VI. Her life, spanning over a century, was devoted to the service of her country, the fulfilment of her royal duties and the support of her family. She was popular with the British and perceived as a caring person who gave support and sympathy to ordinary people.

The expressions *Mother of God* = *Matka Boga* and *Holy Mother* = *Matka Najświętsza* do not need explanation as their equivalents constitute direct and appropriate translations and both concepts exist in Polish and English.

Motherhood = *macierzyństwo* (n) means the state of being a mother, and *maternal* = *macierzyński* constitutes an adjectival form of the preceding, meaning of, like or natural to a mother, e.g. Her maternal feelings/instincts are truly strong. *Maternal* = *ze strony matki*, directly translated from Polish – from the mother's side, means also related to a person through the mother's side of the family, my maternal grandfather.

Mothercraft, possessing no Polish equivalent, is described as a skill for caring for babies and young children.

Motherhouse, meaning the convent in which the superior of a religious community lives or the original convent of a religious community is not found in the Polish lexicon either.

Mothering Sunday/Mother's Day = *Dzień Matki*, in Britain it is the fourth Sunday in Lent and in the US the second Sunday in May in honour of mothers and motherhood. In Poland it is celebrated on the 26th of May.

The expression *mother-to-be* = *przyszła matka*, as in English usage, this is said about a pregnant woman.

A boy or a man regarded as having too much dependence on his mother is described as *mother's boy* = *maminsynek*. The same expression can be used about a girl – *mother's/mummy's daughter*. However mother's daughters are not perceived in as negative a perspective as boys are. The concept of *mother's boy* carries a strongly pejorative implication.

Certain expressions extending from *mother* in English do not correspond to any Polish expressions deriving from *matka*. That is, the Polish equivalents do not originate from *matka*. They may, however, carry some of mother's extended meanings. One such example is *mother-in-law* = *teściowa*, the mother of one's spouse. Numerous jokes are told about mothers-in-law, calling them *mothers-in-love*. Another case is *mother of vinegar*, which has no Polish equivalent. It designates a slimy membrane composed of yeast and bacterial cells that develops on the surface of alcoholic liquids undergoing vinegar-producing fermentation, and is added to wine or cider to produce vinegar. Nevertheless, Polish does have the expression *yeast mother* = *matka drożdżowa* that seems synonymous to mother of vinegar. *Mother wit* = *wrodzony spryt*, natural wit or intelligence, stands for inborn wit. What links the phrase with mother is the adjective *wrodzony* = *inborn*. Further, there is *mother board* = *plyta główna*, a printed circuit board that is plugged into the back of a computer and into which can be slotted other boards so that the computer can operate various peripherals. Literally translated, the linguistic unit *plyta główna* = *the main sheet/the main plate*, which has nothing to do with any of the morphological forms of *mother*. *Mother of pearl* = *masa perłowa* is the hard pearly iridescent substance forming the inner layer of a mollusc shell The Polish equivalent

of the last two English expressions do not share any of the linguistic characteristics of *mother*.

A similar phenomenon can be observed in the Polish language, as illustrated by the phrase *wet nurse* = *mamka*, a woman who cares for and suckles children not her own. The English expression does not derive from *mother* or any of its instantiations. Still, it indicates a woman who takes care of a child, which is close to the prototypical meaning of *mother*. The target meaning of a number of derivatives belonging to this group is considerably distant from the prototypical *mother*. Take for example the expression *matecznik* = *den* (n). It designates three kinds of things, as follows: the lair of a wild, usually predatory animal, a hollow or cavern used especially as a hideout, a centre of secret activity, a small usually squalid dwelling, or a queen cell; which could be connected with *mother cell* to a certain extent. In the domain of architecture, this term designates two kinds of structures: a projecting part of a fortification and a fortified area or position, something that is considered a stronghold.

The following two phrases point out a cultural difference in the perception of the concepts concerning national identity. These are:

mother country/motherland = *ojczyzna/macierz* defines the country of one's birth, one's native land or the country from which a group of settlers in another part of the world originally came

and

mother tongue (a) = *język ojczysty*, designates one's native language.

Interestingly enough, both Polish equivalents derive from *ojciec* = *father* not *mother*. There exists a word *fatherland*, though.

mother tongue (b), this time = *język macierzysty*, means a language from which another language derives/originates, the *source*

language, which corresponds with a mother being a biological parent.

The last but not least “entry” to focus on is *matrix* (a) = *macierz*, defined as:

- something within or from which something else originates, develops, or takes form
- the natural material, as soil or rock, in which something, as a fossil or crystal, is embedded
- material in which something is enclosed or embedded (as for protection or study)
- the intercellular substance in which tissue cells (as of connective tissue) are embedded
- the thickened epithelium at the base of a fingernail or toenail from which new nail substance develops
- a rectangular array of mathematical elements (as the coefficients of simultaneous linear equations) that can be combined to form sums and products with similar arrays having an appropriate number of rows and a main clause that contains a subordinate clause.

And finally, an archaic word for *mother*

matrix (b) = *matryca* means an engraved or inscribed die or stamp, or an electroformed impression of a phonograph record used for mass-producing duplicates of the original.

The above analysis, still introductory and superficial, presents a wide range of semantic extensions from Polish *matka* and enables us to see that one expression conveys different senses.

3. Polish and English diminutives for *mother*

The very word ‘diminutive’ represents both adjectival and noun word classes. As an adjective, it designates: small or much smaller than is usual or describes a suffix such as ‘ette’ or ‘-let’ that indicates small size, youth, familiarity or fondness or

a word or name formed with such a suffix or noun. As a noun 'diminutive' denotes: 1) a word or name that indicates small size, youth, familiarity or fondness, e.g. 'kitchenette' or 'booklet', 2) a suffix, e.g. '-ette', or 'let' that indicates small size, youth, familiarity or fondness or 3) a person or thing that is very small or much smaller than is usual (Encarta® World English Dictionary). Morphologically, diminutives are produced from a variety of word classes, although the most productive class of all is that of nouns. They occur most frequently with neuter nouns, somewhat less frequently with feminine nouns and seldom with masculine ones.

Cognitive linguistics treats diminutives as an instance of a radial category, with the notion of 'small size of a physical entity' providing the central meaning. Through the process of metaphorisation, this basic sense is extended from the domain of physical space to signify 'smallness' in more abstract dimensions. Thus diminutives may signify short temporal duration or spatial distance, reduced to scale. The association of 'smallness' with affection is grounded in human cognition and results in the emotive use of diminutives, as illustrated by the expressions such as *small is beautiful*. However, *small* is also 'harmless' or 'of little value', hence the other axiological extension, a depreciative evaluation e.g. *small is cheap* (Tabakowska 1993: 100)

The primary function of diminutives, as discussed above, is to express the idea of 'little' or 'small' or to indicate affection, tenderness and positive emotions or, conversely, negative feelings and contempt. Consequently, diminutives perform a politeness function. 'Rich systems of diminutives seem to play a crucial role in cultures in which emotions in general and affection in particular is expected to be shown overtly' (Wierzbicka 1992: 168). They appear to be closely linked to children's needs and environments and imply affection through the emphasis of smallness. Their use and implication can extend to adults, implying the same kind of endearment and affection together with familiarity through the assertion or assumption

of solidarity. Diminutives have “a number of affective connotations which range from endearment to tenderness through mild belittlement or deprecation to outright derogation and insult” (Haas 1978: 82). It is among adults that they have also acquired pejorative connotations.

The baby talk register is a set of simplified registers available for use in addressing babies as well as others, such as foreigners or nursing home residents, who are perceived as less linguistically competent. Three characteristics of the baby talk register have been described: simplification, e.g., omitting inflections or replacing pronouns with proper names, clarification, e.g., speaking slowly, with clear pronunciation and many repetitions, and the expression of positive affect through the use of intonation and hypocoristic, or diminutive, affixes, which convey endearment. Diminutives are a commonly noted feature of baby talk. Their derivation from standard words reflects structural, linguistic, as well as social and affective, processes. Children’s speech is of interest here since mother-incorporating meanings a) a woman who conceives, gives birth to, or raises and nurtures a child and b) a female ancestor, or rather its diminutives, are the most frequently words used by children. They are tabulated above and reflect Polish and English diminutives for mother.

The following Polish words (Fig 1.2) are listed in order of their usage frequency. Since they are all nouns, no deep analysis is provided. In Polish, the category of diminutive constitutes a rich and complicated system of affixes, prototypically added to nouns, but also to adjectives, adverbs and, exceptionally, to verbs, with different affixes expressing various nuances of literal and metaphorical meanings (Tabakowska 1993: 100)

In English, on the other hand, the category is not very productive, being morphologically restricted to a few adnominal affixes. Since Polish is morphologically richer, both inflectionally and derivationally, than English, the list of English diminutives for ‘mother’ presented in Figure 2 seems poorer.

<i>MOTHER AND ITS DIMINUTIVES</i>		
ENGLISH EQUIVALENT	POLISH EQUIVALENT	COMMENT
<i>mama</i>	<i>mama</i>	universal linguistic unit
<i>mum</i> (GB) <i>mom</i> (US) <i>mamma</i> <i>mummy</i> (GB) <i>mommy</i> (US)	<i>mamusia</i>	<i>mummy</i> is a variation of <i>mama</i> or <i>mamma</i> , especially used by children
	<i>mamunia</i>	English version identical as for <i>mamusia</i>
	<i>mateczka</i>	No distinct English equivalent. Polish: tenderly about mother, most frequently your own caring and loving (dear) mother
	<i>materńka</i>	Polish: archaic poor (old) mother
	<i>matczysko</i>	Slightly different from the above; considerably emotional used with compassion toward mother, being moved. In English it constitutes an adjectival phrase.
	<i>matula</i>	tenderly about mother

Figure 2Polish and English diminutives for *mother*

The production of diminutives is a feature of many other European languages, but not of English, or at least not to the same extent, which can be observed in Figure 2.

The study of the social and affective meanings conveyed by the use of diminutives is particularly relevant to a sociolinguistic perspective. The process of socialisation itself may be marked by variation in the use of diminutives depending, for example, on the age and gender of the child and the gender of the carer.

4. Metaphorical usage of *mother*

Metaphor is central to any cognitive theory of language and has adopted a status of a fundamental mechanism that accounts for man's understanding of his life experience (Tabakowska 1993: 66). It has become the principal way of describing what is abstract through reference to what is more basic, simple and concrete (Taylor 1989: 122). Metaphorical extensions are meanings situated near category peripheries and associated through family resemblance to central or prototypical meanings, which are commonly rooted in elementary human body experience (Lakoff and Turner 1989: 2). Since metaphor is rooted in man's experience, which is culture-specific, it is tied to particular systems of values and closely connected to sensuous perception. Cultures differ in this regard. Consequently, the aforementioned metaphorical expressions, phraseological expressions, such as sayings or proverbs, will reflect cultural differences between Polish and English. On the other hand, Taylor points out that since the nature of perception, embedded in the process of cognition, is by definition universal to all people, metaphor formation is not a rule-governed process even though there must exist some regular patterns of meaning extension. And very similar meanings carry over into different languages. The data below intend to exemplify both functional principles.

4.1. Polish metaphorically and metonymically tinged expressions incorporating *matka* = *mother*

This part constitutes an analysis and an interpretation of a number of Polish metaphorical expressions. These consist mainly of sayings and proverbs, where *matka* = *mother* is the subject of dispute. Gloss and free translation lines of each item are provided together with the appropriate ones worked out on the basis of dictionaries.

- (1) *być komuś/dla kogoś matką*
 be (Inf) somebody (Dat)/for somebody (Acc) mother (Instr)
 'to be a mother to someone'

The expression in (1) means, to take care of someone as if (s)he was one's own child. This is usually used to talk about someone with appreciation and respect as well as to express gratitude for the person's care and devotion. The other sense is to be a substitute for someone's mother. This is used rather literally when talking about somebody taking the place of someone else's mother.

- (2) *powtarzać coś jak za panią matką (pacierz)*
 repeat (Inf) something (Acc) as if following lady (Instr)
 mother (Instr) (prayers (Acc))
 'to repeat after the /lady/ mother (prayers), to parrot'

This expression means to repeat something exactly and thoughtlessly, without any ingenuity, to copycat somebody. It corresponds to the English saying *to rattle off one's prayers* and is used ironically.

- (3) *(taki) jak go matka urodziła, zrodziła (nagi)*
 such as he (Acc) mother (Nom) bear (past) (naked)
 'just as his mother had him (naked)'

Example (3) is synonymous with the English *naked as the day (s)he was born or in his/her birthday suit*. The phrase may act as a euphemism to describe a naked person when the word *naked*, for cultural reasons, or because of censorship, is not desirable and constitutes a certain taboo topic. On the other hand, it is often used humorously.

- (4) *Nadzieja jest matką głupich.*
 hope (Nom) be (3rd person singular) mother (Instr)
 fool (Gen plural)
 'Hope is the mother of fools.'

Example (4) corresponds with the English *a fool has more hope than the wise*. It expresses disappointment, a pessimistic attitude towards a situation when there is little or no hope.

- (5) *Potrzeba jest matką wynalazków.*
 necessity (Nom) be (3rd person singular) mother (Instr)
 inventions (Gen)
 'Necessity is the mother of invention.'

Sentence (5) is an old saying, conventionalised and deeply entrenched in both Polish and English usage.

- (6) *zbić kogoś tak, że go rodzona matka nie pozna*
 beat (Inf) somebody (Acc) so much that somebody (Acc)
 one's own (Adj) mother (Nom) not recognize (3rd person
 singular, future)
 'to beat someone so badly that his or her birth mother will not recognise her own child'

The English equivalent to (6) is expressed as *to beat the (living) daylight out of somebody*.

- (7) *wyssać coś z mlekiem matki*
 suck out (Inf) something (Acc) with milk (Instr) mother (Gen)
 'to imbibe something with one's mother's milk'

The metaphorical expression in (7) is used to give an account of somebody's physical quality or of personal characteristics inherited from one's mother.

Examples (8) and (9) express meanings of personality traits or physical appearance that are nearly identical to one's mother.

- (8) *wdać się w matkę*
take after (reflexive v) in mother (Acc)
'to take after one's mother'
- (9) *wykapana matka*
drip (passive participle) mother (Nom)
'the spitting image of one's mother', used to say that the descendant looks almost identical to his/her mother
- (10) *Pokorne ciele dwie matki ssie.*
humble (Adj) calf (Nom) two mothers (Acc) suck (3rd person singular pl.)
'A humble calf sucks two mothers.'

Sentence (10) has an English equivalent, i.e. *the meek shall inherit the earth*. The utterance comes from the Biblical injunction '(...) blessed are the meek, for they shall inherit the earth', and is used when talking about quiet, gentle people achieving success, wealth and power, encouraging one to be gentle and uncomplaining or to accept someone else's actions and opinions without argument.

- (11) *Kto nie słucha ojca, matki, ten słucha psiej skóry.*
who (Nom) not listen (3rd person singular) father (Gen.)
mother (Gen) this/the one listen (3rd person singular) dog
(Adj) skin (Gen)
'One who does not listen to father or mother, listens to a dog's skin.'

This is used as a warning for those who do not respect their parents, to announce that they will not escape a terrible fate.

The metaphorical expressions described above are often used colloquially. So are the exclamations listed below in (12) (a-c). They contain *matka* = *mother* and play the role of a curse.

- (12)(a) *Matko!*
 mother (Voc)
 'Mother!'
- (b) *Matko jedyna!*
 Mother (Voc) the only one (Adj)
 'The only Mother!'
- (c) *Matko święta!*
 Mother (Voc) holy (Adj)
 'Holy Mother!'

The most conventionalised English equivalent for the exclamations would be *Good heavens!* The following sentences illustrate how they are used in context.

- (13) *Matko, ale się przestraszyłam.*
 'Heavens, that gave me a scare!'
- (14) *Matko jedyna! Co ty wyprawiasz?!*
 'Oh gosh, what do you think you're doing!'

4.2. English metaphorically and metonymically tinged expressions incorporating *mother* = *matka*

As was the case for particular noun phrases, there are English metaphors incorporating *mother* whose Polish equivalents, for cultural reasons, do not contain the word of interest. The following examples concern *mother-in-law* and clearly indicate negative relationships between mothers-in-law and daughters/sons-in-law.

- (1) *Well married who has neither mother-in-law.*

This proverb assumes that having a mother-in-law is a necessary evil since anyone who gets married usually has one.

(2) *Rely on the smile of mother-in-law.*

This one implies quite the opposite, namely that you cannot trust your mother-in-law because her smile is misleading. Another teasing and/or spiteful remark towards mothers-in-law is represented in (3).

(3) *The mother-in-law remembers not that she was a daughter-in-law.*

In Polish there exists a similar saying concerning adult people's behaviour in general. That is to say that adults behave as if they did not remember the hardship of growing up or the consequences of making mistakes. The English translation of this proverb would go as follows: The ox won't remember *being* a calf once. In Polish the saying rhymes and is used fairly often.

(4) *Mother-in-law and daughter-in-law are a tempest and hail storm.*

This one illustrates the stereotypical way in which the relation between the two is perceived. Both mother-in-law and daughter-in-law are seen as violent, unpredictable and bad-tempered in their face to face encounters.

Expressions (5) – (11) do not seem to be contemporary; however, they once were conventionally used by English speakers.

(5) *There is but one good mother-in-law and she is dead.*

This one corresponds exactly with a German saying *There is no good-mother-in-law but she that wears a green gown*, that is, who lies in the churchyard.

(6) *The mother of mischief is no bigger than a midge's wing.*

This is used when a great quarrel has risen from a small occasion.

(7) *Mother Carey's chicken(s)*

This expression was initially a name given by sailors to the Stormy Petrel. In current usage it may be applied to falling snow.

(8) *It is not easy as thy mother says, but as thy neighbours say.*

This wise saying, still written in old English, was used to state that people do not regard the praises of a near relation, but rather listen to what is said by the neighbourhood.

(9) *The mother's breath is aye sweet.*

This expression is spoken of the tender affection we have for our mothers.

(10) *The mother's (or woman's) side is the surest.*

This one is not easily comprehensible. It is used to emphasise that men plead for money and women for love.

(11) *On Mothering Sunday above all other, every child should dine with its mother.*

This catchy rhyme is to remind or even reprimand children so that they pay respect to their mothers and devote some of their time to them at least on Mothering Sunday.

The Cambridge International Dictionary of Idioms (1998) presents many more English metaphorical and metonymic expressions concerning mother. For instance if you

(12) *learnt something at your mother's knee,*

you learned it when you were a young child.

(13) *Every mother's son (of them)*

is used to talk about everybody without an exception.

(14) *Mother wit*

is used to talk about common sense since mothers are believed to be wise and sensible.

(15) *A mother lode of something.*

This expression is used in American English. It apparently originated as a mining term and is now applied to large collections of a particular type of thing, e.g. a collection of letters and papers is a mother lode of information for writers and journalists. A more recently introduced phrase,

(16) *The mother of all*

indicates an extreme example of something, e.g. Mike is suffering from the mother of all hangovers after the party last night.

(17) *Shall I be mother?*

This one is used by British and Australian speakers of English in order to ask whether you should serve food and drink to someone. The connection with mother seems fairly direct since mothers usually serve food and drinks.

5. Polysemy of *mother*

The linguistic analysis of *mother* shows that its prototypical meaning is centred on (a) a woman who conceives, gives birth to or raises and nurtures a child and (b) a female ancestor. These two meanings reflect a noun category. However, as illustrated by some of the usages given above, this word also functions as a verb or an adjective. Undergoing various derivational processes, the meaning of *mother* extends in a variety of ways, thus establishing a schematic network. The same phenomenon is observed in other contexts in which *mother* is used. For example, in noun phrases, *mother* may evoke different semantic domains, which leads to an assortment of semantic extensions of the term. Morphological processes, such as the diminutive, further enrich the picture. In various contexts, *mother* is used metonymically or metaphorically, enriching sayings and proverbs.

Concluding, *mother* appears as a productive source for generating new linguistic units, which makes the word polysemous.

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**Canonical syllable structures
proposed for English and Spanish:
A contrastive overview**

MALGORZATA HAŁADEWICZ-GRZELAK

Abstract

The paper analyses generative research conducted in the realm of English and Spanish phonotactics. The aim of the discussion is two-fold. The merits of the developed models serve to provide contrastive insights into the phonotactics of both languages. On the other hand, the discussion is conducted also in such a way as to point out some inconsistencies inherent in syllable-based approaches. The results of the study point to the need to approach phonotactics from a different perspective.

Key words: English, phonotactics, Spanish, syllable structure

I ought to reject as absolutely fake all opinions in regard
to which I could suppose the least ground for doubt.

(Descartes)

**1. Synopsis of English syllable structures
within generative theories**

1.1. Onsets

Table 1 contrasts possible English onsets with the Spanish ones. Spanish clusters with /w/ and /j/ as C₂ are not in-

cluded in the chart because it is assumed that the glides in Spanish form part of a syllable rhyme.

Table 1
English and Spanish syllable onsets
(the English onsets are left-justified
while the Spanish onsets are right-justified)

	p	t	k	f	m	n	l	r	w	j
p-							+	+		+
b-							+	+		+
t-							(+)	+	+	+
d-								+	+	+
k-							+	+	+	+
g-							+	+	+	+
f-							+	+		+
v-								(+)		+
θ-								+	+	
s-	+	+	+	+	+	+	+		+	+
ʃ-								+	(+)	
h-										+
m-										+
n-										+
l-										+
sp-							+	+		+
st-								+		+
sk-							+	+	+	+

There are some important conclusions to be inferred from the table above:

- apart from the /s/C clusters, all occurring onsets conform to the SSP,
- the onset consonants tend to be chosen from the opposite ends of the sonority scale,
- the clusters of the type stop + nasal are systematically excluded, even though they may conform to the SSP, for example /p/ in *pneumatic* and /g/ in *gnostic* are mute, although they surface in the coda of the preceding syllable: *ap·nea*, *ag·nostic*,
- there is a tendency to avoid homorganic clusters: the labials /p, b, f/ do not combine with /w/ and the coronals /t, d, θ/ do not cluster with /l/.

Since coronal /r/ violates the last principle by combining with the remaining coronals, the question arose whether the avoidance of homorganic clusters should be raised to the general principle, in which case /t, d, θ/ + /r/ would be generated by a language-specific rule or the filters must be posited to exclude /t, d, θ/ + /l/ clusters.

Clements and Keyser (1983) proposed filters in the forms of NSSCs. The concept of language-specific filters on syllable structure rules largely simplified the amount of general rules needed for phonological description. For example, Polish phonotactics admits most of the onset clusters which are disallowed in English: *plywać*, 'swim' *błagać* 'beseech', *dla* 'for', *wracać* 'to come back'. Positing the concept of less restricted language-specific filters does not alter the general concatenation rule.

Following this line of reasoning, Kenstowicz (1994) puts forward the concept of language-specific preferences for the syllabification routine. According to this principle, the "adjacent consonants in the onset differ by a certain increment of sonority, with a preference to maximize this value" (Kenstowicz 1994: 257). The contrast between *A[tʰ]lantic* and *a[tʰ]rocious* (the transcription as assumed after Kenstowicz 1994) after the application of the nuclear placement and the onset rules was given the representations presented in Figure 1.

Given the maximal onset rule, /t/ in *atrocious* is incorporated into the following onset. This rule must be ordered before the coda rule. The reservation must be made here that the aspiration of /t/ in *atrocious* is hard to verify phonetically and I suppose it would be more appropriate to ground the argument on the contrast between the glottalisation and the devoicing of the liquid as in *atrocious*). The NSSCs (filters) will, however, block the first /t/ in *Atlantic* from being incorporated into the onset. As a result, this segment is incorporated into the coda of the preceding syllable.

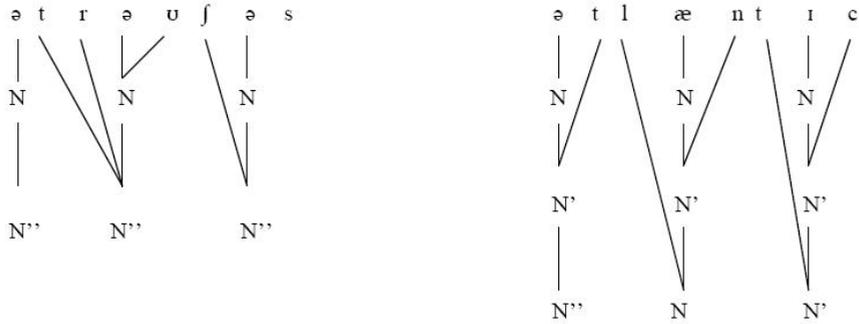


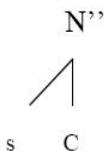
Figure 1

The representation of tautosyllabic and heterosyllabic clusters as in *atrocious* and *Atlantic* (adapted from Kenstowicz 1994: 257)

What remains to be discussed with respect to English onsets is the special status of /s/. In the words of the type *asparagus* both the initial vowel reduction and the lack of aspiration of /p/ suggest that /s/ is in the syllable initial position (Kenstowicz 1994). However, /s/ in such s/C clusters ‘notoriously’ violates all of the three principles governing the structure of English onsets:

- /sl-/ clusters (*slight*) violate the ban on the shared point of articulation,
- /sm-/ clusters (*snow, smooth*) violate the sonority increment principle,
- /s+ voiceless stop/ (*stop*) yields a cluster of two obstruents in the onset.

Such exceptional behaviour could be accounted for by positing a rule adding /s/ to the onset:

**Figure 2**

The representation of extrasyllabic /s/ in the onset position
(adapted from Kenstowicz 1994: 258)

This structure automatically generates all the attested three-member English onset clusters. The rule also generates the /stw/ cluster, the actual absence of which could be assumed to constitute an accidental gap in English.

As we have seen, the syllable onsets in English constitute a combination of UG principles, of which the SSP is an important part, and language particular information, for example minimal sonority distance, and the /s/ adjunction rule.

1.2. Codas

Spanish coda clusters, in contrast to the format of Table 2, are not placed in this chart together with the English codas. The reason is that in the native Spanish vocabulary coda clusters are nonexistent, especially the word-final clusters. The phonology of Spanish describes rather the types of Spanish rhymes, which will be subsequently presented in this chapter. Before proceeding with the presentation of English codas, it is worthwhile to digress on the status of the nuclei. English admits the following nuclei types:

- V (single vowel),
- V $\bar{\quad}$ (long vowel),
- VV (diphthong),
- VVV (triphthong).

Table 2
The chart of English coda clusters
(adapted from Sobkowiak 1996: 181)

	-p	-b	-t	-d	-k	-tʃ	-dʒ	-f	-v	-θ	-s	-z	-ʃ	-m	-n
p			+							+	+				
b				+								+			
t										+	+				
d										+		+			
k			+								+				
g				+								+			
tʃ			+												
dʒ				+											
f			+							+	+				
v				+								+			
θ			+								+				
ð				+								+			
s	+		+		+										
z				+											
ʃ			+												
ʒ				+											
m	+		+					+				+			
n			+	+		+	+			+	+	+			
ŋ				+	+					+		+			
l	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
(r)	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
ds			+												
ks			+							+					
mp			+								+				
lp			+												
lf										+					
ns			+												
ŋs			+												
ŋk			+								+				

Such a variety in terms of the phonetic characteristics of the syllable presupposes a division into weak syllables and strong syllables. Strong syllables can have as their nucleus any vowel or vowel cluster except /ə/. Weak syllables can have the four following types of centres:

- /ə/ e.g. in **perhaps**,
- a close front unrounded vowel /ɪ/, e.g. in **busy**,
- a close back rounded vowel in the area of /ʊ/, e.g. in **food to eat**,
- a syllabic consonant, e.g. [ŋ] in **button**.

As can be seen from Table 2, the phonotactic constraints for English codas are quite different from those for the onset. Codas are more complex than onsets owing to the fact that English paradigms are created by suffixing inflexional endings to the stem. Moreover, most English word-formation processes occur in codas. It must also be remembered that syllable-final clusters occurring word-medially are usually subject to stricter SSP requirements than the word-final ones. The claim that there exists a much stronger bond between the rhyme elements (nucleus + coda) than between the onset and rhyme finds its support in the observation by Kiparsky (1981) that English:

- tense [+ATR] (diphthongised) vowels can combine with C¹#,
- lax vowels can combine with C²#.

The possible structures within the generative phonology which represent diphthongs are as follows:

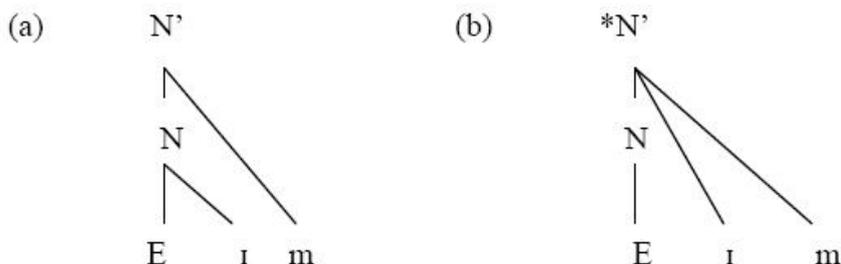


Figure 3

The structure of English diphthongs in generative models
(adapted from Kenstowicz 1994: 259)

In Figure 3 (a) the two parts of the diphthong are dominated by the N node, i.e. they form part of a traditional nucleus. In the diagram (b), the diphthongal off-glide is subordinated directly to the ‘coda’ node (N’). The most widely accepted way to accommodate a diphthongal off-glide is as a part of the branching nucleus rather than being directly dominated by the coda node. However, the diagram (b), with the stipulation that the grammar of English specifies an upper bond of three positions on the syllable rhyme, would nicely explain rhyme phonotactic restrictions between heavy and light syllable structures. Clusters, as for example in *file*, would moreover also meet the SSP.

It might be noted in passing at this point that GP excludes both of the structures in Figure 3. (a) is ruled out by the strict locality condition (KLV 1990: 200). On the other hand, the version from 2000 (Kaye 2000) seems a bit different, since the structure (a) which was excluded in the version from 1990, is now admitted:

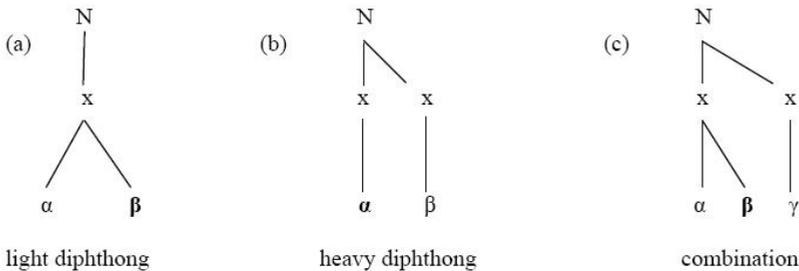


Figure 4

The structures of English diphthongs in GP
(heads of constituents are in bold) (adapted from Kaye 2000: 9)

The straightforward conclusion is that, within generative approaches as well as GP, there is a certain amount of disagreement on how the heavy nuclei should be best represented.

The following assumptions could be drawn about the structure of English codas within the generative framework:

- minimal sonority distance does not seem to be operative,
- the SSP is still valid with the exceptions:
 - (i) /l/ freely combines with the following nasal (*kiln*), fricative (*health*) or stop (*help*),
 - (ii) a nasal combines with a following fricative (*triumph*) or stop (*thank*) but it must not be followed by a more sonorous liquid or additional nasal (*palm*: *paml), */dæmn/.

The exceptions to the coda SSP are the coronal obstruents /t, d, θ, s, z/, which violate the aforementioned SSP restriction by combining with the preceding stop or fricative (*apse*, *fifth*, *apt*).

A way to accommodate these exceptions is by postulating a special rule that adjoins an anterior coronal obstruent to the core syllable (Kenstowicz 1994: 260). The rule is represented as follows:

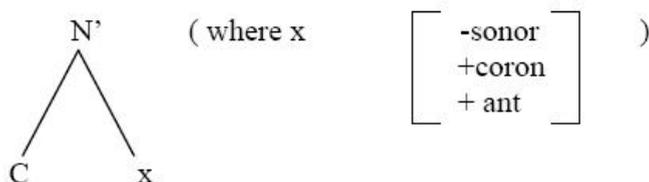


Figure 5

The rule adjoining an anterior coronal obstruent to the core syllable
(adapted from Kenstowicz 1994: 260)

Most researchers agree that coronal/dental is a default (unmarked) place of articulation for consonants which are not underlyingly specified otherwise. "Because of this lack of place features, coronals enjoy exceptional freedom of occurrence in positions from which other (e.g. labial and dorsal) consonants are excluded as a result of various restrictions on place speci-

fication, imposed by the mechanism of phonotactic licensing” (Gąsiorowski 1997: 30).

The treatment of such final clusters is still a matter of dispute. The rule for coronals (Figure 6) adds the element to the coda at a later stage in derivation and the (a) presents the structure of the resultant syllable (adapted from Kenstowicz 1994: 261):

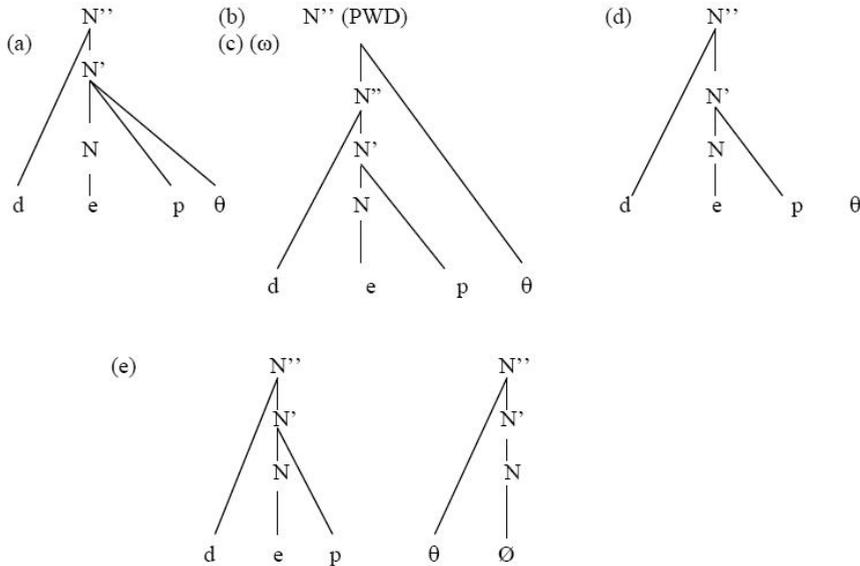


Figure 6

The representations of English word-final clusters
(adapted from Kenstowicz 1994: 261)

The remaining structures indicate:

- (b) – creating an appendix adjoined to the preceding syllable,
- (c) – creating an appendix adjoined to a higher-order prosodic constituent, ($N''=\omega$),
- (d) – licensing such segments at the edge of the word,
- (e) – housing the coronals as onsets to the syllables with an empty nucleus or null vowel.

Summarising the generative syllabification rules for English, core syllable grouping in English is constrained by the following principles:

1. A string of segments S is a syllable if there is a node σ such that σ dominates each member of S and nothing else.
2. Two segments P, Q are tautosyllabic if they are dominated by the same node σ .
3. A segment P is ambisyllabic if it is dominated by two nodes σ .
4. A segment P is extrasyllabic if it is dominated by no node σ (Clements and Keyser 1983: 57f).
5. The onset first principle:
 - syllable initial consonants are maximised to the extent consistent with the syllable structure conditions of the language in question,
 - subsequently, syllable final consonants are maximised to the extent,
 - consistent with the syllable structure conditions of the language in question.
6. The Sonority Sequencing Principle: the sonority of phonemes in a syllable increases towards the nucleus and decreases away from it.
7. Minimal sonority distance principle: in the onset clusters, consonants which are adjacent on the sonority scale are disallowed (a language-specific rule).

3.1. Synopsis of Spanish syllable structures

The maximal canonical syllable model of Spanish obeys the formula:

$$\pm C (C)+(G)V(G)\pm C(C)$$

Figure 7

The maximal canonical syllable model for Spanish
(adapted from Franch – Blecua 2001: 264)

Spanish shows a strong tendency to unite the coda consonant with the following vowel. This phenomenon operates both morpheme-internally and across words, e.g. *me·sa* ‘a table’ and *lo·s hom·bres* ‘people’. This tendency was denominated as *the principle of syllabic delimitation* (*principio de delimitación silábica*) and it implies that all closed syllables involve the consonantal beginning for the following open syllable and the reverse statement is false (Franch and Blecua 2001: 269).

The syllable has never been questioned in Spanish phonological research and has always been considered an indispensable point of departure for phonological description. Franch and Blecua (2001: 253) give the following pattern of established structural units:

- sequence between pauses,
- accentual group,
- syllable,
- phoneme.

Spanish phonotactics moreover distinguishes one more crucial descriptive unit. It is the order immediately superior to a word and is called *el sirrema*. It is formed by two or more words which, apart from other unifying factors in terms of the syntactic parameters, do not permit the realization of a pause in between, e.g. *las mesas* ‘the tables’ [lazmesas] ([laʃmesas]).

Some other language-specific notions to be mentioned are two kinds of transition between consecutive elements:

- continuous transition as in *tenia* ‘tapeworm’, *sublimar* ‘to sublimate’

versus

- discontinuous transition, as in *tenía* ‘she had’ or *sub-lunar* ‘sublunar’ (Franch and Blecua 2001; Alarcos 1986).

The presence of discontinuous transitions (junctures) serves as the basis for dividing the sequence into syllables. The syllabic division, standard for Latin as well as for Spanish, was specified respectively by Niederemann (1945, as quoted in Guffey 2002) and by Macpherson (n.d. as quoted in Guffey 2002), who obviously followed earlier approaches (cf. overview of literature in Delattre 1966). The rules for Latin syllabification given by Niederemann (1945) as presented by Guffey (2002: 13) are as follows:

1. A division goes after a vowel or diphthong that is followed by another vowel or a single consonant *cau – sa, ca-put*.
2. If the vowel is followed by two consonants, the two are separated (*cen-tum*) unless they are a *muta cum liquida* cluster (except /s/+liquid), where the division precedes both: *li-bra*.
3. If the vowel is followed by three consonants, the division is after the second consonant: *trans-figuratio*, unless, again, the second and the third are *muta cum liquida* cluster (except /s/+liquid) in which case the division comes after the first consonant: *in-credibilis*.

The rules for Spanish elaborated by Macpherson (n.d.) are practically identical to those for Latin:

- (1) (a) *co-sa, cau-sa*
- (b) *ven-der, is-la, pa-dre*
- (c) *hem-bra, trans-ferir*

The presentation of Spanish phonotactics will begin with an analysis exemplifying the traditional generative derivations. One of the processes connected with Spanish phonotactics is the regressive voicing of obstruents before a voiced segment. The issue has been discussed by Hooper (1972 as quoted in Anderson and Jones 1977) and her findings were commented on by Anderson and Jones (1977).

The point of departure for the investigation was the fact that there is voicing in *atmosfera* – [aʈmo-], in *isla* [iʂla], *atlántico*

[aɣla-] but there is no voicing in *aclarar* ‘brighten’. It should be recalled here that for the presentation of the Spanish allophones I adopted the version that voicing in such contexts in Castilian Spanish is complete (maximum of gradient), i.e. the resulting form is for example [izla], which largely systematises phonotactic descriptions.

Hooper explains the process of voicing in terms of placing the syllable boundaries: *at·mósfera*, i.e. after the affected stop, and *a·clarar* – before. The reasoning agrees with the universal principle of syllable boundary placement, which Hooper defines as:

$$\emptyset \rightarrow S / [+syll] \quad \left\{ \begin{array}{l} \left. \begin{array}{l} -[-syll]_o^1 \\ [-syll]_o - \end{array} \right\} \left\{ \begin{array}{l} [-son] \left[\begin{array}{l} +son \\ -nas \end{array} \right]_o \\ [+cons] \left[\begin{array}{l} -cons \end{array} \right]_o \end{array} \right\} \left. \begin{array}{l} a \\ b \\ c \end{array} \right\} [+syll]$$

Figure 8

The representation of syllable boundary placement
in Spanish within distinctive features framework
(Hooper 1972 as quoted in Anderson and Jones 1977: 92)

Anderson and Jones (1977) find several faults with this formulation. The most prominent criticism is that the representation fails to properly explain the voicing of /s/ in *isla*. The pertinent cluster includes the sequence obstruent +liquid, the same as in *aclarar*, yet there is no voicing in *aclarar*. In terms of Figure 8 representation, the syllable boundary should also fall before the obstruent: *i·sla* and thus does not meet the conditions for partial voicing. Anderson and Jones suggest weakening Hooper’s claim by annexing another universal principle, as formulated by Venneman (1972 [n.p.] and quoted in Anderson and Jones 1977: 93):

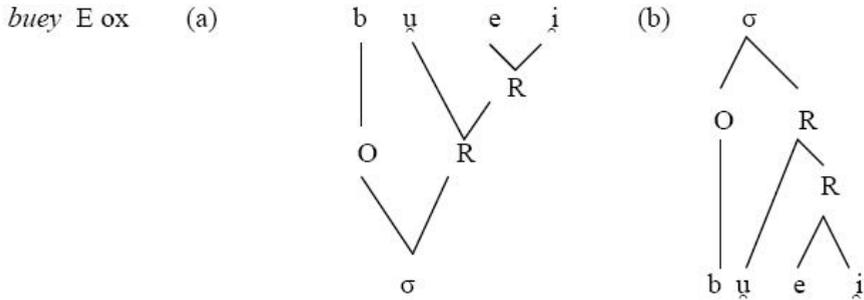
Syllable-initial clusters in the middle of the word should conform as far as possible to the constraints on word-initial clusters.

As evidenced by the presentation of Spanish onsets (cf. Table 1), /sl-/ is not a possible word initial cluster while /kl-/ is, e.g. *claro* 'clear'. Thus with Venneman's formulation, the principles of the structural description of Spanish regressive voicing could finally be expressed. However, in terms of those proposals, phonological syllabification appears to be determined by two independent sets of universals:

- Hooper's (1972) universal principle based on the sequence of segmental types,
- Venneman's (1972) Law of Initials and Finals.

Anderson and Jones (1977) contend that the former is predicted by the latter, therefore it is redundant. However, the reverse does not apply, since without Venneman's Law, Hooper's universal principle would incorrectly predict the lack of voicing in words of the type *isla*. The argument is an example of the shortcomings of linear phonology – shortcomings, which a more holistic framework was able to surmount: “[s]uch a phonology incorporates a basic claim, a constraint that is not explicit in the classical theory: the structure of medial clusters is not independent of the constraints on formative-initial and formative-final clusters: it is in fact, on this hypothesis, a function of these constraints. Most morpheme structure constraints, then, are simply rules for syllable structure” (Anderson and Jones 1977: 93).

The constituent structure of the Spanish syllable according to Harris (1983) is presented in Figure 9. The rhyme is an obligatory constituent and the onset an optional left sister:

**Figure 9**

- (a) The constituent structure of Spanish syllable with a triphthongal representation (adapted from Harris 1983: 8)
 (b) The mirror image of a) to facilitate the comparison with other presented structures

The important aspect of Spanish phonotactics is that Spanish syllables can contain at most five elements. Yet not all five-segment syllables are allowed: *clauastro* 'cloister' is well-formed and **muersto* is incorrect, although the clusters /mwer-/ and /-ers/ are permitted, e.g. *muerto* 'dead' and *perspirar* 'perspire'. Harris suggests a syllable structure representation which would explain the ill-formedness of clusters like those in **muersto*.

One general observation regarding representations in Figure 10 is that they look very unclear and ambiguous. It is difficult to relate Figure 10 to what is represented in Figure 9 – they seem to branch differently. Moreover, in (f) the slot, which I gather to be part of a branching nucleus, is taken by a liquid. It is rather hard to encounter cross-linguistically a nucleus of which one half is a vowel and the other a liquid.

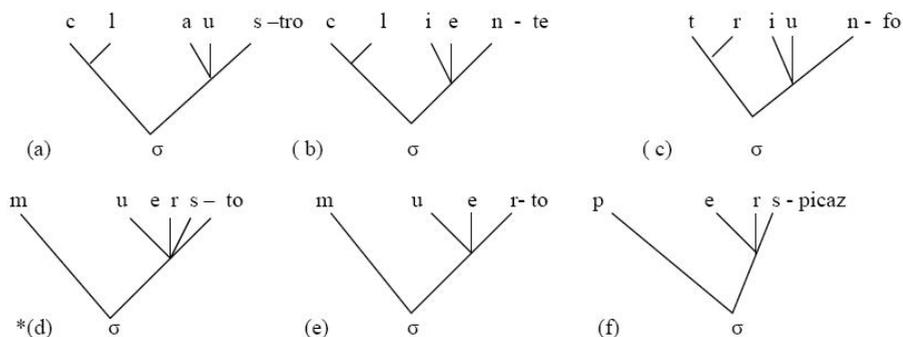


Figure 10

The representations of Spanish rhymes
(adapted from Harris 1983: 9)

Nevertheless, the above-presented structures point to the fact that a Spanish rhyme can contain at most three segments. In **muersto* the rhyme would consist of four segments, hence its unacceptability. Within the traditional Onset/Nucleus/Coda structure, the first syllable of **muersto* is well formed:

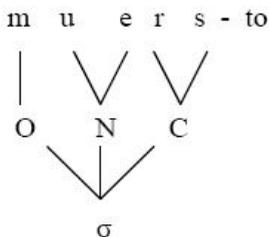


Figure 11

The representation of an ill-formed Spanish lexeme, which is licit within a tripartite syllable structure (adapted from Harris 1983: 10)

Here each of the sub-constituents contains permissible clusters. To account for the ill-formedness of **muersto* the rule

ple because the first step violates a general convention requiring that prosodic structure-building apply “maximally”, that is so as to incorporate all possible segments allowed by the rule (and other general conditions)” (Harris 1983: 26).

A careful reader gets lost at this point: the derivations in Figure 10 clearly apply in a left-branching way, the only allowed representation for *buey* in Figure 9 is, however, right-branching. Moreover, it must still be remembered that both a left-branching and right-branching derivation of Figures 9 and 10 are not permitted by KLV (1990: 200) on the grounds of violating strict locality condition. Tracing the notational conventions applied in Kaye (2000) in the representational model used in GP, it becomes evident that the branching permitted in Kaye (2000: 9) is in fact the branching represented in Figure 12, which was judged by Harris as incorrect on the grounds that R2 “would not apply maximally”.

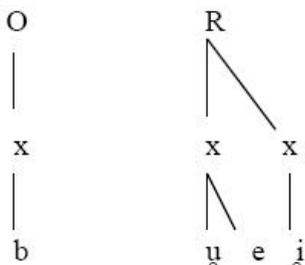


Figure 13

A tentative representation of Figure 12
according to GP specifications

We must then either assume that GP derivations for heavy diphthongs are incorrect or the whole chain of rules as elaborated by Harris is mistaken, or both.

Another simplification proposed by Harris entails stress assignment. The Spanish stress rule, as implicated by the tripartite syllable structure would be as follows: “[a]ntepenultimate

stress is incompatible if within the penult the vowel is preceded or followed by a glide, or followed by a consonant or ‘antepenultimate stress is incompatible with a three segment penult unless the first two segments of the penult are both consonants’ (Harris 1983: 11). Those assumptions are illustrated by the following graphs:

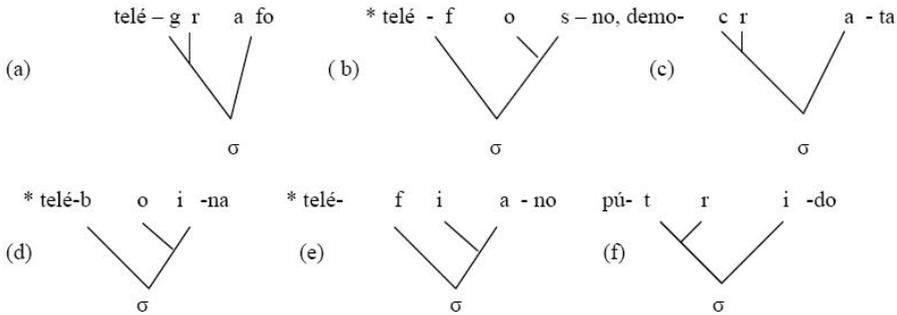


Figure 14

The interrelation of stress and syllable structure in Spanish
(adapted from Harris 1983: 12)

The division of the syllable into two parts, i.e. onset and rhyme, enables the collapsing of the reservations into one rule: “Antepenultimate stress is impossible if the penult contains *either* a nonnull coda *or* a branching nucleus” (Harris 1983: 13). Harris evidently was not familiar with moraic theories. Within the moraic approach, the stress rule would be still simpler: in Spanish stress does not retract beyond the heavy penult.

3.2.1. Onsets

Spanish onset clusters are presented in Table 1 together with their corresponding English onsets. There are some reservations to be mentioned, though. The first is the glide assign-

ment. The glides, following Harris (and most Spanish phoneticians), are classified as being a rhymal constituent, which makes them a diphthongal constituent, not an onset cluster. On the other hand, Stockwell – Bowen (1965) list the consonant + /j/ and /w/ clusters as onset clusters. It might be recalled here that the glides in Romance languages are difficult to define. For example, Delattre (1966), in his study of French parsing, systematically excluded all three French glides from his analysis. Moreover, KLV (1990) allow for both representations of the French GV structures (KLV 1990: 228). In Figure 15(b), by the way, we can again see the rhymal structure which was judged by Harris as incompatible with his procedure of rule application. What is by the way astonishing about such a derivation is the fact that the word-final /t/ is in the coda, not in the onset position followed by a FEN.

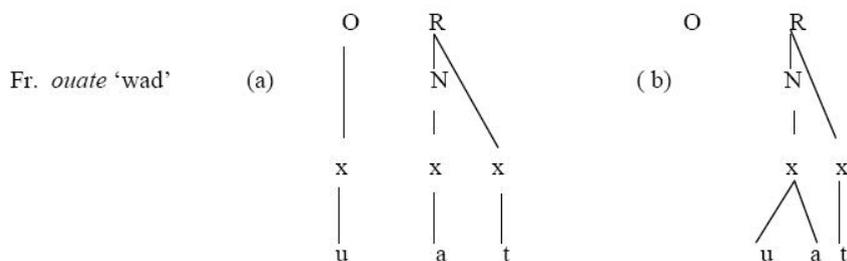


Figure 15

The representation of French diphthongs
(adapted from KLV 1990: 228, footnote)

Finally, in the French course-book “*Khmer au Quotidien*” (Filippi et al. 2003), the authors mention that “il n’existe pas vraiment de diphtongues en français (Filippi et al. 2003: 8) “In fact there are not any diphthongs in French”.

Harris criticised Saporta – Conteras’s (1962) specifications of syllable structure: “There the analogy of syntax (i.e. the syntax of the period) is virtually perfect: a context-sensitive PS

grammar generates both terminal elements (phonemes) and non-terminal elements (the node labels S(yllable), O(nset), N(ucleus) and C(oda); a transformational component performs certain deletions and other mop-up operations. I view the specification of syllable structure rather differently. Following Fudge (1969), I ascribe intrasyllabic organization to two distinct types of principles. In Fudge's terminology, these are *colligational* and *collocational* restrictions" (Harris 1983: 20). Fudge's *colligational* and *collocational* restrictions are nothing else but generative rules and filters (cf. previous section), which do not perform any other function but to generate some syllable structures and prevent the overgenerating of other structures. In other words, Harris criticises Saporta and Conteras for their transformational bias but he himself, contrary to what he claims, does not propose an alternative but another generative solution. His rule for Spanish onsets is as follows: "Construct a maximally binary branching tree of category O(nset) whose branches dominate [+consonantal] segments that are not adjacent on the universal sonority scale." (Harris 1983: 21).

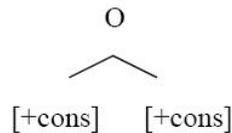


Figure 16

The representation of Spanish onsets
(adapted from Harris 1983: 21).

This is a very general structure and requires a very sophisticated set of filters to achieve a simple set of obstruent + liquid clusters.

The argument leaves us with the following stipulations about Spanish onsets:

- 1) they are maximally binary branching. With respect to Universal Grammar, this fact seems to be an unmarked property of the prosodic structure,
- 2) the unaccepted clusters are excluded by
 - the SSP, which is also a universal principle and further by
 - a stipulation that the constituent segments must not be adjacent on the sonority scale. Non-occurring ones /dl, sr, sl, ʃr, tʃr, jr, jɫ/ are excluded by filters. The first filter excludes /dl/ or /dl/ and /tɫ/, since, according to Harris, /tɫ/ is allowed in some dialects. To the best of the author's knowledge, though, /tɫ- / is not a native Spanish cluster, but rather a remnant of pre-Columbian linguistic substrata (e.g. *Tlaxcala*).

The second filter flags clusters of the type * /tʃr, tʃl, sl, sr/ on the premise that “clusters that differ in alveolarity are permissible (*tr, dr, tl*) while those whose members both have this property are ungrammatical *(*sr, sl, tʃr, tʃl, žr, žl*). Thus all dialects of Spanish are subject to the following filter: *[+alveolar][+alveolar]_{onset}” (Harris 1983: 33). On the basis of such a specification, clusters /xr, xl/ are permissible although they are non-existent in native vocabulary.

I assume that /ž/ as specified by Harris stands for IPA /ʒ/, unless it is retroflex. The reservation is merited here that such a phoneme does not occur in standard Castilian Spanish. Moreover, in the Mexican variety where it occurs, it is not a phoneme but an allophone of /j/, hence the bracketed notation should be used. Furthermore, assuming that the reason for the ‘correctness’ of /tr/ and the exclusion of /sl/ is that /tr/ differ in alveolarity would make the licitness of English /tr/ clusters questionable because in English both /d/ and /t/ are alveolar.

3.2.2. Rhymes

Bearing in mind the tendency Spanish displays for open syllables, it is pointless to speak of coda clusters. Hence the chart at the beginning of the chapter was not specified for Spanish codas. The Spanish rhyme concatenations are presented below in Table 3.

Table 3
Spanish syllable rhymes

	G	L	N	O	s	Gs	Ls	Ns	Os	GL	GN	GO
V	+	+	+	+	+	+	+	+	+	-	(+)	-
GV	+	+	+	+	+	+	+	+	+	-	-	-

This suggests the following conclusions about Spanish rhyme structures:

- Spanish does not have syllabic consonants,
- all rhymes containing two elements are well-formed, with the reservation that out of the phonemic inventory the following phonemes cannot occur syllable-
- finally: /ʎ/, /ɲ/, /tʃ/, /m/, /j/, [z],
- for every allowed V-initial rhyme type there is a corresponding GV type,
- /s/ has a special status, similarly to English /s/. All permitted rhyme types have their correspondents with final /s/,
- no rhyme types other than those listed in Table 3 are allowed: *VLN, *VLO (O≠/s/).

Co-occurrence restrictions:

- nasals occur within rhymes only after vowels and before /s/
- the only nasal that can precede /s/ is /n/, due to the place assimilation of the articulation of all Spanish nasals

- glides cannot occur adjacent to a high vowel that agrees in roundness, which excludes clusters of the type * /ji, ij, wu, uɥ/ (Harris 1983: 17).

The geometric structure of Spanish rhymes, as adapted from Harris (1983: 23), is as follows:

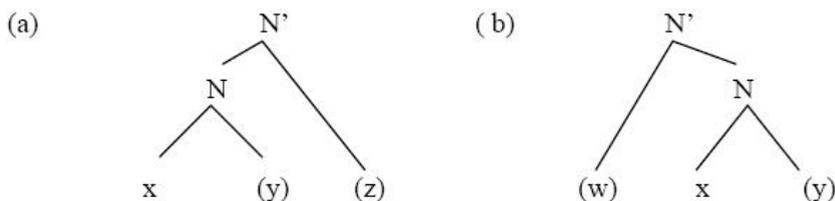


Figure 17

The representation of Spanish rhymes
(adapted from Harris 1983: 23)

where x is an obligatory element – a vowel, and the other letters stand for optional [+consonantal] elements with the reservation that in the (w) position only a glide can occur. Again, some inconsistencies with the previous reasoning can be noticed.

First of all, the structure Figure 17(a) was excluded as a representation for the words of the type *buey*. Now, it appears that the structure is licit, however, only /s/ can occur in the position (z). Secondly, no motivation is provided why the structures which were up till now presented as branching upwards, now are presented as branching downwards. It is really demanding on the part of the reader to try to relate particular structures and mentally turn the templates over. Finally, analysing the trees, we can see that the core structure can acquire a periphery by:

- adjoining a glide to the left of the core,
- adjoining /s/ to the right of the core.

Such a representation makes use of the feature [+syllabic]:

Rhyme Rule 1: Construct a maximally branching tree of the category R(hyme) whose obligatory left branch dominates [+syllabic, -consonantal] and whose optional left branch dominates [-syllabic] (Harris 1983: 24).

This rule is supposed to capture a crucial generalisation about Spanish rhymes, which rank very low in markedness – vocalic syllable nuclei are undoubtedly unmarked with respect to consonantal nuclei. However, perceiving canonical structures in terms of the feature [+syllabic], while working adequately for Spanish, is of no avail for studying languages such as English. It follows that for conducting contrastive analysis some other terms should be specified, which would not be so theory-internal. All researchers agree that [syllabic] is not an intrinsic property of segments. For example, there are languages in which consonants are post-lexically or pre-lexically ‘syllabic’ (e.g. Serbo-Croatian, Czech), and conversely, there are languages which have voiceless vowels (e.g. Japanese, Comanche).

Spanish complex rhymes are accordingly represented by Harris as follows:

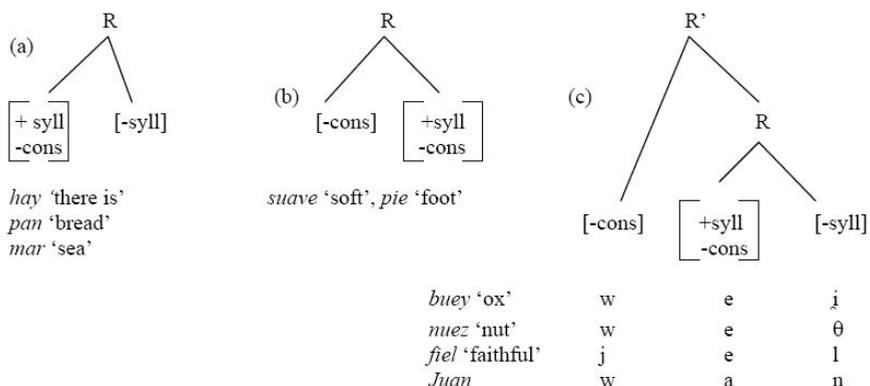


Figure 18

Spanish rhymes described in terms of the features [syllabic] and [consonantal] (adapted from Harris 1983: 24f).

The representations seem very peculiar in the sense that Harris freely uses traditional syllable constituents, however, his representations are incompatible with either the generative structures or GP representations. Especially interesting is the fact that the traditional nucleus is freely taken once by a [-consonantal] element (semivowel in phonetic terms) and on the same basis by a consonant, as in *nuez*, while the glide is at the same related directly to a higher node R'. This means that traditional Spanish diphthongs are split in the representation: for example, in *Juan*, according to Figure 17(c) /a/ and /n/ are grouped under one common node forming some kind of a sub-structure R while the on-glide /w/ is tied directly to a superordinate node R and there does not seem to be any relation between the glide and a vowel which should form together a traditionally called diphthongal structure.

It might be observed at this point that suggesting two representations for a rhyme structure is not a widely accepted phonological procedure. What I tried to do in an attempt to 'digest' Harris's argument was to collapse the two representa-

tions in Figure 17(a) and (b) into one template and the result is shown in Figure 19.

4. Conclusions

The analysis conducted above of the English and Spanish canonical syllable structures proposed within some traditional generative approaches enables the drawing of several conclusions. First of all, the 'rules' as presented for example by Harris (1969, 1983) seem to be in fact not 'rules' but theory-internal re-descriptions of facts. They are highly unconvincing and speculative. It seems that Harris takes bits of different phonological theories – moraic, extrasyllabicity, random structural representations, to suit his tenets. Furthermore, sometimes he provides his own hierarchical derivations, which, however, run counter to all the accepted generative interpretations.

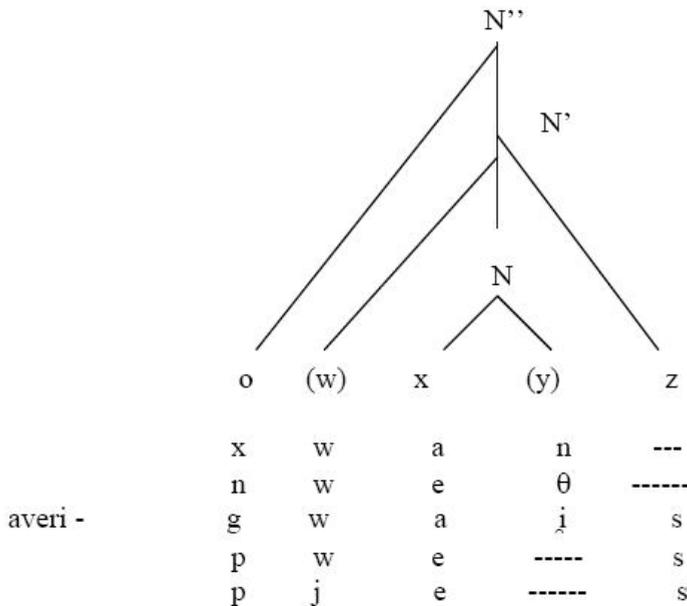


Figure 19

A collapse of the representations in Figure 18 (a) and (b)

Secondly, if a contrastive study were to be made according to generative assumptions, contrastive analysis would be difficult to conduct owing to the different parameters adopted in the two languages. The analysis has shown that the descriptive apparatus used for the phonotactic description of English is different from that used for Spanish. The description of English syllables is more efficient without the feature [syllabic]. [\pm syllabic] is not an intrinsic property of segments. In contrast to other binary features, its nature is syntagmatic rather than paradigmatic and it can be predicted from a phonotactic description of a given language, hence its usage in phonological descriptions is pointless. Taking into account that in Spanish there are no syllabic consonants and every vowel is syllabic, the feature [syllabic] is in Spanish redundant.

English research on phonotactics also seems too diversified. There are too many models of canonical syllable structures within the generative framework, sometimes excluding one another. All the options presented are incapable of breaking off from the theoretical superstructure created within the syllabicity frame of reference. A quotation from Allen (1973: 92, as quoted in Dziubalska-Kołaczyk 1995: 69) might be of relevance to illustrate this point: “[mora] does not correspond to a phonetic reality, but is a purely analytical device; there are languages in which the use of the mora facilitates a clear description of the phonology, and others in which it does not – but that is all”. Following this line of reasoning, it seems that particular ‘analytical devices’ are invented to suit particular phenomena for a given language. Some analysts fail to notice, though, that their phenomena do not appear in other languages.

However, it should be pointed out that even within generative research there have been attempts to dispense with the syllable in phonotactic studies. For example, Blevins (2003), although she does not deny the existence of the syllable, argues that phonotactic constraints are most efficiently stated independent of syllable structure: “However, if two distinct syl-

labifications are needed for many of the world's languages precisely where phonotactics are involved, then one alternative strategy is to consider that phonotactics are not syllable-based" (Blevins 2003: 376).

Notwithstanding, the presented research provides crucial insights into the contrastive phonotactics of English and Spanish. The most frequent co-occurrence restrictions with respect to English word-initial clusters and rhymes in both languages were presented and contrasted, as well as the types of traditional constituent structures, which could be helpful in both further linguistic research and FLT classes.

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Figurative language in Business English: The natural world metaphors

ANNA ŁUCZAK

Abstract

The aim of this paper is to analyse the natural world metaphors which are employed in Business English. These metaphors are based on the similarities between business and the world of plants, animals and water. Plants grow from seeds and the same can also be said of animals, albeit somewhat humorously. Numerous businesses grow from seed capital. The stages of development are also common for the natural world and corporate organisations. A whole system of metaphors is based on these analogies. In the same way that plants and animals depend on water for their existence, businesses depend on financial resources. On close inspection, it seems impossible to discuss finance without liquid metaphors, even though they are sometimes so ingrained in the language that they are hardly noticeable.

Key words: Business English, metaphor, natural environment

The aim of this paper is to analyse the natural world metaphors which are employed in Business English. The approach adopted here is largely based on the book by Lakoff and Johnson – *Metaphors We Live By* (1980), where the authors show the ubiquity of metaphors. They claim that the way people perceive reality is “[...] fundamentally metaphorical in nature” (Lakoff and Johnson 1980: 3). Noticing the features of one object in another object allows us to speak about the first object as if it were the other one. This phenomenon is very common and leads to the creation of various systems of metaphors.

Business is just one of the spheres of human life and the language that is used for its purposes observes the rules true for language in general, whose integral part are metaphors.

The natural world of forests, mountains, valleys, rocks and caves was the environment in which man first had to make his home in the long history of his development. Hunting and primitive agriculture provided the food necessary to survive. Clothes were often made from the fur or skin of animals that were killed while hunting. The first tools came from the natural environment: pieces of rock, bones of animals, sticks and sea shells. Further development of the human species brought specialisation of skills, better exchange of information and, consequently, new needs. Simple product exchanges led to the development of trade and production and in this way the first businesses were established.

The evolution of human activities is well illustrated in the language. Business vocabulary reflects the experience of the hunter-gatherers and peasants. New commercial activities seem to constitute an extension of the natural world. Companies and whole economies are living organisms and, just like plants and animals, they are born, grow, flourish and die. New industries are referred to as *infant industries*: “The insurance industry here is an *infant industry*, and we should try to protect it” (Summers 2000: 235). No wonder industries or businesses suffer from *teething problems/teething troubles* the way babies do: “We are on the ground floor and that’s why our company has got some *teething problems* now” (Hoszowska 1996: 26). Babies need to be protected but they need to be fed as well. Actually, any living organism needs food and this is certainly true about computer systems in companies: “Traders on each of the four markets will be able to view listings on the others via a common *data feed*.” (Summers 2000: 178). If well nurtured, companies *grow*: “Seamen *grew* rapidly, becoming one of the largest advertisers in the New York area” (Summers 2000: 212). *Growth* is one of the words most often used in business, it is what the companies plan, try to achieve or report failure in: “The last time the telecommunications industry

had negative *growth* was in the Great Depression” (Summers 2000: 212). Bankruptcy often leads to company liquidation, which is sometimes described as *going belly up* (MacKenzie 1995: 25). So the metaphor is A BANKRUPT COMPANY IS A DEAD FISH.

It seems to be a logical consequence that products of companies are also alive. The marketing concept of a product includes the idea of a product life cycle (plc) with its four stages: introduction, growth, maturity and decline (MacKenzie 1997: 76). We simply cannot avoid noticing the analogy between the life of a product and the life of man. Even though we usually do not describe infancy as an introduction to life, there are similar features in the human and product beginnings – expenses for both parents and producers and the vulnerability of the baby and the product. Unimpeded growth is desirable for both young people and products and maturity is expected to bring stabilisation in human life and product sales. In the decline stage, some products are abandoned, some are slightly modified but still do not bring profits as big as in the previous stage. Unfortunately, the elderly are not much in social demand these days and some of them are abandoned by their families and friends. Their retirement money is much less than the salaries they used to get. Yet, miracles may happen in human life and also in business: “Or take Nicolas Hayek, the man who invented the Swiss watch-making industry *back from the dead*” (Powell 1996: 19).

In business language, living organism metaphors are mainly limited to humans, plants and animals. As human metaphors will be discussed in more depth in the next chapters, we will now have a closer look at how plants make the language of business more nature-like. Wright, in his book *Idioms Organiser* (2000: 32-33), observes that organisations are gardens. And gardens are: perennials, branches, off-shoots, stems, flowers, fruits and they need digging (spadework) if small and ploughing if big. They definitely need weeding or up-rooting of weeds. In the case of trees, gardeners must remove dead wood

and make sure that cross-fertilisation takes place. Having put all this hard work into the garden (glasshouses included), they can expect bumper crops. Companies are not much different. They *branch out* into new areas of activities, they *plough money into* investments that may *bear fruit*. If they are successful, the business is *flourishing*; if not, they will have to *cut back on* expenses and *weed out* poor staff. Maybe they will have to *dig out* the sales figures to see where the problems *stem from*. Some problems are *perennial* and they have to be *up-rooted*, in other words *the dead wood* must be removed. New ideas are developed and the *cross-fertilisation* of them may bring the best effects. But there is also a certain amount of *spade work* to be done before crops can be *harvested*. The selection of garden metaphors by Wright is very similar to what MacKenzie (1995: 111) calls “growth metaphors”. So the only new examples would be: the *green shoots of recovery* that politicians are talking about throughout the recession or micro-electronics companies suddenly *sprouting* all over the valley or the company *spreading* into a lot of new activities. All the examples of plant metaphors given above come from teaching materials written for Business English courses. That is why they tend to comprise the most basic and the most frequently used metaphors. Business journalists usually look for more sophisticated analogies between the green world of nature and the world of the economy. In their article about the development of tourism in Russia that is not developing in the way it should, O’Flynn and Nemtsova (2005: 37) regret that tourism (*rose*) stopped developing (*the bloom is off*): “By rights, you’d think tourism in Russia would be thriving. Communism is long gone; Moscow and St Petersburg, in particular, sparkle with cosmopolitan new wealth. Yet clearly, the *bloom is off the rose*.” Later, they refer to the peak of economic prosperity as *heyday*: “Another behemoth from the Soviet *heyday*, the Rossiya, is also set to go, along with its inexpensive rooms and next door views of St Basil’s”. And they accuse present bureaucracy of discouraging potential tourists: “Red tape *saps* the good will of visitors be-

fore they even arrive” (O’Flynn and Nemtsova 2005: 37). Red tape is a bad forester that deprives trees of the life-giving sap.

Business language also has numerous animal metaphors in it. Quite often, these are either strong intimidating animals that suggest the power of certain businesses or the importance of some operations or the calm domesticated ones of which it is easy to take advantage. The most dangerous of these seems to be the shark. The very name of a *loan shark* flashes a signal that a borrower is taking a great risk. *Loan sharks* not only lend money at very high rates of interest but they may use violence to get it back (Summers 2000: 446). *Sharks* in general are famous for cheating people out of their money by offering misleading financial advice (Summers 2000: 446). Sharks in the animal world and in the world of business find their prey in a similar way: “Some of the nice *sharks* in finance, including Morgan Stanley, UBS, Nomura Securities and Nikko Citigroup, detected blood in the water” (“A Japanese trading debacle” 2005: 75). Blood in the water, which attracts sharks, is a metaphor of the serious problems the biggest bank of Japan, Mizuho, got itself into by placing a false order. These problems weakened its position and made it an easier target for stronger companies. No wonder there are *shark watchers*, companies that provide information about possible takeovers, so that potential victims can use *shark repellents*, which are actions against the raiders, in other words, sharks (Summers 2000: 446). Some other powerful animals are also connected with finance and especially the Stock Exchange. *Bulls* are investors who believe that prices of shares, bonds or currencies are going to increase so they keep them or buy more of them (Summers 2000: 54) in the hope that they can resell them before the new settlement day (MacKenzie 1995: 68). Undeniably, bulls are investors who are optimistic about the future and optimistic people have an upright posture, just like the bulls when they have defeated the enemy. *Bears* are pessimistic investors who think that securities will go down so they try to sell them when the price is still good (MacKenzie 1995: 68).

The most natural posture for a bear is on its fours, which seems to illustrate well the decreasing tendency in the market. There is a small family of words connected with bears and bulls. These are adjectives describing the tendencies in the market – *bullish* (rising) and *bearish* (falling), compound nouns like *bull position*, when one possesses securities which he/she expects will rise, and *bear position*, when the situation is opposite and finally *bull* and *bear runs* which describe periods in financial activity when prices are rising or falling, respectively (Summers 2000: 54, 360, 425). Another Stock Exchange animal is a *stag* – “someone who buys new shares in a company in order to sell them quickly and make a profit” (Summers 2000: 460). In the business lexicon, there is also place for a much-admired, muscular animal from the Asian jungle: *the tiger*. The metaphor: AN ECONOMICALLY POWERFUL ASIAN COUNTRY IS A TIGER appears to be used quite often: “[...] the fast-growing economies in SE Asia like Taiwan and Singapore – the Asian *tigers* – are reaching the West’s levels of wealth and prosperity” (Mascull 2004: 100). Another metaphor based on the same features of a tiger is A COMPANY IS A TIGER. K.Y. Lee, the chairman of the Taiwanese company AUO says, “We’ve got to be a *tiger* to be sustainable” (Adams 2005: 57). In the animal world, there is a place for birds and this is also the case in business. An intimidating carcass eater – a *vulture* or a *vulture investor* is “a person or organisation that invests in companies that are in financial difficulty” (Summers 2000: 250).

Animals that are calm by nature and provide benefits for the farm seem to play the same role in business – *cash cows* are very profitable businesses or parts of businesses (Summers 2000: 66). Cotton, Falvey and Kent (2001: 20) state that the best selling drink, Zumo, is a *cash cow* for the company: “It is, in fact, Zumospa’s *cash cow*, generating more revenue than any other product”. The process of achieving benefits from cows and profitable businesses is, logically, milking: “*Milking the cash cow* is much more reasonable than *mouse milking*” (Hoszowska 1996: 70). Another domestic animal is the

hen, which spends time on the roost or perch. Sometimes, companies are treated as hens or roosters; the latter known for their leadership qualities: "In some countries international companies *rule the roost* and strongly influence government actions" (Cotton, Falvey and Kent 2001: 7). In other cases, business executives are hens occupying perches until they are chased away by other more aggressive individuals: "Tweedy Browne, which played a big role in *toppling* Conrad Black *from his perch* as chief executive of media giant Hollinger International Inc., in 2003, is now going after Volkswagen's legendary supervisory board chairman, Ferdinand Piech" (Edmondson 2005: 24). As we have seen, hen metaphors do not necessarily have negative connotations, which cannot be said about *lame ducks* – companies or businessmen in financial difficulties – "This company is a *lame duck* that continually falls down on its payment" (Hoszowska 1996: 47). Sometimes companies are perceived as insects and they come in swarms like bees: "In fact, the *swarm of private equity firms* is doing the economy some good" ("Private equity in Germany" 2005: 73).

A COMPANY IS AN ANIMAL metaphor results in the use of verbs describing activities which are typical for the animal world. *Milking cows* has already been mentioned, but there is also pouncing performed by predators: "Even if Macquarie decides to pull back at the last minute, other potential bidders are still waiting to *pounce*" ("London Stock Exchange" 2005: 13). Some companies behave like locusts that completely destroy crops: "Earlier this year a prominent politician fumed that foreign 'locusts' were *stripping companies bare*" ("Private equity in Germany" 2005: 73). Prices can be animals too: they *creep up* ("Private equity in Germany" 2005: 74).

The world of nature would not exist without water. Water is indispensable for people, plants and animals – they die without it. It has a natural, independent system of transportation in the network of streams and rivers, with occasional supplies of rain. It is also a powerful element that can destroy life when it comes in the form of flood. Unavoidably, water-related words

and expressions are abundantly represented in the English language. They are well represented in the language of business too. The basic metaphor here is MONEY IS WATER. Without money, businesses go bankrupt. The transfer of money is as easy as that of water in a river, and these days it has even surpassed its prototype. The popularity of water metaphors in business is reflected in teaching materials for students. MacKenzie (1995: 24) presents a group of such expressions, which he calls 'liquid metaphors'. First of all, companies must find *sources* of money, then hopefully it will *trickle down* (and so will wealth) or it may even start *pouring* quite vigorously. If this happens on a bigger scale, the market will be *awash with* money. The most important thing is that it *flows*, then it may be *channelled* properly. Even companies with big *pools* of resources, that are *swimming in* cash, have to be careful: the pools may *dry up*. Money may also behave like the water in the ocean: "There is a constant *ebb and flow* of money in and out of the system" (MacKenzie 1995: 24). Other examples of liquid metaphors given by MacKenzie convey the idea that BUSINESSES ARE SHIPS: they *go under* or *sink*, or they *ride on the crest of a wave*. MONEY IS WATER IN A BATH TUB means that when *the plug is pulled* on a certain business, it is prevented from continuing its activities because of the lack of money: "They waited too long before they *pulled the plug* on that outfit in Singapore" (MacKenzie 1995: 24).

Water metaphors are to be found in all sources that deal with finance. *The Economist*, when discussing the situation on the London Stock Exchange, writes: "The LSE's own business plan sees its Alternative Investment Market luring mid-sized companies from continental Europe with the promise of low costs and *deep liquidity*" ("London Stock Exchange" 2005: 14). This wonderful property of water – liquidity – is very important in business: it means that assets are easily turned into cash or it means the availability of a company's cash (Tuck 1993: 236).

Money may happen to be *laundered* (MacKenzie 1995: 24). The cleansing properties of water have been well appreciated for centuries. We have to be more careful when using money

cleaned by *laundering* because no amount of water can make it legally acceptable. It is to be observed that MONEY IS WATER metaphor is reversed here and becomes: MONEY IS SOMETHING TO BE TREATED WITH WATER, laundered in other words.

As the analysed examples demonstrate, language makes use of the similarities between business and the world of plants, animals and water. Numerous businesses grow, like plants, from seed capital. Plants and animals depend on water for their existence; likewise, businesses depend on financial resources. The system of metaphors employed to discuss business and finance is based on such analogies.

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Colour terms and emotions in English and Polish

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Abstract

The aim of this paper is to investigate the relationship between colours and emotions in Polish and English. The research involves an analysis of the results of an experiment conducted to check what feelings are associated with particular basic colour terms, the eleven of which were proposed by Berlin and Kay (1969).

Key words: colour terms, emotions, English, Polish

1. Introduction

As has been observed by Szczygłowska (2003), the first thought which we have when examining the relationship between colours and emotions is that both of these phenomena are indispensable parts of human life. The world which surrounds us is full of colours and our emotional attitude towards the objects of everyday life is very often conditioned by their colour. Colours affect our emotions and feelings and this can be reflected in the way people think and use the language. We are going to examine the relationship between colour terms and emotions on the example of a study conducted on native speakers of Polish and English. For the purpose of the research, the hierarchy of the eleven basic colour terms proposed by Berlin and Kay (1969) has been adopted here.

The method of the investigation was very simple. In Scotland and Poland, a questionnaire was presented to both men

and women of approximately similar age (20–30 years old).¹ The questionnaire was filled in by 50 native speakers of English² and 50 native speakers of Polish, mostly students. It was an open questionnaire and the question asked was: *What emotions do you associate with the following colours?* The eleven basic colour terms were listed one by one, with enough space left for the answers, and the subjects were requested to write down their associations.

When studying the results of the experiments, only the associations were of importance. Neither the sex nor the age of the subjects has been taken into consideration. Furthermore, as far as the results of the research are concerned, it needs to be noted that the responses were not grammatically uniform. For the sake of clarity and order, it seemed sensible to present the answers in their noun form. Additionally, it should be mentioned that since the respondents were free to provide as many associations as they would, the numbers of answers are distinctly unequal. Moreover, some individual responses had to be excluded from the analysis as they evidently pertained to phenomena other than the domain of emotions and feelings.³

It should also be mentioned that in the following discussion the native-English-speaking subjects who provided answers for the questionnaire are referred to as the English-speaking respondents, irrespective of their nationality.

¹ Only a few informants were younger than 20 or older than 30.

² The English-speaking subjects come from the UK, Australia, South Africa and the USA.

³ However, if such a seemingly unsuitable association was provided repeatedly and if some reasonable explanation for it could be offered, such a response was considered significant and thus it was decided that its occurrence would be mentioned in the discussion.

2. The emotional overtone of basic colour terms in English and Polish

2.1. Emotions associated with WHITE

The highest percentage of the English-speaking and the Polish respondents associated white with *calmness* and *peacefulness*, while *purity* and *cleanness* scored the second highest rates. As regards other positive associations, the Polish informants more frequently pointed to *innocence* than the English-speaking respondents, 14 per cent and 6 per cent, respectively. On the other hand, both groups attributed *happiness/joy* and *goodness* to white in the same proportion. Additionally, only the English-speaking subjects mentioned such emotional attitudes as *sincerity* and *honesty*.

As far as negative emotions are concerned, in 16 per cent of the English-speaking subjects white evokes *emptiness* and *solitude*. The case is similar with the Polish informants, 14 per cent of whom mention *emptiness* and *alienation*. Furthermore, 16 per cent of the English-speaking informants associate white with *coldness* and *lack of feeling*, whereas only 8 per cent of the Polish respondents provide such an answer. The English-speaking group points to *sadness* and *depression* more often than the Polish one, 8 per cent and 4 per cent, respectively, the proportion of associations with *fear* being similar. In addition, it was observed that only the Polish subjects attributed white to *boredom*. The associations with *white* and *biały* are presented in Tables 1 and 2.

Table 1
Associations evoked by *white*

Association	Percentage of subjects	Percentage of answers
<i>calmness/peacefulness</i>	36	22
<i>purity/cleanness</i>	20	12
<i>coldness/lack of feeling</i>	16	10
<i>emptiness/solitude</i>	16	10
<i>melancholy/depression</i>	8	5
<i>fear</i>	8	5
<i>innocence</i>	6	4
<i>happiness/joy</i>	6	4
<i>sincerity/honesty</i>	4	2
<i>heavenliness</i>	4	2
<i>goodness</i>	4	2
<i>neutrality</i>	4	2
<i>boredom</i>	4	2
other associations		18
		100

Table 2
Associations evoked by *biały*

Association	Percentage of subjects	Percentage of answers
<i>spokój</i> 'calmness'	28	21
<i>czystość</i> 'purity/cleanness'	26	19
<i>pustka</i> 'emptiness'	14	10
<i>wyobcowanie</i> 'alienation'	14	10
<i>niewinność</i> 'innocence'	14	10
<i>chłód</i> 'coldness'	8	6
<i>piękno</i> 'beauty'	8	6
<i>radość</i> 'joy'	6	4
<i>dobro</i> 'goodness'	4	3
<i>strach</i> 'fear'	4	3
<i>smutek</i> 'sadness'	4	3
<i>przygnębianie</i> 'depression'	4	3
other associations		15
		100

2.2. Emotions associated with BLACK

For both groups, black was most frequently associated with *sadness* and *depression*. The second position among the associations which scored the highest rates was occupied by *death* and *mourning* (the same proportion for both groups – 12 per cent), but together with *mystery* and *mysticism* in the case of the Polish subjects (also 12 per cent). At the same time, the percentage of the English-speaking respondents mentioning *mystery* was half of that (only 6 per cent). As far as other negative emotions are concerned, the same proportion of the English-speaking informants pointed to *fear* as to *hate* and *anger*. The percentage of the Polish respondents associating black with *fear* was very similar but they did not indicate *anger* and *hatred*. However, this concept may be included in the notion of *harmfulness*⁴ mentioned by 8 per cent of the Polish subjects. It has also been observed that both groups attributed black to *emptiness* and *nothingness* in the same proportion. Almost solely the Polish subjects pointed to *coldness* and *evil*, whereas only the English-speaking informants mentioned *loneliness* and *boredom*. Moreover, the association of black with *darkness*,⁵ provided by 10 per cent of the English-speaking subjects, seems to be rather significant.

On the whole, it seems that black evokes rather negative emotions. However, both groups mention some positive associations, such as *sensuality* and *calmness*. In addition, 4 per cent of the English-speaking respondents pointed to *contentment*, which seems slightly unusual. Moreover, it has been observed that 12 per cent of the Polish informants persisted in attributing black to *elegance*, while 6 per cent of the English-speaking subjects pointed to *beauty*, obviously neither of these being an emotion. Nevertheless, it is tempting to suggest that black by means of its association with beauty and elegance

⁴ This category of *harmfulness* encompasses such attitudes as *malice*, *aggression* and other *predatory instincts*.

⁵ *Darkness*, physically meaning the lack of light, may also refer to *obscurity*, *gloominess* and *dreariness*.

may evoke such feelings as admiration, appreciation or even respect. The associations evoked by *black* and *czarny* are presented in Tables 3 and 4.

Table 3
Associations evoked by *black*

Association	Percentage of subjects	Percentage of answers
<i>sadness/ depression</i>	28	21
<i>death/ mourning</i>	12	8
<i>darkness</i>	10	7
<i>fear</i>	10	7
<i>hate/ anger</i>	10	7
<i>emptiness/ nothingness</i>	8	6
<i>despair</i>	6	4
<i>sensuality</i>	6	4
<i>mystery</i>	6	4
<i>evil</i>	4	3
<i>loneliness</i>	4	3
<i>calmness</i>	4	3
<i>contentment</i>	4	3
<i>boredom</i>	4	3
other associations		17
		100

Table 4
Associations evoked by *czarny*

Association	Percentage of subjects	Percentage of answers
<i>smutek</i> 'sadness' <i>żal</i> 'sorrow' <i>przygnębienie</i> 'depression'	36	22.5
<i>śmierć</i> 'death' <i>żałoba</i> 'mourning'	12	7.5
<i>tajemniczość</i> 'mystery' <i>mistycyzm</i> 'mysticism'	12	7.5
<i>elegancja</i> 'elegance'	12	7.5
<i>strach</i> 'fear'	8	5
<i>szkodliwość</i> 'harmfulness'	8	5

<i>pustka</i> 'emptiness'	8	5
<i>nicość</i> 'nothingness'		
<i>rozpacz</i> 'despair'	6	4
<i>zmysłowość</i> 'sensuality'	6	4
<i>spokój</i> 'calmness'	6	4
<i>oziębłość</i> 'coldness'	6	4
<i>siła/moc</i> 'power'	6	4
<i>piękno</i> 'beauty'	6	4
other associations		16
		100

2.3. Emotions associated with RED

Almost 50 per cent of the Polish subjects and 60 per cent of the English-speaking respondents associated red with *anger*, *rage* and *aggression*. At the same time, *love* occupied the second position in the case of both groups. For 28 per cent of the Polish subjects, red evoked associations with *excitement*, whereas only 4 per cent of the English-speaking informants mentioned this emotion. However, both groups pointed to *passion* in the same proportion. Furthermore, it needs to be noted that 8 per cent of the Polish respondents attributed red to *warmth*, understood as *kindness* and *friendliness*, while none of the English-speaking informants seemed to have similar associations. On the other hand, the English-speaking group did point to the notion of *power*.

As far as negative emotions are concerned, 6 per cent of the English-speaking respondents mentioned *fear*, whereas 8 per cent of the Polish informants pointed to *anxiety* and *concern*. Moreover, a few subjects from both groups associated red with *danger*, which has a similar emotional overtone. In addition, it should be noted that 10 per cent of the English-speaking subjects mentioned *lust*, which did not seem especially significant for the Polish informants. The results obtained for *red* and *czerwony* are presented in Tables 5 and 6.

Table 5
Associations evoked by *red*

Association	Percentage of subjects	Percentage of answers
<i>anger/rage/aggression</i>	60	41
<i>love</i>	18	12
<i>passion</i>	12	8
<i>lust</i>	10	7
<i>fear</i>	6	4
<i>danger</i>	6	4
<i>power</i>	4	3
<i>excitement</i>	4	3
other associations		18
		100

Table 6
Associations evoked by *czerwony*

Association	Percentage of subjects	Percentage of answers
<i>złość</i> 'anger' <i>gniew</i> 'rage' <i>agresja</i> 'aggression'	48	29
<i>miłość</i> 'love'	32	19
<i>podniecenie</i> 'excitement'	28	11
<i>namiętność</i> 'passion'	12	7
<i>ciepło</i> 'warmth'	8	5
<i>niepokój</i> 'anxiety' <i>obawa</i> 'concern'	8	5
<i>niebezpieczeństwo</i> 'danger'	4	2
other associations		22
		100

2.4. Emotions associated with GREEN

Green was most often associated with *calmness* by both groups, in almost the same proportion. In the case of the English-speaking respondents, the second position was occupied

by *envy* and *jealousy*, which was mentioned by only one Polish subject. *Happiness* and *joy* scored the second-highest rates in the case of the Polish informants, 24 per cent, whereas only 10 per cent of the English-speaking subjects pointed to these feelings. *Hope*, which was associated with green by 14 per cent of the Polish subjects, was not mentioned by the English group at all. Moreover, a number of the Polish respondents attributed green to *harmony*, *excitement* and *affection*. On the other hand, several English-speaking informants mentioned *friendliness*.

On the whole, it seems that in the case of the Polish respondents green evokes mostly positive associations. Nonetheless, 4 per cent of the Polish subjects attributed green to *coldness*, the same being the case with the English group. Moreover, 8 per cent of the English-speaking informants mentioned *sickness*, which may be extended to mean *repulsion* and *disgust*. In addition, it should be mentioned that 16 per cent of the English-speaking respondents persistently pointed to *nature*; however, this association is not classified as an emotion. The associations with *green* and *zielony* are presented in Tables 7 and 8.

Table 7
Associations evoked by *green*

Association	Percentage of subjects	Percentage of answers
<i>calmness/peace</i>	30	23
<i>envy/jealousy</i>	24	19
<i>nature</i>	16	13.5
<i>happiness/joy</i>	10	8
<i>sickness</i>	8	6
<i>coldness</i>	4	3
<i>freshness</i>	4	3
<i>friendliness</i>	4	3
other associations		21.5
		100

Table 8
Associations evoked by *zielony*

Association	Percentage of subjects	Percentage of answers
<i>spokój</i> 'calmness'	36	32
<i>radość</i> 'joy'	24	21
<i>szczęście</i> 'happiness'	14	12.5
<i>nadzieja</i> 'hope'	6	5
<i>harmonia</i> 'harmony'	6	5
<i>pobudzenie</i> 'excitement'	4	4
<i>uczucie</i> 'affection'	4	4
<i>chłód/ozębłość</i> 'coldness'		16.5
other associations		100

2.5. Emotions associated with YELLOW

Half of the English respondents and 46 per cent of the Polish subjects associated yellow with *happiness* and *joy*. In the case of the Polish informants, the second position was occupied by *warmth*, understood as *kindness* and *affability*, with a score of 18 per cent. Comparatively fewer English-speaking respondents mentioned the same emotional attitude, only 10 per cent. At the same time, 16 per cent of the Polish subjects associated yellow with *calmness*, whereas a mere 6 per cent of the English-speaking informants pointed to this association. Other positive associations mentioned by the English-speaking group included *relaxation* and *mellowness*, but also *excitement*, whereas 6 per cent of the Polish respondents pointed to *pleasure*.

As far as negative emotions are concerned, the results obtained for both groups were somewhat different. 18 per cent of English-speaking respondents associated yellow with *cowardice* and *fear*, while 6 per cent pointed to *sickness*. On the other hand, in the case of Polish subjects, yellow was attributed to *disappointment*, *envy*, *anxiety*, and *anger*. The associations evoked by *yellow* and *żółty* are presented in Tables 9 and 10.

Table 9
Associations evoked by *yellow*

Association	Percentage of subjects	Percentage of answers
<i>happiness/joy</i>	50	37
<i>cowardice/fear</i>	18	13
<i>warmth</i>	10	7
<i>relaxation</i>	8	6
<i>excitement</i>	8	6
<i>mellowness</i>	6	4
<i>calmness</i>	6	4
<i>sickness</i>	6	4
other associations		19
		100

Table 10
Associations evoked by *żółty*

Association	Percentage of subjects	Percentage of answers
<i>radość</i> 'joy' <i>szczęście</i> 'happiness'	46	36.5
<i>ciepło</i> 'warmth'	18	14
<i>spokój</i> 'calmness'	16	13
<i>rozczarowanie</i> 'dissapointment'	8	6
<i>przyjemność</i> 'pleasure'	6	5
<i>zazdrość</i> 'envy'	6	5
<i>złość</i> 'anger'	4	3
<i>niepokój</i> 'anxiety'	4	3
other associations		14.5
		100

2.6. Emotions associated with BLUE

Numerous English-speaking respondents, 38 per cent to be precise, associated blue with *calmness*, whereas only 20 per cent of the Polish subjects provided the same answer. On the

other hand, the Polish group most frequently pointed to *freedom*, which was mentioned by only one English subject. Furthermore, 14 per cent of the English-speaking respondents attributed blue to *relaxation*, whereas the percentage of the Polish informants having the same association was less than half as much. In the case of the Polish group, *happiness* was pointed to by 12 per cent of the subjects, which was mentioned by only 4 per cent of the English-speaking respondents. In addition, only the Polish informants pointed to *pleasure* and *curiosity*, while only the English-speaking group mentioned *deepness*.

At this point of the analysis, let us concentrate on the negative associations evoked by blue. In the case of the English-speaking group, *coldness*, which was chosen by 18 per cent of subjects, occupied the second position. The same answer was provided by 22 per cent of the Polish informants. *Sadness* and *depression* attained the third position among the emotions with the highest rates pointed to by the English-speaking respondents, 16 per cent. However, only 6 per cent of the Polish subjects had the same association. On the other hand, 8 per cent of the Polish respondents attributed the basic colour term blue to *fear*. The associations with *blue* and *niebieski* are presented in Tables 11 and 12.

Table 11
Associations evoked by *blue*

Association	Percentage of subjects	Percentage of answers
<i>calmness</i>	38	32
<i>coldness</i>	18	15
<i>sadness/depression</i>	16	13
<i>relaxation</i>	14	11
<i>deepness</i>	4	3
<i>happiness</i>	4	3
other associations		23
		100

Table 12
Associations evoked by *niebieski*

Association	Percentage of subjects	Percentage of answers
<i>wolność</i> 'freedom'	24	18
<i>chłód</i> 'coldness'	22	17
<i>spokój</i> 'calmness'	20	15
<i>radość</i> 'happiness'	12	9
<i>strach</i> 'fear'	8	6
<i>przyjemność</i> 'pleasure'	8	6
<i>smutek</i> 'sadness'	6	5
<i>odprężenie</i> 'relaxation'	6	5
<i>ciekawość</i> 'curiosity'	4	3
other associations		16
		100

2.7. Emotions associated with BROWN

The results obtained for brown show clearly that there is some kind of discrepancy between the associations this colour evokes in the English-speaking and the Polish respondents. In the case of the English-speaking group, the highest rates were scored for *boredom*, *dirtiness*,⁶ and *comfort* in the same proportion, that is 10 per cent. As far as the Polish respondents are concerned, 16 per cent associated brown with *calmness*. The second and third positions were occupied by *warmth* and *pleasure*, 10 per cent and 8 per cent, respectively. At the same time, only 4 per cent of English-speaking respondents associated brown with *warmth*. However, it has been observed that both groups pointed to *disgust* and *repulsion* in the same proportion. Moreover, in both cases 4 per cent of the respondents attributed brown to *age*, whereas the Polish subjects also mentioned *fatigue* and *weakness*.

⁶ It has been assumed that respondents providing this answer meant its emotional value, where *dirtiness* refers to *obscenity* and *indecenty*, thus evoking such feelings as *contempt* or even *repulsion*.

Furthermore, it has been observed that 6 per cent of the English-speaking respondents associated brown with *depression*, whereas 4 per cent of the Polish subjects pointed to *sadness*. Moreover, 6 per cent of English-speaking informants pointed to *thoughtfulness* and 4 per cent mentioned *happiness*, whereas 4 per cent of Polish subjects attributed brown to *contentment*. In the case of the English-speaking group, a few people associated brown with *fear*, *uneasiness* and *confusion*. The same number of responses appeared for *permanence* and *oddness* mentioned by the Polish respondents. The associations evoked by *brown* and *brązowy* are presented in Tables 13 and 14.

Table 13
Associations evoked by *brown*

Association	Percentage of subjects	Percentage of answers
<i>boredom</i>	10	9
<i>dirtiness/filthiness</i>	10	9
<i>comfort</i>	10	9
<i>disgust</i>	8	7
<i>depression</i>	6	5
<i>thoughtfulness</i>	6	5
<i>happiness</i>	4	4
<i>age</i>	4	4
<i>warmth</i>	4	4
<i>confusion</i>	4	4
<i>earthliness</i>	4	4
<i>fear</i>	4	4
<i>uneasiness</i>	4	4
other associations		28
		100

Table 14
Associations evoked by *brązowy*

Association	Percentage of subjects	Percentage of answers
<i>spokój</i> 'calmness'	16	15
<i>ciepło</i> 'warmth'	10	9
<i>przyjemność</i> 'pleasure'	8	8
<i>odraza</i> 'repulsion'	8	8
<i>starość</i> 'age'	4	4
<i>zmęczenie</i> 'fatigue'	4	4
<i>dziwność</i> 'oddness'	4	4
<i>stałość</i> 'permanence'	4	4
<i>słabość</i> 'weakness'	4	4
<i>smutek</i> 'sadness'	4	4
<i>zadowolenie</i> 'contentment'	4	4
other associations		32
		100

2.8. Emotions associated with PURPLE

In the case of purple, the results obtained for both groups differ rather significantly. 14 per cent of the English-speaking respondents associated purple with *confusion*. The second position, in the case of the English-speaking group, was occupied by *love* and *passion*. Additionally, *calmness* and *mellowness*, *relaxation*, and *royalty* were mentioned by the English-speaking subjects in the same proportion, namely 8 per cent. Furthermore, 6 per cent of the English-speaking informants pointed to *frustration* and *anger*, whereas *anger* and *annoyance* were mentioned by 8 per cent of the Polish subjects. Other associations evoked in the English-speaking respondents by the colour purple included *cheerfulness* and *vanity*, both mentioned by 6 per cent of the subjects, but also *kindness*, *warmth* and *anxiousness*, each pointed to by 4 per cent of the respondents.

On the other hand, in the case of the Polish group, the highest rates were scored by *sadness*, which was mentioned

by 16 per cent of the subjects. Moreover, it should be noted that the Polish respondents mentioned the association of purple with *death* and *mourning*, pointed to by 8 per cent of the subjects, and *suffering*, mentioned by 4 per cent. Furthermore, several Polish informants attributed purple to *isolation* (8 per cent of the subjects), whereas both *excitement* and *sensuality* were mentioned in similar proportions, namely by 6 per cent. As far as the Polish group is concerned, it should also be mentioned that the same percentage of respondents, that is 4 per cent, pointed to *seriousness*, *awaiting* and *faith*, which associations seem to have a religious connotation. The results obtained for *purple* and *fioletowy* are presented in Tables 15 and 16.

Table 15
Associations evoked by *purple*

Association	Percentage of subjects	Percentage of answers
<i>confusion</i>	14	12
<i>love/passion</i>	10	9
<i>relaxation</i>	8	7
<i>calmness/mellowness</i>	8	7
<i>royalty</i>	8	7
<i>frustration/anger</i>	6	5
<i>vanity</i>	6	5
<i>cheerfulness</i>	6	5
<i>anxiousness</i>	4	3.5
<i>kindness</i>	4	3.5
<i>warmth</i>	4	3.5
other associations		34.5
		100

Table 16
Associations evoked by *fioletowy*

Association	Percentage of subjects	Percentage of answers
<i>smutek</i> 'sadness'	16	15
<i>śmierć</i> 'death'	8	7
<i>żałoba</i> 'mourning'	8	7
<i>odosobnienie</i> 'isolation'	8	7
<i>irytacja</i> 'annoyance'	8	7
<i>złość</i> 'anger'	8	7
<i>podeksycytowanie</i> 'excitement'	6	5
<i>zmysłowość</i> 'sensuality'	6	5
<i>powaga</i> 'seriousness'	4	4
<i>oczekiwanie</i> 'awaiting'	4	4
<i>wiara</i> 'faith'	4	4
<i>tandeta</i> 'trash'	4	4
<i>cierpienie</i> 'suffering'	4	4
other associations		34
		100

2.9. Emotions associated with PINK

As far as pink is concerned, 18 per cent of the English-speaking subjects associated it with *happiness* and *joy*. The number of the Polish respondents providing the same answer was slightly lower: it amounted to 14 per cent. In the case of the English-speaking group, the second position was occupied by *love* and *romance*, mentioned by 16 per cent of the subjects. The third, quite considerable, percentage was scored by *femaleness*, pointed to by 12 per cent of the English-speaking respondents, which association may refer to such emotional attitudes as *gentleness* or *tenderness*. On the other hand, in the case of the Polish group, pink was most frequently associated with *carefreeness*, whereas only 4 per cent of the English-speaking subjects provided the same answer. Moreover, it

needs to be noted that both the English-speaking and the Polish respondents attributed pink to *sexuality* in the same proportion, namely 8 per cent. Also, 8 per cent of the Polish respondents mentioned *sweetness* and *bliss*, as well as *innocence* and *naivety*. At the same time, only 4 per cent of the English-speaking subjects pointed to *naivety*.

In case of the English-speaking group, other positive associations included *attractiveness* and *kindness*, mentioned by 8 per cent and 6 per cent of the subjects, respectively, whereas 6 per cent of the Polish respondents pointed to *playfulness*. As far as negative associations are concerned, the English-speaking respondents mentioned *confusion* and *insecurity*, both 4 per cent. On the other hand, the Polish respondents associated pink with *boredom*, *annoyance* and *tastelessness*, but also with *pensiveness*. The associations evoked by *pink* and *różowy* are presented in Tables 17 and 18.

Table 17
Associations evoked by *pink*

Association	Percentage of subjects	Percentage of answers
<i>happiness/joy</i>	18	15
<i>love/romance</i>	16	13.5
<i>femaleness</i>	12	10
<i>sexuality/passion</i>	10	8
<i>attractiveness</i>	8	7
<i>kindness</i>	6	5
<i>confusion</i>	4	3
<i>insecurity</i>	4	3
<i>naivety</i>	4	3
<i>carefreeness</i>	4	3
other associations		29.5
		100

Table 18
Associations evoked by *różowy*

Association	Percentage of subjects	Percentage of answers
<i>beztroska</i> 'carefreeness'	18	16
<i>radość</i> 'happiness/joy'	14	12.5
<i>słodycz</i> 'sweetness/bliss'	8	7
<i>seksualność</i> 'sexuality'	8	7
<i>niewinność</i> 'innocence'	8	7
<i>naiwność</i> 'naivety'	8	7
<i>figlarność</i> 'playfulness'	6	5
<i>zadumanie</i> 'pensiveness'	4	3.5
<i>nuda</i> 'boredom'	4	3.5
<i>bezguście</i> 'tastelessness'	4	3.5
<i>irytacja</i> 'annoyance'	4	3.5
other associations		31.5
		100

2.10. Emotions associated with ORANGE

Numerous English-speaking and Polish respondents associated orange with *happiness* and *joy*, almost in the same proportion. The second-highest rates for both groups were scored by *warmth*, mentioned by 18 per cent of the Polish subjects and by 14 per cent of the English-speaking subjects. The proportion of the English-speaking and the Polish respondents who pointed to *energy*, 4 per cent and 6 per cent, respectively, was identical to the proportion of subjects who attributed orange to *affection*, also 4 per cent and 6 per cent.

Other associations quite frequently provided by the Polish group included *optimism* and *calmness*, mentioned by 14 per cent and 10 per cent of the subjects, respectively. At the same time, 12 per cent of the English-speaking subjects attributed orange to *excitement* and *enthusiasm*, but also to *contemplation*, pointed to by 4 per cent of the informants. On the other hand, as far negative emotions associations are concerned, 8 per cent of the English-speaking respondents mentioned

anger, whereas several Polish subjects pointed to *aggression* and *tension*, 6 per cent and 4 per cent respectively. The results obtained for *orange* and *pomarańczowy* are presented in Tables 19 and 20.

Table 19
Associations evoked by *orange*

Association	Percentage of subjects	Percentage of answers
<i>happiness/joy</i>	22	21
<i>warmth</i>	14	13.5
<i>excitement/enthusiasm</i>	12	11.5
<i>anger</i>	8	8
<i>energy</i>	4	4
<i>affection</i>	4	4
<i>contemplation</i>	4	4
other associations		34
		100

Table 20
Associations evoked by *pomarańczowy*

Association	Percentage of subjects	Percentage of answers
<i>radość</i> 'happiness/joy'	26	24
<i>ciepło</i> 'warmth'	18	16
<i> optymizm</i> 'optimism'	14	13
<i>spokój</i> 'calmness'	10	9
<i>agresja</i> 'aggression'	6	5
<i>energia</i> 'energy'	6	5
<i>uczucie</i> 'affection'	6	5
<i>stress</i> 'stress'		
<i>napięcie</i> 'tension'	4	3.5
other associations		19.5
		100

2.11. Emotions associated with GREY

Almost half of the Polish respondents and 36 per cent of the English-speaking subjects associated grey with *sadness* and *depression*. In the case of the Polish group, the second position was occupied by *boredom* and *dullness*, pointed to by 28 per cent, whereas only 8 per cent of the English-speaking informants mentioned this association. Furthermore, 10 per cent of the English-speaking subjects and 6 per cent of the Polish respondents attributed grey to *emptiness*. Quite the reverse proportion was obtained for *indifference*, pointed to by 10 per cent of the Polish subjects and 6 per cent of the English-speaking informants.

Other associations mentioned by the English-speaking group included *confusion* and *uncertainty*, pointed to by 8 per cent and 4 per cent of the subjects, respectively, whereas 4 per cent of the Polish informants pointed to *disappointment*. Moreover, a few English-speaking subjects attributed grey to *coldness* (4 per cent) and *isolation* (also 4 per cent), while 6 per cent of the Polish respondents pointed to *alienation*. In addition, it should be noted that 6 per cent of the English-speaking informants associated grey with *mediocrity* and a few Polish subjects mentioned *vagueness*. The Polish group pointed also to *neutrality* and *calmness*, 6 per cent and 4 per cent, respectively. The associations evoked by *grey* and *szary* are presented in Tables 21 and 22.

Table 21
Associations evoked by *grey*

Association	Percentage of subjects	Percentage of answers
<i>sadness/ depression</i>	36	26
<i>boredom/ dullness</i>	28	21
<i>emptiness</i>	10	7
<i>confusion</i>	8	6
<i>mediocrity</i>	6	4

<i>indifference</i>	6	4
<i>uncertainty</i>	4	3
<i>coldness</i>	4	3
<i>isolation</i>	4	3
other associations		23
		100

Table 22
Associations evoked by *szary*

Association	Percentage of subjects	Percentage of answers
<i>smutek</i> 'sadness'	46	40
<i>przygnębienie</i> 'depression'		
<i>nijakość</i> 'vagueness'	10	9
<i>obojętność</i> 'indifference'		
<i>nuda</i> 'boredom'	8	7
<i>pustka</i> 'emptiness'	6	5
<i>neutralność</i> 'neutrality'	6	5
<i>wyobcowanie</i> 'alienation'	6	5
<i>spokój</i> 'calmness'	4	3.5
<i>rozczarowanie</i> 'disappointment'	4	3.5
other associations		22
		100

3. Conclusions

Taking the above results into consideration, one must admit that the emotional associations evoked by colours appear to be rather similar for both Polish and English-speaking respondents. This may be due to the fact that human perception of colours is conditioned by the physiology of the eye and brain as well as by the culture people live in, which may have a partly universal symbolism of basic colour terms.

As has already been mentioned, a considerable amount of similarity has been observed between the responses pertaining to the emotional associations evoked by colours. This seems to be the case especially in the instance of the first few basic col-

our terms in the hierarchy proposed by Berlin and Kay (1969). Because of such an occurrence, it is tempting to suggest that the earlier the position of a basic colour term in the evolutionary sequence, the more universal its emotional overtone. Therefore, these similarities are especially visible in the case of the primary basic colours, that is *white*, *black*, *red*, *green*, *yellow* and *blue*. As far as white is concerned, both the English-speaking and the Polish respondents associated it most frequently with *calmness*, *purity*, *emptiness*, *coldness* and *innocence*. The colour black in both groups evoked *sadness*, *depression*, *despair* and *emptiness*. Red was most often attributed to *anger*, *rage*, *aggression*, *love* and *passion*, whereas green was associated with *calmness* and *peacefulness*. In both the Polish and the English-speaking subjects, yellow evoked *happiness*, *joy* and *warmth*, while blue was associated with *calmness*, *relaxation* and *coldness*. Moreover, such a belief could be partly confirmed by the results from research on figurative language,⁷ where it may be easily noted that such colour terms as *white*, *black*, *red* and *green* appear in figurative language more frequently and their emotional overtone seems to be, to a large extent, universal for both English and Polish.

Colours seem to be a good means to convey emotions and although there is a psychology of colour and some colours have universal emotional effects, in most cases their meanings are culture-dependent. One cannot deny the fact that the meanings and associations of colours vary noticeably between societies. However, it is tempting to suggest that they seem to

⁷ For further information concerning research on figurative language, see Duczmal (1979), who focuses on the semantic analysis of colour adjectives in English and Polish, investigating the degree of isomorphism between colour adjectives in both languages, and Szczygłowska (2003), who discusses some issues related to the relationship between the continuum of colours and the continuum of emotions in language and examines which feelings are associated with certain English expressions containing basic colour terms and whether these emotions are rendered in Polish by means of expressions with or without colour terms.

be, to some extent, uniform in the western world, probably due to the strong cultural homogenisation.

We may risk the statement that the present study confirms the assumption that language significantly influences human thought but this complies with certain universal perceptual and cognitive preferences of human beings. Last but not least, it should be noted that the differences of human thought are not only culture-specific, but they may also be ascribed to some individual or sex/gender preferences.

Appendix 1

Questionnaire

SEX:

AGE:

COUNTRY:

What emotions do you associate with the following colours?

WHITE _____

BLACK _____

RED _____

GREEN _____

YELLOW _____

BLUE _____

BROWN _____

PURPLE _____

PINK _____

ORANGE _____

GREY _____

Appendix 2

Ankieta

PLEĆ:

WIEK:

KRAJ:

Jakie emocje kojarzą Ci się z następującymi kolorami?

BIAŁY _____

CZARNY _____

CZERWONY _____

ZIELONY _____

ŻÓŁTY _____

NIEBIESKI _____

BRAZOWY _____

FIOLETOWY _____

RÓŻOWY _____

POMARAŃCZOWY _____

SZARY _____

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Metaphors in the language of music: Classical string music in focus

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Abstract

Metaphor is the conceptualisation of more abstract categories by means of familiar and concrete ones. This paper undertakes an attempt to discover metaphors in the language of classical string music, proving that it is metaphorical in nature.

I have based my research on the classical string music magazine *The Strad*, taking into consideration the way various critics comment on music. So far, nine groups of metaphors in the language of classical string music have been discovered, namely MUSIC IS COLOUR, MUSIC IS LIGHT, MUSIC IS METAL, MUSIC IS DANCE, MUSIC IS PRESSURE AND WEIGHT, MUSIC IS SPEED, MUSIC IS TASTE, MUSIC IS TENSION/RELAXATION, and MUSIC IS APPEARANCE. However, we can look at the language of music from a lower level of abstraction, that is from the perspective characteristic of specific musical terms, namely sound, tone, dynamics and piece of music. We can also observe the phenomenon of overlapping between the domains representing music and the musical terms.

Key words: domain, dynamics, metaphor, metonymy, music, piece of music sound, tone

Music is the language by whose means messages are elaborated, that such messages can be understood by the many, but sent out only by the few, and that it alone among all the languages unites the contradictory character of being at once intelligible and untranslatable – these facts make the

creator of music a being like the gods, and make music itself the supreme mystery of human knowledge.

Claude Levi-Strauss (1908-2009)
Mythologiques I: Le cru et le cuit (1964)

1. Introduction

Our knowledge is organised by means of structures called in various ways by different cognitivists. Langacker (1987) calls them domains, Lakoff (1987) idealised cognitive models, and Fillmore (1982) frames.

Langacker claims that “all linguistic units are context-dependent to some degree. A context for the characterisation of a semantic unit is referred to as a domain. Domains are necessarily cognitive entities: mental experiences, representational spaces, concepts or conceptual complexes” (1987:147). He makes a division of domains into basic and abstract. Most concepts require a reference to other concepts. A primitive representational notion will be presented by means of a basic domain, while, as Langacker puts it, “any non-basic domain, i.e. any concept or conceptual complex that functions as a domain for the definition of a higher order concept, will be called an abstract domain” (1987: 150).

Although it is difficult to make a clear-cut distinction between basic and abstract domains, we can observe that not all concepts are characterised in terms of primitive notions and at least a partial reference to abstract domains is present.

Metaphor has traditionally been viewed as a form of non-literal language use. It is seen as reaching its most sophisticated forms in literature or poetry.

What is understood by metaphor is that we experience one kind of thing in terms of another. There are two concepts involved in metaphor. The described concept or starting point is called the target domain while the analogy or the comparison concept is called the source domain (Saeed 1997: 303).

According to Saeed, there are two traditional positions on the role of metaphor in language.

The first, often called the classical view since it can be traced back to Aristotle's writings on metaphor, sees metaphor as a kind of decorative addition to ordinary plain language; a rhetorical device to be used at certain times to gain certain effects. This view portrays metaphor as something outside normal language and which requires special forms of interpretation from listeners or readers. A version of this approach is often adopted in the literal language theory. [...] In this view, metaphor is often seen as a departure from literal language, detected as anomalous by the hearer, who then has to employ some strategies to construct the speaker's intended meaning (Saeed 1997: 303)

These theories suggest that when we observe phrases signifying a departure from the literal language, we work with metaphor.

The second traditional approach to metaphor mentioned by Saeed is the Romantic view, associated with the 18th and 19th centuries' Romantic views on imagination.

In this view metaphor is integral to language and thought of as a way of experiencing the world. [...] [M]etaphor is evidence of the role of the imagination in conceptualising and reasoning and it follows that all language is metaphorical. (Saeed 1997: 303)

In this theory, there is no distinction between literal and figurative language. We can observe that the classical and Romantic views stand in opposition to each other. In one, metaphor is treated as a separate phenomenon, existing in the sphere of non literal language, while, in the other, it is not only inseparable from ordinary language but also ubiquitous.

Cognitive linguistics rejects the notion of an autonomous linguistic faculty and removes the boundary between semantics and pragmatics as separate branches of study. As it is ar-

gued, in order to understand any utterance, the contextualisation is essential, and metaphorical utterances do not form a separate set in this respect. Metaphor, being so pervasive in everyday speech, cannot be treated in terms of deviance from the rule because, as Taylor argues “being endemic, metaphor would eventually destroy the norm against which deviance is to be recognised as such” (1989: 132). Furthermore, he quotes Cooper (1986), who states that metaphor is “such a familiar and ubiquitous ingredient of speech that [...] few stretches of everyday conversation would escape the presumption censure” (1986: 78) and that is why we cannot claim that metaphor can be accounted for in terms of rule-breaking.

In the cognitive approach, metaphor is not understood as a violation of rules of competence.

Metaphor is thus motivated by a search for understanding. It is characterised, not by a violation of selection restrictions, but by the conceptualisation of one cognitive domain in terms of components more usually associated with another cognitive domain. It is thus not surprising that metaphor should abound in precisely those kinds of discourse where writers are grappling with the expression of concepts for which no ready-made linguistic formulae are available. (Tylor 1989: 133)

Ronald Langacker (1987) mentions Kosslyn (1980), Block (1981), Lakoff and Kövecses (1983) and Ortony (1979), who all claim that “imagery and metaphor are not peripheral aspects of our mental life, but are in large measure constitutes of it” (1987: 5). Much of our understanding of everyday experience is structured in terms of metaphor and frequently we are not aware that we happen to be using metaphors. This is so because they are in a person's conceptual system, hence they are possible as linguistic expressions.

The cognitive view on metaphor has been explored for many years and, as Tylor puts it (1989), it was already anticipated in Max Black's theory of metaphor (1962). The study of metaphor has been a very important field of research for cognitive linguistics. In this respect, a very significant work was the book

Metaphors We Live By, published by George Lakoff and Mark Johnson in 1980. Lakoff and Johnson present a type of metaphor discovered by Michael Reddy (1979), namely the conduit metaphor, and distinguish three main types of metaphors: orientational metaphors, ontological metaphors and structural metaphors, stating that structural metaphors “allow us to do much more than just orient concepts, refer to them, quantify them etc., [...] they allow us, in addition, to use one highly structured and clearly delineated concept to structure another” (Lakoff and Johnson 1980: 61).

Metaphor is the conceptualisation of more abstract categories by means of familiar and concrete ones. It is motivated by a search for understanding those concepts which do not have ready-made linguistic formulae. Metaphor is ubiquitous and can be observed not only in such fields as literature or poetry but also in the language of mathematics, law, economics, media, psychology etc., also, if not primarily, in everyday speech. As Lakoff and Johnson write, “metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (1980: 3).

To my knowledge, there are no works concerning the presence of metaphor in the language of classical string music and that is why I decided to undertake an attempt to discover metaphors in that particular area, proving that the language of classical string music is metaphorical in nature.

I have based my research on the classical string music magazine *The Strad*, which proved to be a very productive source of data pertaining to instantiations of metaphors. These were ubiquitous in the texts written by various critics.

The language of music is not an area of interest reserved exclusively for musicians. The way we talk about music is grounded in everyday speech. We employ domains more familiar to us to describe a more abstract notion, that is music.

2. Meaning in music

In the contemporary world, the analysis of meaning and the examination of the processes by which it is communicated have become an important focus of interest for many sciences and fields of inquiry. Economics, political sciences and various branches of humanities, to mention only some of them, have directed attention to these problems. Music was not left behind in this respect. Leonard B. Meyer presents a theory of musical meaning, which somewhat separates music from other fields.

The problem of musical meaning and its communication is of particular interest for several reasons. Not only does music use no linguistic signs but, on one level at least, it operates as a closed system, that is, it employs no signs or symbols referring to the non-musical world of objects, concepts, and human desires. Thus the meanings which it imparts differ in important ways from those conveyed by literature, painting, biology or physics. Unlike a closed, non-referential mathematical system, music is said to communicate emotional and aesthetic meanings as well as purely intellectual ones. (Meyer 1961: Preface)

Meyer's ideas are unassailable if we limit our perception of music only to the notes themselves and the phonic domain. However, if we take into consideration the fact that we also talk about music, discuss it, interpret it and teach it, we must agree that linguistic terms play a crucial role here. We can describe a piece of music performed and our impressions when we hear it. We can either like it or not and have positive or negative connotations. Communication and meaning cannot be separated from the cultural context. Thus, when we communicate, we can express our impressions of a given musical piece using linguistic terms that are familiar to us.

Various critics talk about music and write reviews from concerts or newly-released CD albums. Classical string music is particularly in the focus of their interests, as new musicians appear, new talents are discovered and new albums, with sometimes controversial interpretations, are recorded.

When reading such reviews, we can discover that whenever music is described or commented on, the phrases convey metaphorical expressions suggesting what music is. Music is an abstract notion and, therefore, we need to use more familiar terms to express our feelings, to describe it or simply talk about it, hence the presence of metaphors.

Let us observe the examples below, which are taken from several issues of the classical string music magazine *The Strad*.

- (1) *I particularly enjoyed the range of emotions and tone colours in the Chaconne of the second Partita.*
- (2) *The characteristics of this powerful work is the shining brilliance of textures.*
- (3) *Her silvery tone suits music which is primarily decorative.*
- (4) *The finale, a powerhouse of a dance with plenty of infusions of sentiment, is also of some interest.*
- (5) *He uses fast, light strokes and experiments with different proportions of pressure.*
- (6) *Their interpretations tend to push the music forward in somewhat rigid tempos.*
- (7) *Violinist Gottfried Schneider takes a rather syrupy-sweet approach in this movement.*
- (8)(a) *You can feel a lot of tension in his performance.*
 (b) *He performs the concerto in a laid-back manner.*
- (9) *In the lower strings, I like its robust sound.*

From the examples above, nine groups of conceptual metaphors can be derived which have a concrete source and an abstract target domain (Lakoff and Johnson 1980; Kövecses 2002). The nine domains representing music are as follows. The *tone colours* suggest that we talk about music by the means of the domain of colour. In the example in (2) *shining brilliance* indicates that the domain of light is used. *Silvery tone* can be associated with the domain of metal, while *finale*, which is described as *a powerhouse of a dance*, belongs to the domain of dance, very close to music as such. When we talk about music as in the example in (3), *light strokes* and *propor-*

tions of pressure are the instantiations of metaphor represented by the domain of pressure and weight. When we *push* the music *forward*, usually speed is involved; that is why this example fits in the domain of speed. Classical string music can also be discussed via the domain of taste, as in the sentence in (7), where the approach to the performance of the piece of music is *syrupy-sweet*. Examples (8a) and (8b) show that we can talk about music employing the domain of tension/relaxation (*tension in his performance* and *laid-back manner*). By the means of the domain of appearance, the way of performance is described as in the sentence in (9), where the sound is *robust*.

These instantiations are not solitary cases and there is a substantial number of examples analysed and presented later in this article. So far, nine groups of metaphors of the language of classical string music have been explored and these are as follows:

MUSIC IS COLOUR
MUSIC IS LIGHT
MUSIC IS METAL
MUSIC IS DANCE
MUSIC IS PRESSURE AND WEIGHT
MUSIC IS SPEED
MUSIC IS TASTE
MUSIC IS TENSION/RELAXATION
MUSIC IS APPEARANCE

Although some say that “the hardest of all the arts to speak of is music, because music has no meaning to speak of”, I would risk a statement that there is a lot of meaning to speak of, otherwise, how could we discover the metaphors in the language of classical string music?

Music is that which cannot be said but upon which
it is impossible to be silent

Victor Hugo (1802–1885)

Attributed

3.1. MUSIC IS COLOUR

We talk about music using the notions from the domain of colour. What appears from the examples below is that two musical terms, namely tonality and dynamics, are presented and understood by such words as *shades*, *colours*, *shadings*, *grey* and *palettes*.

- (1) (a) *It is amazing how many **tonal colours** Oistrakh can produce.*
- (b) *The recording is just able to provide an idea of **dynamic shadings**.*
- (c) *She does possess those subtle shifts of **tonal colours**.*
- (d) *The unexpected aspect is **the grey accompaniment** of the Philadelphia orchestra.*
- (e) *They should try to expand their restricted **tonal palettes**.*

Here, COLOUR is the domain for dynamics and tonality. Tonality (G-major, C-minor etc.) is expressed by means of colours. We can imagine major keys (e.g. D-major) as bright colours and minor keys (e.g. H-minor) as dark ones. What is more, we can even use a specific colour to express the mood of the performance, as in example in (1d) where *grey* corresponds to 'uninteresting'. The sentence in (1e) indicates that we can even talk about *tonal palettes* which can be restricted or expanded. This case refers to dynamics whose shades are represented by the whole palette, as in painting.

3.2. MUSIC IS LIGHT

Light usually has various shades; it makes the world more diverse and more interesting. When we talk about music, par-

ticularly about interpretation and the degree of loudness with which a specific piece is performed, we use the domain of light.

- (2) (a) **Subtle rubatos bring fascinating shades** to his interpretation.
- (b) The recording is only just able to **provide an idea of dynamic shadings**.
- (c) **The Sonata radiated too much tension**.
- (d) Baiba Skride impressed everyone making more than most of the Martynov, **injecting some light and shade**.
- (e) His playing has a **wonderful dark sonority**, but not too rich.
- (f) His tone proved capable of **good contrasts**.

As far as the sentence in (2a) is concerned, we have to explain the term *rubato*, which means prolonging particular notes. By making *rubatos*, the performed piece of music is more interesting, vivid and not so plain. This gives more shape to music.

Examples in (2b), (2d) and (2f) refer to dynamics. The *shadings, light and shade* and *good contrasts* are created by differences in loudness (piano, forte and its variants). This artistic device makes music more lively. The sentence in (2c) shows *the sonata* that *radiated*. This indicates that during the whole performance of that piece of music, the listener heard too much tension in the melody. The instance in (2e) presents the sounds produced by the player as full and sonorous. What is worth our attention is that the word *dark* is used in a positive way. This is even shown by the collocation with the adjective *wonderful*. When we talk about colours, we connote bright ones with major tonalities and dark ones with minor tonalities. In his book *Angels and Devils in Hell*, Krzeszowski states that "most senses of a positively charged lexical item or collocation are positive and most senses of a negatively charged linguistic expression are negative" (1997: 112). However, in certain contexts, like in the sentence in (2e), the negatively charged word *dark* acquires a positive charge. Hence, the *dark* sound is of a very good quality.

3.3. MUSIC IS METAL

It is quite surprising that we can associate classical string music with metal. However, when we talk about the quality and technique of the sound produced, we do it by the means of the notions characteristic of the domain of metal, as we can observe in the examples below.

- (3)(a) *This is a feeling reflected by the **steely brilliance** of the Pittsburgh Symphony's partnership.*
- (b) *He shares Milstein's **chromium-plated brilliance**.*
- (c) *I also enjoy **the silvery quality of his tone**.*
- (d) ***The string can sound wiry**.*

It is necessary to explain the term *brilliance* first. This is a style of playing the notes with virtuosity and great technique, usually very fast and at a high pitch (characteristic of Chopin). Some musicians make use of the simile according to which the style brilliant should be played as if small needles were dropping on a hard surface. This explains the choice of metaphor (*steely, chromium-plated*).

The example in (3c) concerns the tone that can be *silvery* i.e. very selective and bright. The last sentence refers to the string being wiry, which means sounding metallic and sharp.

3.4. MUSIC IS DANCE

The domain of dance is one of the closest to music. Dance has always been considered an inalienable part of music and this could suggest the possibility of metonymy. In the examples below, it is, however, a piece of music that dances and that makes these expressions metonymic or perhaps even metaphorical in nature.

- (4)(a) *Joseph Suk has **a finale that dances** exuberantly but never blatantly.*
- (b) *She tries too hard to **make her music dance**.*

- (c) **Her dancing finale** of the first movement is unbelievable.
- (d) **The finale dances** with the litheness.

All of the examples above show music or a part of the piece of music as 'dancing'. This is so because a person might play a melody in such a way that it makes us dance, almost literally. We can also notice the personification of the *finale* and *music* as they 'dance', which is something usually performed by human beings.

3.5. MUSIC IS PRESSURE AND WEIGHT

The two examples below concern the domain of weight. What is interesting is the fact that the word *lightweight* conveys a positive meaning in (5a) and a negative meaning in (5b).

- (5) (a) *I particularly enjoy **the lightweight textures** of Musici de Prague.*
- (b) **The performance** is at times rather **lightweight**.

In the first example, the author of the review talks about *the lightweight textures* of the group of instruments – Musici de Prague. This whole group playing together gives an impression of the music being light and easy to listen to. *The textures* in this particular case are the melody, the clusters of sounds, every piece of music the group performs. What is important is how they play – the manner, not what they play. The second example uses the same adjective – *lightweight* but this time it concerns *the performance*. In the second sentence, however, the word *lightweight* is used in a negative sense. It shows that the performance was a little bit careless and negligent. Sentences in (5c) and (5d) are instances of the domain of pressure.

- (5) (c) *It helps to avoid **squashing the tone** with too much downward pressure into the string.*
- (d) *Over-using the first finger to press the bow into the string can cause **tight, pressed tone production**.*

3.6. MUSIC IS SPEED

The examples in (6a), (6b) and (6c) indicate that the speed is connected with the tempo of playing. Even in the sentence in (6b), what is meant by the phrase *her playing* is the musical metre. The third sentence concerns *vibrato*, i.e. a continuous fluctuation in pitch of a sound produced by the musician slightly moving his hand from left to right. When the vibrato is fast, the person makes this movement with greater speed.

- (6) (a) **The tempos** throughout are never **pushed forward**.
- (b) **Her playing** often **sounds rushed and breathless**.
- (c) She has **a fast vibrato**.
- (d) He is often **driving the music relentlessly forward**.

In the (6d) example, nobody is literally driving the music *relentlessly forward* but it is rather the tempo which is gradually increased.

3.7. MUSIC IS TASTE

It is quite surprising that we can talk about music using notions from the domain of taste. Strange as it may seem, the domain of taste is the most frequent one as far as the language of music is concerned.

- (7) (a) *His playing* has an extra degree of **crisp articulation**.
- (b) **It sounds** a little **bland**.
- (c) **Her sweet tone** in the *Adagio* may err towards **the honeyed quality**.
- (d) **Chung's tone** has got only **the right side of sugary**.
- (e) Her Ravel **Sonata** was **authentically crisp**.
- (f) **His playing is** always **sweet-toned** and warm.

These six examples show that we can talk about tone and articulation in terms of taste sensations. *Crisp articulation* is meant to be selective and quite sharp. While in (7a) the word

crisp refers to articulation, in (7e) the whole musical piece, the Sonata, was *crisp*, which suggests that the interpretation was performed in a very fresh and articulate way. When the tone sounds *bland* it is tasteless, without any specific expression or character. The metaphors *sweet tone* and *the tone got the right side of sugary* take their origin from the Italian *dolce*, which is used in the musical notation and stands for playing softly and tenderly. *The honeyed quality* has a pejorative meaning, suggesting that someone has exaggerated with the sweetness and the interpretation of this specific musical piece was overstated.

3.8. MUSIC IS TENSION/RELAXATION

In the three instances of metaphor below, the sound, the tempo and part of the concert, i.e. the finale, are literally neither tense nor relaxed. It is rather the way they are performed that makes us feel pressure and tension when we listen to a given piece of music and perceive the feelings and impressions it evokes in us.

- (8) (a) ***The sound is a little bit tense.***
 (b) *The metronome shows that **the tempos are only marginally more relaxed.***
 (c) ***This is a laid-back and charming finale.***

We can observe that it is the way the pieces are performed that often has a considerable impact on our feelings. Music and the way it is performed can make us feel relaxed or tense.

3.9. MUSIC IS APPEARANCE

When we talk about the quality of somebody's playing, we say that the sounds the player produced were *clear* or *untidy*. What is meant is that the production of the note is correct or unsuccessful, respectively. What can be noticed from the examples below is that the sound can be *muddy*, *untidy* or *ragged*.

- (9) (a) *I find the **mono sound muddy**.*
(b) ***The passages** across strings **are somewhat untidy**.*
(c) ***His playing** has become a little **ragged**.*

In the example in (9a), the sounds produced were not clear and articulate, like mud which cannot be divided into concrete pieces. The melody sounded like a cluster of notes, without clearly defined boundaries. The second sentence concerns intonation. The notes played are not in the required tonality; they may carry the features of another tonality, with some extra, unwanted sounds, hence *untidy*.

When we say that somebody played in a *ragged* manner, this denotes playing not in a smooth manner. It means that the notes were not connected, not forming one phrase. In all these cases, the instantiations of metaphor convey a negative description of intonation and sound which are false, unclear and not fluent.

4. Lower level of abstraction

Having taken into consideration all the groups discussed above, we can conclude with some generalisations. COLOUR and LIGHT metaphors appear when we talk about tonality, dynamics, or the technique of playing. METAL metaphors are associated with the sounding of the tone, while DANCE metaphors represent music in general or the piece of music performed. PRESSURE and WEIGHT metaphors correspond to the group of the instruments playing or the performance itself. SPEED metaphors pertain to the tempo of the piece of music played. TASTE metaphors appear when we talk about the tone and its quality, while TENSION/RELAXATION metaphors concern music generally or the specific piece of music performed. APPEARANCE metaphors describe intonation. At this level of interpretation, we have observed what music is conceived from.

However, we can look at the language of music from a different angle, that is from the perspective characteristic of spe-

cific musical terms and not music in general. These musical terms are sound, tone, dynamics and piece of music and they represent a lower level of abstraction. We can also observe the phenomenon of overlapping between the domains representing music and the musical terms. This discussion will focus on particular terms and analyse the domains relevant for their interpretation.

4.1. Sound

Sound is what one hears and it commonly stands for the acoustic impressions received by the ear. I have gathered the instances of metaphors connected with sound from the previously presented examples and listed them below.

- (9)(a) *I find the mono **sound muddy**.* SOUND IS APPEARANCE
- (8)(a) **Sound is** a little bit **tense**. SOUND IS TENSION
- (7)(b) **The sound** is a little **bland**. SOUND IS TASTE
- (3)(d) *The string can **sound wiry**.* SOUND IS METAL
- (6)(b) *Her playing often **sounds rushed and breathless**.* SOUND IS SPEED

From these examples, we can draw the conclusion that sound may be defined in terms of five domains. They all refer to the way we hear the sound and interpret it.

4.2. Tone

The quality of musical sound is what we call 'tone'. As Honoré de Balzac wrote: "Tone is light in another shape [...] In music, instruments perform the functions of the colours employed in painting" (Gambara 1939). Here, tone is represented by four domains, examples of which are presented below:

- (1)(a) *It is amazing how many **tonal colours** Oistrakh can produce.* TONE IS COLOUR
- (3)(c) *I also enjoy the **silvery quality of his tone**.* TONE IS METAL

- (6)(b) ***Her playing often sounds rushed and breathless.*** TONE IS SPEED
- (7)(c) ***Her sweet tone in the Adagio may err towards honeyed quality.*** TONE IS TASTE

So far, we have analysed two musical terms – sound and tone, and we can observe that three domains (METAL, SPEED, COLOUR) that represented sound may also be relevant whenever we talk about tone. However, the domain of COLOUR is not represented as far as sound is concerned while it appears in many instances where tone is analysed. The cause of this phenomenon can be sought in the distinction between the two terms, where 'sound' means any musical note that can be produced and heard, whereas 'tone' refers more to the quality of the musical sound. What is more, this quality may vary, and that is why we can talk of *tonal colours*.

4.3. Dynamics

What is understood by the term 'dynamics' is the gradation of loudness and softness in music, referring to sound and tone quality throughout a whole musical piece. While, in the case of tone and sound, we can observe several domains representing these two terms, dynamics appears to involve only one domain, namely the domain of light.

- (2) (a) ***Subtle rubatos bring fascinating shades*** to his interpretation. DYNAMICS IS LIGHT
- (b) *The recording is only just able to* ***provide an idea of dynamic shadings.*** DYNAMICS IS LIGHT

Dynamics in music shows different ways in which we approach melody and how we interpret it – piano, forte and their combinations. They all serve as means of showing contrast and variety in music; that is why the domain of LIGHT is particularly exploited here. What is interesting is that the critics who reviewed and commented on the pieces of music in the

example in (2b) gave the reader the idea that the dynamics was insufficient, as this particular recording *is just only able to provide an idea* indicating that *dynamic shadings* were unsatisfactory. This suggests that when we talk about music, when we review a musical piece, we can grade dynamics and its shades.

4.4. Piece of music

A piece of music is represented by four domains shown below. What is meant by 'piece of music' is either one movement, its fragment or the whole concerto, sonata etc.

- (4)(a) *Joseph Suk has **a finale that dances** exuberantly but never blatantly.* PIECE OF MUSIC IS DANCE
- (4)(d) ***The finale dances** with the liveness.* PIECE OF MUSIC IS DANCE
- (2)(c) ***The Sonata radiated** too much tension.* PIECE OF MUSIC IS LIGHT
- (8)(c) *This is **a laid-back and charming finale**.* PIECE OF MUSIC IS RELAXATION
- (5)(b) ***The performance is** at times rather **lightweight**.* PIECE OF MUSIC IS PRESSURE AND WEIGHT

Saying that the piece of music 'dances' is tantamount to suggesting that the music is performed with such interpretation that it makes the listener dance. The term 'dance' belongs to and is closely connected with music. The domain of LIGHT, already conceptualising dynamics, is also used with pieces of music but in a somewhat different context. Here, a much stronger word, *radiated too much tension*, describes *the Sonata*, where the general overtone of this sentence is rather that of criticising than praising the performer due to the adverbial modifier *too much*. It is also the matter of the word *radiated* alone, whose dictionary definition is "to send out (light or heat) in all directions" and which would not appear in the description of dynamics, being presumably too strong. On the other hand, when it comes to the whole piece of music, in this par-

ticular case the sonata, the word *radiated* seems justifiable as it was throughout the whole musical piece that the listener felt tension. The example in (5b) presents a slightly different case as it is the *performance* that is *lightweight*. What is understood by *performance* is the way the musician interpreted the piece of music and the use of the lexical item *lightweight* is rather pejorative here.

5. Conclusion

Having analysed all of the above examples, we can infer that particular terms concern specific domains. It follows from the analysis that the term **sound** attracts the largest range of domains. What this may come from is the fact that mappings appear more on the superordinate level than on the basic level (Lakoff 1992). Hence, the general term MUSIC attracts the biggest number of domains. Sound, meaning here musical sound, belongs to the category of music but at the same time is general enough to attract five domains, namely TENSION/RELAXATION, METAL, SPEED, TASTE and APPEARANCE.

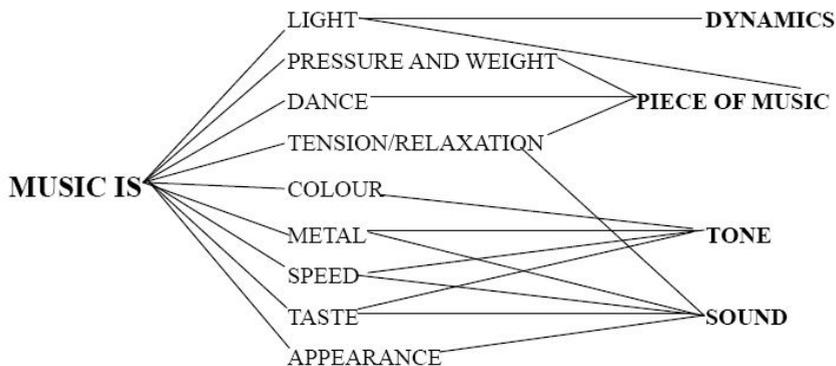


Figure 1

Tone is associated with four domains, three of which overlap with sound: SPEED, METAL and TASTE. Tone is more precise than sound, because we refer to the specific musical notes and the way they are played. Still, it is within the scope of more superordinate categories, using one more domain: COLOUR, which refers to the quality of the tone produced. The term **piece of music** attracts four categories, where only one of them, TENSION/RELAXATION, overlaps with sound. DANCE and PRESSURE AND WEIGHT are two domains used only with piece of music. The domain of DANCE refers to and is strictly connected with the piece of music, as even some pieces of music are named after a given dance, indicating that the rhythm and pace should be of that specific dance, e.g. *minuet*, *waltz*, *saraband* etc. In the Baroque, and then in the 18th and 19th centuries, many classical music pieces were composed for entertainment and quite a substantial number were dances to which people did dance. Hence the justification of metonymy rather than metaphor here. The domain of PRESSURE AND WEIGHT is employed here, as again the whole piece of music may seem light or heavy, meaning the general impression the listener has after or while listening to the piece. Mozart, for instance, composed his music as rather entertaining, lighter than that composed later by Brahms. If somebody performed Mozart's piece and their interpretation was more like that of Brahms, we could say that they played the piece too heavily. We can observe one more domain relevant for the piece of music, i.e. LIGHT. This domain, in the analysed example, was used to criticise the whole piece for being too tense (*The Sonata radiated too much tension*). At the same time, the domain of LIGHT is the only relevant one for **dynamics**. Here, the volume of sound corresponds to the shades made of light. The fact that dynamics is presented by means of only one domain may be explained by categorising the musical terms, where dynamics is quite a precise notion compared to more general ones, such as sound or piece of music.

If we were to categorise music and musical terms taking into consideration how general they are, we would draw the following diagram.

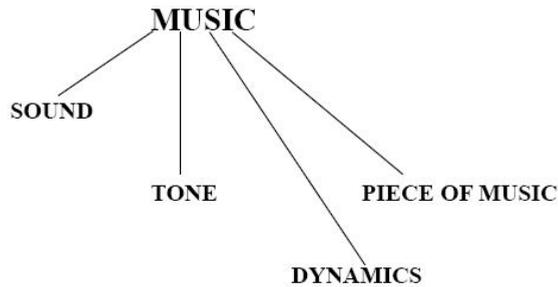


Figure 2

MUSIC is the superordinate category at the highest level of abstraction and it makes use of all nine domains. **Sound** is expressed by means of five categories and is the closest to the superordinate category, while **piece of music** and **tone**, represented by four domains, are placed somewhat further away. **Dynamics**, being the most precise of the four, stands in the lowest position, employing only one domain.

So far, nine groups of metaphors in the language of classical string music have been discovered. The domains which serve as the means of talking or writing about classical string music are quite common and are not restricted only to musical language.

Communication and meaning cannot be separated from the cultural context in which they arise. The language of classical string music is also culture-dependent, that is why the domains it employs are familiar to us. Language is a living organism. It is developing, changing, coining new expressions and abandoning obsolete ones. The language of classical string music undergoes the same processes and new metaphorical expressions may be created. As Issac Stern wrote, “music is

not an acquired culture [...] it is an active part of natural life” (quoted in *Celebrity Register* 1973).

Musical glossary

accompany – to perform with another performer, but in a subordinate capacity; so *accompanist*, *accompaniment* – a piano being commonly understood as the instrument unless another specified. (So *accompanied song*, *sonata for unaccompanied violin* etc., indicating the absence of piano or other keyboard instrument). The term is avoided when the performers are thought of as equal partners, e.g. in a violin and piano sonata.

brillante – brilliant (Fr.); the direction for performance, particularly in solo music, which meant extending the solo parts in concertos or sonatas and adding various ornaments. This style was particularly used in the 18th and 19th centuries.

concerto – a work making contrasted use of solo instrument(s) and orchestra, generally in three movements and generally keeping to certain structural principles, of which Mozart is regarded as the classic exponent.

dynamics – the gradations of loudness and softness in music.

finale – the last movement of a work in several movements.

minuet – minuetto (It.); dance in triple time of French rustic origin, ‘promoted’ to court use and becoming widely fashionable in the 18th century. It forms the standard third movement of the ‘classical’ (Haydn – Mozart) sonata, symphony, string quartet etc.

music – and arrangement of, or the art of combining or putting together sounds that please the ear.

musical sound – **1.** the particular quality of the music produced by a musician or group of musicians. **2.** the activity of recording and broadcasting sound, such as from a performance of music or a film. **3.** what you hear; impressions received by hearing.

passage – a section of a musical composition- sometimes, not always, with the implication of not having much structural importance (e.g. when a piece is said to contain ‘showy passage-work’ for the soloist’s display).

rubato – to be performed with a certain freedom as to time, for the purpose of giving the music suitable expression. As a noun (‘he played with too much *rubato*’) it is really short for *tempo rubato*.

saraband – sarabande (It.); dance coming to the rest of Europe from Spain and forming a regular constituent of the old suite; it is slow and in 3/2 time.

sonata – a work in three or four movements – or, following the example of Liszt’s Piano Sonata, in one movement deliberately conceived as equal to (and about as long as) several ‘normal’ movements combined. Only a work for one or two players is now called a sonata; a work of this type for three is called a trio, for four a quartet etc., and for an orchestra a symphony. Such terms as *violin sonata*, *cello sonata* normally assume the participation also of a piano.

tempo – time, pace. So *tempo primo* or *a tempo*, direction to return to the original pace.

tone – **1.** a quality of musical sound, (*He plays with a pleasing tone*). **2.** a musical sound consisting of a ‘pure’ note, as in acoustical analysis, (*A note on the violin may be analysed as*

containing several different tones). **3.** the interval consisting of two semitones, e.g. from C up to D.

vibrato – a rapid regular fluctuation in pitch – whether tasteful (e.g. as imparted by the oscillatory motion of a violinist’s left hand) or exaggerated to a fault, as in singer’s ‘wobble’.

Waltz – dance in triple time becoming universally known in the 19th century, the French form *valse*, being often used; characteristically harmonised with only one chord to each bar.

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LITERARY STUDIES

**“Two modes of existence”:
Fowles’ views on Englishness
in “On being English but not British”**

ANNA KALICKA

Abstract

Throughout his life Englishness was a subject of great importance to John Fowles (the author of *The Magus* and *The French Lieutenant’s Woman*). His essays and works of fiction frequently touch upon the issue of being English. This paper endeavours to present Fowles’ views on Englishness – mainly on the basis of his key essay on the subject “On being English but not British.” Fowles attempts at penetrating the English mind that values freedom and imagination. He differentiates between Green England (the world of freshness, space and freedom) and Grey Britain (the world of conventions and rigid rules). The differences between the two worlds produce tension that brings artistic results – Literature. John Fowles contributes a great deal to literary endeavours to comprehend and define English identity.

Key words: Englishness, Fowles, Green England and Grey Britain, modes of existence, Robin Hood, withdrawal

1. Introduction

The complexity of one’s own self makes understanding and describing it a challenging task. There are various factors that shape identity and these facets are frequently discussed and analyzed in scholarly work. One wants to know, understand, and express one’s own self. The element of expression adds another area of interest, namely, literature, which also endea-

vours to portray the depths of the self. One of the components of the self that is widely presented both in scholarly and literary texts is national identity. The prevailing force in the popular discussion has been a tendency to unify. Such unification sometimes leads to overgeneralization, as Andrzej Branny and Krystyna Stamirowska state in the introduction to *Images Of English Identity 1800-1960*.

National identity is a highly contested subject. Whereas in popular thought national characteristics are taken for granted and respectable political or economic analyses draw the national-identity factor into their formulas, the sociologists remain skeptical. The crux of the scientific debate is the twin question whether each nation possesses a group of permanent and pervasive traits that distinguish it from other nations, and if so, what these traits are. (Branny and Stamirowska 1998: 13)

One must admit that forming one complete portrait of the national identity is simply impossible. Another fact about national identity is that its picture is not stable. In various historical periods it has been viewed differently. However, interestingly, a certain regularity of features can be observed. The subject of this paper is narrowed down to Englishness. Considering the example of the English culture, such regularity in picturing their identity is present in the literary texts.

We feel that the general impression that our texts communicate to the reader is that the contents of the reconstructions of Englishness has been shifting under the influence of historical and ideological factors, yet there are some elements which seem to possess a remarkable attractiveness at all times and on all sections of the political spectrum. (Branny and Stamirowska 1998: 14)

Englishness is a subject of major scholarly interest and the results of these studies contribute to the understanding of national identity, as Dennis Walder notes in his introduction to the section on Englishness in *Literature in the Modern World*.

The concept of Englishness has become central to a debate about national identity at least partly inspired by the developing challenge to accepted ideas about the study of English Literature. Attempts to define this concept became especially notable at the time that the present position of English studies in British culture was being established – the 1920s and 1930s. (Walder 1993: 171)

A large number of scholars note that the novel defines Englishness to a great degree. Dorothy Hale in her introduction to “Post-colonialism and the novel” from *The Novel: An Anthology of Criticism and Theory 1900-2000* makes an important statement.

Drawing on an argument advanced by Raymond Williams, Said asserts the preeminence of the novel in defining English national identity, its successful projection of the English nation as a “knowable community.” The regions and neighborhoods mapped out in *Tom Jones*, *Pride And Prejudice*, *Bleak House*, *Middlemarch*, and *Return Of The Native* “shaped the idea of England in such a way as to give it identity, presence, ways of reusable articulation (693). Moretti echoes Said’s belief that the novel, more than any other cultural form, brings into being “the modern reality” of the nation-state” (Hale 2006: 656)

Articles by Edward W. Said (“Culture and imperialism”) and Franco Moretti (“Atlas of the European novel: 1800-1900”) are worth looking at. Said, for example, points out the “undisputed dominance of the British novel” (2006: 693) and emphasizes its influence on the way the English are viewed.

As mentioned before, views on national identity are not homogeneous. The 20th century brings about changes in perception of the English, as Branny and Stamirowska claim.

The twentieth century discourse about national identity and about the meaning of Englishness has been largely shaped by two factors: the aftermath of World War I and by geo-political transformation in the course of which the powerful Empire has

been reduced to 'one little island.' The implications of these two processes impinged deeply on the national awareness and prompted questions about English identity and about the meaning of the individual's relation to his homeland. (Branny and Stamirowska 1998: 21)

After discussing at least some of the ideas concerning national identity and Englishness in particular, it would be interesting to look at one of the essays by John Fowles, which can reveal a great deal of English secrets.

2. "This other world"

In the essay "On being English But Not British" John Fowles discovers a mysterious and enchanting world that not many can enter. Knowing the secrets of this world, he notices signs of its existence in artistic forms. "[...] the evidence of this other world is everywhere in our arts and entertainments" ("On being English", 101). He calls it "this other world", because it differs from the experience of the ordinary. He remarks that the traces of this world are ubiquitous in the English "arts and entertainments." Green England, as this is the world he means, exists in English minds and invites the English to the green wilderness of freedom and imagination. The concept of Green England is related to the essence of Englishness, because this is the land where the English are most English. Fowles develops the term to discuss characteristic features of the English character. He endeavours to define Englishness and points out that "Englishness is something more than having spent most of one's life in England" ("On being English", 91). Fowles sees Englishness as a way of being connected with imagination. Stephenson also notes that in his analysis of Fowles' works. "Englishness is not a style but a genuine part of imagination" (Stephenson 2003: 48). Fowles admits that he is English, not British, by choice: "In all the personal situations that are important to me, I am English, not British" ("On being English", 91). He prefers to be English, because he wants to

dwell in Green England. In his essay, he differentiates between two opposing worlds: Green England and Grey Britain or the Red-White-and-Blue Britain. These worlds form a contrast of attitudes and analyzing these differences can make it easier to understand the quintessence of Englishness. The English “live two emotional lives”: “one under the Sheriff of Nottingham’s eyes (Grey Britain) and the other with Robin under the greenwood tree (Green England)” (“On being English”, 101). These are “two modes of existence” (“On being English”, 101).

3. The Great English Dilemma

The conflict between these “two modes of existence” Fowles defines as “the Great English Dilemma” (“On being English”, 93). He also explains this concept: “The Great English Dilemma is the split in the English mind between the Green England and the Red-White-and-Blue Britain” (“On being English”, 93). So the life of an Englishman is polar in nature, which, as Fowles sees it, can lead to schizophrenia (“On being English”, 94). The two worlds are opposed. Consequently, they are in a constant battle. One way of life is socially accepted and conventional (British) and the other means freedom of the self and imagination (English). They stand for different views and values. However, one of these worlds is naturally preferable and that is Green England. The English feel they should be British but want to be English: “We have always felt that we had to show the others how to be British; and this has exacerbated our now unnecessary schizophrenia” (“On being English”, 94). For each individual the proportions of Britishness and Englishness may differ. Nevertheless, being English is more natural and primeval than being British. Fowles states that “Britain is an organizational convenience, a political advisability, a passport word” (“On being English”, 91). Being born British is not a matter of an individual choice. However, one can choose consciously to be English – one can choose it as a way of being. This “genuine part of imagination” contributes to

identity formation. Imagination shapes who one is and the way one is. The English are green and want to be green. It means being a rebel – just like Robin Hood – which is also very English in Fowles' opinion. Rebellion against the greyness of Britain is strengthened by the sense of belonging to Green England. These two worlds are totally different. The Red-White-and-Blue Britain is a world of a class system, rigid rules and conventions.

What is the Red-White-and-Blue Britain? The Britain of the Hanoverian dynasty and the Victorian and Edwardian ages; of the Empire [...] of 'Rule Britannia' [...] of John Bull [...] of Kipling, and Rupert Brooke; of clubs, codes and conformity [...] of caste [...] and hypocrisy. ("On being English", 95)

The wilderness of Green England provides everything that is necessary to be English: space, freedom, freshness and greenness. "The Green England is green literally, in our landscapes [...] England is green, is water, is fertility, is inexperience, is spring more than summer." ("On being English", 102) The discrepancy between these two coexistent worlds produces tension. "No other race can realize (or perhaps wants to realize) the complementary joys of the two modes of existence; or of our addictive need for this tension, this keeping up of the two opposing worlds, the grey and the green" ("On being English", 101). Not knowing where one belongs affects the sense of identity and the tension produced can cause confusion. Fowles describes this state of mind as addictive. This lack of stability is far from being boring, as it brings many inner adventures and Fowles also mentions "joys" of the dual psyche. Another interesting thing is that tension can be productive, because very often it leads to an expression of thoughts and feelings, which may result in creative work. Coming back to the instability of the English self, it has an impact on how the English are viewed by foreigners. The English seem indefinable, as Fowles puts it. "But I think our chief crime in foreign eyes is that we as a race are not only superciliously just but also fun-

damentally indefinable – the least definable, rather than the most perfidious, Europeans. This indefinability, or contradictoriness, is partly by the basic English mechanism” (“On being English”, 93). It may happen that the foreigner’s attention will focus on the British aspect of an Englishman, as it is more obvious and visible. Fowles is aware of this. “Increasingly I see my Britishness as a superficial conversion of my fundamental Englishness, a recent façade clapped on a much older building” (“On being English”, 91). The English are skillful at withdrawing; they hide in the metaphorical forest, so their essence is hidden – just like the old building under a façade from Fowles’ illustration. Fowles describes withdrawal as “the basic English mental mechanism.” The English enjoy withdrawing – playing hide and seek, so to speak. It takes time and effort to be able see more than it appears to the eyes. To understand English ways it is necessary to have a certain insight, an inquisitive mind and imagination. One cannot focus only on the surface but on the profundities of the self. Imagination is indispensable in this case, because the Green Forest and the Wilderness of England exist in the mind.

What we have done is to transfer the England of the trees to our minds. Our life routines, our faces, our social codes and conventions – almost all that is outward in us – are hostage now to the eternal enemy, the Sheriff of Nottingham (the power that is); but still our minds look to the forest and keep us, in our fashion, at our most English, Just Outlaws. (“On being English”, 97)

With its forests and adventures, Green England is drastically different from Grey Britain. The two form a contrast between what is: free and rigid, creative and dull, original and typical, spontaneous and strict. Schizophrenia indeed.

4. English personality traits

These “two modes of existence” produce various qualities, which Fowles presents as characteristic of the English. Some of them originate from Green England, and some from Grey Britain. They form an interesting mixture. Fowles also discusses how others may view the English character. As far as this character is concerned, Fowles claims that the most representative and revealing feature of the English is a strong sense of justice. It is at the core of their being. “This often puritanical obsession with justice is to me the quintessence of English” (“On being English”, 93). In Fowles’ eyes Englishness means greenness and this greenness is linked with being morally alive – with being just.

We see through law. We know that justice is always greater than the law and further than the law, further in definition, further in application, and further in our history. This is the greenness at the heart of our growth. We are condemned to be green; and in all ways green. (“On being English”, 103)

This is the heart of the English forest – a natural craving for justice and “moral perceptiveness” (“On being English”, 102). Fowles calls the English “natural spreaders of justice” (“On being English”, 102). Spreading is an active attitude that characterizes Robin Hood, who, to Fowles, is an epitome of Englishness.

The other and much more specific constituent of the Green England is the survival in the English mind of that very primitive yet potent archetypal concept, the Just Outlaw [...] He is the man too empirical, too independent [...] to live with injustice and stomach it. What John Bull is to the Red-White-and-Blue Britain, Robin Hood is to the Green England. (“On being English”, 96)

Obviously, Robin Hood as an active individual uses some measure of power to fight with injustice. However, more important than being in power is being a rebel and a non-conformist. “The essence of Hood is that he is in revolt, not in power. He is an activity against, not a passive statement of” (“On being English” 97). George Orwell in “The lion and the unicorn” confirms that the sense of justice is a crucial element of the English character.

[...] everyone takes it for granted that the law, such as it is, will be respected, and feels a sense of outrage when it is not [...] Everyone believes in his heart that the law can be, ought to be, and, on the whole, will be impartially administered [...] In England such concepts as justice, liberty and objective truth are still believed in (Orwell 1993: 185).

As Hood’s forest is a just world, it is a desirable place of dwelling. The English hide in it allowing trespassers to be lost in the trees. To Fowles, this act of withdrawal is a typical element in English behaviour. They escape from the influence of the Sheriff of Nottingham and his Grey Britain and retreat to Green England. The tension due to this withdrawal is inevitable. It is created by the clash of natures within one individual. Two universes meet.

Part of what we are withdrawing from is always that aspect of ourselves, our compromising public face, that we have surrendered, partly through personal laziness, partly through force of historical and social circumstance, to the Sheriff of Nottingham. We English are first of all Just (or Justified) Outlaws against a part of ourselves; and only then against the others. (“On being English”, 97)

This inner conflict between the public mask and the independent and wild self leads to indefinability, which makes it difficult to understand the English. Because of the inability to comprehend them, foreigners very often think in terms of ste-

reotypes. Therefore they associate English indeterminacy with hypocrisy.

Long-hostile foreigners [...] will detect another source of our hypocrisy in this habitual disappearance into the metaphorical greenwoods, this retreat behind the mask of our ability to simulate agreement when we disagree, to smile when we hate, to say the exact opposite of what we secretly mean. ("On being English", 97)

It is not hypocrisy, however, but dual existence: grey and green. As Fowles puts it, the English withdraw, because they prefer their green retreat and enjoy hiding. Depending on the world, their behaviour differs.

Deep, deep in those trees of the mind the mysteries still take place; the green men dance, hunt, and run [...] Green-Englishness shows itself in our preoccupation with seclusion, with practising the emotions, the desires, the lusts, the excesses, the ecstasies, in private, behind walls, behind locked doors, behind the current code or codes of correct public behaviour [...] In the light, the clearing, the non-forest, we conform, are stilted, are cold, talk in clichés; in darkness and privacy we are fantastic, romantic and word-inventive. ("On being English", 101)

Grey Britain suppresses the true feelings. In the seclusion of Green England the English "practise emotions" ("On being English", 101), but in the world of codes and conventions they are afraid of them and tend to hide what they really feel. At the same time, they do not trust emotional reactions. "(...) emotional statement of opinion, however just, will immediately arouse intense suspicion and probable hostility." ("On being English", 99). The followers of Robin Hood derive immense pleasure from withdrawal, as they simply enjoy being English and playing hide and seek.

Most Englishmen [...] get the keenest pleasure from being English, or withdrawal-adept. Nothing is nicer, to us, than not saying what we really think [...] We advance opinions we do not believe in. we deny those that we really support. We listen in silence when begged for opinion. (“On being English”, 99)

Unwillingness to reveal one’s feelings, though, should not be confused with inability to feel. E. M. Forster points out in “Notes on the English character” that the English are afraid of emotions.

For it is not that the Englishman can’t feel – it is that he is afraid to feel. He has been taught at his public school that feeling is bad form. He must not express great joy or sorrow, or even open his mouth too wide when he talks – his pipe might fall out if he did. He must bottle up his emotions, or let them out only on a very special occasion. (Forster 1946: 177)

One can arrive at the conclusion that the English are apprehensive about showing their feelings, as it would reveal their place of retreat. That is why they prefer cool detachment and conventional conversations about the weather.

Our gorgeously mockable love of discussing the weather with strangers is a love of not discussing more serious things with strangers, mainly because such a discussion would reveal our own particular hiding place in the forest. One does not get to Robin Hood’s headquarters until the most unimpeachable credentials of friendship – or of hostility – have been presented. (“On being English”, 99)

The fluctuations and the intensity of feelings are reduced to a certain standard – niceness. Orwell defines it as “gentleness.” “The gentleness of the English civilization is perhaps its most marked characteristic. You notice it the instant you set foot on English soil. It is a land where the bus conductors are good-tempered and the policemen carry no revolvers” (Orwell 1993: 182). Green England gives freedom to the self and,

thanks to this relief, one can be what one really is. The unrestrained self flourishes in its greenness, because Green England, not Grey Britain, is a perfect place for Just Outlaws, as it reveals the essence of Englishness and all the qualities that are hidden when Grey Britain prevails. Fowles lists these characteristic features.

I mean such good and bad things as our imaginativeness, our humour, our melancholia, our choleric temper, our bitterness, our sentimentality, our possessiveness, our frankness, our obsessive and complicated sexuality, our plunges into deep private emotions (“On being English”, 100).

4. How tension triggers creative work

The richness of the English character is manifest in the variety of the qualities that the English display. All these personality traits are materialized in the form of art, in literary texts in particular. The English are experts in words – “especially in poetry” (“On being English”, 100). In the essay “Hardy and the hag” Fowles notes that the division between Red-White-and-Blue Britain (“public”) and Green England (“private”) is visible in English literature.

Yet we English have been so successful at the novel – and at poetry – very much because of this tension between private reality and public pretence. If the glory of the French is to be naked and lucid about what they really feel and make, ours is to be veiled and oblique. (“Hardy and the hag”, 160)

The tension which is caused by the conflict of two opposing worlds can produce interesting and artistic results. As Fowles puts it in *The Aristos*, “The effect of a tension may be good or bad: a game or an anxiety. Tension, like every other mechanism in the universal process, is indifferent to the organisms it affects. It may ravish them, or it may destroy them” (89). The tension can be and is – in the case of the English – fertile. It is especially evident in literature. Orwell states that achieve-

ments in literature belong to English characteristics. “[...] there is one art in which they have shown plenty of talent, namely literature” (Orwell 1993: 187). Fowles links the English talent for literature – especially fiction – with a strong sense of “an unattainable”, a never-ending pursuit of mystery, an “impossible journey.”

One must posit here an unconscious drive towards an unattainable. The theory also accounts for the sense of irrecoverable loss (or predestined defeat) that is so characteristic of many major novelists [...] Associated with this is a permanent – and symptomatically childlike – dissatisfaction with reality as it is, with the adult world that is the case. Here too one must posit a deep memory of ready entry into alternative worlds. (“Hardy and the hag”, 164)

There is a serious risk of not coming back from the imaginary world. Perhaps in this sense Fowles states that the tension of these “two modes of existence” is addictive. An Englishman acutely feels the difference between the worlds. That is why a green man must keep balance.

Each of us, and each society, and each world, is the centre of a web of such tensions; and what we call progress is simply the effect of its opposing forces. To be human, or to be a human institution, is like being obliged to be a man on a tightrope. He must balance; and he must move (*The Aristos*, 89).

In the essay “Hardy and the hag” Fowles mentions “the sense of irrecoverable loss (or predestined defeat)” as characteristic of English fiction writers and novelists in general (164). The feeling of loss is a powerful drive, a craving for an unfulfilled dream, longing for the impossible and praise for the defeated. Fowles sees this preoccupation with the loss as typically English and consequently, it is present in English literature. Orwell views it similarly.

English literature, like other literatures, is full of battle-poems, but it is worth noticing that the ones that have won for themselves a kind of popularity are always a tale of disasters and retreats. There is no popular poem about Trafalgar or Waterloo, for instance [...] The names of the great battles that finally broke the German armies are simply unknown to the general public. (Orwell 1993: 183)

Fowles is very specific about portraying the English; he even provides examples of writers who belong to Green England. Obviously, a green soul must be visible in the writer's works, as "the evidence of this other world is everywhere in our arts" ("On being English", 101). The representatives listed add to the understanding of the English and help to create a consistent picture of Green England. "In art the Green England is in different ways [...] in Blake [...] Hardy [...] in Fielding [...] Jane Austen, the Brontës, Lawrence, Forster" ("On being English", 101). To Fowles, Englishness is not a matter of nationality, but it means a certain way of being, "a genuine part of imagination" (Stephenson 2003: 48). Consequently, Green-English writers do not necessarily have to be born in England. Fowles classifies Conrad, Henry James, T. S. Eliot as Green England dwellers. He discovers "Green-English ancestry" in Thoreau, Hawthorne, Emily Dickinson and Mark Twain.

5. Conclusions

Fowles begins his essay "On being English but not British" with a comment by Michael Macliammoir: "Look how imaginative English poetry is. But who ever heard an Englishman say How imaginative the English are!?" ("On being English", 91) Again it is imagination that matters. Logically speaking, imaginative poetry should be created by an imaginative mind. The English, however, may seem quite colourless on the surface. Fowles' opinion is in tune with what E. M. Forster states in "Notes on the English character."

If the English nature is cold, how is it that it has produced a great literature and a literature that is particularly great in poetry? [...] And yet the English are supposed to be so unpoetical. How is this? The nation that produced the Elizabethan drama and the Lake Poets cannot be a cold, unpoetical nation. We can't get fire out of ice. Since literature always rests upon national character, there must be in the English nature hidden springs of fire to produce the fire we see [...] An undeveloped heart – not a cold one. (Forster 1946: 7)

One cannot be superficial or think stereotypically. Understanding of the two modes of existence is indispensable. Undoubtedly, this idea contributes to the subject of English identity and national identity in general. That is why it would be worth doing further research.

The dual nature of the English self affects their creation. Fowles claims that the coexistence of the two so drastically different worlds produces tension which can be artistically fertile. The English withdraw to the wilderness of their imagination, where they can enjoy freedom and seclusion – similarly to Robin Hood: “[...] a harried free man, a Robin Hood in each, retreats into the forests of the private mind” (*The Aristos*, 42). Fowles finds elements belonging to Green England in the works of art. “[...] the evidence of this other world is everywhere in our arts and entertainments” (“On being English”, 101). The statement: “What we have done is to transfer the England of the trees to our minds” (“On being English”, 97) shows the mechanism of the English psyche. It is fascinating how the essence of the self is preserved. It is safe in the imagination. The green soul can freely “dance, hunt, and run” and “the mysteries still take place” (“On being English”, 100). The Englishman cannot allow himself “to be trapped between the jaws of [...] imagination and [...] reality – between that better world we dream of and the worse one we inhabit” (*The Aristos*, 61). He exists in two worlds; however, it should not be his trap, but another option in the infinity of choices, freedom to use this tension for artistic purposes and creating the green

world in the mind. Again everything amounts to imagination. This is the key to understanding, and actually entering Green England. This “other world” flourishes and the English, who are green “and in all ways green,” will, hopefully, remain ever-green.

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Dimensions of the time-space continuum of *The Sea, The Sea* by Iris Murdoch

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Abstract

Understood as a background for characters and events, the setting is one of the essential aspects of a novel. In the case of *The Sea, The Sea* by Iris Murdoch, one can notice that components of the time-space continuum can play dozens of functions and appear to be extremely useful for the understanding of the entire fictional universe. They should not be seen only as elements of the topography of the novel, since they enter numerous relations with the characters and are always linked with the string of events, which enriches each component of the setting with new meanings. A thorough analysis of the time-space continuum of *The Sea, The Sea* unveils its rich nature as well as explicitly displays that this aspect of the novel reflects Murdoch's philosophical stance.

Key words: metaphors, moral philosophy, Iris Murdoch, *The Sea, The Sea*, setting, subjective perception, topography

1. Introduction

Being both a talented novelist and a fertile philosopher, Iris Murdoch created novels which combine realistic descriptions with moral overtones. Her works of fiction are inhabited by strong characters engrossed in compelling events but at the same time they reveal her philosophical stance by examining the nature of good and evil, the experience of reality and the truth of art. Hence, there is no wonder why critics (A.S. Byatt,

P. Conradi, M. Jędrzejkiewicz, R. Rabinovitz or E. Wełnic) commonly analyse Murdoch's novels in the light of the moral philosophy presented in her non-fiction writings. Hilda Spear states that both the characters and plots of Murdoch's novels reveal beliefs which also prevail in her philosophical works (2007: 73). It can be claimed, however, that the setting is a significant carrier of meanings vital for the analysis of Murdoch's fiction and may prove to be a portent of the ethical issues presented in her philosophical books as well. This aspect has appeared in criticism of Iris Murdoch's novels only as a marginal issue and has not received a proper scholarly insight.

Therefore, it seems essential to analyse the setting (or otherwise the time-space continuum) of Iris Murdoch's fiction, which will be conducted on the example of one of her most appreciated novels, namely *The Sea, The Sea*. This work of fiction in Hilda Spear's classification belongs to the Mystic Novels, which are the most mature in their application of philosophy as well as being devoted to religion and psychological issues (2007: 92).

To begin with, it must be said that the setting refers to "the where and when of a story" (Cuddon 1992: 861). What characterises the descriptions of places in Iris Murdoch's novels is the meticulous care for details. As she devotes a lot of attention to realistic and almost photographic-like descriptions of the evoked reality, the topographical aspect of the setting is clearly foregrounded (Jędrzejkiewicz 1999: 10). Another significant element of the time-space continuum is its relation to characters as, living in a place and within the frames of time, people tend to enter a unique bond with the surrounding world. The subjective perception of both time and space, which is then developed, enriches the setting with meanings beyond the literal.

However, according to Jurij Lotman's understanding of the term *artistic space* in his essay on Gogol's prose, the topographical aspect of the setting can acquire an even more profound meaning as spatial relations can introduce other dimen-

sions, such as temporal, social or even ethical ones. What is important, the role of metaphor in this respect seems to be crucial. Due to the non-literal reading, artistic space can become an expression of the moral standpoints of the people who appear in it (Łotman 1975: 214-215). Certainly, Łotman's approach to the concept of *artistic space* suggests the need to examine the setting with regard to both topographical and metaphorical dimensions.

Therefore, the setting of *The Sea, The Sea* will be examined with regard to three main aspects, namely the topography, the subjective perception of time and space and the metaphorical connotations that elements of the setting can bring. The analysis of these superimposing dimensions will shed light on the understanding of the characters and events in the novel. Moreover, an attempt will be made to prove that the examination of the time-space continuum is extremely useful for apprehending not only the evoked reality of Murdoch's novel but also concepts presented in her philosophical writings.

2. The topographical dimension of the setting

What seems to be a characteristic feature of the time-space continuum of Iris Murdoch's novels is the differentiation of the fictional topography into the countryside and the landscape of the city (Bradbury 1987: 247-248). *The Sea, The Sea* is a novel which takes the reader into the countryside as it tells the story of a retired theatre director, Charles Arrowby, who moves to the seaside village of Narrowdean to rest and to write his diary. Yet, the landscape of the city is a clearly noticeable component of the setting as well. Although Charles leaves behind him his life in London, the image of the capital prevails throughout the novel owing to continually recalled memories of his past as well as to the frequent visits of his friends from the theatre. What is more, it is in London where the novel ends with Arrowby moving to his cousin's flat. Thus, the setting of *The*

Sea, The Sea consists of two foci, namely the countryside and London.

At this point, it seems vital to notice that the topographical dimension in this novel is surely built on oppositions. With crowded streets and vibrant theatres, London apparently stays in a sharp contrast to Narrowdean, where one can only find a few cottages and a central shop, which does not cater for all the goods that Charles wishes to buy. Moreover, the quality of life in each place illustrates the differences between these two foci of the setting. In London, Charles was used to an artistic life full of comforts and pleasures but in Narrowdean, in a deserted house, he has to cope with the lack of electricity and modern conveniences. Additionally, the contrast between these two places is emphasised by the daily routines of their inhabitants. When Charles visits Mary Hartley Smith, he drops in at 6 o'clock, which in the capital would be a perfect time for a friendly visit but in the country this part of the day is devoted to an evening meal.

However, one should not forget that, although both are situated in the city, Charles's flat and his cousin James's flat constitute totally different foci. Each of them serves diverse purposes and is filled with distinctive objects. Being used as a storeroom, Charles's London flat in Shepherd's Bush is cramped with furniture unnecessary in the seaside house. In contrast, items which can be found in James's flat carry for him importance and meaning. After his numerous journeys to India and Tibet, James has become a Buddhist and, consequently, statues of Buddha and other Tibetan and Hindu items are not stylish trinkets but symbolic representations of his values and beliefs. Moreover, unlike the worthless objects in Charles's flat, James's possessions after his death turn out to be a valuable and unique collection within the scope of interest of the British Museum.

It appears that, consisting of the landscape of both the countryside and the capital, the setting of *The Sea, The Sea* is built of oppositions which constitute a useful hint to the characters' personality since the contrasting foci of the setting can

serve as an apt explanation for their habits and behaviour. However, it must be stated that the topographical dimension of this novel is not only governed by contrasts since the isolated foci of the setting can be easily traced as well.

The house which Charles Arrowby inhabits in Narrowdean is surrounded only by rocks and the sea. In fact, the whole shore seems to be inhospitable since, lacking sandy beaches and charming rocks, the place is avoided by tourists. In addition, the isolated focus of the setting is also revealed at the end of the novel where the image of an abandoned house is presented. It seems to be a common device for Iris Murdoch to decompose the world created in the closing passages of her novels (Johnson 1987: 99-101). In *The Sea, The Sea*, after the horrid experience of the past few months, Charles deserts his seaside house and decides to move to his dead cousin's flat in London. The character leaves the place where the action of the novel occurred and, as a result, the setting becomes alienated in yet another way. The role of such an organisation of the topography cannot be overlooked because it introduces the problem of alienation and explicitly shows how quickly one's world can succumb to disintegration.

Another theme implied by the topography of *The Sea, The Sea* is that of imprisonment and it is clearly Charles's first love, Hartley Mary Smith, who suffers from confinement. After many years of separation, Arrowby has accidentally found the woman in the seaside village. Believing that Hartley is utterly unhappy in her marriage with Ben Fitch, Charles decides to lure her into his house and there convince her to stay with him. However, despite his efforts, Hartley is not wholly persuaded and in order not to lose her for the second time, Charles chooses to lock her in an inner room of his house, which is a very dark place lacking external windows and certainly resembling a prisoner's cell. What is more, Charles is aware of this strange relation between him and the captured Hartley as he compares her to a pet kept by a child in a cage. Thus, the enclosed place in which the woman is kept invaria-

bly carries connotations with a prison house and exposes the theme of imprisonment against one's will. This topic seems to be one of the most significant concerns for Iris Murdoch, frequently mentioned not only in her novels but also in her philosophical writings. Thus, restraint, especially imposed upon a woman like in the traditional Gothic novel, is a commonly used device not only in *The Sea, The Sea* but also in many of Murdoch's works of fiction (Johnson 1987: 61).

The map of the evoked reality of *The Sea, The Sea* includes one more place which is vital for the analysis of its topography, namely the premises of a museum. For Charles, an art gallery is a place that brings him calmness and peace as well as triggering in him a revelation of some kind. It is the Wallace Collection in London that has such a strong impact on Arrowby since some of the paintings remind him of the events in his life and provoke thoughts of all his women from the past. Others seem to be alluding to his present concerns. It appears that, when faced with the collection of paintings, Charles is given the opportunity to examine his life just as if he was looking at the mirror. The experience of art encourages him to reorganise his life and rethink all the burdensome difficulties. Thus, the museum as an element of the topography of the novel evokes the importance of art in Charles's life.

Yet, the setting of Iris Murdoch's fiction consists not only of dwellings and buildings, i.e. the man-made elements which have constituted the subject of the prior description, but also of natural scenes. The motif of water is present in many of Iris Murdoch's novels and it is one of the most important natural phenomena depicted in *The Sea, The Sea*. Firstly, it is worth noticing that the upper rooms of Charles's house, standing in the close vicinity of the sea, offer an excellent view of the marine landscape. The retired director is well aware of the strong presence of the sea as he devotes a substantial part of his writings to depicting its beauty. The sea occupies an important place in Arrowby's mind, particularly in consequence of one event when in its depths he notices a huge sea serpent. As

a result, from that moment Charles is continually haunted by this vision.

In *The Sea, The Sea*, there is one more body of water which deserves attention, namely Minn's Cauldron. A bottomless place, with slippery sides, the whirlpool leaves no chances of survival for a person who falls in there. However, when Charles is pushed into it by his jealous and drunken friend, Peregrine, he manages to survive the fall but only owing to his cousin's help.

Therefore, water reservoirs, together with other aforementioned components of the evoked reality, play an important role in structuring the topographical dimension of the setting of *The Sea, The Sea*. All these elements successfully create an elaborate background for characters to appear and the events to unfold. More importantly, the foregrounded foci of the time-space continuum help to expose the most important themes of the novel, such as alienation or imprisonment. Certainly, these precisely depicted components of the setting carry other non-literal meanings, which will be the subject of analysis in the further parts of this article.

3. The subjective perception of time and space

A thorough examination of the topography of the evoked reality is essential in revealing the functions of the setting as the background for characters and events. Yet, in order to conduct a decent analysis of the time-space continuum, a closer insight into the relation between characters and both time and space is crucial.

The importance of such an analysis finds its confirmation in contemporary philosophy, namely the discipline of phenomenology. Within this field, a modern concept of space emerged, understood not as an absolute phenomenon rooted in the study of geometry but as a relational one with origins in the subjective experience of people living within its limits (Buczyńska-Garewicz 2006: 11-14). Hence, the phenomenological ap-

proach to the notion of space in the studies of Edmund Husserl and Martin Heidegger seems to be of paramount importance for the analysis of the setting of *The Sea, The Sea*.

Edmund Husserl postulated a return to the concepts of direct experience, which he valued more than the laws of science. In his study of the crisis of modern thought (presented in *The Crisis of European Sciences and Transcendental Philosophy*, 1936), he formulated hypotheses about the beginning of things. It is from this inquiry that a new concept of space emerged. He claimed that knowledge is always rooted in the *life-world*, understood as people's neighbourhood, and thus governed by subjective relativity. Therefore, his assumption was that it is impossible to create the objective truth since the shape of the reality surrounding people, to a large extent, depends on experience (Buczyńska-Garewicz 2006: 47). In Husserl's view, space is no longer an absolute phenomenon that can be analysed in mathematical or geometrical terms but a relational one, which can be experienced by people in their everyday lives (Buczyńska-Garewicz 2006: 72). As for Husserl, the subjective experience of an individual is of utmost importance, hence the space in which one lives should be regarded as a highly subjective phenomenon, reflecting one's emotions, moods and actions (Buczyńska-Garewicz 2006: 13).

Although Husserl was the first to point out that space is the projection of experience, different from the element of sole geography; Martin Heidegger, amid many other thinkers, elaborated on this concept. The key concept in Heidegger's philosophy, essential for the analysis of the time-space continuum, is the notion of *being-in-the-world*, which introduces the relational quality of space. In agreement with Husserl's philosophy, the term depicts people in conjunction with the place they inhabit. Rather than a container for objects and a location for humans, space constitutes the bond existing between people and their surroundings. More importantly, it is the existence of human beings that conditions the process of shaping space, during which these two elements influence and determine each other. While talking about human existence in a given place,

Heidegger uses the term *inhabit*, which brings connotations with *knowing* and *experiencing* a place rather than *being* in it (Buczynska-Garewicz 2006: 86-92).

What comprises the core of the phenomenological concept of space can also be found in the writings of Michael Bachtin, in his analysis of the notion of a character inhabiting a place. Bachtin notices that all the components of the evoked reality, such as a landscape, figures of nature or customs, are strongly correlated with human subjects. More importantly, only when perceived as people's neighbourhood, the temporal and spatial aspects acquire their meanings as well as their ability to influence the readers (Bachtin 1986: 147). Thus, Bachtin's considerations show that phenomenological assumptions can be successfully applied to fictional characters and the fictional universe they inhabit.

It should be added that not only phenomenology focuses on the importance of the subjective perception and the value of experience. In his book on time in literature, Hans Meyerhoff seems to arrive at a similar conclusion as far as the concept of time is concerned. Apart from the objective *public time*, which is a scientific notion depicted in terms of physics, one can notice the subjective *private time*, which is emotional and exists only in conjunction with the background of human experience (1960: 4-5).

It seems that the notion of time can be subject to rules similar to those that apply to the issue of space. Thus, there is no escaping the fact that the key concepts of phenomenology can be successfully employed for the purpose of the study of the setting of *The Sea, The Sea*. They prove that the presentation of the time-space continuum cannot be based only on the analysis of its topographical dimension but it must include the presentation of characters' subjective experience of living in a given place and at a given time. Since Charles Arrowby is both the main character and the narrator of the novel, it is the relation between him and the components of the setting that requires an extensive investigation.

First of all, his subjective perception of Hartley Mary Smith's house is worth mentioning. Although Charles later physically imprisons the woman by locking her up in one of his rooms, he still believes that it is her own house that restricts her. In his vision, the place appears to be "a horrible den" (*The Sea, The Sea*, 383), where Hartley is intimidated by her husband, Ben. What is more, while thinking about Hartley's appearance, so different from her youthful look, he even compares her to a person who has just left a labour camp and needs time, proper meals and comfort to retrieve beauty and attractiveness.

It was [...] a part of my thought of the future that when she was with me Hartley would actually regain much of her old beauty: like a prisoner released from a labour camp who at first looks old, but then with freedom and rest and good food soon becomes young, calm and beautiful. (*The Sea, The Sea*, 400)

In his subjective perception of the place, Arrowby associates it with a prison house, yet he has no serious proof of Hartley's entrapment. His assumptions are based only on one visit to Smith's house and their argument, on which he managed to eavesdrop. When juxtaposed with other characters' evaluation of this situation, Charles's point of view seems to find no supporters. Both Hartley's adopted son, Titus, and Charles's cousin, James, are fully opposed to such an understanding of the woman's problems. More importantly, it turns out that unhappy as she seems to be in her marriage, Harley is not willing to abandon her husband.

Therefore, Charles's vision of Nibblets proves to be a projection of his desires and hopes. Wanting to win the woman back, Arrowby develops such an image of the reality which could serve as a justification of his wishes. In addition, his subjective perception of Hartley's house and life exposes his blinding possessive love and his need to control the lives of others, which prevent him from perceiving the true nature of the world around him. Surely, Charles's relation to his surroundings

also contributes to the theme of imprisonment, which has already been evoked by the topographical aspect of the setting.

Yet, it may be easily noticed that Charles develops a strong bond also with regard to other components of the setting. From the very first day of his life in the countryside, Arrowby is captivated by the sea's beauty and decides to devote the opening passage of his diary to its description.

The sea which lies before me as I write glows rather than sparkles in the bland May sunshine. With the tide turning, it leans quietly against the land, almost unflecked by ripples or by foam. Near to the horizon it is a luxurious purple, spotted with regular lines of emerald green. At the horizon it is indigo. [...] Where the gentle water taps the rocks there is still a surface skin of colour. (*The Sea, The Sea*, 1)

What is certain, comfort and peace radiate from the sea. However, it should be noticed that this description is presented from the first-person point of view and it surely depicts the subjective experience of the observer. The image of the sea is shaped by Charles and, thus, it proves to be more like a reflection of his mood and emotions rather than simple admiration of a landscape. Consequently, the way in which the sea is described reveals a lot about Charles's life and his state of mind (Johnson 1987: 48). The opening passage certainly reflects his wish to find peace and happiness in his new house by the sea after many years of hard and stressful work in the theatre. Apparently, Arrowby wants to see his life in the country as calm and stable, which is why his subjective perception of the sea is so peaceful. Yet, he cannot help being a director who continually wants to control all the movements of his actors, which becomes evident with the appearance of his friends Lizzy and Gilbert or Harley (Jędrzejkiewicz 1999: 152-153). Like his life in Narrowdean cannot be fully idle because of the negative emotions and habits that he cannot reject, the sea does not withhold its tranquil image either, as in the water Charles notices a sea monster. "Out of a perfectly calm empty

sea [...] <he sees> an immense creature break the surface and arch itself upward. At first it looked like a black snake, then a long thickening body with a ridgy spiny back followed the elongated neck [...]". (*The Sea, The Sea*, 20-21) Therefore, it can be said that the creature inhabiting the depths of the sea is the projection of Charles's own hidden feelings and emotions, such as possessiveness, jealousy and domination, which controlled him in the theatre and still dominate his personality. There is no escaping the fact that Charles's individual vision of the sea plays a significant function as the illustration of his insights. When a character enters a relation with the reality which he inhabits, very often during the process of shaping the personal image of it hidden feelings, desires and motivations amplify his vision of the surrounding world. Therefore, owing to the subjective perception of the sea and the sea monster, the reader gets closer to the truth about the character's state of mind.

Yet, it should not be forgotten that inhabiting a place, characters always live within the frames of time. The objective time of the action of *The Sea, The Sea* covers a few months, yet it appears that the subjective time, i.e. the time experienced by the character himself, is more vital for the understanding of his psyche and for the examination of the themes emerging from Iris Murdoch's novel.

Charles Arrowby tends to live in both the past and the present. His peculiar perception of time is reflected in the very form of the novel. It is written from the first-person point of view, but Charles, the narrator, cannot decide whether it should be treated as a diary, which concentrates on present events, or a memoir depicting his past. As a result, he constantly reflects on his previous experience and people he knows well and these memories are interwoven into the descriptions of current affairs. What is more, Charles seems to be constantly confused as to which events belong to the past and which ones to the present. His puzzlement is more evident with Mary Hartley Smith's sudden reappearance. All memories and old feelings return to Charles and now, being a pensioner,

he seems to be reliving his love for the girl from his adolescence. Thus, his past experience obviously shapes his present perception and has a strong impact on his doings. Consequently, he does not locate his relation with Hartley in the past but sees it as belonging to the present, which is apparent from his question: "Hartley, have you no sense of the present tense, can't you live in the present?" (*The Sea, The Sea*, 354). Surely, it is Charles who finds it difficult to cope with current affairs. He is detached from all up-to-date occurrences as he prefers to describe them in his diary rather than experience them (Johnson 1987: 47). Arrowby's confusion about time is noticeable in his usage of various tenses and frequent shifts between them. In the first part, called "Prehistory", Charles generally uses the Present Tense, although he describes both his memories and present activities. The second part is concerned with the events which take place in Shruff End. In this section of the novel, the reader finds passages reporting current happenings and reviewing some from the recent past, both usually depicted in the Past Simple. Moreover, the last part, presenting Charles's life after moving back to London, often employs the Present Continuous Tense (Spear 2007: 95).

What is important, Charles's perception of time is highly subjective and thus enables the reader to easily understand his true state of mind. The relation between the character and time is clearly unbalanced and as such it can serve as a projection of his inability to evaluate the events and to deal with current affairs. Ascribing such importance and value to the past, he seems not to notice the present happenings. What is more, his constant engrossment in past events suggests his helplessness at abandoning his old habits, emotions and desires.

The analysis of Charles's subjective perception of both time and space brought a better comprehension of his psyche. Thus, in addition to dialogues and events, the time-space continuum of Iris Murdoch's novel can be an invaluable source of

information about the characters since it unveils their motivations, thoughts and urges, offering an insight into their minds.

4. Metaphorical connotations of the setting

In a work of fiction, each element of the landscape possesses its literal meaning and its function in structuring the topography of the fictional universe. Yet, apart from that, in a specific fictional context, components of the setting may hold figurative significance. Therefore, in order to obtain a more profound understanding of a novel and to note the essential functions of the time-space continuum of a literary work, the metaphorical dimension superimposed by the author needs to be considered. This seems to be vital in the case of *The Sea, The Sea* since, according to S. W. Dawson, the evoked reality of Iris Murdoch's novels is very often subject to some predestined concepts, which organise the whole structure of her works of fiction. Accordingly, it appears that the choice of the setting is conditioned by some specific figurative patterns (1995: 216).

First of all, when examined in terms of the fictional context, water reservoirs in *The Sea, The Sea* carry numerous non-literal connotations. As he moves by the sea, Charles spends his time on recalling his childhood and his first steps in the entertainment industry, supposing that all of the important events in his life have already happened. Yet, his stay in Shruff End brings for him new prospects as it is there that he meets his childhood sweetheart but also finally learns the truth about himself. Located far away from the gossip and excitement of life in the capital, Narrowdean appears to be a place where Charles can detach himself from the people from his past. His stay in Shruff End offers him the exact opposition of his expectations since, during his residence by the sea, he is constantly surprised by the unexpected visits of his friends, the arrival of his cousin and, most importantly, meeting Hartley. In this fictional context, the hazardous and unpredictable sea, which offers beautiful views but a minute later can threaten the lives of those who decided to swim in it, is

a metaphorical representation of a broad range of inexhaustible possibilities that are within one's reach (Jędrzejkiewicz 1999: 31). That is why it appears that the decision to set the action of the novel by the sea was not accidental, since in such a setting all kinds of startling incidents may happen and the most amazing series of events seem to be justifiable. What is more, owing to the semantic implications of the ever-present sea, the changeability of life appears to be one of the dominant concerns of the novel.

Yet, despite being the most ubiquitous element of the topography, the sea is not the only water reservoir whose metaphorical connotations are worth mentioning. When considered as an example of great depths, Minn's Cauldron deserves a closer examination in terms of its non-literal implications as well. Being pushed into it by his drunken friend, Charles experiences the terrifying inability of getting out of it or even swimming in it. After losing his consciousness, he is miraculously saved owing to the superhuman abilities of his cousin, James. This incident marks a turning point in Charles's life, as the experience changes his perception of other people (Welnic 1993: 28). Peregrine, whom he has regarded as his friend, suddenly appears to be his would-be murderer and James, whose unflattering image Charles has possessed since his childhood, turns out to be his saviour. It seems that the beliefs on which the theatre director built his life and the relationships with other people have suddenly lost their legitimacy. This interpretation is confirmed by Charles's own evaluation of the event: "that fall into the sea did damage me after all, not with body damage, but with some sort of soul damage" (*The Sea, The Sea*, 532).

The change in Charles's understanding of his relationship with James is the first visible effect of his fall. Moreover, after getting to know the causes of Peregrine's violent act, Charles finally notices how much pain he has been inflicting on other people by his egoistic behaviour. It seems that with the easily noticeable change in Charles's perception of reality, appearing

as the immediate result of the fall into the precipice, Minn's Cauldron can be seen as a blessed place where a person can experience an epiphany. This metaphorical reading of the whirlpool appears to be confirmed by the cultural connotations carried by high and low places. Owing to their close proximity to Heaven, great heights are usually related to positive values and thus it is on the mountain top where a human being is closer to God and can experience God's grace and epiphany. On the other hand, according to Christian tradition, low areas bring associations with evil forces. Yet, it was the period of Romanticism that started attributing the same meanings to both high and low places as it is since those times that great depths have been regarded as blessed as great heights (Lutwack 1984: 39). Bringing connotations with the blessed sphere, Minn's Cauldron appears to be a place from which Charles comes back as a changed person, who understands himself better and can finally carry out an objective evaluation of his deeds.

What is more, while pondering upon his survival from the fall into the precipice, Charles relates to it as to "a resurrection" (*The Sea, The Sea*, 500). In fact, this dreadful experience appears to mark the borderline between his previous and future life. Though he comes back to London, his habitation and his everyday routine are permanently altered. In such a fictional context, figurative meaning is ascribed to the protagonist's motion within the sphere of Minn's Cauldron, since Charles's downward and upward movement seems to carry axiological overtones. Being concerned with the domain of values, the discipline of axiology introduces the metaphorical valuation of the up and down directions. As a result, the up movement holds positive implications while the motion directed down is related to negative incidents (Krzyszowski 1997: 113). Moreover, this metaphorical differentiation has its significance also with regard to Christian ethics. The act of falling is associated with sins, corruption and the experience of being cursed. Consequently, the ascending motion signifies a law-abiding existence (Krzyszowski 1997: 267). Thus, it appears

that the whirlpool brings also connotations with Christian ethics. Charles's fall into the precipice equals his moral corruption. On the other hand, his survival and the movement upwards out of the whirlpool, in the light of the aforementioned axiology, can be seen as the sign of his future spiritual transformation. The whirlpool brings elaborate connotations which provide a comprehensive explanation of Charles's sudden change in his attitude towards other people and his unexpected concern about their feelings.

Water reservoirs are marked with metaphorical meanings which become apparent owing to the appearance and behaviour of characters as well as the progress of events. What is important, the superimposed non-literal implications of the natural elements of the topography expose Charles's moral transformation. Additionally, the metaphorical dimension emphasises the most significant concerns of the novel, such as the changeability and unpredictability of life as well the complexity of human relations.

At this point, it seems vital to notice the metaphorical implications of the sea serpent. The appearance of the monster is clearly connected with water reservoirs since it is while admiring the sea and also during his fall into Minn's Cauldron that Charles experiences the vision of the serpent. For the first time, he notices it at the very beginning of his residence in Shruff End, when the monster suddenly appears out of the calm water. "I could also see the head with remarkable clarity, a kind of crested snake's head, green-eyed, the mouth opening to show teeth and a pink interior. The head and neck glistened with a blue sheen." (*The Sea, The Sea*, 21) This vision fills Charles with fright and terror, destroying the pleasure of admiring the sea. However, Charles's encounter with the serpent happens again during his conversation with an ex-lover, Rosina, when suddenly, instead of the actress's face, Arrowby sees the head of his sea serpent. As Peter Conradi notices, the circumstances of this meeting help the reader to perceive the superimposed significance of the sea serpent. Being jealous of

Lizzy, the actress harasses Charles with ridiculous accusations and her envy makes Arrowby identify her with the serpent (Conradi 1986: 105). Certainly, it is Charles that experiences this emotion most as he is not only jealous of his childhood girlfriend, Hartley, but also of his commonly respected cousin, James, and even of his ex-lover, Lizzy, who, being tired of the way in which Charles treats her, starts a new relationship with her homosexual friend. Thus, it appears that the vision of the serpent that regularly haunts Charles implies the presence of envy in his life.

Moreover, whenever Charles sees the monster, its two elements constantly recur, namely the green eyes and the pink mouth. These two features are not only used as recognisable characteristics of this serpent; more importantly, they carry some metaphorical meanings rooted in culture. Firstly, as Maria Jędrzejkiewicz states when referring to Shakespeare's *Othello*, the green-eyed monster implies jealousy (1999: 152). Thus, this cultural metaphor confirms the aforementioned suggestion that the appearance of the sea serpent implies the presence of jealousy in Charles's life. Secondly, another strong emotion that tends to control Arrowby is his constant urge to be the creator of reality. This fact enables the reader to see in the characteristic feature of the sea serpent, namely its mouth, a representation of Charles's will to possess influence over other people. This interpretation can be confirmed by the symbolism of the body, according to which the mouth signifies ingenious energy (Cirlot 1971: 221-222). All things considered, it becomes apparent that, besides the subjective reading of the sea serpent as the portent of stormy events in Charles's calm life by the sea, the monster should be understood as the metaphor of the jealousy and possessiveness that strongly influence his behaviour. More importantly, the appearance of the serpent at the very beginning of the novel can serve as a portent of Charles's future troubles, caused by his envy and his exaggerated need to dominate others.

Another place which is not only a component of the topography but also a carrier of non-literal implications is the inner

and windowless room in which Charles locks Hartley up. In order to notice the figurative meaning of this element of the setting, a close analysis of James's opinion on Charles's affection for Hartley seems to be essential. In their last conversation, just before his death, James depicts his cousin's relation to the girl:

You have built a cage of needs and installed her in an empty space in the middle. The strong feelings are around her – vanity, jealousy, revenge, your love for your youth [...]. She seems to be their prisoner, but really you don't harm her at all. You are using her image, a doll, a simulacrum (*The Sea, The Sea*, 475).

What is more, although she never met Hartley, Charles's mistress and teacher, Clement Mankin, makes a similar commentary on Arrowby's emotions. It seems that both James and Clement know that Charles's feelings of love and jealousy are directed not towards Hartley herself but rather towards the image of her created and immortalised in his memory. Thus, the dark and unfurnished room in his house can be seen as the metaphorical representation of his mind, where his vision of this girl was kept for all these years. It appears that, by locking the woman in his house, Arrowby repeats the act of placing her image deep in his mind but this time he performs it in the real world (Conradi 1986: 246). In this way, Hartley's imprisonment may be interpreted as a straightforward repetition of his act of placing her in the recess of his mind. Thus, the figurative meaning of a place proves to be essential in revealing characters' motivation. What is more, this superimposed dimension considerably enriches the theme of imprisonment. With the metaphor of the inner room, Iris Murdoch seems to suggest that people not only physically lock a person in a place or create conditions in which a person feels entrapped and controlled. Undoubtedly, within the realm of one's mind, it is possible to build a prison for the images of other

people as well. In this way, a new dimension of the themes of *The Sea, The Sea* is implied.

The aforementioned analysis displayed the abundance of connotations brought by the elements of the topography of *The Sea, The Sea*. Yet, in order to thoroughly present the themes and philosophical implications of the novel, it is necessary to examine the non-literal implications brought by the temporal relations reflected in the evoked reality.

The analysis of Charles's subjective relation to the setting proved that his perception of time is highly unbalanced and deeply rooted in the past. It appears that, when set beside other characters' understanding of the past occurrences, Arrowby's relation to time brings some non-literal implications as well. It is enough to note Hartley's vision of past events to realise how Charles's difficulty in differentiating between the past and the present deforms his perception of reality. The woman has a completely different understanding of their relationship and does not place it in the actual world but rather in the sphere of fantasy since she claims that: "our love wasn't real (...) it was like a game. We were children. You never became part of my real life" (*The Sea, The Sea*, 325). On the other hand, when compared to the theatrical life, this relationship was the only real thing for Charles as he believes that: "the past is in some ways the most real thing of all, and loyalty to it the most important thing" (*The Sea, The Sea*, 380). Yet, it is not only Hartley who has noticed Charles's illusions about reality. In one of their arguments, his ex-lover, Rosina, states that he is surrounded by fantasies and even his wish to have a son is a part of the imaginary reality. Thus, it appears that Charles's subjective perception of time implies his self-deception and his disrupted vision of his life. Being engrossed in the past, Arrowby is unable and unwilling to face reality. It seems that, for him, learning how to acquire the true nature of time is like getting to know how to distinguish between the fantasy and the truth. In fact, it happens that, after all the misadventures in Shruff End, Charles finally changes his perception of time when he notices that "time, like the sea, unties

all knots" (*The Sea, The Sea*, 512). At the end of the novel, he notices that it was Clement who was the most important person in his life as her influence on his personality and his career was the greatest. He is able to abandon his obsession with his past and learns to experience the present moment. Because this happens at the stage of his life when he starts to understand his prior mistakes, undoubtedly such a transformation implies an important change in his perception of reality and his vision of the surrounding world.

In addition, what seems to be a prominent feature of the temporal relations of *The Sea, The Sea* is the constant alternation of tenses. There is no escaping the fact that grammatical tenses in a work of fiction are used in order to introduce the sense of order and the chronology of events. Yet, with regard to the fictional context of Murdoch's novel it appears that they may bring some additional connotations. The move to Narrowdean is for Charles the beginning of his new days, with the past events being treated as a closed phase of his life. He has a clear plan to immerse himself in his past in order to build an image of his present self. "Perhaps I shall bring the story gradually up to date and as it were float my present upon my past" (*The Sea, The Sea*, 3). This happens to be a difficult task since, surprisingly, it is his past that invades his present. He arrives by the sea in order to rethink his deeds and his relations with others. He wants to separate himself from his London life and friends. Yet, the second part of the novel starts with the unexpected visit of Gilbert and Lizzy, to be followed by the meeting with Rosina and James and, finally, Hartley. Not only do the people from his past seem to come back but also the desires and urges which have governed him all his life become again the main motivation for his actions. In such a fictional context, the usage of the Past Simple in the second part of the novel appears to acquire a meaning beyond the literal. Such a choice of grammatical tense implies that the impression that the events which take place in Shuffle End account for Charles's new life is misleading. They constitute

the final episode of his former life since the Past Simple in the second part is employed in the same manner as it was in the first part when Charles was describing his childhood and adolescence. Thus, it cannot be regarded as a new chapter of his life. As Ewa Wełnic claims, even the relationship between Charles and Hartley which is described in the second part of the novel is not the next stage of their affair as it is only based on a re-experiencing of the past emotions in Charles's imagination (1993: 149). It seems that Arrowby can start his new life only when he copes with all the ghosts of his past. Only when this is done at the very end of the second part, can he move on with his new life and new comprehension of other people, which is the subject of description in the last part of the novel. Charles builds a new relation with his friends and starts to appreciate his cousin and to acquire a better understanding of himself. It is also in the last part of the novel that the Past Simple is more often replaced by the Present Continuous, which certainly suggests the actual change of perspective and properly marks the onset of his new life.

The context in which Iris Murdoch places the elements of the setting enables the reader to perceive their non-literal implications. As a result of such a metaphorical reading, Charles's hidden desires and emotions become apparent and his doings and behaviour find their explanations. It is therefore obvious that this dimension enriches the reader's perception as it is a very important source of information about the fictional universe. What is more, the metaphorical dimension of the time-space continuum exposes the thematic concerns of *The Sea, The Sea*. Surely, the most significant themes of the novel are already introduced by its topography, with the characters' subjective perception offering a deeper insight into them. Yet, the metaphorical implications give full resonance to those topics as not only depicting the characters' lives, desires and troubles but as posing questions concerned with the notions of love and jealousy, the problem of self-deception or the truth of freedom and entrapment. Thus, the conclusion seems inescapable that the metaphorical dimension is the most com-

plex stage of introducing the time-space continuum of *The Sea*, *The Sea* since the figurative reading of the setting constitutes the level on which the moral issues interwoven into Iris Murdoch's novel can be fully apprehended.

5. Conclusions

All in all, the time-space continuum of *The Sea*, *The Sea* turns out to be a complex phenomenon resisting a clear-cut examination. In order to reveal all the vital aspects of the setting in Murdoch's novel, three differentiated dimensions must be taken into consideration. It appears that all three levels of the setting are interwoven with each other but the readers can appreciate each separately, depending on how profound an analysis of the components of the evoked reality they are ready to conduct. It is essential to notice that what characterises the setting of *The Sea*, *The Sea* is also applicable to other works of fiction by Iris Murdoch, as the rich nature of the time-space continuum happens to be a distinctive feature of her novels.

What is more, the analysis above proved that the setting of *The Sea*, *The Sea* plays a dozen functions, some of which are easily perceived, others require a more profound scrutiny and a deep insight into the entire fictional universe. Since the time-space continuum of the novel introduces ethical problems, such as the importance of love, the essence of good and the illusive nature of reality, there is no escaping the fact that the setting plays a significant role in displaying the most essential moral issues presented in Iris Murdoch's philosophical writings as well.

As a philosopher, Murdoch devotes a lot of attention to the concept of art, combining the idea of the beauty present in a work of art with a search for the good. She seems to believe that it is enough to appreciate art to become more apt in the field of morality (quoted after Capitani 2003: par. 12). This attitude is certainly reflected in the topography of the setting with regard to the motif of a museum. The visit to the museum

has an enormous influence on Charles, offering a more objective perspective on his life. The contact with art gives Charles the opportunity to examine his doings from a distance and introduce some positive changes in his behaviour. Thus, Murdoch's philosophical views are arguably reflected in the organisation of the setting of her novel.

What is more, some critics (Jędrzejkiewicz, Wełnic), while examining Murdoch's concept of morality, notice that, in her opinion, the moral failures that people make always result from a mistaken human perception of reality. The theme of the disrupted vision of the surrounding world appears in *The Sea, The Sea* and is arguably introduced by both the subjective and the metaphorical dimension of the setting. Succumbing to the illusive nature of reality leads to moral decay since the more Charles is preoccupied with his past, the more spiritually lost he seems to be.

Thus, it happens that the analysis of the time-space continuum of *The Sea, The Sea* cannot be conducted in isolation from Iris Murdoch's philosophical viewpoint. The moral issues that occupy a significant place in her philosophy constitute the framework on which her novels are built, which is reflected in the organisation of all the dimensions of the setting.

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**Myth regained:
The postmodern depiction
of myths in John Barth's *Chimera***

ZOFIA SZACHNOWSKA-OLESIEJUK

Abstract

The article focuses on the postmodern depiction of myths in John Barth's *Chimera*. Its purpose is to show how the author restores myth in his writing through the deconstruction of this concept, consisting mainly in demythologisation, exposing its inner incongruities and literary recycling. In order to fathom the multi-dimensional application of mythology in *Chimera*, the paper scrutinises the subject from different perspectives. After providing some prefatory remarks concerning the history and definition of myth, the first part of the paper passes on to tracing Barth's affinities as well as polemics with various philosophical trends and literary theories (modernism, structuralism, postmodernism, post-structuralism) as far as the notion of myth is concerned. The second section of this article is devoted to the analysis of the meaning of myth with regard to storytelling, understood especially in epistemological and ontological terms.

Key words: John Barth, *Chimera*, myth, postmodernism, storytelling

1. Introduction

The notions of myth, mythology, mythopoeia and many more containing the same root of Greek provenance – Gk *mūthos*, meaning “anything uttered by word of mouth” (Cuddon 1999:

525)¹ – invariably permeate all the spheres of life created by the superego. Their ubiquity arguably stems from their highly pragmatic function: they embrace the past, present and future of the human and the supernatural, thus establishing a cosmo-sociological order as well as man's position in relation to it. This is probably the reason why scholars of various disciplines have made myths the focal point of their musings – be it philosophers, historians, anthropologists, linguists or artists, to mention only the most evident examples. Therefore, myth as such can be treated as religious belief, primeval archetype, mode of cognition, structural linguistic model, political propaganda – we could extend the list almost *ad infinitum*. Yet the definition proper, crucial especially in the light of the present paper, should revert back to its Greek etymology: myth is first and foremost a narrative since, after all, at the core of every myth lies a story. According to Edmund Leach, in ancient mythologies both of the West and the Orient, mythic tales revolved around Man and God(s), first drawing the line between the divine and the secular, and then focusing on the interrelations of these two worlds (quoted in Warrick 75). From this perspective, mythopoeia was a vehicle for imposing sense, comprehension and explanation of the surrounding reality, which was indeed a very intricate and imaginative enterprise. It is not surprising, then, that this perennial imperative to spin a yarn has become an inexhaustible source of inspiration for writers of all times. In the hands of artists, myths have undergone multifarious transformations as their literary functions were altering along with philosophical, cultural, social and political changes. Nevertheless, it was no other epoch than post-modernism that transmogrified myth into a cluster of contradictory denotations, an apparently incohesive structure and, above all, a grand yet exceptionally amusing fallacy. Thus, in this regard, myth gained the status of literal explication of rudimentary tenets of postmodern philosophy. Unfortunately, it

¹ For more on the definition of myth and the evolution of this term throughout the ages, see J. A. Cuddon (1999: 525-526).

is impossible to analyse the whole spectrum of myth-oriented postmodern texts, let alone to present all the aspects of myth depiction by postmodern authors in such a relatively short article. Therefore, my primary concern will be limited to arguably the most influential of them, John Barth, the particular work in focus being his 1972 novel *Chimera*.² My choice is all the more justified since, while in texts by other distinguished postmodernists such as Donald Barthelme, Thomas Pynchon or Kurt Vonnegut references to mythology can be seen as a marginal trait, recycling and deconstruction of myths constitutes the crux of Barth's literary oeuvre.

Interestingly, since Barth's treatment of mythic material is highly complex, at times bordering on incomprehensibility due to the accumulation of formal experiments, most frequently aimed at disruption and dissipation of narrative conventions, literary critics seem to approach Barthian delineation of myths in a somewhat unilateral manner. Linguistically speaking, more often than not they subject their analyses to the Latin prefix *de* signifying *removal* (e.g. demythologisation, debunking, decomposition, deconstruction, destruction) rather than *re*, referring to doing things *anew* (e.g. restoration, revitalisation, rebuilding, rejuvenation or renewal). Yet it is my strong conviction that Barth's mythopoeia requires a more holistic attitude, typically postmodern to be more precise, which en-

² Barth touches upon mythical material in other novels as well (e.g. *The Sot-Weed Factor* or *Giles Goat-Boy*) yet in them he deals with mythology indirectly and focuses on some archetypes and "pet motifs" (as he calls them himself) rather than on recapitulating and recycling the very story behind particular myths. Therefore, in this paper I will limit myself to analysing *Chimera*, which refers directly to the myth of Perseus, Bellerophon and the story of Scheherazade. Interestingly, however, while considering Barth's fascination with ancient and folklore stories present in his other works, *Chimera* itself becomes a sort of literary confession since the author himself, in a veritably postmodern manner, provides the readers with a metafictional passage – a lecture delivered by Barth-the-author on his own interest in mythology, in which he lists his favourite motifs of mythological origin: "wandering-hero", "mortal desire for immortality", "sibling rivalry", "the hero's naivete", "the accomplishment of labours", "the romantic triangle" etc. (*Chimera*, 198-202).

compasses coexistence of antinomies and incongruities. Therefore, in this paper, I will venture to present how John Barth rescues and restores myth in his writing by refuting this “bizarre and chimerical fanc[y]”, as Robert Graves puts it nicely in his introduction to *The Greek Myths* (1992: 11), exposing its epistemological and ontological shortcomings and, ultimately, recycling Ur-fictions, thus transcending the problem of exhausted possibilities, meaninglessness and existential void, both of life and literature. Since, as Barth’s alter ego embodied by Genie in *Dunyazadiad* (the First Part of *Chimera*) states directly while commenting on stories: “the treasury of art, which if it could not [...] spare us the horrors of living and dying, at least sustained, refreshed, expanded, ennobled, and enriched our spirits along the way” (*Chimera*, 17).

In order to fathom the multidimensional application of mythology in Barth’s *Chimera*, the present paper will scrutinise this subject from different perspectives. The first part will concentrate on the author’s affinities as well as polemics with various philosophical trends and literary theories, which can be traced in *Chimera*. The purpose of this section is to explore both external references of Barthian myth and its internal functions within the novel. Then, in the second part of the article, I will pass on to analyse the meaning of myth, especially in regard to storytelling so as to bring out the postmodern vision of human existence, created by one of the most notorious American fabulators.

2. Myth: archetype, structure, recycling

2.1. Done with archetypes

To locate Barth’s *Chimera* on the mythological map of the 20th century, let us ponder for a while at those who drew up this map for future generations. Undoubtedly, two renowned figures of modernism, Swiss psychiatrist Carl Jung and American mythologist Joseph Campbell, created an extremely influ-

ential theory of myths, bringing literature, psychology and linguistics into quite new territories. Owing to these thinkers, the fanciful folk stories and legends were now equipped with deeper meaning since, according to the modern approach, they bore a grain of universal truths and knowledge. For Jung, myths were “original revelations of the pre-conscious psyche, involuntary statements about unconscious psychic happenings” (Graves 1992: 21-22). What is more, they epitomised primeval, collective memory with some basic templates and archetypes inherently ingrained. Campbell, on the other hand, rather than on human pre-consciousness focused more on the patterns controlling virtually all narratives of this kind, which he called “monomyths” (a very similar concept to Lévi-Strauss’s “mytheme”). Despite minor differences in their theories, Jung and Campbell originated a mainstream tendency ascribing to myths a rank of mystical experience, situating itself on the threshold of the immanent and transcendent, which is far from Barth’s attitude towards myths.

In Part Three of his tripartite novel, the author in a nutshell provides us with his personal, artistic view on how myths should be dealt with. In a purported lecture scroll (appearing in *Bellerophoniad* quite out of the blue), Barth assures his readers/students that:

Since myths themselves are among other things poetic distillations of our ordinary psychic experience and therefore point always to daily reality, to write realistic fictions which point always to mythic archetypes is in my opinion to take the wrong end of the mythopoeic stick, however meritorious such fictions may be in other respects. Better to address the archetypes directly. (*Chimera*, 199)

This is probably the reason why the most salient lineament of *Chimera* pertains to demythologisation, which consists mainly in debunking the archetype of herohood. Hence, we are presented with two demigods from Greek mythology (spurious demigods, for that matter), Perseus and Bellerophon, not in

the heyday of their lives, but living through a profound midlife crisis. The former complains about his marriage with Andromeda, which is “on the rocks”, as well as his physical and mental condition: “I was twenty kilos overweight and bored stiff. [...] I felt fettered and coffered”; the latter, meanwhile, is depressed, “forty and too tired” (*Chimera*, 71, 138). By making them middle-aged men with flaws, weaknesses and, above all, overwhelmed by malady and inertia, Barth indeed focuses on this other “end of the mythopoeic stick”, rejecting archetypal patterns in favour of mundane reality. A literary critic, Jerry Powell, makes an interesting contribution to this discussion, drawing

a comparison between Barth’s and Graves’s treatment of mythology. According to the critic, Barth seems to be inclined towards Graves’s definition of true myth, seen as “reduction to narrative shorthand of ritual mime”. This is exactly what the author of *Chimera* calls “poetic distillation of our ordinary experience” (Powell 1976: 67). The archetype of a hero is replaced by “a warm human person, off his pedestal”, who is “merely a man with a tale to tell” (*Chimera*, 70, 99). And this is an *individual*, not a *shared* or *collective*, tale upon which nobody should depend as if it were a pattern to follow, especially if we take into account the fact that the purported archetypal hero is lost and confused in his mythic life.

Owing to such an approach, Barth divorces myths from the abstract Jungian category of “archetype”. Furthermore, he transfigures them to such an extent that the modernist “revelations of pre-conscious psyche” lose their irrefutability, becoming an utterly irrelevant concept. He obtains this effect by depriving his mythic figures of their clear-cut identity as well as a reliable ontological status. In this respect, especially Bellerophon falls prey to Barth’s polemics with modernism. In the course of *Chimera*’s last novella, *Bellerophoniad*, it transpires that not only is its protagonist a failure, a miserable imitation of a mythic hero, but, most importantly, he does not exist at all. In fact, he turns out to be the voice of his own brother,

Deliaades (killed by Bellerophon in the traditional version of the myth), and the only reality he experiences is the mischievous language of a fake story. Reduced to a mere narrative, “a version of Bellerophon’s life that [...] might be imperfectly, even ineptly, narrated”, he rejects his own myth altogether, shouting desperately at the end of the book: “I hate this [...]. It’s a beastly fiction, ill-proportioned, full of longueurs, lumps, lacunae, a kind of monstrous mixed metaphor” (*Chimera*, 138, 308). This archetypal figure proves to be not only a sort of impostor but pure fiction, whose preposterous myth is far from bearing any grain of any truth.

2.2. Done with structures

As has already been mentioned, the idea of Campbell and Lévi-Strauss concerning some basic patterns and structures to which all mythical narratives can be reduced is also treated by Barth with a tongue-in-cheek attitude. His constant occupation with the pattern – this time the Pattern of Herohood – clearly evokes connotations of a structuralist scientific approach towards literature, in which myth, distilled by Lévi-Strauss into single mythemes, served as an excellent exemplification of their theory. By drawing analogies between grammatical and mythological structures, they transplanted linguistic premises (derived mainly from Chomsky’s generative grammar) into the realm of literature, as their ambition was to construct a universal model for generating stories. This undertaking, from Barth’s point of view, was evidently of a preposterous nature at best. Through juxtaposing two parallel novellas, *Perseid* and *Bellerophoniad*, which throw new light onto the fates of a true and a fake mythic hero respectively, the writer problematises the structuralist notions of “pattern” and “structure”.

Before we embark on a detailed discussion of the two stories, however, it is crucial to notice a blatantly direct manifestation of Barth’s quest against structure. In *Bellerophoniad*

there appear some mathematical graphs and schemes, illustrating the ultimate pattern of fiction in general and of myths in particular. The first three images are introduced by Jerome Bray, one of the author's literary incarnations. Apart from disrupting the narrative flow, this shady persona's main task is to present the reader with his lifelong project: devising a computer program able to create a literary diagram (a refined Freitag Triangle) prescribing "exactly the relative proportions of exposition, rising action and dénouement, the precise location and pitch of complications and climaxes, the relation of internal to framing narratives et cetera" (*Chimera*, 251-252). The fourth image is a copy of true Pattern of Mythic Heroism created for Bellerophon by his clairvoyant tutor, Polyeidus. It goes without saying that Barth's straightforward illustrations (Figures 1 and 2) in a playful yet quite a firm manner serve as a means for ridiculing and refuting the science of literature, the more so if we take into account the fact that in the course of *Chimera* the above graphs are responsible for the downfall of the story.

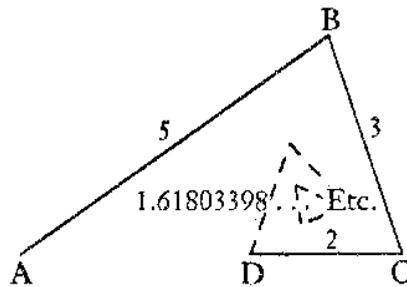


Figure 1

"Golden Triangular Freitag"

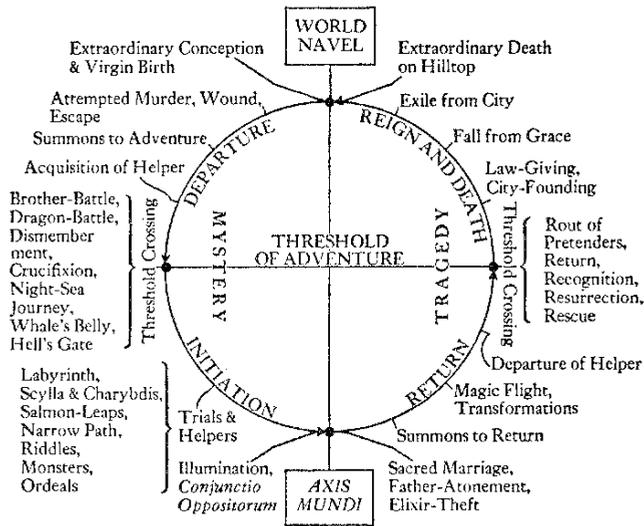


Figure 2
"Pattern of Mythic Heroism"

Coming back to our two mythical heroes, Barth depicts Perseus and Bellerophon at the middle point of their lives – for both long gone are the days of their splendour and glory, therefore both decide to stick to the following life credo: “to learn where to go by discovering where I am by reviewing where I’ve been” (*Chimera*, 10). At the first attempt, Perseus loses his battle for rejuvenation because he persistently clings to the heroic pattern. Discouraged, bored and tired with his present life, he resolves to repeat the glorious deeds of his youth. This inner drive to do so stems not so much from hubris but rather from a desire to find the pattern, the key to his story. And he fails for the pattern leads him astray, straight into Lake Triton, above which he once so triumphantly flew with Medusa’s head. His downfall is brought about by the rejection of Athene’s advice: his “mode of operation in this second enterprise must be contrary to [his] first’s: on the one hand, direct instead of indirect [...] rather passive than active”

(*Chimera*, 94-95) – a man over forty, he simply cannot act like a young man. Yet Perseus is spared by Barth and given a second chance. Instead of drowning in the lake, he finds himself attended to by the benevolent Calyxa, an ardent student of mythology, who becomes his carer, lover and teacher. Thanks to her art (murals in her temple show the turning points in Perseus's heroic career) he finally realises that in order to live, he must act outside the pattern, change it and adapt to the altering circumstances. Now, as Medusa, or rather New Medusa, is brought back to life by Athene, Perseus decides to face her again and correct his earlier mistake. She is in love with him – it is she who actually saved him from dying in the lake and, if he truly reciprocates her feelings, he will be granted immortality instead of being petrified. With newly-gained consciousness of the fallacy of the pattern, which was no less than a malevolent trick connived by King Polydectes in order to dispose of Perseus, he unveils Medusa, kisses her and becomes installed in the heavens to spend eternity with his beloved. Literary scholars, among them Bronwen Whitehead and Paul Vickery, agree that Perseus' metamorphosis, which pertains to transcending the pattern and going beyond the stiff structure of the story, is an obvious manifestation against the structural approach towards myths.

Barthian criticism of "mythemes", understood as literary common denominators, is even more visible in *Perseid's* twin sister, *Bellerophoniad*. Here, the main protagonist as if remains forever in the state of slavery to the Pattern. Although Bellerophon's story is a variation on *Perseid*, featuring a whole gamut of doppelgängers, repetitions and parallelisms (a wife of royal descent, a lover, a monster to kill, a deceitful plot aimed against the hero and a sentimental journey recapitulating the past) which should bring him similar results, Bellerophon's myth becomes a mere parody of that of his role model, Perseus. In trying to follow the Pattern at all cost, Bellerophon loses everything, including his own identity. His fiasco leaves even Zeus himself amused, as the god affirms that: "By imitat-

ing perfectly the Pattern of Mythic Heroism, [...] Bellerophon has become a perfect imitation of a mythic hero" (*Chimera*, 297). In an almost automatic repetition of his past (or rather the structure of a mythic story) he ceases to be *himself* and turns into "the comic counterpart of Perseus [...] without an individual consciousness" (Powell 1976: 62).

Interestingly, in his deconstruction of structuralism, Barth takes a minor character from the original version of the myth and makes it a *spiritus movens* of *Bellerophoniad*. As befits a seasoned postmodernist, this character is none other than a great seer and shape-shifter, Polyeidus, "Proteus' apprentice", or "some stranded version of The Old Man of The Sea" (*Chimera*, 152) – a symbol of protean reality/identity, contingency and constant flux. Every "mytheme" of Bellerophon's story turns out to be yet another transformation of this elusive creature of highly suspicious ontology. And so, Polyeidus undergoes multiple metamorphoses into Poseidon (Bellerophon's alleged father), Chimera, an infamous gadfly (which bit Pegasus on his sky-high journey, thus preventing Bellerophon from reaching Olympus), the manuscript of the Pattern and, above all, the myth itself: "Polyeidus is the story, more or less, in any case its marks and spaces" (*Chimera*, 237). This is why all these rudimentary, irreducible particles of a myth lose their structural reliability and become variables – not constants. Moreover, as Whitehead puts it, these paraphernalia of a myth proper resemble only hollow "vessels with the potential to signify infinite meaning"³ (Whitehead 2003: 9).

What is also worth noticing is the analysis of the figure of Polyeidus carried out by Patricia Warrick, who pays closer attention to yet another significant aspect of introducing this character. Polyeidus is seen here as a creative power of imagi-

³ The concept of hollow vessels carrying potential meaning brings to mind the void of sense and semantic emptiness of signs postulated by Roland Barthes (1978) in opposition to structuralism with its surplus of forms and meanings, which places Barth rather on the post-structuralist side of the barricade.

nation that cannot be tamed since it “will not hold still nor assume a static form” (Warrick 1976: 82). This imagination is the kernel of a story/myth/literature, hence it may be concluded that imposing a superficial “corset” of schemes and models onto a literary domain may prove itself as impossible as holding still The Old Man of The Sea in the middle of the process of his protean transformations.

Barth’s *Chimera* distances itself from structural patterns by deploying one more argument: only out of discrepancies and a departure from literary, cultural and historical patterns is it possible to compose a true myth. The author renders the story of Bellerophon, relying on Robert Graves’s telling of this myth. Nevertheless, he alters and distorts the events to such an extent that Bellerophon himself cannot bear this gross authorial insolence and makes at one point a metafictional comment upon it, demonstrating his apparent familiarity with Graves’s seminal volume on mythology:

As for that farrago of misstatements purporting to be the story of my life, the kindest thing to be said about the first three paragraphs [of *Bellerophoniad*] is that they’re fiction: the brothers are too many and miscast; my name is mishistoried (though ‘Bellerus The Killer’ is not its only meaning); my acquisition of Pegasus is mislocated as to both time and place [...]; [stages] *d* and *e*,⁴ perhaps, are slightly less inaccurate, if no less incomplete, and their events are out of order. (*Chimera*, 203-204)

In this comic and simultaneously ironic passage, Barth in a perverse manner shows an almost fanatical inclination towards repeating established templates; Bellerophon rejects his reality within the frames of *Chimera*: for him his actual life matters far less than an ossified corpus of mythopoeic litera-

⁴ In his complete edition of Greek myths, Robert Graves presents the story of Bellerophon, dividing it into five stages (just like the pattern of a hero is divided into consecutive stages of a heroic career), labelling them with letters from *a* to *f* (1992: 252-254).

ture. To make the situation even more convoluted, the author causes mayhem of an epistemological nature, when Bellerophon, allegedly an avid advocate of the Pattern, relates the story of his life to Philonoë, presenting a couple of divergent versions of his own myth. Nevertheless, this somewhat schizophrenic attitude is typical of a postmodern mind: accepting the concurrence of mutually exclusive phenomena is the only way of perceiving the world and existing in it. Such an approach is put forward even more explicitly by Philonoë when responding to the confusion stirred by her husband:

[...] narrative art, particularly of the mythopoeic or at least mythographic variety, has structures and rhythms, values and demands, not the same as those of reportage or historiography. Finally, as between variants among the myths themselves, it's in their *contradictions* that one may seek their *sense* [italics mine] (*Chimera* 194)

Paradoxical as it may seem, the meaning of existence cannot be conceived by order; quite the opposite, it may be born only in mayhem and contradiction. In order to matter more, if anything, the story must go beyond its frames.

2.3. Done with literature of exhaustion

In the light of what has been stated above, it is only fitting to treat *Chimera* as a literary response to one of the staple problems of postmodern literature – exhausted possibilities of creating art. In his seminal essay entitled “The Literature of Exhaustion”, Barth indeed announces the decline of literary forms and conventions, which nevertheless is not tantamount to the end of literature. On the contrary, the author postulates a new approach towards old genres, since only in recycling, transfiguring and transgressing traditional frames lies a real chance of generating new fictions (Barth 1967: 29-34). Needless to say, *Chimera* perfectly fulfils Barth's artistic manifesto.

To begin with, Barth culls old, familiar stories from the rich treasury of literary heritage, namely the tales of Scheherezade, Perseus and Bellerophon, and incorporates them into one hybrid postmodern myth. While *Perseid* and *Bellerophoniad* are evident counterparts, *Dunyazadiad* (titled after Scheherezade's younger sister, Dunyazade) at first glance seems to impair the inner harmony of the novel, which is entirely not the case. In Part One, through the history of Scheherezade (the epitome of a storyteller), the author introduces the leitmotif of the book – the writer's block. The main problem of Genie (one of Barth's alter egos), who transfers himself from the present to the mythic times of Scheherezade, or rather straight into the plot of *The Thousand and One Nights*, is his lack of creative inspiration. King Shahryar's new wife is tormented by the same problem – she must entertain the king with stories in order to survive but she knows no tales to tell, so it is Genie who provides her with material taken from nowhere else than the book *The Arabian Nights*. This peculiar, metafictional time loop only reinforces the idea that there is no original authorship of any story since all the stories from all ages are being continuously recycled. This line of thinking is supported by Powell, who also points out that what matters most in *Chimera* in regard to recycling is the shifting of perspective, and only when the point of view changes is any sort of creation possible (Powell 1976: 60-61). Moreover, as the writer's block is a metaphor of exhausted possibilities, to transcend the problem one must simply write about the problem, make fiction out of it, which is exactly what Genie learns from the encounter with Scheherezade while writing his own novella, *Dunyazadiad*. This discovery is encapsulated in a phrase, recurring like a refrain throughout the course of *Chimera*: "the key to the treasure is the treasure" (*Chimera*, 56).

Therefore, *Dunyazadiad* serves not only, to quote Whitehead, as a prefiguration of "the use of myth as a conceptual framework in the final two novellas" (Whitehead 2003: 7). It is, above all, a prefatory stage in understanding the postmodern

approach towards literature. In his first novella, the author finds the solution to the abovementioned "exhaustion" in self-reflexive recycling, and henceforth is ready to write two remaining novellas of his *Chimera: Perseid* as an exemplification of imaginative retelling, and *Bellerophoniad* – of empty imitation.

Let us focus for a while, then, on some aspects of myth re-processing, constituting the very core of the postmodern concept of recycling. In his study of Barth's *Chimera*, Paul Vickery distinguishes a couple of main functions of myth in the novel, among them demystification and defamiliarisation (Vickery 1992: 429).⁵ While the former refutes myth as such, ridiculing its claim to being grand archetype, spiritual legacy or structural narrative template, it is defamiliarisation that replenishes, albeit in altered form, the meaning of myth. The more the story departs from its original version, the more our expectations are shaken, and only in such circumstances can a new sense emerge. Therefore, on the pages of *Chimera* there appear characters as well as events not recorded in any traditional version of the fates of Perseus and Bellerophon. Besides the two major aberrations: Medusa revived by Athene, and Chimera reported to be "back in business again" (*Chimera*, 283), we encounter some minor, yet no less confusing, alternations. For instance, Anteia is depicted as an ardent feminist, while her son, Megaphentes, plays a role of a lisping homosexual. To this let us add realistic explanations behind the allegedly miraculous happenings: in the Barthian version of the story Pegasus owes his ability to fly not to his supernatural nature but to hippomanes, a herb resembling marihuana, whereas the whole Xanthian episode is no longer caused by Poseidon's divine intervention but a mere meteorological anomaly. All

⁵ According to Vickery, there are actually four main functions, the other two being: the radicalisation of myth as self-parody and, a function of the previous three functions, namely the restoration of myth, which also supports the central thought of the present paper. For more on the functions and their interrelations in the novel, see John B. Vickery, "The Functions of Myth in John Barth's *Chimera*" (1992: pp. 427-435).

these instances lead to the literary situation in which a well-known mythic world is turned upside down and hence suddenly loses its foundations along with its stable, originally inscribed sense. Seen from a contemporary perspective, myth gains new countenance: it becomes an unpredictable, contingent and precarious phenomenon, a perfect reflection of no less unreliable and treacherous reality, which stands of course as the omphalos of postmodern philosophy. Although deconstructed and internally disrupted, myth is rescued from the emptiness of fossilized form and content and, to quote Vickery, “is restored [...] as unbounded narrativity” (Vickery 1992: 433).

3. Myth-making: Cognition and existence

3.1. Myth as postmodern epistemology

Just as myth is Barth’s metaphor for story, fiction and literature in general, myth-making equals storytelling. And, in postmodern understanding, “to tell a story” more often than not is tantamount to entering a philosophical dimension, simultaneously pushing the entertaining aspect of a tale into the background. In this respect, *Chimera* follows the same formula. In *Perseid* and *Bellerophoniad*, both creation and recapitulation of myths seem to be the only mode of cognition accessible to human beings, imperfect and misleading as it is. This is why Perseus, as well as his less fortunate admirer, tries to re-enact the story of his life so as to liberate himself from the malady and confusion brought about by the lack of knowledge of who he is and what the purpose of his existence is. His second quest for herohood becomes a quest for comprehension and meaning, as he explains to Calyxa meta-metaphorically: “Thus this endless repetition of my story: as both protagonist and author, so to speak, I thought to overtake with understanding my preset paragraph as it were by examining my paged past, and thus pointed, proceed serene to the future’s sentence” (*Chimera*, 80-81). While retelling our life, Barth

seems to say, we conceive ourselves anew, and only thus can we learn anything about the nature of existence in the world. This is what the author calls “Mythotherapy”, a term appearing in his earlier novel entitled *The End of the Road*. In a sense, its protagonist, Jacob Horner, faces the same malaise of mid-life crisis as our two mythic heroes, and his doctor treats his epistemological paralysis with the abovementioned Mythotherapy, because, as he claims:

not only are we the heroes of our own life stories – we’re the ones who conceive the story, and give other people the essences of minor characters. But since no man’s life story as a rule is ever one story with a coherent plot, we’re always reconceiving just the sort of hero we are, and consequently just the sort of minor roles that other people are supposed to play. [...] This kind of role-assigning is myth-making (*The End of the Road* 87)

Of course, it is emphasised in both *Chimera* and *The End of the Road* that the story must be recycled imaginatively, otherwise it will remain meaningless.⁶

Living a myth, nevertheless, entails a very serious cognitive paradox – instead of truth, what we find in it is pure fiction. Throughout *Chimera* before our eyes there pile up discrepancies, mutually exclusive events, fake characters and lies, not to mention the fact that at every step we encounter direct statements such as: “myth isn’t reality,” “life is fiction” or “fiction resembles lies” (*Chimera*, 106, 283, 178). In the world of *Chimera*, nothing is as it seems, hence the knowledge acquired by the protagonists becomes only “as-if” knowledge, a sheer cognitive delusion. Barth, however, does not leave the dilemma unresolved. Our comprehension of the surrounding reality and

⁶ The concept of “Mythotherapy” is developed also in Barth’s short story *Lost in The Funhouse* (from a volume of the same title) where its protagonist, Ambrose Mensh, also retells his autobiography so as to create himself anew. For more on myth-making seen as a mode of cognition in Barth’s other literary works, see Martin (1997: 151-157).

the *self* may be illogical, incongruous, even fake, but it perfectly reflects the story of our life, which is the only story we are to tell and to experience. So instead of distancing ourselves from our “myths” or rejecting them altogether, as does Bellerophon in the final lines of his tale, we should accept this epistemological bewilderment. “Let it be *as if!*” – exclaims Shah Zaman to his wife Dunyazade when she tries to defy such acceptance, and continues: “Let’s make a philosophy of that *as if!*” (*Chimera*, 53). Yet, in adapting this philosophy, it is crucial to understand one more premise (very typical indeed of post-modernism), which helps to transgress the boundaries of cognitive paradox. What Perseus and Bellerophon learn about their myths is that “the story [...] isn’t a lie, but something larger than fact” or even “truer than fact” (*Chimera*, 306, 53).

This antinomy of fiction being more genuine than actual reality constitutes another important subject touched upon in the novel, expressed by the writer’s focusing on the interrelation between art and life. The postmodern conundrum of whether art imitates reality, or vice versa, beleaguers our literary characters just as it keeps haunting contemporary artists, which is wittily illustrated by the episode from *Perseid*, taking place in Calyxa’s temple. After his infamous fall into Lake Triton, Perseus, still in a state of cognitive ignorance,⁷ is brought by Medusa to Calyxa, a nurse-nymph, a priestess and, above all, an artist, in order to “learn about life from art” (*Chimera*, 62). In the temple, the hero encounters murals created by Calyxa, which consist of seven panels, each being a representation of a consecutive vertex of his youthful heroic career. While analysing these murals, Perseus is to comprehend the nature of herohood. Interestingly, while he narrates to Calyxa the vicissitudes of his life after giving up “heroism for the orderly

⁷Interestingly, in her essay on *Chimera* Patricia Warrick maintains that Perseus is an embodiment of yet another myth, namely “the myth of the Fall as seen by Kant”. It is the fall into “the consciousness that [one] might freely choose among infinite possibilities”. This consciousness, mainly understood as self-knowledge, is gained from art and preserved by art. For more, see Warrick (1976: 74).

administration of Argolis” and his recent undertaking to regain his glorious past, Calyxa starts drawing new frescos, depicting – as he speaks – the particular stages of his second quest. However, this parallel sequence of images remains incomplete, because it is Perseus’ task to finish her picture in reality: “her art has drawn on his life; now he, having drawn on her art, must return and finish his life” (Warrick 1976: 79). Owing to Calyxa’s artistic creation he recognises the error of decapitating Medusa (shown in Panel I-F 1): through killing her he did not impose meaning onto his life; he simply immobilised and ruined himself, for only real love, not destruction, is man’s salvation. With this knowledge, he is ready to correct the mistake and decides to re-enact the story from Panel I-F 1 in a different manner. He meets Medusa, looks into her eyes and is able to see real love and, at last, the real Perseus:

And what I saw, exactly, when I opened my eyes, were two things [...]: the first was a reasonably healthy, no-longer-heroic mortal with more than half his life behind him, less potent and less proud than he was at twenty but still vigorous after all, [...] and grown too wise to wish his time turned back. The second [...] was the stars in your own eyes reflected from mine and reflected to infinity – stars of a quite miraculous, yes blinding love, which transfigured everything in view. (*Chimera*, 132-133)

Thus, in the last panel of the murals, the two realities, that of art and that of life, converge, becoming one, inseparable phenomenon. It is so because, as John Barth alias Jerome Bray straightforwardly declares: “Art is as natural an artifice as Nature; the truth of fiction is that Fact is fantasy; the made-up story is a model of the world” (*Chimera*, 246).

3.2. Myth as postmodern ontology

In *Chimera* the concept of storytelling, apart from being seen as a cognitive key to the fictitious “model of the world”, brings the discussion concerning the essence of reality and identity into ontological regions of philosophy. As many other of Barth’s literary characters, e.g. Ambrose Mensch (*Lost in the Funhouse*), Ebenezer Cooke (*The Sot-Weed Factor*) or George Giles (*Giles Goat-Boy*) to mention the most salient examples, both Perseus and Bellerophon strive to establish their identities, to define their ontological status. And especially for Bellerophon this struggle brings typically postmodern answers. At first it seems that he possesses a protean nature, containing different identities at different points of his story. While spinning his story, Bellerophon confesses: “I wonder how many voices are telling my tale,” and then continues: “I think I’m dead. I’m spooked. I’m full of voices, all mine, none mine; I can’t keep straight who’s speaking” (*Chimera*, 142, 147). However, this is only the beginning of his metaphysical journey. Halfway through his myth, seeing solely fissures and hiatuses in the story, the hero resignedly concludes: “What I’m experiencing cannot be called an identity crisis. In order to experience an identity crisis, one must first have enjoyed some sense of identity” (*Chimera*, 150). From his polyphonic, unreliable narrative it transpires that he has no identity at all, so there is no essence which could precede his existence. What remains of him is a mere voice, belonging to somebody else (Deliades/Polyeidus/Barth), which in the end turns into a printed page of *Bellerophoniad*. It follows that Bellerophon actually is not a teller – he is a tale.

This, nevertheless, does not mean that he ceases to be: he transforms into text/language, a perfect manifestation of existence, especially from a post-structuralist and hermeneutic point of view. In his comparative study of Barth’s postmodern fiction and Barthes’ poststructuralist aesthetics, Alan Lindsay points out that although language of any story “betrays real-

ity”, it is impossible to “survive meaningfully outside it” (Lindsay 1995: 129-130). Therefore, Barth seems to be convincing us that the only solution to the lack of existential essence is treating *storytelling* and *being* as one entity. Hence, in *Chimera* the mythical characters literally turn into their own stories. Perseus apparently gains more from this essential transfiguration than Bellerophon. While the latter becomes a monstrous, fragmented fiction (be it *Bellerophoniad* or even the very *Chimera*, as the last, unfinished sentence of the novel might suggest), the former ends up as a constellation in the sky, eternally recapitulating *Perseid* together with his beloved Medusa. At the end of his novella, Perseus delivers his final epilogue, the nightly message to Medusa before going to sleep; in it he conveys their destiny, which is to

become, like the noted music of our tongue, these silent, visible signs; to *be* the tale I tell to those with eyes to see and understanding to interpret; to raise you up forever and know that our story will never be cut off, but nightly rehearsed as long as men and women read the stars... (*Chimera*, 133-134)

Behind this stellar metaphor hides yet another aspect of existence: our being is contingent upon the perception of other beings. Perseus and Medusa will prevail only if other people will read and hear their tale, Bellerophon will be re-created every time someone, be it “Hesiod, Homer, Hyginus, Ovid, Pindar, Plutarch [...], Robert Graves, [...], Joseph Campbell, the author of *Perseid*, someone imitating the author [...], will write about the myth of Bellerophon and Chimera” (*Chimera*, 237). A similar use of this same motif can be found in the volume *Lost in the Funhouse*. In a short story entitled *Menelaid*, King Menelaus gets reduced to a voice, with a prognosis that “[w]hen the voice goes he’ll turn tale, story of his life, to which he clings yet, whenever, how-, by whom-recounted” (*Lost in the Funhouse*, 167). The constant recurring of this idea in several of Barth’s works only confirms his preoccupation with the con-

cept of becoming and existing as a story through perception by the others, which is perfectly in accord with what was postulated by Roland Barthes in his pivotal essay "The Death of the Author." Adapting the hermeneutical approach towards analysing and interpreting the text, Barthes shifted the role of the author of any given story onto its reader instead. For him "the true place of the writing," – in the context of *Chimera* understood as "being a story" – is "reading," and it is the reader where the "text's unity lies" (Barthes 1978: 147-148). In other words, any foundation for our existence can be generated only when we, as a story, are heard, read and told.

While *Perseid* and *Bellerophoniad* deal with the problem of man's ontological status indirectly, often resorting to metafiction and other formal experiments distorting narration, *Dunyazadiad* approaches this subject in a very straightforward manner. It is true that in this part nobody turns into a story or exists only due to being perceived as a story, but the incapability of producing fictions entails the termination of existence and it is certainly not a metaphorical termination but a real, literal death. Every night to win her life (as well as her sister's), Scheherezade must at first conceive a tale and then tell it in a way which would please the king, otherwise she would be killed (as were all Shahryar's previous wives, on whom he takes revenge for his first spouse's infidelity). Barth does not, however, limit himself to such a simple, "tell or die" metaphor. In the course of this novella, it becomes visible that when it comes to storytelling he focuses more on the aspect of creation, rather than on that of survival. This is why the author invariably draws parallels between telling stories and making love. During their disputes about the nature of narrative and sexual art, Genie and Scheherezade agree that both activities require good technique, which is moreover very similar in both cases: "dramatic structure [with] its exposition, action, climax and dénouement" resembles "the rhythm of sexual intercourse with foreplay through coitus to orgasm and release" (*Chimera*, 23, 24-25). As these two acts are so alike, we may conclude

that they both constitute the essence of human nature. Warrick supports this idea, claiming that both storytelling/mythmaking and sex are essential for survival, yet while they are parallel to one another, it is “the act of creating fictions, or myths [that] is the definitive human act, the act of salvation” (Warrick 1976: 75, 84).

4. Conclusion

From the foregoing discussion of Barth’s *Chimera*, we can easily conclude that his treatment of myth is innovative, perverse and, above all, highly complex. In his fiction, he constantly escapes clear-cut definitions, departing far from the traditional understanding of mythopoeia. While *Chimera* indeed seems to bring the utmost distortion of myth, at times stretching it to the limits of comprehension, it is also ridiculing, debunking and knocking it off its literary, cultural and philosophical pedestal, which, oddly enough, results in myth’s eventual restoration.

In order to revitalise this ossified form, Barth gets involved on the pages of *Chimera* in polemics with both the modernist and the structural approach toward myth, the ones in fact responsible for its significant downfall. Therefore, through the use of Perseus’ and Bellerophon’s myths (presenting them as the stories of a true and a fake hero), he subverts the idea of archetypes, templates and structures, exposing the fallacy behind trying to follow patterns at all costs and seeking structures in the highly ambiguous, uncertain and, frankly, at times utterly incoherent world. For in such a world, Barth seems to say, any sense or meaning is able to emerge from chaos rather than order. In this regard, myth, already disrupted and transfigured, serves as a perfect exemplification of postmodern philosophy.

On the one hand, imaginative recycling of myth, as the form of *Chimera* proves, becomes a solution to the problem of exhausted possibilities of producing literature. On the other

hand, only creative retelling of a story may transcend the most acute predicament of postmodern man, namely the exhausted possibilities of life at large. Moreover, by introducing myths, Barth not only problematises the concepts of cognition and existence but, most importantly, he sees myth-making as the answer to epistemological and ontological doubts. Hence, mythic narratives function in his novel also as a mode of gaining knowledge, especially *self*-knowledge, and as an explanation of the lack of boundaries between life and art (yet another postmodern pet problem), which overlap in myth. Finally, storytelling may provide man with a solution to the identity crisis stemming from ontological uncertainty – by telling a story we become a story, which turns out to be the only way to survive in the world of textual character, irrespectively of whether we create a myth ourselves or simply exist as a myth perceived by somebody else.

All in all, the accumulation of various aspects, functions and ideas of myth in *Chimera* only strengthens the richness of this ancient convention, additionally reinforced here by plentiful literary experiments and distortions. It seems, however, that the restoration of myth would not be possible without Barth's unique, characteristically postmodern, ability, half-jokingly revealed by the author himself in one of the interviews: "There are writers whose gift is to make terribly complicated things simple. But I know my gift is the reverse: to take relatively simple things and complicate them to the point of madness" (quoted in Roemer 1987: 39).

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**The poetics of driftwood:
Sarah Orne Jewett on the course
of New England's history**

MAREK WILCZYŃSKI

Abstract

The paper focuses on the poetics of Sarah Orne Jewett local color fiction in reference to her early sketch "River Driftwood" from *Country By-Ways* (1881). Borrowing from Barton St. Armand a term "pictorial realism," originally applied to the painting of the nineteenth-century American luminists, the author argues that the placement of the narratorial subjectivity in Jewett's sketch corresponds with the position of the eye "inscribed" in the luminist canvas. As it turns out as well, the study of representation in painting by Louis Marin explains some of the mimetic effects of Jewett's fiction, stressing its alleged affinity with the visual arts.

Key words: American local color fiction, Sarah Orne Jewett, luminism, pictorial realism

To begin in a manner proper for the allegedly "homespun" local-color realism of Jewett and her New England contemporaries – Freeman, Cooke, Brown, Slosson, and Robinson – let me just say that "River Driftwood," a sketch which originally appeared in the *Atlantic Monthly* of October 1881, opens *Country By-Ways*,¹ the author's third collection of short prose, published by Houghton, Mifflin & Co. still in the same year. The

¹ All the quotations from *Country By-Ways* (Boston: Houghton, Mifflin and Company, 1881) will be marked in the text as CBW.

volume contains only eight texts, so that placing “River Driftwood” as a curtain-raiser must have resulted from the writer’s deliberate decision. Chosen to be an entrance to *Country By-Ways*, it seems to play a significant role with respect to all of Jewett’s New England stories, not just this particular batch.

Technically speaking, “River Driftwood” is an account of the narrator’s trip on the Piscataqua, a river separating Maine from New Hampshire – a kind of Thoreau’s *Week on the Concord and Merrimack Rivers* in miniature. (In fact, “Merrimac,” by accident or not, happens to be the only other river referred to in the sketch, while a muskrat, perhaps a not-so-distant cousin of Thoreau’s muskrats from *Walden*, has been mentioned in passing as a notable, “hospitable” representative of the local fauna [CBW: 6-7]). To be precise, the traveler’s space is a limited “sheet of water” between two dams: one “at the head of tidewater,” the other above it. The narrator admits: “I rarely go beyond a certain point on the lower or tide river, as people call it, but I always have the feeling that I can go to Europe, if I like, or anywhere on the high seas; and when I unfasten the boat there is no dam or harbor bar, or any barrier whatever between this and all foreign ports.” (CBW, 1). The “sheet”, then – indeed, a sheet (of paper) on which the sketch unfolds – is the imaginary space that offers access to the Old World. Accordingly, Orpheus, Amphion and Homer appear only a few pages later (CBW, 4-5), and their presence is perhaps as significant as that of the Greek gods in Thoreau’s thicket. Their names indicate that there may be more to Jewett’s river trip than meets the eye.

Fortunately, already the third paragraph of the sketch puts the reader on the right track, leaving no more doubt that for the narrator Piscataqua is not just a mass of flowing water, a fact of mere nature. She explains:

The river is no longer the public highway it used to be years ago, when the few roads were rough, and railroads were not even dreamed of. The earliest chapter of its history that I know

is that it was full of salmon and other fish, and was a famous fishing ground with the Indians, who were masters of its neighboring country. To tell its whole story one would have to follow the fashion of the old Spanish writers whom Garcilaso de la Vega says he will not imitate, in the first chapter of his *Commentaries of the Yncas*, – that delightful composition of unconscious pathos and majestic lies. (CBW, 3)

As it turns out, what matters here is not so much Piscataqua itself, but its history; all the glosses that can be scribbled on its margins – the banks on which various incidents have been taking place since the times of the fishing Indians. At this point, Jewett's narrator virtually introduces herself to the reader as a New England peer of the Spanish chronicler and then proceeds along the river's course with a series of comments which translate the natural into the written, "driftwood" (interestingly, the noun never comes up in the sketch except for the title) into "drifttext", meandering, as it were, through both space and time. Again, very much like Thoreau in *A Week*, Jewett combines diverse bits and pieces of erudition with different objects to be found either in the stream itself or on the shore. As if to authorize her method of composition, she declares with a touch of self-conscious coquetry, apparently referring to something else: "There is a wise arrangement in this merging and combining." (CBW, 8).

From Orpheus and Homer, the learned traveler swiftly passes to the world of birds and animals – great gulls and "untamed" muskrats, crows, dogs and horses. In the eye of the beholder, connected with her meditating mind, all of them eventually become a pretext for a conclusion which sounds strangely familiar, if perhaps a little surprising to come from a local color realist:

It is easy to say that other orders of living creatures exist on a much lower plane than ourselves; we know very little about it, after all. They are often gifted in some way that we are not; they may even carry some virtue of ours to a greater height

than we do. But the day will come for a more truly universal suffrage than we dream of now, when the meaning of every living thing is understood, and it is given its rights and accorded its true value; for its life is from God's life, and its limits were fixed by him; its material shape is the manifestation of a thought, and to each body there is given a spirit. (CBW, 6)

Contemplating the "great chain of being," Jewett's narrator situates herself by this passage right in the mainstream of the New England heritage, transcending even the Transcendentalists back toward the allegorical and eschatological formula of the natural hermeneutics put in a nutshell by Jonathan Edwards in *Images or Shadows of Divine Things*: "The book of Scripture is the interpreter of the book of nature two ways, viz., by declaring to us those spiritual mysteries that are indeed signified and typified in the constitution of the natural world; and secondly, in actually making application of the signs and types in the book of nature as representations of those spiritual mysteries in many instances." (Edwards 1977: 109). Even though her inclusion of animals in the "universal suffrage" seems rather unorthodox and as such would have been questioned by any Congregationalist theologian, Jewett adheres in her tendency to ascend from the sphere of visible things to that of their transcendent value within the divine order to the tradition of "typick streams,"² New England rivers read by the seventeenth- and eighteenth-century American authors as vehicles of meaning. Analyzing in his *Prophetic Waters* William Hubbard's *General History of New England*, first published in 1815 but completed in 1680, John Seelye writes: "With Underhill's Piscataqua an East of Eden and Hooker's Connecticut a factitious Canaan [...] Hubbard's New England amounts to a fair copy of Winthrop's theopolitical domain – a consolidative, conforming, and concentric world." (Seelye 1977: 249). As it turns out, when the hero of the 1636 Pequot

² The term appears in John Seelye's *Prophetic Waters: The River in Early American Life and Literature* (1977: 5).

war, Captain John Underhill, “enlisted himself on the wrong side in the Antinomian controversy” (Seelye 1977: 203) to be subsequently accused of adultery, he was exiled to live precisely on Jewett’s Piscataqua, then a borderland of civilization, but also an American anti-type of the topography of the Old Testament.

The narrator of “River Driftwood” makes an impression that she knows all those details full well, keeps them in mind, and wants to share them with her audience: “There are a thousand things to remember and to say about the river [...]” (CBW, 8). Besides, she puts the eastern branch of the Piscataqua to her own, noncommercial use as a background of an orientalized picture:

When you catch sight of a tall lateen sail, and a strange clumsy craft that looks heavy and low in the water, you will like to know that its ancestor was copied from a Nile boat, from which an old sea captain took a lesson in shipbuilding many years ago. The sail is capitally fitted to catch the uncertain wind, which is apt to come in flaws and gusts between the high, irregular banks of the river, and the boat is called a gundalow, but sometimes spelled gondola. One sees them often on the Merrimac and on the Piscataqua and its branches, and the sight of them brings a curiously foreign element into the New England scenery; for I never see the great peaked sail coming round a point without a quick association with the East, with the Mediterranean ports or the Nile itself, with its ruins and its desert and the bright blue sky overhead; with mummies and scarabei and the shepherd kings; with the pyramids and Sphinx – that strange group, so old one shudders at the thought of it – standing clear against the horizon. (CBW, 9-10)

At this point, the narrator’s mind’s eye does not move along the vertical axis, but horizontally, and the geography of the Middle East is no longer that of the Bible, but of the pagan Egypt of the picturesque and secular archaeology. On another occasion, several pages below, the foreground of the imaginary

canvas, a genre picture of some idyllic Italian school, is occupied by “two wandering young musicians”:

They must have been entertained, for they seemed very cheerful; one played a violin and the other danced. It was like a glimpse of sunshiny little Italy; the sparkling river and the blue sky, the wide green shores and the trees, and the great grey house, with its two hall doors standing wide open, the lilacs in bloom, and no noise or hurry, – a quiet place that the destroying left hand of progress had failed to touch. (CBW, 17)

Finally, almost at the end of the sketch, Jewett returns to the vertical, penetrating gaze, when the narrator imagines human silhouettes behind the form of trees which are no longer where they used to be:

I miss very much some poplars which stood on the western shore, opposite the great house, and which were not long since cut down. They were not flourishing, but they were like a little procession of a father and mother and three or four children out for an afternoon walk, coming down through the field to the river. As you rowed up or down, they stood in bold relief against the sky, for they were on high land. I was deeply attached to them, and in the spring, when I went down river for the first time, they always were covered with the first faint green mist of their leaves, and it seemed as if they had been watching for me, and thinking that perhaps I might go by this afternoon. (CBW, 29-30)

This picture, a visionary landscape “painting” embedded in the narrative flow, differs from the two preceding ones in the degree of subjectivization; the active presence of the spectator under the verbal surface of description. In fact, it was already the anonymous reviewer for the *Atlantic Monthly* who recognized the painterly quality of *Country By-Ways*: “Miss Jewett’s sketches have all the value and interest of delicately executed watercolor landscapes; they are restful; they are truthful, and one is never asked to expend criticism upon them, but to take

them with their necessary limitations as household pleasures.”³ Indeed, to elaborate on this metaphor, Jewett’s river pictures are like small-size paintings hanging in a Victorian New England parlor; works of a gifted local artist who perhaps spent a few months in Italy or just liked to visit the Museum of Fine Arts in nearby Boston. This artist – essentially a realist, a contemporary of Thomas Eakins and Winslow Homer – would still endorse the dictum of Asher Durand, who, in his *Letters on Landscape Painting* of 1855, wrote: “The external appearance of this our dwelling-place, apart from its wondrous structure and functions that minister to our well-being, is fraught with lessons of high and holy meaning, only surpassed by the light of Revelation.”⁴ The double light of sunshine and revelation – either of transcendence, or the past, or the geographical and cultural correspondence – illuminates also the realism of “River Driftwood.” Its narrator is always both there, on the familiar Piscataqua, between Maine and New Hampshire, and elsewhere: in the apocalyptic future, history, antiquarian Egypt or picturesque Italy.

Jewett’s pictorial realism,⁵ her effort to bridge the gap between the written and the painted, seems to fit well the context of Louis Marin’s considerations on the relationship of art and language. Approaching the same problem from the art theorist’s point of view, Marin argues:

Representation in painting would then be in turn the operation of a generalized transposition of the things of the world into painted images; it would only inscribe the return of things that would thus come to be caught in the trap of the canvas and the painted surface, a surface that is itself already a trap of lan-

³ Review of *Country By-Ways* (1882 [1984]: 30).

⁴ Asher B. Durand, *Letters on Landscape Painting*, Letter II, rptd in *American Art 1700-1960* (1965: 112).

⁵ While *A Week on the Concord and Merrimack Rivers*, as well as other works of Thoreau, has been analyzed in the context of American luminism, “River Driftwood” seems to invite comparisons with the art of the realists of the beginning of the 20th century. See John Conron (1980: 145-166), and Barton Levi St. Armand (1980: 13-30).

guage, a net or network of names: a dream of or desire for a double exchange, a translation, a transfer, a transposition in which the logic and the economy of the description of images, and the inverse would end up, under the circumstances, being the same – a logic and economy of sameness for both language and image, thanks to the correspondence of the mimetic figure in painting and the descriptive name that functions only to designate. (Marin 2001: 254)

Country By-Ways traverse this very space where images and words come together as closely as possible, where the verbal expression serves as an “underpainting” for the images which hover over the banks of the Piscataqua, projected by the narrator, “always already in the trap of language,” but still happy to be able to use it for her descriptive purposes. The narrator’s selective subjectivity is here as important, as fundamental, as the description itself. “In other words,” continues Marin, “to represent signifies to present oneself as representing something, and every representation, every sign or representational process, includes a dual dimension – a reflexive dimension, presenting oneself; a transitive dimension, representing something – and a dual effect – the subject effect and the object effect.” (Marin 2001: 256). This is exactly how Jewett’s sketch has been designed and executed: some hand is necessary to pick up the pieces of wood brought by the stream, some eye must spot them before they disappear into the sea; some imagination must draw on the data and stimuli supplied by the flux of water and time. Consequently, the flow of the narrative is bound to become an analogue of that of the river, while the narrator becomes the key to their combination. To quote Marin again,

The presentative opacity of mimetic representation appears in the movement of a position of the contemplating subject, the virtual describer, in the variation between the near and far of the painting; better still, the describing-contemplating subject is not identified, it presents itself as the power of the gaze and

of description, only in that variation, in that oscillation between far and near; it appears as the effect of a flow, of a rhythm, a state of fluency that is the originary dimension of form, a flow that neither name nor figure could stop in order to produce its concept or provide its theme. (Marin 2001: 266).

In “River Driftwood” the role of the “contemplating subject” belongs to the narrator as the locus of the “oscillation” between different points in space and time. The narrator’s choice and control ensures what Marin calls the “effect of a flow, of a rhythm, a state of fluency” – attributes of both the Piscataqua and the text. Thus, Jewett’s mimesis turns out to be quite sophisticated, transcending also the local color platitudes and the modest status of the provincial realism as a technique.

At last, it is interesting to notice how often the narrator emphasizes the past as the most significant aspect of her account: “The river is no longer the public highway it used to be years ago [...]” (CBW, 3), “There were many fine houses in this region in old times, but only one still lingers [...]” (CBW, 15), “I miss very much some poplars which stood on the western shore [...]” (CBW, 29). The longest segment of the sketch, which focuses on the local history, refers to an old house built by a physician who once came to Berwick from Plymouth, that mythic place where New England began. Though the doctor would make others believe that he was wealthy, in fact he was quite poor, and the box which was supposed to hold his riches actually contained only scrap paper. The doctor’s widow, his second wife, kept the appearance of wealth and high status till the very end, winning by her adamant spirit the narrator’s genuine sympathy:

One can imagine her alone in her house at night, with the jar of the river falls and the wind rattling her windows, fearful of her future, and of the poverty and misery old age held in its shaking hands for her. But she carried a brave face in the daylight, however troubled she might have been under the stars, and she gave to the townspeople the best of lessons in beha-

rior; for she was always gracious and courteous, and fine in her own manners, a high-bred lady, who had been in her day the most apt scholar of the old school. (CBW, 28)

Mrs. Hovey, as well as her dead husband, embodies New England's post-Civil War decadence, the quiet decline which left intact only empty forms and habits cultivated for the sake of historical continuity. She represents a legion of Jewett's, Freeman's and Cooke's spinsters, caring daughters and widows, impressive due to their strength of body and mind, but on the other hand miserable in their attachment to the bygone days. The children appearing in the closing paragraph after a hopeful claim that "the river itself never grows old" (CBW, 33) can do little to counterpoint the prevailing tone of delicate sorrow. Nothing will ever turn the stream back up, and of course one cannot enter the same river twice.

Like "The Landscape Chamber", Jewett's elaborate palimpsest written on Poe's "Fall of the House of Usher" or Annie Trumbull Slosson's story, "A Local Colorist", which gave its title to a collection published in 1912, "River Driftwood" belongs to a small group of texts that provided New England local color literature of the post-bellum period with a somewhat surprising metafictional dimension. It is a model of the poetics of nostalgia and accident, a meditation on history, subjectivity, and the long-mapped nature of that region of the United States which grew complex and old enough to experience cultural degradation, never to recover quite fully from its consequences. Rooted in the typological tradition of Edwards and his seventeenth-century predecessors, continuing *A Week on the Concord and Merrimack Rivers*, Jewett's sketch proclaims its own poetics of driftwood – the ensuing innumerable volumes of short stories and only one novelistic masterpiece, Mary E. Wilkins Freeman's *Pembroke*.

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**On the pleasures of reading
James's *Hawthorne***

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Abstract

The vast majority of critical writings about Henry James's *Hawthorne* concentrate on James's apparent condescension towards his predecessor. Far from rejecting these claims, this essay argues that *Hawthorne* is a text that provides insight into early James rhetoric; indeed it is tantamount to a proclamation of an aesthetic. While apparently focusing on Hawthorne and his works, it in fact stakes out new ground, for it functions as a kind of shadow manifesto in which James offers to the reader a reflection of his literary tastes, political views, and personal predilections.

Key words: biography, criticism, Hawthorne, James, style

Henry James has had his metaphoric hand slapped over Nathaniel Hawthorne over and over again. Henry James showed arrogance and dared to treat his great predecessor condescendingly. As everyone knows, Henry James was full of hot air. Many twentieth-century critics repeated, with conviction, what early reviewers said about *Hawthorne* – that it exemplifies “James's condescension and Anglophilia, as well as his general lack of ‘sympathy’ with Hawthorne.” There really was “considerable public outcry against James's severe tone and general condescension” (McCall 1997). What James wrote was compared to “high treason” or, in the words of a critic somewhat

less scandalized, “a momentary fit of indigestion” (qtd. in McCall 1997). A hundred years later, Hyath H. Waggoner echoes these sentiments:

Until quite late in life, when his own fame was secure, James could not bring himself to acknowledge how important Hawthorne's work had been, and continued to be, to him. Respect, tenderness, and condescension are mingled in James's comments on Hawthorne. (Waggoner 1980: xi)

Considering what has been written in handbooks of literary history, *Hawthorne* remains more of a reason to ridicule James's self-aggrandizement rather than anything else. “Patronizing” and “condescending” have been the epithets most often applied to the book; these words became synonymous with the “James on Hawthorne” discussion. In 1959, Peter Buitenhuis refers to James's treatment of his master from “slightly patronizing” (208) to “condescending indeed” (216); in 1989, students of American literature learn that “James's tone throughout the book is condescending. Hawthorne's achievement is pronounced modest, and in its modesty is summoned to prove how little could be produced in the inhospitable environment of the New World” (Conn 1989: 203). And in 2007, Michael Anesko remembers James's “critical biography of Hawthorne, with its condescending tone and repeated deprecation of the New England writer's provincialism.” Richard Brodhead is most outspoken of all (though it must be said to his credit that “condescending” and “patronizing” are adjectives he avoids): James's “volume” is “cold and aloof,” and “there is an obvious element of personal aggression in James's critical act” (1986: 134). Recently however, more critics dare to speak of James's book with less vituperation. Neill Matheson (2007), for example, says that its tone “[oscillates] between sympathetic interest and critical disdain”; later he stresses that “feelings of rivalry toward an important precursor are by no means the only or principal elements of the text's emotional register.”

The lack of originality in texts that criticize James's writing on Hawthorne is compensated somewhat by their scarcity – among oceans of articles written on James's novels, stories, plays, his style, or his mental and physical peculiarities, only a relative handful is devoted to *Hawthorne* – arguably as valuable as his later, critically appreciated works. John Carlos Rowe observed that “James's *Hawthorne* [...] is an imposing and influential work, even in the considerable James canon, when we consider its significance in the development of ‘American literature’ as a 20th-century critical discipline” (1984: 31). When gathering materials for this paper, my original presumption was that *Hawthorne*, for the contemporary reader, is still valuable as a critical text, and that responding to what Henry James's critics have said about *Hawthorne* is not an exhausted subject. Yet it happened while reading *Hawthorne* for the second time, engrossed in it as in a most absorbing work of fiction, that I realized the book's importance lies not in its right (or wrong) understanding of Nathaniel Hawthorne's fiction; its value is the pleasure it gives to the reader of today. The pleasure is manifold: from the experience of James's style, through tracing the views that the narrator implies are James's own, to the intellectual exercise that even such “easy” James gives to his reader. In *Hawthorne*, Henry James speaks of and through his own aesthetics; it is Henry James that is the true subject of the book.

1. The “charming” controversy

“Charming” is the word that caused James most chastisement, his “traitor's kiss,” as Brodhead famously called it (1986: 135). True, the writer abuses the word – in *Hawthorne* “charming,” or its derivatives, is used over 60 times. For a few decades already we have known how language degrades the weak – a respectful “virile” applies to masculinity, “delicate” oppresses the other sex. “What seems deprecatory about James's use of the epithet charming for Hawthorne may derive from its asso-

ciation with the devalued, feminized domain of the detail" (Matheson 2007). In the mid-nineteenth century one could still praise a female writer by calling her charming (though, I suppose, Margaret Fuller and a few others would see through the compliment), yet the method was even then used as a critical weapon. Nathaniel Hawthorne, a male writer, acknowledged as a genius by James's contemporaries, becomes undoubtedly a target of such patronization from his younger colleague. Yet this is not always the case. Apparently, Henry James uses the "feminine" epithets in earnest praise at times. It happens, for example, when James writes on *The House of the Seven Gables*, in his opinion, Hawthorne's highest achievement in character development. Although James insists that the heroes and heroines of *The House* are less of "dramatic exhibitions" than "pictures," they are "masterly pictures" and "remarkable conceptions." Such are Hephzibah Pyncheon and Clifford Pyncheon, the characterization of the latter demanding "subtle touch, [...] the essence of this character to be vague and unsophisticated" (414). "Subtle touch," which in itself might be a suspect expression, is necessary for representing "vague" characters, and carries a respectful meaning. Phoebe Pyncheon is safely referred to as "charming" (the word fitting her girly attributes), but following the analysis of these three characters James quotes a passage from the novel "for the sake of its extreme felicity, and of the charming image with which it concludes." Here, the informed reader might be tempted to sense condescension; however, upon close examination the preceding sentence rehabilitates Henry James's motives:

Of the influence of [Phoebe's] maidenly salubrity upon poor Clifford, Hawthorne gives the prettiest description, and then, breaking off suddenly, renounces the attempt in language which, while pleading its inadequacy, conveys an exquisite satisfaction to the reader. (415)

The above sentence is written without condescension: James praises Hawthorne's exercise in style using "masculine" expressions ("breaking off suddenly" implies power, the control of style Hawthorne exhibits), and "charming image" implies Hawthorne's stylistic grace (or stylistic virtuosity, should anyone object to the word "grace").

Heavy moralizing is not among James's favorite modes, and he makes no secret of his tastes. When Henry James is irritated (and he often is when he writes about moralizing, as done by other writers¹), his wit reaches its heights. Thus he ponders about the Puritan conscience:

The conscience [...] lay under the shadow of the sense of *sin*. This darkening cloud was no essential part of the nature of the individual; it stood fixed in the general moral heaven under which he grew up and looked at life. [...] There were all sorts of possible ways of dealing with it; they depended upon the personal temperament. Some natures would let it lie as it fell, and contrive to be tolerably comfortable beneath it. Others would groan and sweat and suffer; but the dusky blight would remain, and their lives would be the lives of misery. Here and there an individual, irritated beyond endurance, would throw it off in anger, plunging probably into what would be deemed deeper abysses of depravity. Hawthorne's way was the best, for he contrived, by an exquisite process, best known to himself, to transmute this heavy moral burden into the very substance of the imagination, to make it evaporate in the light and charming fumes of artistic production. (262-263)

Among products of the human mind, Henry James respected art and intellect; religious morality and didacticism were not his areas of expertise. He gives Nathaniel Hawthorne the highest praise for dealing with "the burden": "light and charming

¹ About *Emily Chester* by one Anne Moncure (Crane) Seemuller he writes: "This book is so well-meaning, that we are deterred by a feeling of real consideration for its author from buying back, in the free expression of our regret at misused time, the several tedious hours we have spent over its pages" (588).

fumes of artistic production” is a phrase which at the same time makes Puritan ideology ridiculous (it evaporates in fumes), and compliments the writer as the one skillfully wielding the weapon of art – James’s obvious effort to be witty here underscores the praise. Later in the same paragraph James acknowledges Hawthorne’s experience and insight: “he had ample cognizance of Puritan conscience [and] his relation to it was only, as one may say, intellectual”; “he treated [Puritanism], as the metaphysicians say, objectively” – again, high compliments from someone who distrusts eschatology. Yet arguably James is most respectful when he recognizes the art created for art’s sake, or, in other words, for human play. Thus Hawthorne “played” with Puritanism: “his imagination [took] licence to amuse itself, it [selected] Puritan morality for its play-ground.” He even “converted the very principle of [Puritan] own being into one of his toys!” exclaims James at the end (363). This is how a still-nineteenth-century writer perceives in his generation-older colleague a trait which will, by way of the modernist cult of irony, become so valuable a century later: the author’s self-amusement. Play.

The above argument intends to show only James’s interpretation of Hawthorne, or, I am tempted to say, his wishful thinking. James’s view on Nathaniel Hawthorne’s inclination to treat the subject of Puritanism playfully is meant to show James’s appreciation; this alleged lightness is what the critic really values and wants to see in his subject. Such a view is, certainly, an uncommon one. It even gives an opportunity to those who revel in belittling James’s understanding: “the language through which James introduces the morally playful Hawthorne has the effect of trivializing him. In place of the Melvillean Titan who said NO! in thunder, James’s Hawthorne is a child sporting amid his ‘toys.’” What is, in my argument, James’s high praise and a premonition of late-twentieth-century standards, for Richard Brodhead is “[denying] that Hawthorne’s writing is informed by a deeply felt and seriously entertained vision of human life. Hawthorne is [...] confined to

the realm of graceful aesthetic effects" (1986: 136). Lionel Trilling, although toward James more generously inclined than Brodhead, sees the matter similarly: "[James] denies the darkness of Hawthorne's mind and in the course of doing so actually seems to deny that it is a serious mind" (1955: 181). "What are we to do with a judgment of this sort – how are we to escape its embarrassments?" asks the embarrassed critic (183). Trilling wrote *Beyond Culture* in 1955; finishing his argument with James over the understanding of Hawthorne, he says: "Comparing the two views of Hawthorne [...] we must, in all humility, feel that ours is the right one" (184). We, in our humility, do not know.

Henry James insists on the total lack of moral content in Hawthorne's tales. Arguing with a French critic, Emile Montegut, he claims that Hawthorne's subjects "were not the expression of a hopeless, or even a predominantly melancholy, feeling about the human soul" (364). "Such at least is my own impression," adds James, anticipating perhaps his reader's incredulity. Again, he points out to the literary means which will become fashionable a few decades later: Hawthorne "is to a considerable degree ironical." James directly follows with: "this is part of his *charm*" (italics mine, 364). The word does not appear slighting.

I will not enter into polemics with all those who see "charming" as loaded with patronizing attitude. The above examples are meant to show exceptions to the rule. The word disturbs the modern reader, and not merely because James uses it (most often) with condescension. Henry James uses it too often; I would even venture to say that young James is not yet fully in control of his writing abilities.² Sometimes he wishes to show his own superiority in an almost naïve way – the obviousness of James's self-aggrandizement is what has struck critics and literary historians most about the book. A typical

² Soon after publishing *Hawthorne*, James already apologized for some of its stylistic flaws: "It is quite true I used the word provincial too many times [...] (just as I overdo the epithet 'dusky')" (qtd. in McCall 1997).

example is James's praise of *Our Old Home*: "at every step there is something one would like to quote," followed immediately by "these things are often of the lighter sort, but Hawthorne's charming diction lingers in the memory" (436). Even though, as is clear from his former remarks on Hawthorne and Puritanism, James does not value heavy moral divagations, what is hinted here is his own, deeper understanding, and that what Hawthorne offers is merely "charming diction," a lady-like attribute. This is ostentation, and later James would shrink from such methods.

2. The list and other lists

Next to the "charming" controversy, "the list" has caused Henry James a lot of critical attention. This "little list, the most famous passage in the book" was "what really got James into trouble with the American custodians of culture" (McCall 1997). John Carlos Rowe notes that "the effect of James's transumption of Hawthorne was so powerful by the early part of the twentieth century as to prompt parody and imitation" by such writers as Ford Madox Ford and T. S. Eliot (1984: 36). I will not quote it; the James-informed reader might well know "the list" by heart.

The passage strikes the reader as intentionally comic, with a great deal of irony directed at the author himself. Indeed, James starts seriously – in the text preceding the quoted passage he says without traceable irony: "It takes so many things, as Hawthorne must have felt later in life, when he made the acquaintance of the denser, warmer, European spectacle – it takes such an accumulation of history and custom, such a complexity of manners and types, to form a suggestion for a novelist" (351). Yet already in the first sentence of the famous quotation, "the items of high civilization" is the suspect phrase. The second sentence (fragment), referring to the political status of the USA, steers clear from the suspicion of any double meaning through its briefness and clarity. Nonetheless,

the catalogue which follows cannot be taken seriously. When Richard Poirier says, "James' book on Hawthorne offers the classic criticism of 'the absent things in life' that a writer presumably needs" (1966: 93), the word "presumably" appears the key. Weighty "items" are mixed there with trivial – "personal loyalty" and "diplomatic service" stand next to "thatched cottages and ivied ruins"; "great Universities" signify high civilization just as "sporting class" does. Next, the form of the fragment – a catalogue – is evidently self-ironic. James uses this ultra-American stylistic device; he recalls Whitman. Via his catalogues, Walt Whitman expresses his adoration for the United States; James says he does the opposite, and expresses himself in the American literary tradition. The tradition is short, but it exists: James's "list," as he acknowledges himself (350), is actually a direct response to what Nathaniel Hawthorne wrote in the preface to *The Marble Faun*. At the end of the paragraph James refers to another American literary trait, humor. Peter Buitenhuis claims that "James was merely facetious when he added that what remained for the American was his secret, his joke" (1959: 212). But James is also facetious towards himself: he *is* an American, so he should know the secret. Moreover, he calls what he has written against America "a terrible denudation" – by means of a hyperbole undermining seriousness of the charge. This "national gift [...] of which of late years we have heard so much" is probably Western humor, of which Mark Twain was already a famous representative. Ostentatiously an American patriot, Twain is proud to depict it all, in a later list of his own: "And the Indians will be attended to; and the cowboys; and the gold and silver miners; and the Negroes; and the Idiots and Congressmen; and the Irish, the Germans [...]" ("What Paul Bourget thinks of us"). Clemens wrote thus in 1894; one cannot know if what he wrote was meant as "parody and imitation" of James. What appears to be obvious is that American classics revel in lists.

Henry James wrote *Hawthorne* for the English Men of Letters Series; he was the only American contributor writing about the only American author (Buitenhuis 1959: 210-211). The manner in which he wrote – as in the above passage, with underlying irony, directed towards his subject and himself – might have been the means through which he aimed to find acceptance among Old World readers. A serious defense of American culture was impossible (assuming for the sake of argument that Henry James had any inclination to offer any) – James understood the European reading audience, and knew that this playful irony was the best way to advertise his compatriot. That some of this irony was directed at Europe itself was part of the joke.

Finally, there is a note of personal jealousy clear in James's famous passage. The sarcastic reference to the "national gift [...] of which of late years we have heard so much" is clearly directed at those who fared better in the literary world both domestically and overseas, for example those who "could, like Joaquin Miller, capitalize on the romance of the Wild West" (Buitenhuis 211). Just a few years earlier Nathaniel Hawthorne, while in England on a diplomatic mission, complained about the "d___d mob of scribbling women" – and that he had no wish to return to the United States, since he "should have no chance of success while the public taste is occupied with their trash" (qtd. in Freibert and White 357). Thus Henry James had an established tradition to follow...

3. Attitude to home matters

Several times in the book James approaches the subject of Puritanism, always with clear dislike and distrust. Most often he deals with Puritans through humor, as argued before. Another instance of his attitude towards religiosity can be found in a short description of Nathaniel's mother, which I will cite here for the sake of its lightness:

The boy's mother [...] is described by our author's biographer as a woman of remarkable beauty, and by an authority whom he quotes, as being "a minute observer of religious festivals," of "feasts, fasts, new-moons, and Sabbaths." Of feasts the poor lady in her Puritanic home can have had but a very limited number to celebrate; but of new-moons, she may be supposed to have enjoyed the usual, and of Sabbaths even more than the usual, proportion. (327)

James cannot fail to see the traces of Calvinist influence in Hawthorne – "this capital son of the old Puritans," as he calls him. James attempts to absolve Hawthorne from the charge of any sympathy with his forefathers, yet he feels obliged to admit: "The Puritan strain in his blood ran clear – there are passages in his Diaries, kept during his residence in Europe, which might almost have been written by the grimmest of the old Salem worthies" (325-326). Later in the paragraph James explains that it was "the consciousness of sin" as well as "an element of simplicity and rigidity, a something plain and masculine and sensible" in Hawthorne that would make his forefathers "approve of the man" (326). Sin and masculine elements aside, there is something in Nathaniel Hawthorne's Puritanic response to Europe that irks Henry James evidently: "his curious aversion to the nude in sculpture." The problem acquires even more comic dimensions when one realizes that American prudery is proverbial in Europe today, that the debate on nudity in the European media versus its ban in America is a house-hold matter, a stale subject of social exchange. Says James:

This aversion was deep-seated; he constantly returns to it, exclaiming upon the incongruity of modern artists making naked figures. He apparently quite failed to see that nudity is not an incident, or accident, of sculpture, but its very essence and principle; and his jealousy of undressed images strikes the reader as a strange, vague, long-dormant heritage of his straight-laced Puritan ancestry. (441)

Via the usage of straightforward vocabulary (nude, naked, nudity, undressed) four times in the short passage, James announces that the subject does not make him bashful. Interestingly, Henry James addresses the issue of Hawthorne's reception of art already in 1872, in an article written for the *Nation*. James is more openly critical of Hawthorne than (as many have observed, James's appreciation of Hawthorne grew over the years), truly more condescending and patronizing. He says, for example, bluntly, that Hawthorne "was not, we take it, without taste; but his taste was not robust"; and even more stinging: "The 'most delicate charm' to Mr. Hawthorne was apparently simply the primal freshness and brightness of paint and varnish, and – not to put too fine point upon it – the new gilding of the frame" (311). Presenting Hawthorne's inferiority in understanding of art becomes too obvious: "James positively gloats over the signs of Hawthorne's aesthetic incompetence" (Brodhead 138). Later James tells us that Hawthorne "remains unreconciled to the nudity of the marbles," and quotes a very interesting passage from the master: "I do not altogether see the necessity or our sculpting another nakedness. Man is no longer a naked animal; his clothes are as natural to him as his skin, and we have no more right to undress him than to flay him" (311).

James's homeland is, next to his famous compatriot, the main theme of the book. By today, most of James's views have become clichés. Such a cliché is, for example, the reference to the conception of time and distance in the New World, as in "the ancient village of Concord, near Boston," which James immediately clarifies: "I use the epithets 'ancient' and 'near' [...] according to the American measurement" (twenty miles is a short way, and a few hundred years a very long time). But *Hawthorne* is often no less than vituperative; the book is "James's most famous attack on American provincialism and inadequacy as fictional material" (Jones 1984: 27); "it betrays an ironic, if not a patronizing, attitude towards America" (Bui-

tenhuis 1959: 211).³ Most often, when mentioning his country, James resorts to heavy irony. Commenting on Hawthorne's date of birth (July 4), James says maliciously that the man "enjoyed the honour of coming into the world on the day on which of all the days in the year the great Republic enjoys her acutest fit of self-consciousness" (322). To this American feature, in recent times expressed popularly by the widespread American complaint "why don't they like us?" James returns at the end of his book, calling it "morbid national consciousness." "It is," he writes, "I think, an indisputable fact that Americans are, as Americans, the most self-conscious people in the world, and the most addicted to the belief that the other nations of the earth are in a conspiracy to undervalue them" (434-435). Other clichés include the problem of American lack of history, substituting Nature for this lack, and anti-intellectualism.

At one point James explains American lack of intellectual and artistic powers by the country's preoccupation with sheer survival: "the flower of art blooms only where the soil is deep, [...] it takes a great deal of history to produce a little literature." His further comment may be taken as a rare example of respect towards the United States: "American civilization has hitherto had other things to do than to produce flowers, and before giving birth to writers it has wisely occupied itself with providing something for them to write about" (320). James must be fond of the floral metaphor because he returns to it one more time, when he calls American journalism "the blossomless garden" (361). Reviewing *The Scarlet Letter*, whose publication "was in the United States a literary event of the first importance," James announces: "America [has] produced a novel that belonged to literature" (402-403). He is not always ironic; bluntly he says: "American intellectual standards are vague" (357).

³ I wonder why Peter Butenhuis shies from the usage of the word – surely "patronizing" is a mild way to describe James's attitude towards his homeland.

Saying that Americans “have often a lurking esteem for things that show the marks of having lasted,” James is, intentionally or not, speaking of himself. Thus it is worth stressing that he notices Hawthorne’s originality in this respect. While writing about *The House of the Seven Gables*, James notes that

the idea of long permutation and survival always appears to have filled him with a kind of horror and disapproval [...]. It is singular how often one encounters in his writings some expression of mistrust of old houses, old institutions, long lines of descent.

“In this,” comments James, “he was an American of Americans; or rather he was more American than many of his countrymen” (416-17). It is unclear for me if James’s criticism is double – the “lurking esteem” expression certainly implies irony towards the Americans; but if he praises or condemns Hawthorne for his dislike of the ancient, I am not sure.

Writing about Salem, the home of Hawthorne’s childhood, James speaks with typical irony: “Mr. Lathrop has much to say about the ancient picturesqueness of the place.” Then he points out that Hawthorne’s biographer “writes for American readers.” These people, as is clear from James’s paragraph, are hungry for “history,” and they substitute “picturesqueness” for its lack. So far there is nothing strange, only a little stale, in this observation. What stands out as odd, or even unjust for us, is James’s sudden criticism of the landscape itself: “nature [...] in the western world, has the peculiarity of seeming rather crude and immature, [...] the vegetation has the appearance of not having reached its majority.” James’s argument here is that European nature reflects the past, and American is “juvenile,” which means boring (327). Surely, for this man it is only the human civilization, and the human in the company of other humans, that are worthy of an intelligent person’s interest.

Thus, "the importance of the individual in the American world" is also due, in James's opinion, to the country's immaturity. A Frenchman or an Englishman "has the advantage that his standards are fixed by the general consent of the society in which he lives." But the famous American individual

is a result of the newness and youthfulness of society and the absence of keen competition. The individual counts for more, as it were, and, thanks to the absence of a variety of social types and of settled heads under which he may be easily and conveniently pigeon-holed, he is to a certain extent a wonder and a mystery. (356-357)

And thus James disposes of another American legend.

4. Clash of convictions

The idea of democracy occupies few but extremely absorbing, sometimes even aggravating pages of *Hawthorne*. Simply, the attitudes of the two authors might be summed up as follows: Nathaniel Hawthorne had democratic views as far as class is concerned, but politically he was a Democrat, that is, opposed to the freeing of American slaves. Henry James detested the idea of universal suffrage, avoided contacts with the lower classes, but spoke against slavery. (How much his conviction was true and how much it was a reflection of his love for Europe, where slavery was deemed barbarous but serfs and factory workers were kept in their places, is another matter.)

A prime example of James's un-American convictions happens when the writer describes a minor character from *The House of the Seven Gables*, one Uncle Venner, a person who might be called a bum. "But in spite of the very modest place that he occupies in the social scale, he is received on a footing of familiarity in the household of the far-descended Miss Pyncheon, [...] and mingles the smoke of his pipe with their refined conversation," James remarks with genuine-sounding incre-

dulity. Soon afterwards he adds, “the point is that [Hawthorne] felt he was not indulging in any extravagant violation of reality,” and quotes Hawthorne’s personal letter referring to some “very polite and agreeable gentleman whom [he] afterwards discovered to be a strolling tailor of very questionable habits” (355-56). Then Henry James ends the paragraph without a comment.

At other times, addressing the question of democracy, the great critic employs his favorite device, irony. For his cultivated mind, there is something vaguely irritating in the idea of equal access to learning and money:

The country was given to material prosperity, a homely *bourgeois* activity, a diffusion of primary education and the common luxuries [...]. The indefinite multiplication of the population, and its enjoyment of the benefits of a common-school education and of unusual facilities for making an income – this was the form in which [...] the greatness of the country was to be recognised of men. (383)

Obviously for James, education and wealth for all do not measure the greatness of a country. In the next sentence, however, he rehabilitates himself in the eyes of a modern (democratic) reader; there is something in the United States that cancels the glory of the above concepts: “There was indeed a faint shadow in the picture – the shadow projected by the ‘peculiar institution’ of the Southern States; but it was far from sufficient to darken the rosy vision of most good Americans, and above all, of most good Democrats” (426).

What Nathaniel Hawthorne has to say on the matter of slavery is shocking and despicable. Even James, with his cool distance to all human matters, appears taken aback by Hawthorne’s views. “Hawthorne was a Democrat, and apparently a zealous one; even in later years, after the Whigs had vivified their principles in the adoption of the Republican platform, and by taking up an honest attitude on the question of slavery, his political faith never wavered” (372). Interesting here is

James's use of irony: it exists in the phrase that Whigs "vivi-fied their principles," but is absent in their "taking up an honest attitude in the question of slavery." James points out to this strange dichotomy – of being so liberal in the matters of class, yet so insensitive to the terrible injustice in other matters: in Europe Hawthorne was "oppressed with the burden of antiquity, [...] and he found himself sighing for lightness and freshness and facility of change [...]. In his own country Hawthorne cast his lot with the party of conservatism, the party opposed to change and freshness" (373). Hawthorne's most painful declaration comes in a letter describing his loyalty to his friend, President Franklin Pierce. James quotes the letter, forgivingly calling Hawthorne's views an "easy-going political attitude":

Franklin Pierce took that stand on the Slavery question from which he has never since swerved by a hair's breadth. He fully recognized [...] the rights pledged to the South by the Constitution [...]. Not did he ever shun the obloquy that sometimes threatened to pursue the Northern man who dared to love that great and sacred reality – his whole united country – better than the mistiness of a philanthropic theory. (426-427)

I will leave the meaning of the final phrase for the reader to understand and contemplate.

James, fortunately, leaves no doubt as to his own understanding when he comments, specifically pointing out to Hawthorne's gross metaphor: "Hawthorne had no idea that the respectable institution which he contemplated in impressive contrast to humanitarian 'mistiness,' was presently to cost the nation four long years of bloodshed and misery, and a social revolution as complete as any the world has seen" (427).

Henry James speaks about American Abolitionists with a certain sympathy, even though he does not grace them with especial respect. Thus, commenting on Hawthorne's suggestion that Pierce "incurred obloquy by his conservative attitude

in the question of Slavery,” James stresses that “the only class in the American world that suffered in the smallest degree, at this time, from social persecution, was the little band of Northern Abolitionists, who were unfashionable as they were indiscreet – which is saying much” (427). James’s attitude will become characteristic for twentieth-century modernist stance on everything that might smack of sentimentalism, softness, or pity. James shows this bias when he talks about Hawthorne’s opinion of John Brown. First, he observes that Hawthorne “had not been an Abolitionist before the War, and that he should not pretend to be one at the eleventh hour, was [...] surely a piece of consistency that might have been allowed to pass” (451) – in this sentence the irony appears to be in Hawthorne’s favor. Following Hawthorne’s opinion on Brown (critical but respectful), come Henry James’s words, totally in accord with his later, modernist colleagues’ style: “Now that the heat of the great conflict has passed away, this is a capitol expression of the saner estimate, in the United States, of the dauntless and deluded old man who proposed to solve a complex political problem by stirring up a servile insurrection” (452). It is not “the dauntless and deluded” that I refer to (I will leave the estimate of Brown to *contemporary* historians); but “a complex political problem” – which, just like “the mistiness of philanthropic theory” – is another smug avoidance of saying what slavery really meant.

5. Other famous compatriots

Comments on Nathaniel Hawthorne’s contemporary American writers and intellectuals are not frequent in James’s book, but very important for the one interested in the young critic’s tastes. James is ironic to the highest degree when talking about Edgar Allan Poe. It is common knowledge that James disliked Poe, yet on the single page devoted to him in *Hawthorne*, James displays an odd mixture of disdain and

irritation, but also respect and even admiration. He starts by saying that "among the reviewers Edgar Poe perhaps held the scales the highest," but modifies the praise immediately by adding that "he at any rate rattled them loudest." Then James speaks ironically about Poe's pretense "to conduct the weighing-process on scientific principles," yet immediately adds that "he had the advantage of being a man of genius, and his intelligence was frequently great." Poe's collection of critical sketches is for James "very curious and interesting reading," but it has only "one quality which ought to keep it from ever being completely forgotten." Here James becomes truly sarcastic: Poe's collection "is probably the most complete and exquisite specimen of *provincialism* ever prepared for the edification of men." However, the last sentence is respectful even in its criticism, which is devoid of irony: "Poe's judgments are pretentious, spiteful, vulgar; but they contain a great deal of sense and discrimination as well, and here and there, sometimes at frequent intervals, we find a phrase of happy insight imbedded in a patch of the most fatuous pedantry" (367). Apart from "holding critical scales high," Henry James and Edgar Allan Poe had at least one conviction in common: they both disliked allegory. James obviously approves that Poe "spoke of [Hawthorne] on the whole very kindly," but also stresses that Poe's "estimate is of sufficient value" to criticize Hawthorne's allegorical excursions. Finishing the passage on his odd colleague, James reminds the reader that Poe had "the courage to remark that *Pilgrim's Progress* is a 'ludicrously overrated book'" (367).

Henry James's attitude to Ralph Waldo Emerson is less obvious. He devotes several sentences to the presentation of the philosopher's ideas, and none of these sentences contain any perceptible irony or criticism:

He talked about the beauty and dignity of life [...] He insisted upon sincerity and independence and spontaneity [...]. He

urged that a man should await his call [...] and not be urged by the world's opinion to do simply the world's work. (382-383)

Possibly, the only trace of the less-than-laudatory in this introduction is James's insistence that Emerson "was a man of genius of the moment," and that his ideas were "extremely natural at the hour and in the place" (382). Implicit disrespect towards America is also present in the sentence finishing the paragraph:

The doctrine of the supremacy of the individual to himself [...] must have had a great charm for people living in a society in which introspection, thanks to the want of other entertainment, played almost the part of a social resource. (383)

And thus James proceeds to a more dubious assessment of Emerson's achievements. Short of saying it directly, he implies that Emerson is great only in his time and place – "thoroughly local and national" – and so the tone of condescension becomes apparent in James's words. When James says that "there were faulty parts in the Emersonian philosophy; but the general tone was magnificent," he is straightforward and respectful. However, when he adds that this philosophy was valuable "coming when it did and where it did" (383), he hints at his own belonging to a more civilized time and place. Condescension aside, there are two more references which I consider worth quoting. One is when James charmingly calls Emerson a "spiritual sun-worshipper" and contrasts his attitude with Hawthorne's "cat-like faculty of seeing in the dark" (394). The other is an instance of James's rare verbal humor. He speaks of Concord, the place where the first shots in the war of the Revolution were fired. James's opinion of the value of the event cannot be excessively high, since he follows lightly: "the memory of these things has kept the reputation of Concord green, and it has been watered,

moreover, so to speak, by the life-long presence of one of the most honored American men of letters" (389).

Margaret Fuller also occupies a part of *Hawthorne*, a part no shorter or less complex an instance of Jamesian discourse than the ones on her male literary colleagues. James treats her ironically, but on the whole her picture stands out as positive. He starts his description of her in a typical Jamesian fashion: "There flourished at that time in Boston a very remarkable and interesting woman [...]. This lady was the apostle of culture, of intellectual curiosity." After this jocular beginning, James speaks more seriously of Fuller's hunger for knowledge, "her vivacity of desire and poverty of knowledge" (372). He assesses her *Memoirs* as "a curious, in some points of view almost a grotesque, and yet, on the whole, [...] an extremely interesting book." This mixed praise resembles what James wrote about Poe, and the company is not degrading to Fuller. Yet further James writes about her with warmth and conviction, attributes which stay in the mind more than the almost-mechanical irony with which he treats her initially. He does not dwell on "the grotesque"; on the contrary, he is able to see that "some of her writing has extreme beauty, almost all of it has a real interest, but her value, her activity, her sway (I am not sure that one can call it charm), were personal and practical" (378). And so for him, she remains

this brilliant, restless, unhappy woman – this ardent New Englander, the impassioned Yankee, who occupied so large a place in the thoughts, the lives, the affections, of an intelligent and appreciative society, and yet left behind her nothing but the memory of a memory. (377)

One is grateful that in the last point Henry James proved to be wrong.

Hawthorne distrusted Margaret Fuller; James quotes his words of satisfaction when a meeting with her seemed imminent: "but Providence had given me some business to do; for

which I am very thankful!" (378). Just as in the case of Emerson, Fuller's views and temper did not match Hawthorne's. James expresses this difference in another light-related metaphor: "Hawthorne could not on the whole have had a high relish for the very positive personality of this accomplished and argumentative woman, in whose intellect high noon seemed ever to reign, as twilight did in his own." James claims (and rightly so) that "in women [Hawthorne's] taste was conservative." This seems objective and un-judgmental, but the sentence preceding does contain, in relation to Hawthorne, some more serious charge: "Hawthorne was a Democrat in politics – his contemplative turn and absence of a keen perception of abuses, his taste for old ideals, and loitering places, and muffled tones – would operate to keep him out of active sympathy with a woman of the so-called progressive type" (379). This "absence of a keen perception of abuses" clearly alludes to the aforementioned stance on slavery that Hawthorne adopted.

6. Conclusion

By no means does this paper exhaust possible points of interest that Henry James's *Hawthorne* presents for the twenty-first century audience. For example, James's opinions on particular writings of Nathaniel Hawthorne differ from the accepted interpretations which handbooks offer to students of literature, but might be, arguably, more insightful or appealing. Restricted by the limits of this paper, I could not dwell sufficiently on James's use of irony, or on matters less weighty, yet hugely entertaining, as Henry James's sense of "political correctness." For so long has James been chastised over his irreverent treatment of Hawthorne that it might be high time to admit that a lot of what he says, a lot of this "belittling [of] our unbelittleable national classic" (Brodhead 1986: 89) could be reconsidered as valid, or at least worthy a serious thought. Writing *Hawthorne*, Henry James was not

an ignorant youth or uninformed dilettante. When we read *Hawthorne*, we enter into a discussion with someone at least as great as his subject.

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Do literary studies need psychoanalysis?

OLGA WROŃSKA

Abstract

The article proposes to demonstrate that psychoanalysis is useful, relevant and influential and thus important to literary studies. An analytical probe reaches deeper than anything else into the creative process and it is also instructive in how to read literature and how to write about it. Psychoanalysis interwove closely with 20th-century French hermeneutics while interpretations offered by analysts are among the most innovative and self-aware at the same time. Last but not least, psychoanalytical theory influenced 20th-century literature, which should not escape its researchers, especially in the context of cultural and anthropological reformulation of literary studies.

Key words: contemporary novel, interpretation, literary theory, psychoanalysis

Psychoanalysis has existed for over a century. Its fate has been somewhat atypical in Poland. It appeared briefly before the war, generating considerable interest and appreciation. However, when it re-emerged – after years of communism, which was hostile to it – it still carries an odium. There are two reasons for this. Reading lists recommended to M.A. and Ph.D. students of Humanities indicate that not uncommonly the texts proposed as an introduction to the subject are out-dated and discredited by psychoanalysis itself. And I do not mean the writings of Freud, which have an unquestioned historical value but those of M. Bonaparte or Ch. Mauron, for instance, which do not encourage young researchers to look into the

topic any further.¹ On the other hand, there is a very dynamic group of researchers drawing on J. Lacan in Poland. The problem is, Lacan is known mainly for his hermeticism, less for his irony, while above all he is a poet playing with words and multiplying ambiguities. Hence, Polish exegesises often discourage the reader with their obscurity.

In France, the status of psychoanalysis is also double-edged. Since some ideas are unacceptable to the culturally determined consciousness, their explication meets with resistance by definition. Interestingly enough, the resistance is still equally fierce despite the fact that psychoanalysis interwove closely with 20th-century French humanities. Echoes of analytical findings can be heard among scholars of varied although eclectic – in the post-modern fashion – affiliations (and NB known world-wide). Psychoanalysis absorbs new trends equally greedily.

I propose to demonstrate that Polish literary studies should open themselves to psychoanalysis. And that is not only because it still influential and relevant. Psychoanalysis is, above all, useful. First of all, its probe reaches deeper into the creative process than anything else. It sheds light on the writer's calling, for instance, and on the reader's motivations, thereby answering the question why we read and write. Psychoanalysis is also instructive in how to read literature and how to write about it. Although it has not escaped some mistakes in the course of its turbulent history, interpretations offered by analysts are among the most innovative and self-aware at the same time. Last but not least, psychoanalytical theory influenced 20th-century literature, which should not escape its historians, especially in the context of cultural and anthropological extrapolations being so much *en vogue*. The contemporary novel absorbs but also goes beyond psychoanalysis, posing new challenges to literary studies – and not only of the Freudian school at that. The psychoanalytical perspective – while

¹ I refer to the 2008/2009 syllabus for Ph. D. students at the University of Warsaw.

retaining its original depth – is not a marginal ossified gnosis. It has permanently entered the lexicon of literature and literary studies, therefore it deserves our attention.

1. Psychoanalysis and the unconscious: Motivations of the writer and the reader

Why do we write? In accordance with its positivist background, Freudian theory brings the ephemeral notion of calling down to tangible parameters which characterise the writer's psyche. It also highlights, however, the irrational, antagonising – and frequently paradoxical – aspect of the human psyche. The writer, more than other people, oscillates between the conscious and the unconscious, between nature and culture.

A creative individual is characterised by exceptionally strong unconscious drives, inversely proportional to the power of repression (M'Uzan 1977: 16). The porous membrane does not prevent the influx of forbidden contents. The libido crashes against the principle of reality, however. The psychic energy is not employed in everyday life, which entails the threat of alienation of the person. The potentially creative individuals either fulfil their (by definition) scandalising visions or they totally lose themselves in the imaginary world, at the expense of life. Their only hope is sublimation, i.e. redirecting the urges towards socially approved objects and goals. Strong aggression, for example, may both be employed at a butcher's – to the satisfaction of sausage lovers – as well as lead to prison. Achille Flaubert was an army surgeon. His son, Gustav, relished realistic descriptions of massacre, disease and agony. The economy of urges does not explain, however, why only the latter went down in history.

The creative process is inextricably bound not only with unrestrained drives but also with melancholy: Aristotle was the first to associate it with Saturn. What does the artist long for? For early childhood symbiosis with his mother, for osmotic fusion, for Platonic wholeness, for narcissistic gratification, for

the omnipotence of the “his majesty the baby” as Freud used to say (Chodorow 1979: 62). For paradise, the loss of which he does not accept. The development of a child towards the constitution of the self as a subject entails cutting the umbilical cord, a symbolic amputation from the body of the mother, which is seen as merging with the world – to put it shortly – it entails castration. This psychoanalytical mental shortcut means nothing else than the acceptance of, subsequently, deficiency, difference (between the sexes, generations and individuals) and limitations, that is, reality. The deficient reality generates desire, which is the precondition, the driving force but also the curse of eternally unsatisfied humanity. Lack, difference and regulations are also the preconditions for (and the synonym of) the language in which we ask for fulfilment even though we do not remember what the signs are substitutes of (Pouquet 1996 : 19-20). Along the lines of metaphors and metonymies, we drift further and further away from pre-verbal wholeness. In the blunt yet vivid words of Melanie Klein, a child must kill the “Phallic Mother” (the powerful limitless goddess, whose attribute is the newborn baby) in order to gain a real mother, that is a separate object of love (Kristeva 2000: 189-216). The first of many. Otherwise, the developing subject will lose its contours and its touch with reality. It will dissolve in the imaginary, which may result in madness.

In this perspective, writing appears as a search of lost time in words that spread in a thin membrane over the “chasm” (Blanchot, 1955: 324) of the archaic matrix, it is the longing for the unspeakable nurtured within symbolic reality. In the words of Blanchot, art “meets being before the meeting becomes possible” and “draws light from the darkness” (ibidem). Nerval, on the other hand, coined the image of a “black sun”, which became the title of Julia Kristeva’s (1987) canonical book on the Orphic and oxymoronic aspects of artistic work. It is worth noticing that melancholy in an artist is often awoken by real mourning. The death of Proust’s mother and Flaubert’s father marked a breakthrough in the sons’ careers. Due to cer-

tain psychical predispositions of the artist, the loss opens up depths that cannot be sealed by customary burial rites. The cathedral of great works will rise on top of them; a literary sublimation of the melancholic's inner crypt.

The two pillars of the creative process, Eros (the unrestrained libido) and Thanatos (the fascination with death) are linked in the unique structure of the artist's psyche. Not only is their contact with the unconscious above average but their psychic structure is extraordinarily fragile, flexible and multi-dimensional (Anzieu 1998). Let us assume after psychoanalysis that an average citizen develops, in the course of individual development (positively solved Oedipus complex, for example), a given personality (a neurotic one in this case) and a limited repertoire of behaviour (a woman: hysterical tendencies and/or an acting talent / a man: obsessiveness and/or the diligence of an accountant). By contrast, creative work is a virtuoso playing on all possible psychical harmonies and scales. It requires from the artist a depersonalisation bordering on psychosis, a split personality and polyphony in turn. Like in delirium, fiction has the texture and persistence of reality for its creator, his imagination forces itself on him with the power of hallucinations. Artistic work is meant for the public, too, that is to say it aims at wide recognition – alternatively at elitist glory – and, what follows, entails narcissism (megalomania sometimes) in the writer. How else can we explain Sartre's persistence, for example, in never doubting the quality of his avant-garde projects despite rejections on the part of editors and the criticism of intellectual bigwigs of his times (Beauvoir 1960). Neurotic scrupulosity is also indispensable, as well as industry in polishing the work and – to balance out the pedantry – an exaltation, exhibitionism or hysteric impulsiveness, which will make for carrying the manuscript to the publishers. Since the gamut of psychological variations is extensive, plenty of other examples could be given. What is vital for us is to demonstrate how many various factors contribute to the creative work and

hence to deflect the frequent and unfounded accusation of reductionism made against psychoanalysis.

The writer's unconscious motivations point to – symmetrically – why we read. Reading, like writing, provides our hidden drives and desires with an alibi, cushioning the insight into the “heart of darkness” at the same time. If we assume, in keeping with Freudian theory, that the censured elements in a given culture are suppressed and may only return in a masked form, then literature can be seen as such a compromise between the conscious and the unconscious. On the one hand, it has unquestioned aesthetic and cognitive values and as a result it enjoys social prestige: reading is a worthy activity in the twentieth century. On the other hand, reading provides the unconsciousness with an excuse: it gives vent to our hidden drives and it satiates – *per procura* – our desires. And so, when identifying ourselves with Balzac's Rastignac or Sorel of “The Red and the Black”, we satisfy our power lust. Sade, Bataille or Miller provide fuel for perverse aggressive fantasies. Rousseau's “Julie, or the New Heloise” echoes the dream of a limitless, transparent communication of souls. Zola plays up to our endemic voyeurism (Jouve 1988) etc. In short, during reading, heart and reason profit just as much as the unconsciousness. In other words, literature reconciles the person with themselves, that is with the truth of fantasies, with the depths of the unconscious drives and desires.

A predilection for literature (in contrast to our own epoch, classical moralists had no doubts about its indecent nature) shows how fragile the concept of normality is. Take the 19th-century Flaubert novel, “Emma Bovary”, for instance, NB. considered an affront to the public morality of the time. The titular heroine is a seemingly sickly, bored and, above all, average townswoman, who – to everyone's amazement – poisons herself. Flaubert opens up the depths of her dreams, frustrations and conflicts hidden under the surface of her prosaic life, making a definitive judgement of her impossible. He shows that Emma lives in a world of illusion: she finds fuel for her yearn-

ings in reading naïve romances and dies because she is unable to separate fantasies from the limits that reality imposes. Emma's hysteria (and the pains rooted in it) inscribes in the body what she is not able to express and hence to tame, i.e. the conflict between desire, insatiable by definition, and the mundaneness of life. The heroine's illness and then suicide dramatise the conflict between the conscious and the unconscious, which, for the lack of a symbolic medium, excludes her from the community of mankind. Emma Bovary "is me", says Flaubert. However, to the writer – and to his readers – the bitter analysis of the fundamental human conflict paradoxically enables a symbolic distancing and hence a breaking of the deadlock. Torment, when named and aestheticised, becomes part of the human condition.

The universality of bovarism is demonstrated, among many other examples, by the commercial success of the film *Revolutionary Road*, starring Kate Winslet and Leonardo di Caprio, recently screened in Poland. The passionate couple from the "Titanic" cannot adjust to the banality of American suburbs in the middle of the 20th century and their life – far from happy ever after – amazes with its analogies to the 19th-century novel. If, by contrast, Mrs Bovary lived today, she would probably be a superwoman on Prozac: the 21st century permits only happiness. It glorifies robotic efficiency, narcissistic self-satisfaction (Kristeva 1997), a clone predictability (Baudrillard 1990). Ambivalence and complexities of inner life are treated or else reduced to clichés taken from women's magazines. But indeed, the human condition spans "chasing after a hare" (Pascal) as well as boredom, melancholy and worry (Montaigne). Montaigne and Pascal looked to the script (holy/their own) for help. Likewise today, by suspending "normality" (the 2009 version of it), literature returns our humanity to us. Hence, in the contemporary world, the need for but also the fall from grace of literature and ... psychoanalysis. Both respect the fickleness of our psyche and both harmonise the polyphony of the often antagonistic voices out of which we stick our "I" together.

They are the other in the dialogue, with whom we create the individuality of our *poiesis* (Kristeva 1997). Both literature and psychoanalysis embrace the humanity which is a nuisance to the 21th century.

2. Psychoanalysis and the art of interpretation

Interpretation is one of the most important and challenging issues of 20th-century humanities. Subsequent paradigms impressed themselves on psychoanalytical methodology, while even more frequently it was the precursor of change itself. As I will try to demonstrate in the following part of this article, psychoanalysis of literature is a miniature as well as a catalyst of 20th-century hermeneutics. Instead of focusing on the sins of its youth, it is worth considering its innovative proposals.

It all seemed pretty clear. I was suffering from the castration complex, a faecal complex, I showed necrophiliac tendencies and I don't know how many other minor deviations, excluding only the Oedipal complex – I absolutely don't understand why (Gary 1991: 221-222).

The French novelist, R. Gary, recalls a diagnosis which – even if accurate perhaps – describes, say, Beckett just as well and, above all, obscures the specific nature of a literary piece. Its author, Princess Marie Bonaparte, was a psychoanalyst from among the first collaborators of Freud, who devised analogously reductive interpretative formulas, mainly for pragmatic reasons. For the pioneers of psychoanalysis, the literary canon served as an illustration, sanction and advertisement. In doing so, they imitated Freud, who inscribed his fundamental thesis into *King Oedipus* and ascribed it to Sophocles, gaining a prestigious embodiment of the thesis, a patron and two thousand years of history as a result. (Ab)using literature, psychoanalysis – still in its early days, wobbly and peripheral – reached the

classically educated bourgeoisie (who were its target clientèle) more successfully.

The assertoric quality of analytical *passe-partout* is also a result of Dr Freud's scientific ambitions. Of positivist upbringing and medical education, Freud wanted to give the status of science to psychoanalysis. It was supposed to impress with its universality, neutrality, objectivity, abstraction. No wonder his followers used analytical instrumentation in such a way as to achieve constant, hence self-confirmatory, results.

Freud ignored the fact that psychoanalysis is a literary palimpsest that does not fulfil any of the criteria of a scientific theory, listed meanwhile by Husserl. Objective? Neutral? Universal? Abstract? Analysis is based on a unique dialogue between two people matched randomly and placed together in a strictly arranged setting (the therapy room, the couch). Analysis is a confrontation of two perspectives: the patient's and the analyst's. It is developed jointly by two subjects, so it is doubly unique and accidental at the same time. The *sine qua non* condition of unconscious communication is the so-called counter-transference technique. The analysts need to psychically invest themselves, out of their own unconsciousness they have to make a resonance box for the fantasies that a given patient is currently having about them. They need to find otherness in their private history that their own therapy had made available to them. The discursive, rhetorical and hence indirect character of psychoanalysis is also worth emphasising. The way to the unconsciousness leads through the narration of dreams. The unconsciousness is metaphorically and metonymically explored by the patient and then by the analyst, who tries to expose everything that displacements and condensations veiled in the patient's narration. What is more, analysis feeds on exception and degeneration. Lapsus linguae, slips of the tongue, absurd associations, jokes – analysis tracks down every crack in the orderly facade of language. To sum up, psychoanalysis is an enunciation (it cannot be de-

tached from the given interlocutors and the communicative situation of the psychoanalytical session) and, furthermore, it is “endless” (Freud 1994). While numerous points of view are expressed, the unconsciousness escapes by definition. In brief, psychoanalysis is not a science. It is an art of interpretation and a literary palimpsest.

Freudianism argued that humanity is characterised by a general heteronomy and contradictions. We are torn apart by two antagonistic forces, one of which resists being consciously realised. The consequence of this is the two-faced character of culture: noble goals (e.g. reading) hide the low – and, what is vital, unconscious – incentives (for purposes of simplification, e.g. voyeurism). At the same time, however, Freud ignored the internal contradictions of psychoanalysis and the hidden motivations of his actions. He repressed his own findings in the name of pseudo-scientific principles, which served the urge to appropriate, or the Freudian longing for power.

If pseudo-psychoanalyses in the spirit of Bonaparte, where every convex shape is a penis and every concave one a vagina (which irrefutably entails an omni-castration) still take place, the interpretations that are considered significant today follow a different path. Prof. Bellemin-Noël imported the technique, not the theory, to literary studies. He made the counter-transference described above the pillar of the new method. He assumed that the psychoanalysis of text can only be practised by a trained analyst, who, in the course of his/her own therapy gained genuine knowledge of his/her own unconsciousness and is able to read and single out from it what was triggered by the given text. Hence he also presupposed the primacy of the reader, adjusting the psychoanalysis of literature to the then developing pragmatics and reception studies (Jauss, Iser, Eco). Psychoanalysis of literature became a testimony to a given stance and assumed its subjectivity.² His now

² This concept has spread far and wide, as shown for instance by the following part of a discussion which is taking place on Prof. N. Holland's internet discussion group, *Psyart*: “Bion says it is impossible to do psychoanaly-

canonical books Bellemin-Noël entitled, meaningfully, *Interlines* (1988, 1991). The trace of the unconscious can be found in the difference – between rough copies, between verses. Minute dissonances in the solid language matter of text are the object of focus for analysis. Bellemin-Noël's charm and success derive from reinstating the “pleasure of text” (Barthes 2002: 219-261). His analyses have literary quality: they are elegant, amusing and rhetorically effective. They read like intelligent and witty crime novels where Detective-Sergeant Critic tracks down the evidence of the text's unconsciousness.

Like Bellemin-Noël, Pierre Bayard counts on an unconscious interaction. He shifts the accent from the reader to the work, however. Bayard's method is summarised by the “zen garden axiom” : given that we always look from a certain perspective, we can never take in the entire text (Bayard 1998: 208). In other words, every reading is fragmentary and the myriad interpretations are subjective and accidental as well as unfinished. Literary quality equals the destroying of set matrices, constantly escaping forms, mocking any frames – it blocks the engine of the hermeneutic machine. Bayard proposes to focus exactly on what is unruly, impertinent and inexplicable in the text. He notices and respects the resistance put up by literary works. As a result, literature loosens the analytical meta-language, giving it greater flexibility. It points to the possessiveness of the critical relationship and to the difference between its protagonists. It enables the avoidance of the mistakes of the first analysts who made out of literature a pros-

sis unless the analyst's minimum conditions are met. He said his minimum conditions were: a patient who agreed to turn up and be in the same room with him on a regular basis, because you need the presence of those two minds in the same place for the process to take effect. That's all – even the fee is just a bonus [...]. People might say that in that case, all applied psychoanalysis is just a game, not a genuine soul-search, because there is only one mind in the room. However I would say that the implied contract between (say) Shakespeare and his posthumous public is of a type that offers his unconscious mind to be available for our benefit. What we need to recognise though, is that we are not analysing Shakespeare – he is analysing us.” (Meg Harris Williams, *Psyart*, 31 July 2008).

thesis for psychoanalysis. Treating texts as subordinate to interpretation, in order to strengthen their own position, they discredited the psychoanalysis of literature. Unlike Freud, his continuators turn the perspective around and make their motivations explicit. "Literature applied to psychoanalysis" – Bayard's (2004) most interesting idea – saves the theory from doctrinairism and guards interpretations against misuse.

The self-awareness of psychoanalysis could be of interest to other schools of interpretation. In the words of Prof. Markowski (2007: 15), "a scholar should not evade expressing all that drives him to state one thing and not another. I think that each of us who write about literature, do so in fact for a specific, not just an objective, reason". Personal "interest" results in a more or less theoretical *a priori* stance and is indispensable in the interpretative process (Starobinsky 2001). However, the hermeneutic circle, turned only by the scholar, displays a tendency towards monotony and even stillness. While handing primacy over to literature, we assure a new momentum to the reading. But do we really want to proliferate meanings, which already shimmer annoyingly, beguile and elude us anyway? The art of interpretation is regulated by a mechanism that I described when discussing the melancholy sources of the creative process. We long for unity and wholeness, for the heart of meaning. On the other hand, it is the movement powered by the lack of fulfilment that makes our hermeneutic endeavours meaningful by giving them direction and substance. A definitive answer would equal the end of the search (Markowski 2001: 89), that is the victory of a human robot.

In conclusion, it is necessary to mention the works of the greatest lady of French and world humanities, Julia Kristeva, the first laureate of a "humanities Nobel", i.e. the Holberg Prize. Her career starts with incredibly inaccessible and rather futile structuralist-semiotic analyses to gain momentum when influenced by psychoanalysis, and as a result she expands both in terms of the area and style of research. Recently she

has been working at the meeting point of world literature, history of religion and specific socio-political problems (e.g. the fundamentalism of Paris suburbs, the rights of mentally handicapped people). The interdisciplinary approach is a tribute to Freud, who did not separate the spheres he analysed, aiming at a holistic though homogeneous picture of reality. Kristeva broke the deadlock of the pseudo-scientific character that psychoanalysis had found itself in by emphasising heteronomy and proteism. Her vocabulary has been dominated by such terms as individuality, changeability and crossing borders.

The diversity of Kristeva's themes and perspectives goes hand in hand with the richness of her means of expression. The wider range of her texts blend a scholarly treatise, a beautiful literary essay as well as a (widely-read) crime novel. Kristeva's characteristic tendency to cross the boundaries of disciplines and forms demonstrates that psychoanalysis has easily accepted cultural and anthropological extrapolations of literary studies (Nycz 2007) and, which is not that obvious, the literary character of interpretation. While philosophy has an extremely rich literary tradition, theory of literature rarely receives a novel illustration (Eco and Bradbury are the only names I can think of).

The balance of 20th-century literary psychoanalysis seems more than positive to me. It gave the impulse and the example to a basic turnabout in humanities. Freudian misuse is a mask for the *avant la lettre* postmodernism. Postmodernity emphasises the single and unique, imaginary and comical, inconclusive and non-definitive character of theory (Baudrillard 1992) and in so doing chooses Freud over Husserl.

The analytical demystification and its inconclusiveness (tracing the unconscious motivations of people's actions) was acknowledged and propagated even before that and on the outskirts of the humanities landscape. In 1965, Ricoeur recognised the refreshing suspiciousness of psychoanalysis, meanwhile Foucault credited it for the opening of interpreta-

tion (Markowski 2001:112). Echoes of psychoanalysis can be found in texts as diverse as Barthes's and De Beauvoir's.

21st-century psychoanalysis is mistrustful towards culture as well as to itself. Thanks to the mirror of literature, it became the touchstone of thoroughness of literary research and the model of their *écriture*. True, it can be accused of narcissism or elitism. After all, Bellemin-Noël discredited analytical readings by non-professionals. However, as I propose to prove in the following part of my discussion, contemporary works do without psychoanalytical interpretation. It is the psychoanalysis, like any theory, that should lie down on the literature's couch.

3. Psychoanalysis and literature

Western literature of the 20th century – especially in France – is steeped in psychoanalysis. It is not surprising that verbal exploration of the meanderings of the human psyche has intrigued writers since the beginning of times and they referred to it frequently in their works. What is more interesting, however, is that many contemporary texts ignore their analytical interpretations. This confirms that psychoanalysis has permanently inscribed itself into culture – both the high and the popular one – of which literature is an expression. The French psychological novel of the beginning of the previous century evolved under the aegis of psychoanalysis, popularising but also transgressing the analytical paradigm.

What are the characteristics of the (neo)psychoanalytical novel? First of all, dealing with childhood, perceived as traumatic as well as determining. Buried in the unconsciousness, the earliest experiences condition further life while the child is not able to defend itself from the (ab)use on the part of the people around it. Hence, according to psychoanalysis, the world of an adult is filtered through infantile fears and desires while the internalised parents pull the hidden strings of apparently mature actions.

Freud complicated childhood as well as the memory of it. Just like we did not have much influence over the events that determined us, as adults we have no direct and reliable access to them either. Freud was mistrustful towards memory. In his opinion it is comprised of distorting secondary partition walls which in adolescence overlaid the crucial events of early childhood. In other words, memory is a set of “screens” (Lejeune 1998: 35-40), where facts are intertwined with fantasies.

Psychoanalysis multiplies obstacles as well as encourages novelists to probe into their childhood. It sees liberation in the search for the sources of identity. The insight enables understanding and subsequently making the behavioural patterns that control us more flexible. It allows one to re-interpret one’s own history taking reality as a basis, while also considering the structural split of a human being (into the conscious and the unconscious).

Analysis sanctioned the therapeutic power of language. At the same time, it gave direction to the linguistic search for identity, lending it techniques and terminology. Following the example of therapy, writers nurture lapsus linguae and word-play, they heartily give themselves over to free association and the rhetoric of dream. Since surrealism, they have been using them as frames to which they pin the canvas for their inner character portrayals, lacing them with Freudian phraseology.

Addressing the issues of childhood, memory and linguistic identity, psychoanalysis became the catalyst of the transformation of autobiography (including its peripheries) into an incredibly popular auto-fiction,³ i.e. the homodiegetic (re)-construction of the subject at the intersection of truth and fan-

³ There are two interpretations of the term auto-fiction. The broader one, by G. Genett, considers auto-fiction to be a combination of autobiography and novel, or a fictionalisation of one’s life, e.g. *The Painted Bird*, i.e. a piece of “non-fiction” by Kosiński. Doubrovski, on the other hand, hedges the term auto-fiction with such criteria as the nominal identity of the author, narrator and the protagonist, meta-reflection, elements of psychoanalysis, stylisation of language. In this perspective, the first auto-fiction book is, strictly speaking, Doubrovski’s *Fils* of 1977.

tasy. Psychoanalysis discredited the Cartesian self-aware and methodical record of one's life. It has demonstrated the inevitability but also pointed to the importance of fantasies, which, being closely linked to historical facts are equally significant for one's self-knowledge. When writing about oneself in the 20th century, it is practically impossible to neglect the unconscious component of the "I". Especially since it implies the potential of auto-creation, it encourages playing with identities. The works of Doubrovski or Modiano show that analytical determinism can be a (painful) liberation. Interestingly, while the latter's writings reflected the process of his own psychoanalysis as well as were part of it, he mentions Freud only once (in *The Star Square*), and mockingly at that. On the other hand, psychoanalytical inspirations in literature have also – as a side effect – led to the deluge of narcissistic outpourings about the pain of existence, which today is called neurosis and is linked with sexuality abstracted from eroticism.

It is easy to notice that psychoanalysis fell victim to its own popularity. The reader of Tournier, Houellebecq or Angot (to list only the writers who are well known in Poland) has a one-sided vision of therapy and above all is convinced of its uselessness. He needed no psychotherapist to deduce that it is because of the paedophilic uncle that he developed a borderline personality and hence is addicted to clothes shopping. Instead of liberation we get another cliché.

How psychoanalysis influenced the choice and presentation of certain literary themes, at the same time modifying the understanding of the human condition, is well illustrated by the novel *Fear of Flying* by the popular American writer, Erika Jong. The reflective retrospective of the first-person narrator falls into the broad category of auto-fiction. Although the narrator has a fictional name, evident analogies to the writer's private life caused a stir among friends and family, especially since – with surgical precision – she performs a vivisection on the family intimacy, which is the key to understanding oneself. We are well justified in formulating a hypothesis that psycho-

analysis is responsible for the ambivalences of the autobiographical pact as well as for the text's impertinence in relation to social conventions. And so, for example, the heroine writes that she is sexually frustrated since it is her father that remains the object of her – forbidden – desire, she thoroughly examines his relationship with her mother, translating it into her current emotional and erotic failures. What we have here is an interesting variation of contemporary bovarism. The narrator is torn apart between literary (as well as psychoanalytical!) scenarios for her life and the titular fear of their realisation. On the one hand, she dreams of wildness, of passion, of freedom and of art. On the other hand, the possibility of realisation (or, in contemporary terms, of self-fulfilment) scares her and subsequently disappoints her with its banality. Both psychosomatic complaints and theatrical acting out can be found in the repertoire of the contemporary Bovary. The difference between her and Flaubert's heroine lies in the fact that Isidora diagnoses, describes and changes her condition. The ever-present psychoanalysis helps her in that. Her husband, her lover and a truly Greek chorus of commentators are recruited among its neophytes. The stage for the key events is a congress of psychoanalysts, whose theories reverberate in the background to the twists and turns of the leading character's love life. Their echo, like a refrain, accompanies Isidora's successive transformations and the turns of action that reflect them. Psychoanalysis serves her as an emotional corset, the lexicon and the framework of the story. It is a partner in the dialogue and broadly speaking it is a stage in development towards autonomy.

Due to their sensitivity as children and their greater-than-average need for mothering, they [the artists] always felt deprived no matter how much mothering they in fact got. In adult life, they were doomed to look for mothers everywhere, and not finding them (ever, ever) they sought to invent their own ideal mothers through the artifice of their work. [...] It showed how fettered one still was to the past. [...] Many artists turned in

despair to opium, alcohol, homosexual lechery, heterosexual lechery, suicide, and other palliatives. But these never quite worked either. Except suicide [...]

But what was this pounding thing inside of me? [...] Was I doomed to be hungry for life? (Jong 1998: 180)

He [Bennett, Isidora's husband] was convinced that Adrian [Isidora's lover] "only" represented my father, and in that case it was kosher. I was merely, in short, "acting out" an Oedipal situation [...] Bennett could understand that. As long as it was Oedipus, not love. [...] Adrian was worse, in a way. We met on the side stairs under a Gothic arch. He was full of interpretations too. 'You keep running back and forth between the two of us', he said. 'I wonder which of us is Mummy and which Daddy?' I had a sudden mad impulse to pack my bags and get away from both of them. [...] A lifetime of Freudian interpretations [...] I didn't believe in systems. [...] What *did* I believe in then? [...] In laughing at systems, at people, at one's self [...] In seeing life as a contradictory, many-side, various, funny, tragic, and with moments of outrageous beauty. In seeing life as a fruitcake, including delicious plums and bad peanuts [...] 'Life as a fruitcake! You are awfully oral, aren't you?' Adrian said, more with an air of a statement than question. (Jong 1998: 141)

[...] had some vague sense that I was assigning myself dreams as a cure. (Jong 1998: 315)

The above quotations illustrate the thesis discussed earlier. They also show that the novel competes with psychoanalysis in the 20th century. There is no need for the classical analytical interpretation here. True, we could discuss *jouissance autre* (Kristeva 2002: 222-223), about the woman who "is never complete" or "does not exist" (Lacan 1975: 69), or perhaps canonically, about the "black female continent" (Freud). But the freshness and originality of Jong's text (written in 1973) convey the heart of the matter more aptly than the analytical *passe partout*. No wonder that psychoanalysts do not interpret

the most contemporary texts. Does this mean the end of psychoanalysis's flirtation with literature? Isidora's relationship with Bennett, her husband, to whom she returns after a love-affair, can serve as an allegory:

It was not clear how it would end. In nineteenth-century novels, they get married. In twentieth-century novels, they get divorced. Can you have an ending in which they do neither? (Jong 1998: 339)

Although the boundary between psychoanalysis and literature on the one hand and the broadly perceived humanities on the other has been blurred, its *esprit* still permeates all the related disciplines. It is about keeping a critical distance, a ludic shift that saves one from falling into the trap of formulas. Neither psychoanalysis nor literature (and the same definitely applies to literary studies) is safe from the trap of narcissism, i.e. of reduction, misuse or fixations. That is why they should join forces to constantly keep inventing themselves anew, between the Scylla of the consciousness and the Charybdis of the unconscious desire.

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TRANSLATION STUDIES

Is humour an ethnically conditioned phenomenon?

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Abstract

The article discusses the notion of humour in translation from three perspectives: psychological, represented by Ruch's 2 WD test, philosophical, revealed by Easthope's empirical approach, and Fox's sociological observations of the British society. The aim is to check the validity of the claim that the appreciation of humour may depend on the addressee's ethnical or cultural background. Ruch's 3WD humour test, Easthope's empiricist approach and Fox's sociological findings prove that, although national differences in humour creation and reception do occur, it is impossible to construct models characteristic of a particular ethnic group. Some types and styles of humour may appear more or less popular in a particular cultural environment but the fact that a significant number of sitcoms or jokes are appreciated regardless of the country testifies to the relative uniformity of the issue. After relating these findings to Attardo's General Theory of Verbal Humour, it occurs that the Knowledge Resources corresponding to the socio-cultural background (Narrative Strategy and Situation) appear to have little significance for humour appreciation of the translated version of humorous texts. As such, they do not constitute a serious obstacle for the translator and do not require special treatment.

Key words: humour, comedy, translation, culture, language

That humour is a complex linguistic phenomenon is a fact having its implications for translating comic texts. A number of

factors have to be taken into account, one of the most important being the overall cultural context in which they originate. The question which may be posed at this point then is that of the significance of the socio-cultural environment of the target and the source texts for the process of translation. By addressing the issue, we will try to examine the validity of two opposing claims. One states that humour is a universal phenomenon and any comic text can be successfully rendered into another language, whereas the other stipulates that humorous texts are culture-dependent and therefore cannot be equally effective in their translated form. More specifically, we will attempt to find out whether the fact that the English and the Polish addressees differ in their cultural background will (at least partly) hinder humour appreciation. The conclusions thus reached will permit us to suggest an approach to translation which might prove effective in the case of humour expressed verbally. Also, it should be possible to assess the degree to which extra-linguistic factors influence a translator's work.

To begin with, a reminder is necessary: in the translation of a humorous text, it is the target addressee's reaction that is at stake. Attardo (2002: 178) admits that the way a joke is presented may differ depending on culture. He mentions the example of Japanese *rakugo*, which is a type of an extended joke in a monologue form, non-existent in European tradition. Such differences naturally do not exist between English and Polish, which are the two languages that interest us here. On the contrary, Narrative Strategies (the second parameter from Attardo's Knowledge Resources, which will be discussed further) seem to be common in both cultures and include such forms as dialogue, stand-up comedian monologue, story, conundrum, paradox, mystery, expository text etc. This parameter could also include humorous genres discussed previously, such as irony, sarcasm, parody or non-sequitur.

That humour is not an independent aspect of reality but a phenomenon deeply rooted in culture is confirmed by Bednarczyk (2001: 283), who expresses doubts whether “after having passed through to the other side of the ‘translation mirror’, these [i.e. satirical] texts have remained as satirical as they previously were”. She puts blame here on the fact that different nations laugh at different things and at different points. The transference of cultures in Bednarczyk’s opinion is an impossible feat as the language structures of the TL often do not permit it and cultural traditions in the SL text just as frequently do not match those in the target language. To corroborate her last claim, she distinguishes three types of associations responsible for the discrepancies in the perception of humorous texts in a particular culture: political situation, national tradition and literary tradition (Bednarczyk 2001: 285).

At this point, however, a question appears: could a particular national group, in the case of this study the English, have developed a type of humour which can meet with incomprehension outside the native cultural sphere? If this were so, British sitcoms would not be known outside Britain and only a handful of British jokes would be comprehensible in a foreign milieu, yet facts demonstrate the opposite. Whatever the viewer finds funny does not always solely depend on his or her birthplace or home culture but more on his/her perception of reality, which is also a fact pointed out by Vandaele (2002). Moreover, there are individuals who claim that they are able to make anyone laugh regardless of the audience’s nationality or religion and they often demonstrate this ability in practice. Otherwise, no comedy film or TV show would sell in other countries and comedians like Rowan Atkinson or Jim Carrey would not be regarded as comedy icons of contemporary global culture. Thus the subsequent question emerges: are there two types of humour, one culture-specific and the other universal?

1. What do Poles laugh at?

The fact that British sitcoms like *Keeping up Appearances*, *'Allo 'Allo*, *Fawlty Towers*, *Mr Bean* or sketches from *Monty Python's Flying Circus* gained reasonable popularity in Poland testifies to the fact that humour may cross national boundaries. This can also be seen in the jokes Poles laugh at and which do not differ from those told in other corners of Europe. Apart from some universal features of humour which have already been commented upon, another reason can be added: Polish reality is hardly different from what other Europeans experience in daily life. Brzozowska (2001) explains this by progressing globalisation and uniformity. Poles even resort to self-irony and black humour (Skrzydłowska-Kalukin 2003: 92). Also, humour ridiculing stupidity and the embarrassment of social ineptitude so overtly present in Rowan Atkinson's character, *Mr Bean*, or Alan Partridge's programmes are now readily seen in Polish popular jokes about blonde females. On the level of television sitcoms, the adaptation of western patterns can be observed in the longest-running Polish comedy series, *Świat według Kiepskich*. The idea of making a shiftless, sloppy lager lout the hero of this series resembles the American production, *Married with Children*. The only difference pertains to the social and economic conditions in which the characters lead their dismal lives.

Similarly, taboo subjects like death and the absurd have become increasingly popular in Poland, even if they are still proverbially reserved for the Anglo-Saxon culture and best exemplified in Monty Python's sketches or their feature film, *The Life Of Brian*. Brzozowska perceives this as a reaction to the callousness of the media, like in the joke which appeared after the scandal in the ambulance service in Łódź:

Patient: Where are you taking me?

Paramedic: To the dissection room.

Patient: But I'm still alive!

Paramedic: We haven't arrived yet...
(Skrzydłowska-Kalukin 2003: 92)

Absurdity, on the other hand, can be observed in stage performances of niche groups of comedians, whose growing popularity among the younger audience is confirmed by their increasing number and the awards they win at comedy festivals. Thus, as can be seen from the above discussion, any talk of the cultural specificity of humour owing to the national background of the source addressee is futile since the sense of ethnicity has been undergoing progressing globalisation, primarily owing to unrestricted and mass-scale access to the media.

Measuring the extent to which a particular type of humour can be treated as a national characteristic is an arduous and time-consuming task, as was proved by the research carried out by Ruch and Forabosco (1992). It would require a meticulous comparative study in the form of a survey based on carefully selected subjects and a corpus of texts. A researcher would also have to prepare fairly objective parameters in order to measure humour appreciation in the surveyed groups. However, as proving the existence of differences between the reception of humour depending on the nationality of the recipients is not the object of the present study, we will adopt here without further discussion one of the methodologies mentioned by Easthope (2000). They all appear to be sufficiently effective for the purposes of this text as they offer an opportunity to verify the hypothesis that there is something which could be called the English sense of humour. One approach is to compile a selection of all English comic writing and pass on to their meticulous examination. An easier option is offered by literary criticism: it involves taking one representative text and scrutinising all of its comic elements in terms of their structure (Easthope 2000: 63). This methodology has been adopted in the present article in order to explain why it makes sense to posit certain general claims about humour oriented towards some national culture. However, before looking at the details of

Easthope's approach to humour, let us consider an example of what to a number of observers is a perfect example of British humour.

2. Monty Python's Flying Circus – the epitome of British humour?

The everlasting popularity and iconic value of the sketches comprising the classic series of Monty Python's Flying Circus (MPFC) makes it a perfect illustration for the purposes of the present discussion. Treated by many as a classic example of what some call the British sense of humour, the production of John Cleese, Graham Chapman and their colleagues represents the kind of material which differs to some extent from the object of discussions of scholars intent on developing a theory of humour translation. Scholars belonging to this persuasion (e.g. Attardo, Raskin) and researchers working on the mechanisms of humour origin and reception (Suls, Rothbart, Forabosco) selected classical jokes as the object of their study. The first difference is that a joke is shorter by nature as it is meant for a social situation where a lengthy monologue on the part of one of the interlocutors is normally not expected. Telling a joke requires one person as a sender and at least one as a recipient. In order to present a sketch, which predominantly involves dialogues, at least two actors are needed, usually performing in front of an audience and within the frames of theatre-like settings (usually on stage and with the use of props or costumes). Although both types of texts draw on the mechanism of incongruity, each joke first builds up a background and then ends with a punch-line, while a sketch may be constructed from a number of incongruities enclosed in a more complex structure designed to produce laughter. Consequently, a sketch does not always end with a clearly distinguishable punch-line.

In terms of genre, MPFC represents a type of comedy series, i.e. a comedy show consisting of a series of sketches either loosely or not at all linked to each other. This genre makes use of a variety of artistic means of expression, such as dialogue, monologue, songs and music. A comedy series is thus a polysemiotic genre, “using spoken text, moving image and sound as channels” (Kwieciński 2001: 175). Some traces of the convention here represented by Monty Python’s Flying Circus can be found in its cruder Polish version referred to as *kabaret*, e.g. the classical *Kabaret Olgi Lipińskiej* or, more recently, any stage performances of comedy groups such as *Łowcy.B*, *Ani Mru-Mru*, *Kabaret Moralnego Niepokoju*, *Mumio* etc. Examples include slapstick gags, overt parody or cross-dressing. On the other hand, the target addressee of the translated sketches of MPFC can still overcome most differences in the mechanics of a comedy show. These include the presence of a laugh track, original and at times bizarre graphic design possibly with animation interludes or footage from other TV productions (e.g. old black and white chronicles as a background to a satirical commentary). Since these elements are neutral in their cultural value, they do not prevent Polish viewers from accepting them as inherent elements of a programme and enjoying them on a par with the source addressees. Even the presence of the laugh track will not be deemed as odd because, since the launch of the first Polish sitcoms, this feature has been conspicuously present in localised versions of British and American productions, like the already mentioned *Świat według Kiepskich*, *Lokatorzy*, *Daleko od noszy*, or *Niania*.

It is worth mentioning that this aspect of a comedy show or a comedy series is of a very fragile nature as the misunderstanding of a joke sometimes has far-reaching consequences: the addressee’s failure to laugh at a cue in a sitcom produces the irritating feeling of misplacement upon hearing the background laughter. It is here that the translator’s skills are put to the test as the feeling of alienation which the target ad-

dressee experiences upon not seeing anything humorous in a passage concluded with laughter from the screen will be in most cases attributed to inept translation. As Kwieciński (2001: 180) puts it:

The presence of the original laugh track builds up an expectation of a humorous punch-line. If an opaque rendition [...] is used, these expectations may not be satisfied, possibly resulting in diminished coherence and a sense of alienation (disturbing strangeness) on the part of TC [target culture] viewers.

Hence, Kwieciński (2001: 180) postulates resorting to covert cultural substitution as the dominant method in translating comedy shows “because of its immediate appeal and emotional-connotative load for TC [target culture] viewers”.

The most vital issue which has to be taken into account by the translator is the nature of humour represented by the Monty Python sketches and the changes they initiated in British culture and social awareness. The first show of Monty Python’s Flying Circus was broadcast on television in 1969 and since then it has gained the status of a symbol. However, apart from being applauded, the group have been demonised for their ground-breaking humour as they broke into areas until then regarded as taboo and therefore not frequented by comedians. This is how a new trend was born in British comedy, although some claim that it was the series of sketches *Beyond the Fringe*, written and performed by Peter Cook, Jonathan Miller, Alan Bennett and Dudley Moore, which first ventured into the new territory of English manners, eccentricities and the government of the time (Christopher 1999: 66). But John Cleese and his companions went further, ruthlessly and uncompromisingly targeting the entire social and political establishment, ridiculing the very essence of so-called Englishness and pricking the pomposity of polite society by derisive references to Rotary Clubs and townswomen’s guilds. Their irreverent attitude and constant balancing on the boundary of being

amusing and gross earned them the fame of the *enfants terribles* of British entertainment but at the same time attracted those who considered the group's bizarre antics a refreshing novelty. One of the most prominent group members, Terry Jones, said in one of his interviews, "A lot of people really didn't find it funny because they couldn't stand the sight of someone puking everywhere. Then other people found it terribly, terribly funny. You're on a knife-edge there." He also admits that their aim was not to be satirical and lampoon particular organisations as much as it was to present abstract humour and "just be silly" (http://news.bbc.co.uk/2/hi/special_report/1999/10/99/monty_python/458827.stm).

The accomplishments of the Monty Python group dovetailed neatly with what G. K. Chesterton, English novelist and essayist, claimed as early as at the beginning of the 20th century:

I believe firmly in the value of all vulgar notions, especially of vulgar jokes. When once you have got hold of a vulgar joke, you may be certain that you have got hold of a subtle and spiritual idea. The men who made the joke saw something profound, which they could not express except by something silly and emphatic. They saw something delicate, which they could only express by something indelicate (Chesterton 1909: 25).

This explains the nature of the type of humour represented by the example sketches, i.e. why so many of them are based on concepts leading to situations cruel by nature, like someone killed with a 16-ton weight or torn to pieces by a fierce tiger. What is characteristic is the fact that the aura of absurdity disperses the disgust that might in other circumstances provoke strong protest or trigger off nauseous feelings in more sensitive viewers. The authors of Monty Python's sketches did not hesitate to recourse to otherwise taboo subjects: death, sex and perversions of all kinds, physical and mental handicaps, religious beliefs, physiological functions etc. The indulgence in verbal exhibitionism could be explained by the influence of religion: "The British assume they have the right to know what

others are up to, and the thought that people should not be ashamed of what they are doing could be traced back to the Puritan tradition” (Brzozowska 2001: 224). The subversive character of Monty Python’s sketches does not have its counterpart in the Polish TV or radio satirical productions. Here some subjects are still taboo, that is why the tone of humour is much less vulgar, aggressive or offensive. Even the episodes of Maciej Ślesicki’s sitcom *13 posterunek*, based on slapstick gags and ridiculing many Polish sanctities, remain far removed from the disgusting antics performed by Monty Python’s successors in comedy series such as *Filthy Rich and Catflap*, *Bottom*, *The Young Ones*, *Little Britain* or Rowan Atkinson’s shows. If the nature of the genre is to have a wide appeal, the translator faces the problem of assimilating not only the language but also the convention.

3. The psychological perspective

– Ruch’s methods of measuring humour appreciation

In an attempt to verify the claim that humour is ethnically conditioned, Ruch and Forabosco (1996) examined a number of Italian and German adults and their reactions to the same type of humorous texts. The two scholars asked the subjects of their research to rate 60 jokes and cartoons on their funniness and aversiveness. In the course of the study, they applied the 3WD humour test which, as Ruch (2002: 68) comments, “claims to represent humour appreciation comprehensively (albeit at a very global level)”. They adopted the two-mode model of humour appreciation proposed earlier by Ruch (1992):

1. Response mode
 - (a) funniness (positive response)
 - (b) aversiveness (negative response)
2. Stimulus mode – depends on the nature of the empirical material; sketches were classified into categories in the original

and verified on their translations belonging to the same group:

- (a) incongruity-resolution humour – incongruity resolved in the punch-line or elsewhere in the joke,
- (b) nonsense humour – the punch-line is surprising or incongruous; it may provide no resolution, partial resolution or create new incongruity,
- (c) sexual humour – characterised by salient content.

In the conclusion of their study, the authors state that “the intrinsic structure in the 3WD humour pool is stable across the European countries studied so far” (Ruch and Forabosco 1996: 15). Thus, having measured the degree of humour appreciation, the researchers proved that ethnicity is not the main factor which would influence humour appreciation. This observation contradicts the claim that the English humour may be difficult to understand by foreigners. However, Ruch and Forabosco’s findings should be approached with a dose of scepticism. Firstly, one may still argue that the claim they make is based only on the relation between two specific European languages, which does not necessarily prove the validity of the same pattern in the case of English and Polish. Secondly, commenting on the results of the survey, Ruch himself admits that it is necessary to consider other humour categories apart from those researched. Taking sexual content as an example, Ruch and Forabosco explain that humour appreciation in this respect will depend on psychological factors, such as scales of sexual interest, sexual libido, hedonism, disinhibition and sexual satisfaction in a particular ethnic group. On the other hand, the national need for uncertain, unpredictable and ambiguous stimuli will play a vital role in the reception of humour based on nonsense (Ruch and Forabosco 1996: 16).

Although, as the findings of the discussed research prove, it is ultimately possible to successfully translate a humorous text from one language into another without changing its structure so as to achieve a similar effect, Ruch (1996) postulates further studies attempting to demonstrate the intrinsic

link between humour and the nationality of the addressee. The validity of these caveats for the present discussion is twofold:

- (a) there is no conclusive evidence that all types of humour are universal in terms of their reception, thus some jokes may score higher or lower on the humour appreciation scale depending on the addressee's nationality; this was proved by the reliance of humour appreciation on psychological factors prevalent in a particular country;
- (b) the translator's task seems to be less insuperable if certain procedures are implemented, like the three steps proposed by Ruch (1996).

Nevertheless, on the premise that, in the case of Western and Central European ethnic groups, extra-cultural and extra-linguistic factors are largely comparable, a claim may be risked that humour appreciation will remain, by analogy to the case of Italy and Germany, "stable".

Thus, if it is not the national character of humour that poses a problem for translation, what is it? In order to answer this question it seems reasonable to investigate first the nature of what is popularly known as the English sense of humour.

4. The philosopher's perspective – Easthope's thesis on the empiricist sources of English humour

The claim that English humour should be distinguished as a separate type is given validity by Easthope (2002), who regards empiricism as the reason for the emergence of the phenomenon of the English sense of humour. Stating that the mainstream tradition of England is empiricist, as best exemplified in the work of Locke and Hobbes, Easthope proposes that this tradition be characterised by the features also inherent in the so-called English humour, i.e. irony, understatement, the exposure of self-deception and a tendency to fantasy and excess. He supports his claim of the separateness of the English

sense of humour, citing French writers who “recognise it whenever they come across it” (Easthope 2000: 60). Although he rightly admits that humour in a number of cultures relies on irony, the exposure of self-deception and a tendency towards fantasy and excess, he sees a particular condensation of these features in English humour.

Discussing irony, he distinguishes its classic type, where the addressee is invited to disregard what is understated or overstated and to focus on the “real” meaning (Easthope 2000: 61). Thus, successfully produced irony refers to reality in a similar way to direct discourse although it offers the addressee the feeling of superiority if he/she is able to perceive the message implicit in the text. Striving to join the ranks of those who are not deceived about what is real, the English develop an anxiety about self-deception. Apparently, in order to combat this fear, English humour relies so much on self-deprecation (a fact also mentioned by Fox below), which guarantees that, while others may be deceived, the persons being the subject of self-deprecation are not and can perceive themselves in the same terms as others perceive them (Easthope 2000: 63). Being so obsessed with the real, the English gladly resort to fantasy, which offers “pleasurable release”. Easthope cites Hegel here, who also saw the fanciful, the bizarre and the excessive as the main object of concern of English humour.

5. The sociologist’s perspective

– Fox’s rules of Englishness

The sheer fact that the existence of the notion of English humour functions in the common consciousness all over the world should itself provoke interest on the part of anyone interested in the issue of the comical. The most obvious notions which present themselves in the context of the English sense of humour are absurdity and sarcasm. It might be desirable to look briefly at the roots of the issue and set it in a broader per-

spective. Kate Fox, a British anthropologist, also notices the existence of the discussed phenomenon. For her,

[...] it seems clear that English comedy is influenced and informed by the nature of everyday English humour [...] and by some of the other 'rules of Englishness'. [...] English comedy, as one might expect, obeys the rules of English humour, and also plays an important social role in transmitting and reinforcing them. Almost all of the best English comedy seems to involve laughing at ourselves. (Fox 2004: 90).

Thus, she sees self-deprecation as constituting the foundation of English humour. Moreover, she mentions another aspect which apparently plays an important role here, i.e. "the rules of Englishness" found in English comedy which stem from daily life. In her study, Fox highlights some distinctive features, among which the value the English attribute to humour is one of the major factors. The anthropologist, following years of social observation, recalls the fact that English conversation is always permeated by humour as a "default mode" (Fox 2004: 61). Fox contrasts this "mode" of conversation with what can be observed in most other cultures, where jocularity is restricted to particular situations. This finds its confirmation on solemn occasions like in the famous film *Four Weddings and a Funeral*. Here, one of the characters during the scene of the funeral service resorts to humour when commemorating his beloved.

Among the rules of English humour, Fox (2004: 69) lists the following:

- (a) the importance of not being earnest, which is the ability to laugh at oneself and not taking oneself too seriously;
- (b) irony; although the English do not claim a monopoly on it, Fox's research (supported by J. B. Priestley's observations) suggests that the fact that irony is omnipresent and important to the English makes it a unique feature.

Here, she distinguishes two types:

- (a) understatement; Fox sees prohibitions on earnestness and boasting as main reasons for the prominence of this form of irony;
- (b) self-deprecation or saying the opposite of what one really means; the humour, which as in the case of understatement is almost imperceptible, lies in the fact that the modesty displayed through self deprecation is not genuine but ironic.

Let us consider the following exchange:

A (foreigner): What led you to become a brain surgeon?

B (English): Well, I read PPE [Philosophy, Politics and Economy] at Oxford but I found it all rather beyond me, so I thought I'd better do something a bit less difficult.

As Fox observes, a foreigner (this is also true of a Polish interlocutor), exposed to self-deprecating statement, will probably accept the English person's apparently low estimate of his or her achievements and will remain unimpressed or may take it as a particularly blatant act of hypocrisy. An English interlocutor, however, would give a knowingly sceptical smile, showing that he or she realises an instance of humorous self-deprecation has been properly acknowledged.

It is worth noting that Fox's research leads her to the observation that much of English humour "isn't actually very funny – or at least not obviously funny, not laugh-out funny, and definitely, not cross-culturally funny" (Fox 2004: 67). She notes that on numerous occasions even the English themselves do not roll on the floor laughing, they are not in stitches but instead they are far more likely to *feel* amused.

Fox (2004: 72) concludes by saying that "while none of these forms of humour is in itself unique to the English, the sheer extent of their use in English conversation gives a 'flavour' to our humour that is distinctively English". This confirms the fact that there is a subtler, less evident and more fundamental

level on which English humorous texts must work, i.e. culture. For the translator, however, the claim she makes is good news: the importance of inherent features of casual conversation in English does not appear as an insurmountable obstacle in transferring the funniness of a piece of text. Naturally, for the natives, it is an asset in the process of decoding the comical message but the features of English humour pinpointed by Fox and Easthope are also present in the humour of other nations.

6. The translator's perspective

The issue of the influence of cultural background on humorous texts can also be addressed using Attardo's scale of Knowledge Resources as a reference. In this scale, each joke involves six parameters, i.e. Language (LA), Narrative Strategy (NS), Target (TA), Situation (SI), Logical Mechanism (LM) and Script Opposition (SO). These parameters are also called Knowledge Resources and are arranged hierarchically in the following order, starting with the most salient point: SO → LM → SI → TA → NS → LA. This hierarchy allows the translator to recognise two jokes as similar or different because "the degree of perceived difference between jokes increases linearly with the height of the Knowledge Resource in which the two jokes differ" (Attardo 2002: 183). Therefore, the higher a particular Knowledge Resource for a joke appears on the scale, the greater is the meaning/force difference between a joke in the SL and its version in the TL. The greatest perceived difference will manifest itself between two jokes that differ in Script Opposition, while the constituents of a pair whose Narrative Strategy or Language do not match can be considered as more similar. Attardo uses the above matrix to derive a 'mini theory' of joke translation, which stipulates that "if possible respect all six Knowledge Resources in your translation but, if necessary, let your translation differ at the lowest level necessary for your pragmatic purposes" (Attardo 2002: 183).

Attardo's claim that some parameters are more salient than others both in the process of humour appreciation (i.e. resolving the incongruity) and in translation provides us with a credible and firmly grounded tool with which to test various aspects of language humour. The key to answering the question lies both in the position individual parameters have on the scale but also in the suggestions of the translation procedures Attardo generally formulates.

Initially, let us see which Knowledge Resources are influenced by the socio-cultural background of a humorous text. Taking the Language Knowledge Resource into account, one has to admit, following Attardo, that both verbal (i.e. based on puns) and referential (i.e. not based on puns) jokes resort to language structure and morphology rather than to cultural traditions. Besides, with the marginal exception of texts based on the signifiant, humour does not originate on this level. That is why Attardo can safely recommend literal translation here. On the other hand, even if some differences in the actual wording of different versions of the target text occur, it does not affect the overall humour. The same applies to the Narrative Strategy parameter. Although it springs from the literary comic tradition of the source text, it is considered less important. As previously mentioned, there are indeed formats more specific and therefore better recognised in one culture (such as knock-knock jokes in the Anglo-Saxon world) and non-existent in another. However, even respecting the original Narrative Strategy, the translator will be able to reproduce humour as this parameter does not result from language itself. Consequently, the influence of socio-cultural context disappears.

In the context of the Target and Situation parameters, more doubts appear as objects and topics of humour clearly differ from one culture to another. This is due to the fact that stereotypes and prejudices do not occur universally but are conditioned by a number of factors, such as artistic heritage, history, worldview or life experience of an ethnic group. The fact that the translator is given here some leeway reduces the sig-

nificance of cultural background for the target text, which can become equally effective as the source text.

The fifth parameter on Attardo's scale, i.e. Logical Mechanism, is language-independent and is instead based on a number of abstract logico-deductive processes. These are universal and as such not related to the socio-cultural environment. The ease of translating such Logical Mechanisms as role reversals, exaggeration, reasoning from false premises, referential ambiguity in terms of their function (not necessarily the actual lexis used) stems from their ability to create the same effect on the addressee in any ethnic group. Therefore, the threat of the effect of "disturbing strangeness" or alienation on the part of the target addressee disappears as this parameter does not involve the distinction between what is familiar or not in the target culture but the ability to perform a certain cognitive process. In other words, Logical Mechanism, being responsible for the structure and the genre of a humorous text, is rather oriented towards the addressee's intelligence than the socio-cultural tradition he/she lives in.

Script Oppositions, being the highest of all Knowledge Resources, becomes the crucial element of the discussion of the potential influence of socio-cultural factors on humour appreciation. It is in this parameter that incongruity finds its resolution. This is due to the overlapping and then the juxtaposition of two antonymous frames. The latter, instantiating themselves as events, actions or quality (Attardo 2002: 181), heavily depend on the teller's and the tellee's contextual information. As such, it is bound to the entire background in which a joke originated and is expected to be interpreted. Attardo (2002: 182) admits that the specifics of a humorous text will "vary according to the time and place of its production".

Indeed, there are scripts not eligible for creating humour. These, however, as many could argue, will not so much depend on the ethnic or national boundaries but on the personal attitude and world-view of individuals. For example, it is true to say that generally telling a joke to a Polish addressee in

which the late Pope John Paul II is taken as the semantic object will most probably be considered as an offence (not to say blasphemy), yet some Poles (perhaps those non-believers or representatives of other religious persuasions) might consider it funny. Quite similarly, Moses or Muhammad could be a script available for humour in Poland, however, with the exception of the Judaic and Muslim communities, respectively. Although not nationally conditioned, this still poses a problem for translation. This hitch can be neutralised by resorting to replacement. In this way, the translator (in accordance with the rules of political correctness) will be able to achieve equivalence in terms of humour appreciation between the source and the target texts and avoid the potential negative consequences an inappropriate joke might produce among the target addressees. Although Attardo (2002: 189) admits that this is only functional equivalence and on the semantic level the target text becomes a substitution of one joke with another, he also sees it as a point supporting the claim that, at least at the perlocutionary level, all humorous texts are translatable.

7. Conclusions

Taking a closer look at all the Knowledge Resources, from the point of view of socio-cultural factors, it occurs that the latter play a less prominent role than it might seem at first. It must be acknowledged that, if there were serious ethnic differences in humour reception, successful rendering (i.e. maintaining the level of funniness) of any text of this genre would be impossible. However, assuming that nationality or any other criterion of belonging to some group (e.g. religion, sexual persuasion etc.) hardly determines humour appreciation, what we are dealing with are only attributes characteristic of a particular type of humour. Maintaining these features in the target version facilitates the preservation of the function of the text, thereby giving the target language addressee a chance to receive the text in the way it would be received by the source

language addressee. Consequently, it is not cultures or linguistic traditions which undergo the process of rendition, but types of humour, e.g. ABSURDITY (language 1) into ABSURDITY (language 2), LAVATORIAL HUMOUR (language 1) into LAVATORIAL HUMOUR (language 2) or SARCASM (language 1) into SARCASM (language 2). In this way the two texts are functionally equivalent.

Such an approach is in accordance with Attardo's postulate of replacing one situation with another (Attardo 2002: 188) and with the current trends in translation mentioned by Vinay and Darbelnet (1995: 342), for whom translation "replicates the same situation as in the original, whilst using completely different wording" or by Neubert and Shreve (1992) and Laurian (1992). This translation strategy also seems to be appropriate considering the observations in other than linguistic fields, as presented in this article (Fox, Easthope). Despite the uniqueness of the so-called English sense of humour, the translated versions of a number of British sitcoms are also popular in other countries owing to their essential funniness. What appears to be the problem here is then not the type of humour but its object or lexical culturemes. These are the associations which Bednarczyk (2001: 285) blames for affecting the perception of humour in different countries. In other words, the political situation, national tradition and literary tradition of a country are represented in the lexical aspect of the language rather than in the type of humour.

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CULTURE

The scholars' dilemma prior to the royal divorce

MAREK SMOLUK

Abstract

Catherine of Aragon's inability to give Henry VIII a male successor coupled with the monarch's growing conviction that his marriage was cursed made him seek a new wife. Both parties – the King and Queen – were conscious that the divorce proceedings would not be easy to carry out therefore the royal couple had started a race long before the case in their quest for supporters. Henry VIII and Catherine of Aragon turned to scholarly circles in hope of being provided with some favourable interpretations of canon law, which was either to ease the divorce proceedings from the King's point of view or halt the case from the Queen's position. Thus not only does the work present these scholars, who willingly embarked on assisting the monarch with their support in the form of either heated debates or writings, but also shows those, who refused to be drawn into the orbit of the conflict.

The work provides evidence that the scholars played a crucial role by supplying the arguments used to justify Henry VIII's claim for the royal divorce. In return for this service, the monarch often reciprocated with rewards for his supporters. In addition, it is argued that the times under discussion here contributed tremendously to the progress that was made in the fields of education and in general terms, the evolution of humanism. The divorce itself set off a chain of reactions, first giving rise to the ultimate break-up with Rome and then, thanks to Cromwellian directives, the reforms of higher education, which led to the greater status of humanism instigated at English universities. Last but not least an important issue in this paper is the pointing out of some drawbacks such as a shortage of funds or

opposition of some orthodox scholars, which clearly prevented humanism from flourishing at universities at that point.

Key words: Catherine of Aragon, Henry VIII, humanism, royal divorce, scholars

The course of British history would have been different had not Arthur, Henry VII's oldest son, died unexpectedly, having married Catherine of Aragon five months prior to his sudden demise. In order to prevent the possible loss of the dowry attached to the marriage, Henry VII arranged with the Pope that his younger son – the future Henry VIII – would marry the widow. During the first five years of their marital life, Catherine of Aragon became pregnant five times, yet all the pregnancies ended in miscarriage. Eventually, in 1516, the queen gave birth to a healthy child, yet, much to Henry's disappointment, it was not a male successor to the throne but a girl christened Mary. Subsequent miscarriages made the monarch believe that the marriage was cursed and that he must divorce Catherine of Aragon. In the meantime, Henry VIII began the courtship of Anne Boleyn, a generally disliked member of the court (Daniell 1996:93). The more the woman resisted the king's advances, the more passionate Henry became. The King's infatuation and growing conviction that his marriage with Catherine of Aragon had been a monumental folly led ultimately to Henry's demand for a quick divorce. Also, from as early as 1527, Queen Catherine had been fully aware of her husband's intentions of divorcing her; thus the royal couple embarked upon a race to secure loyal supporters in the pending divorce proceedings.

The principal aim of this paper is to present the royal court's endeavours to find justification for the royal divorce. Some favourable interpretations of canon law, which would enable the monarch to divorce the Queen, were within the realms of the scholars of the time to provide. Therefore the pa-

per not only delved into the methods used to bring those academics round to the King's way of thinking but also presented the achievements of those who decided to side with Henry VIII. There are bountiful examples, but only several have been selected in this paper, to show that many works and translations produced by the scholars were created in the hope of receiving preferential treatment and further employment. Finally, this paper points to the royal divorce as being the direct source of the changes that occurred at universities, i.e. certain modules, such as studies of canon law, could now be abandoned.

A scholar whose positive opinion both the king and queen attempted to win over was Erasmus. In September 1527, Henry VIII first offered him an invitation to settle in England. In a persuasive missive sent from the palace of Archbishop Warham, Erasmus was made aware that this refuge from the mainland continent, which was shaken by the theological storms of the early period of the Reformation, would be a sensible choice and save him from falling prey to all nature of attacks. This offer of shelter in England was, as pointed out in correspondence, a result of the King's doubtful concern for the scholar's safety (Allen 1906-1958:Ep.1878). In March the following year, Archbishop Warham issued a second invitation, this time directly from himself, in which he offered the scholar his hospitality and help in setting up his new home in England (Allen Ep.1965). Despite all the efforts made by the royal court and other officials, Erasmus – who still regretted having become involved in the dispute over Martin Luther several years before – had no intention whatsoever of becoming involved in bitter arguments, this time about the pros and cons of the royal matrimonial issue. In response to both letters of invitation, he proffered his thanks for the kind offer, yet his deteriorating health – as he put it – made it impossible for him to set out on such a voyage (Allen Ep.2054). Not convincingly, however, Erasmus assured his correspondents that, to the best of his abilities, he would assist the monarch in his writings (Allen Ep.1998).

Just as Erasmus refused to be drawn into the orbit of the King's supporters, he objected with the same persistence to becoming entangled in the Queen's machinations. Juan Vives, who was Catherine's ardent sympathiser and devoted friend, requested on two occasions that Erasmus should express his opinion on the issue of the royal couple's marital problems. In response to these appeals, Erasmus issued a letter in September 1528. Being adamant in his decision, he maintained his impartiality in this matter (Allen Ep.2040). In direct correspondence with the Queen, Erasmus confined himself simply to producing a letter in which he offered his consolation but the scholar's cautiousness permeated the tone of the whole missive (Allen Ep.1960). On a different occasion, however, Erasmus had no qualms in asking Catherine of Aragon via Lord Mountjoy – William Blount – if she could read his composition entitled *Vidua Christiana* (Allen Ep.2215). Undoubtedly, it was a tactless request by the scholar in view of the Queen's personal problems. It is worth pointing out that once Erasmus had turned down Henry VIII's offer to reside in England, the monarch ceased to have any further contact with him. It was different though with the Queen, who, despite receiving little comfort from the scholar, continued to read his works and even upon at least two occasions supported him financially (Allen Ep. 2215).

Unlike Erasmus, other scholars demonstrated no such reluctance and willingly embarked on assisting the monarch with their support in the form of either heated debates or writings. Richard Pace, a former royal secretary, had an inscription written on his front door at Syon, which read: "*godde saue the Kynge*" (Wegg 1932: 272). All guests paying visits to this ex-diplomat could not have missed these words of greeting, which notified them in no uncertain terms where the host's allegiance lay. Richard Pace, who had clearly recovered by then from his mental indisposition, led intellectual disputes with anyone who appeared to hold a different viewpoint. The confirmation of this is provided by John Crucius from Louvain

University, who once looked up the former royal secretary at Syon and after his visit reported to Erasmus that Richard Pace had become involved in a frank exchange of views with John Fisher (Allen Ep.1932). Interestingly enough, Richard Pace turned out to be such a devoted subject of the Crown that his example inspired other scholars to join the mainstream of the king's defenders. Amongst the most eminent figures to join the monarch's service were Edward Foxe and Robert Wakefield. The former was a scholar whose extensive knowledge of the Old Testament proved to be of great help in the finding of evidence in support of Henry VIII during the divorce proceedings. The latter was influenced by Richard Pace and eventually came round to the understanding that his support of the Queen might be detrimental to his own interests. Robert Wakefield's fluency in Hebrew and Arabic was thought to come in handy in the quest for material which could prove the King's rightness.

With Cardinal Campeggio's arrival in London to preside over the Legatine Court, the recruitment of scholars on the side of the King and Queen intensified. In June 1529, the Pope's Legate came to a decision that "the case was too high, and notable known through all the world, for us to make any hasty judgement"¹. Having consulted on this matter with Clement VII, the Legate instructed that the court should be adjourned indefinitely. This decision had fatal consequences for Thomas Wolsey and ultimately led to his downfall. Cardinal Wolsey, who by then "had ruled the King and his kingdom" – as the Vatican ambassador described – fell into disfavour (Daniell, 92). The scholars, who several years before had been writing poems and tracts in praise of the all mighty Cardinal, were now let loose to express scathing and severe criticism of Thomas Wolsey, his policy and status with no fear of persecution or other repercussions. Thomas More was the first to launch a vicious onslaught on the Cardinal in Parliament whilst John Palsgrave, a notable humanist and old tutor to Princess Mary, produced

¹ Quoted from "*St John Fisher, Bishop and martyr*", available from: <www.catholictradition.org/>, p. 2.

a series of satirical comments on the former Lord Chancellor's policy. Even Erasmus, who had been cautious enough not to express his political views so far, spoke unfavourably of Wolsey's humble origin and his earlier unfair treatment of others. Thomas More and Richard Pace are the most pertinent examples of having fallen prey to Wolsey's envy and power (Allen Ep.2237, 2243, 2253). Certainly, it was now the right time to blame Cardinal Wolsey for all political errors and misjudgements and, simultaneously, take revenge on him for all the miseries and hardships they had suffered at his hands.

The Legatine Court's decision to adjourn can be viewed simply as a failure of the King's court. This verdict, however, did not discourage the monarch from seeking aid in the circles of scholarly authority. The royal plan now aimed at winning over the academic opinion of European universities. In addition to securing a favourable attitude from the humanists of universities towards the monarch's marital problems, Henry VIII ordered searches to be made through European libraries both in the King's realm and abroad. The researchers' task was to find indisputable evidence to back up the sovereign's claim that the royal divorce was legal in the light of the law.

As would have been expected, the first two universities which were approached to express their standpoint in this matter were Oxford and Cambridge. The question at issue was directed to universities at the beginning of 1530 and both institutions expressed their opinions, which satisfied the royal court. Their decisions, however, were not reached without arguments and heated debates. The contention amongst the scholars at Oxford was the prime cause of delaying the verdict there but several pressing royal letters despatched to Oxford compelled the academics to act promptly. A far greater challenge was to persuade overseas universities on the continental mainland to side with Henry VIII. First and foremost, European universities were not under the threat that a possible unfavourable decision would have bleak consequences in the cutting back of their revenues and/or subsidies. Thus English

diplomats faced an arduous as well as delicate task. Furthermore, this challenge became even more difficult to bring to a positive outcome since English agents had to compete with their equally active counterparts from Spain. Numerous examples are known where royal representatives on a mission resorted to offers of bribes. Richard Croke's mission best illustrates the methods he had to use and the difficulties he encountered in his endeavours to gain votes and scour foreign libraries for hard evidence to support Henry's divorce application (Scarbrick 1968: 336-338).

Richard Croke was appointed to search the library of Venice due to his masterly expertise in the Greek language. Also, he travelled to Bologna and Rome with the intention of collecting positive opinions for the royal divorce. His journeys in Italy were always arranged in confidence as were his whereabouts, which were also kept secret. During his mission, the diplomat used a pseudonym to enable him to gain easier access to the Rome library's resources (Burnet 1865:148-161). As with many other court agents, Richard Croke was continuously complaining about a shortage of funds, at least to cover his travelling expenses. On the other hand, his allowances did not prevent him from offering bribes to doctors of philosophy and eminent writers whose opinions may have helped his patron's case (*ibidem*). Richard Croke's mission may well have been a greater success had it not been for the Emperor's influence in the Italian kingdoms and the much greater financial rewards offered by the Spanish court to those who were willing to speak and write favourably about Catherine of Aragon (Sheppard 1919: 23).

Despite all these obstacles, English diplomacy was able to boast of several brilliant successes. The Faculties of Law and Theology at universities in France and northern Italy issued expositions, according to which there were legal grounds for the royal divorce. Similar opinions were expressed by the universities of Bologna, Paris, Anjou, Padua and Orleans. For example, at the University of Paris it was Reginald Pole who was

the advocate of the monarch's case. His reports from France revealed that the majority to whom the King's marital problems were of concern radiated boundless enthusiasm and support for Henry VIII. As the result of this diplomat's activity, he was delighted to inform his sovereign that in July 1530 the Faculty of Theology in Paris shared the monarch's viewpoint in relation to the divorce proceedings (Allen Ep.2253).

Reginald Pole's attitude towards the royal divorce raises certain controversies and speculations. Although he had served the Crown diligently during his mission in Paris, Archbishop Cranmer (1489-1556) did not trust the diplomat and wrote to Thomas Boleyn:

Mayster Raynolde Poole hath wrytten a booke moch contrary to the kinge hys purpose, wyth such wytte, that it appereth, that he myght be for hys wysedome of the counsel to the kinge hys grace.²

Upon completing his mission, Reginald Pole ceased his involvement in politics. Having been granted a substantial royal pension, the scholar returned to Italy, where, with no visible political currents, he could continue his research work.

It is worth noting that the securing of the positive verdict announced by the University of Paris was only a partial success of English diplomacy. Due to Spanish agents' active involvement in the matter, the number of votes in favour of Henry VIII was reduced to eight. This was somewhat of an incentive for Thomas Cranmer and Edward Foxe, who compiled a book in which they presented all possible arguments, based on scientific research, that substantiated the King's case. The work also contained a preface, which listed the favourable opinions issued by European universities. The publication was brought out in 1531 and was entitled *The Determinations of the moste famous and mooste excellent vniuersities of Italy and of*

² J. Strype (1848). *Memorials of the most reverent father in God Thomas Cranmer*. London: Thames and Hudson, p. 675.

Fraunce, that it is so vnlefull for a man to marie his brothers wife / that the pope hath no power to dispence therwith (Cranmer & Foxe 1531). No sooner had this been published than Henry VIII's work *The Glasse of Truthe* went to press. Past and present historians dispute whether it was the King's own composition. For instance, Richard Croke in his letter to Thomas Cromwell raises the issue concerning the King's authorship (Ellis 1846:197). There is no agreement amongst historians either, with regards to the date of the publication and they point to two different dates on which the work might have been published. Haas in his article argues convincingly that the year of the publication may have been 1531 (1979:353-362). What is certain, however, is that copies of *The Glasse of Truthe* were distributed and sold both in the King's realm and abroad. According to Richard Croke, this work had a huge impact on a great many readers who had been converted to Henry VIII's viewpoint (Ellis 1846:197).

Apart from the royal court's indoctrination, which aimed at capturing more and more sympathisers in the homeland, the English agents made a considerable effort to persuade a number of leading theologians on the continent to come round to the justice of Henry's cause. Regrettably, their endeavours achieved no tangible effect. The official English court's request, forwarded to Martin Luther in 1531 and suggesting that the German humanist pronounce against the marriage, was turned down. Neither was English diplomacy any more successful the following year, when William Tyndale was approached in the hope that this English dissident would be more eager to support Henry VIII's claim for a legal divorce. On the contrary, both leading reformers sided with Queen Catherine of Aragon (Elton 1973:39-40). Simon Grynaeus's arrival in England in 1531 raised the royal court's hopes for international support once again. Simon Grynaeus was a German scholar and theologian, who intended to ransack English libraries for material he needed for his publications. Being equipped with letters of recommendation from Erasmus, he

was offered shelter and hospitality by the Lord Chancellor himself – Thomas More. The Chancellor went to great lengths to satisfy the guest by also offering him an introduction at the royal court as well as enabling him to establish university contacts (Allen Ep.2459). Thomas More must have been thoroughly disappointed with the results of Simon Grynaeus's visit. In return for More's hospitality and help, the German visitor confined himself to verbal thanks and vague promises that he would "sound out" other theologians' opinions on the continent.

The political stagnation over the royal divorce was ended in 1533 by the news that Anne Boleyn had become pregnant. Since it was imperative that the child must be born in wedlock at all costs, these fresh circumstances called for a speedy annulment of the king's marriage (Daniell 1996:96). With the changing political climate and pressure, the King himself stepped in. Most probably, with scholarly aid, he had *De Potestate Christianorum Regum in suis Ecclesiis, contra Pontificis tyrannidem et horribilem impietatem* published in 1533. In this work, Henry VIII emphasises that he is not a Lutheran but hopes simply to expose and combat the clergy's vice and immorality. Nonetheless, it is self-evident that the cause of the monarch's publication was different: Anne Boleyn's pregnancy was the motivation.

Also, English scholars joined the mainstream of the national discussion which the King had initiated. Numerous propaganda publications began to appear on the market with indecent speed, detailed descriptions thereof can be found in Elton's *Policy and Police* (1972:171-198). Amongst the works which were sponsored and issued by the royal printer were for example *De Vera differentia regiae potestatis et ecclesiasticae* by Edward Foxe (1534) and *Koster Codicis* [...] by Robert Wakefield (c. 1534). The latter author's observations in his publication contain a letter addressed to John Fisher. Bishop Fisher was able to learn from this missive the reasons why the royal marriage should be regarded as null and void in the light of

law. *An Introductorie for the lerne to rede, to pronounce, and to speake frenche trewly* by Giles Duwes (1533-1536) is considered to have been a more sophisticated expression of propaganda. The book, which had been published in the 1520s, was re-issued after Henry VIII's marriage with Anne Boleyn. The work granted Princess Mary her new title of "the Lady Mary of England" and expressed sincere wishes for the royal couple, viz. Henry VIII and Anne Boleyn, as well as their daughter Elizabeth – the Princess of England and Wales. Not surprisingly, two editions of *An Introductorie for the lerne to rede* [...] were published.

Another equally important and shocking publication was *De Institutione Foeminae Christianae* by Juan Vives (1523). The work was intended to have been an educational handbook for Princess Mary containing a dedication for Catherine of Aragon. The very fact that the author in his preface extols Queen Catherine's involvement in the care shown for her daughter's future could have been disqualifying enough (Smoluk 2007:194); thus it seems impossible to speculate reasonably as to why *De Institutione Foeminae Christianae* was issued by the royal printer in 1530. It could have been a deliberate decision in order to reinforce the idea that Princess Mary was still the direct and legal successor to the throne, despite the marital problems her parents were experiencing at that moment. It appears unlikely that Queen Catherine and her bevy of supporters could have managed to bribe the royal printer. It is scarcely common sense to have taken such a risk.

It is also worth mentioning that the royal court's policy aimed to encourage writers and scholars throughout the King's realm to compose their own works and translations. The clear incentive for the Crown's subjects writing in favour of the King was the possibility of promotion and a rise in status. The most loyal and productive scribes could hope for preferment and employment at the monarch's court. The reality proved to be disappointing for the optimists. Elton, Tudor historian, describes several cases of authors who, for their propaganda

works and anti-papal treatises, received slight reward apart from negligible gratification (Elton 1973:20-25). Clearly, not all applicants who forwarded their works to the Lord Chancellor were successful – but all of them, irrespective of their talents or appreciation by the royal court, added significantly to the creation of the favourable atmosphere so very much needed by the monarch in the divorce proceedings.

Whilst the scholars served the Crown with their supportive writings justifying the court's policy, the political events of those times had a greater impact on the nature and form of studies at English universities. Henry's rift and subsequent ultimate break-up with Rome meant that the study of canon law became obsolete. Thomas Cromwell, who replaced Thomas More in the post of Lord Chancellor, took up the responsibility of conducting a survey at universities and reviewing the syllabuses in use. Thomas Wolsey's successor seized this opportunity not only to re-introduce discipline and order but also to revise studies generally, in particular in terms of methodology and didacticism. He appointed William Marshall to be accountable for the inspection of higher teaching institutions. The inspector made his enquiries about teaching conditions at Canterbury College, where his friend Michael Drome was employed as a lecturer. It was in fact Michael Drome who proved to have been a valuable source of reliable information. The scholar complained of his colleagues' wrong attitudes towards the King's policy. Furthermore, Michael Drome criticised university teachers for mocking the new English Bible as well as taunting incompetent lecturers. His pointed observations, which he shared with William Marshall, were aimed at many heads of university departments, who themselves had no suitable qualifications for such posts and, in some extreme cases, were without learning. According to lecturer Drome, those at university who were not qualified should be dispatched to their parishes to make room for new teachers able to display the required teaching skills and determination for further self-improvement. Amongst his proposals, he suggested that lec-

tures in Greek and rhetoric should be delivered by qualified professors irrespective of their origin (Underwood 2004).

The directives, which Thomas Cromwell issued in 1535 for urgent implementation at both universities, incorporated several of Michael Drome's suggestions. The repealing of canon law was considered to be top priority. Other courses, such as religion and philosophy, were also done away with. With the abolition of these courses, new ones were brought into the syllabuses, viz. lectures in Greek and Latin in all larger colleges. In order to ensure the Lord Chancellor's injunctions were enforced, inspectors were sent to both universities to keep a watchful eye on the process of the implementation of new directives (Logan 1991: 861-888).

The person appointed to assess how effectively the reforms were indeed being implemented at Oxford was Richard Leighton. His missives to the Lord Chancellor gave a detailed account of the progress made in this respect. He wrote, for instance, that in all leading colleges lectures in Greek and Latin had been introduced and that they had been made accessible even for less wealthy members of society. He also related that theology and rhetoric classes held at Magdalen had high teaching standards and were frequented diligently by listeners (Ellis 1846: 60-61). At Cambridge, it was Thomas Leigh who was responsible for the implementation of reforms. In his report on his visit, he informed Thomas Cromwell that his injunctions had been greeted with enthusiasm (Ellis 1846: 362). The analysis concluded that he had persuaded university authorities to establish Greek and Hebrew courses, which had been run at the university's expense.

In conclusion, the ultimate break-up with Rome and the subsequent reforms of higher education that followed in the King's realm as the result of Cromwellian directives must be viewed positively and undoubtedly contributed greatly to the greater status of humanism instigated at English universities. Regrettably, a shortage of funds coupled with reluctance or even opposition of some orthodox scholars were hurdles which

clearly prevented humanism from flourishing at universities at that point. The example of Brasenose College, where lectures in Greek were introduced as late as 1572 because there had been no funds available before to cover the costs, illustrates best the above conclusion.³ The obstacles which were too difficult to overcome are of lesser weight and importance when viewed in the light of the joy that permeated English humanists at the time of the implementation of the reforms. Undoubtedly, the political events which occurred in the early 1530s strongly backed up the progress that was made in the fields of education and, in general terms, the evolution of humanism. The scholars played a key role by providing the evidence used to justify Henry VIII's claim for the royal divorce. In return for this service, the monarch often reciprocated with rewards. In fact, the royal divorce happened to be a springboard for the fast tracking of careers thanks to numerous commissions conferred on supportive writers. Some humanists, however, saw at this time the end of doctrinal unity.

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LANGUAGE ACQUISITION

Awareness, responsibility and control as prerequisites of autonomy in second language acquisition

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Abstract

The paper presents the role of awareness, responsibility and control in second language acquisition and autonomy development. The factor of awareness and related terms, such as attention, noticing, intention and control, is a fundamental issue taken up by both psychology and second language acquisition researchers. At a psychological level, these factors and capacities are essential in the process of learning. At a methodological level, awareness and responsibility are central ideas in the theory of Confluent Education, as well as prerequisites of learner autonomy. In order to be autonomous, a person needs to experience the feeling of control over the events in his/her life. The locus of control theory accounts for the perception of controllability and refers to a person's belief system about his/her control over the events in his/her life, including the process of learning and its outcomes. All the aforementioned factors contribute to autonomy development, enabling the learner to take responsibility for his/her learning.

Key words: awareness, responsibility, locus of control, autonomy, second language acquisition

1. Introduction

Awareness is a factor that has taken on a growing importance in the field of language education. This term, adapted from

psychology, is related to various fields of research and interpreted at various levels of analysis. In terms of second language acquisition (SLA), it refers to attention and related terms: alertness, orientation, preconscious registration, selection and consciousness, traditionally associated with cognitive psychology (Bialystok 1994; MacLaughlin 1990; Reber 1993; Robinson 2003; Schmidt 1990, 2001). In the research into working memory, the central executive – a factor responsible for attentional processes – is considered to be of key importance (Conway et al. 2008). The factor of attention is the core of the Noticing Hypothesis (Schmidt 1990).

In the discussion on learner autonomy, awareness is enumerated among both its symptoms and prerequisites (Little 2004). Awareness and responsibility were central ideas in the theory of *Confluent Education* proposed by Brown in 1971 as an educational movement which became "The pedagogic vehicle for humanistic thinking" (Legutke and Thomas 1991: 40). Confluent Education offered resistance to conventional forms of education. Stemming from Gestalt Therapy, which concentrates on body-awareness, emotional expression and liberation from social pressure, Confluent Education was directed towards humanising both the learning process and education institutions. Its primary emphasis was on the integration of the affective and the cognitive side of humans and achieving the dynamic balance of thinking, feeling, acting and creating. The central categories of Confluent Education were awareness and responsibility. Awareness was considered a key to one's self-access and potential for growth, regarded as necessary components of learning. Thus, the role of the teacher was to facilitate the learner's insight into his/her emotions, dreams, memories and physical sensations, as well as to direct his/her attention to the environment. By expanding his/her awareness, the learner was supposed to assume responsibility for his/her learning. Awareness-raising encompassed such areas as sensitivity training, perception and activation of emotions, relaxation techniques, drama, empathy training, communica-

tion skills training and stimulation of imagination and creativity. The contemporary idea of learner autonomy has much in common with Confluent Education.

Being autonomous, that is the taking of responsibility by the learner for the process of learning, requires not only adequate competencies and a facilitative learning environment but also the feeling of control over the learning process. The Locus of Control theory (LOC) (Rotter 1954) refers to a person's belief system about his/her control over the events in his/her life. Some people tend to ascribe events that happen in their life to themselves, whereas others prefer to search for causes of their outcomes outside. The meaning of the concept of control may be conveyed by many words, such as *mastery*, *responsibility*, *controllability*, *coping*, *efficacy*, *contingency* and *competence* (Wong and Sproule 1984: 312).

Since their emergence, the humanistic ideas of awareness-raising, taking responsibility for the process of learning and education for autonomy have evolved along with scientific research into the field of human cognition. The following sections refer to awareness, intention, control, attention, noticing and locus of control in the domain of SLA.

2. Awareness and related terms

Awareness and related terms, such as alertness, orientation, preconscious registration (detection without awareness), selection (detection with awareness) and consciousness, have been debated in the field of cognitive psychology and SLA alike, producing differing and often contradictory views of the problems in question (Bialystok 1981, 1988, 1994; Krashen 1982; MacLaughlin 1990; Reber 1990, 1993; Robinson 2003; Schmidt 1990, 2001). All these afore-named concepts are interconnected and often used interchangeably owing to the difficulty in defining them (Al-Hejin, 2004; Schmidt 1994a). Especially the two mostly researched in SLA concepts, awareness and

attention, are often treated as two sides of the same coin (Carr and Curran 1994; Posner and Peterson, 1990).

According to Richard Schmidt, the founder of the Noticing Theory, which advocates the essential role of attention and awareness in the process of learning a foreign language, awareness is one of four facets of consciousness. The remaining three are intention, control and attention (Schmidt 1994a).

2.1. Intention

Intention is connected with the deliberate decision of the learner to attend to a stimulus, which includes such efforts as voluntary exposure to the language, will to incorporate new forms and, eventually, the utilisation of the gained knowledge (Bialystok 1981; Schmidt 1994a). In terms of SLA, intention refers to intentional versus incidental learning (cf. Robinson 2003). Incidental, that is unintentional, learning in the field of SLA does exist but its impact on the process of SLA is still uncertain. Learning without intention is possible, in that we can learn grammar, spelling or vocabulary by reading, listening or being involved in communication without intending to, yet there is evidence that intentional learners outperform incidental learners (cf. Hulstijn 2003).

2.2. Control

Control refers to the level of controllability of the language learner over the linguistic output depending on the amount of effort exerted by the learner (Schmidt 1994a). According to Bialystok (1994: 160), control is a learner-executed process of allocating and assigning attentional resources, associated with language intake as well as with language production. Control refers to a continuous course of decision-making about what the limited-capacity system should be occupied with in a given moment. Therefore, receptive attention, i.e. attentional resources employed in the use of receptive skills, is divided be-

tween form and meaning, whereas productive attention, i.e. attentional resources involved in productive skills, is engaged in controlled versus automatic processing division (Bialystok 1994). Bialystok argues that the learner's ability to analyse and to select control increases alongside with the development of the learner's proficiency. Moreover, second language learners rely on control mechanisms established during the process of the first language acquisition, hence, the control component is influenced by the age and experience of the learner.

2.3. Attention

Attention, intertwined with memory, is an essential component in SLA (Robinson 2003: 631; Schmidt 2001). As Robinson (2003: 631) defines it, "Attention is the process that encodes language input, keeps it active in working and short-term memory, and retrieves it from long-term memory". Attention is connected with memory, as its focus is a subset of short-term memory, which is a part of long-term memory currently activated. In other words, attention is a process structured and constrained by memory. Attention has been the focus of research addressing such issues as the necessary levels of attention and awareness for encoding L2 input in working memory, the nature of encoding, rehearsal and retrieval in memory, and the role of individual differences in attentional and memory resources in foreign language learning aptitude (Robinson 2003).

Tomlin and Villa (1994) argue that attention without awareness is sufficient for learning to take place. They propose four concepts of attention in SLA. The first describes attention as a *limited capacity system*. In the view of overwhelming stimuli, the brain is forced to limit both the amount of a stimulus and the number of stimuli being attended to at a time. This in turn leads to the second process, that is *selection*. The limited capacity system has to select some stimuli and reject others. The third notion, *control*, refers to automatic versus controlled

processing of information. Some tasks require more control than others, owing to the fact that they demand more effort and more attention. Finally, *coordination* among competing stimuli requires maintaining and redirecting attentional resources confronting two or more competing stimuli. In a similar vein, Robinson (2003) attributes to selection a key role in SLA. Linguistic input is detected, stored in the sensory register and selected from other stimuli. Selection is an aspect of control guided by the supervisory attentional system and executive control mechanisms. The role of attention is the allocation policy, scheduling and switching between concurrent task demands, and strategy monitoring. Attention and noticing are selective of input but they also perform an *inhibitory* function and suppress perception of most input to prevent interference (Robinson 2003). Another characteristic of attention is *switching*. This phenomena is particularly facilitative in switching attention from meaning to form.

Attention treated as a limited-capacity system is also a fundamental issue taken up by Skehan (1998), who suggests pedagogical intervention to attract the learner's attention to salient aspects of input. As attentional resources are limited, they are generally biased towards meaning. Therefore, attentional resources should be channelled by manipulating the learning conditions to maximise the chances for noticing of form and, thus, language development.

2.4. Awareness

Awareness is a notion adopted from cognitive science to SLA (Ellis 2002; Tomlin and Villa 1994) and in both disciplines it is defined as a particular state of mind in which an individual has undergone a specific subjective experience of some cognitive content or external stimulus (Schacter 1992; Schmidt 1990). In terms of SLA, it is present in the notions of explicit (aware) versus implicit (unaware) learning. In the opinion of SLA researchers, learning without explicit metalinguistic

knowledge is possible, because nobody knows all the rules in a language (cf. Robinson 2003, 2007; Schmidt 2001).

Awareness is assessed by a behavioural or cognitive change, the ability to report or demonstrate being aware of the experience, and the ability to describe the experience (Allport 1988; Carr and Curran 1994). According to Leow (2000), all three afore-named conditions constitute high awareness, whereas when only the first two conditions are met, low awareness is achieved.

According to Tomlin and Villa (1994: 193), attention, particularly its component –detection, necessary in the process of SLA, does not require awareness to operate: “awareness requires attention, but attention does not require awareness” (ibid.: 194). They claim that information can be cognitively detected, even though the individual is not aware of it. In other words, in contrast to Schmidt (1990), they propose that awareness is not a necessary condition in SLA. Their hypothesis is based on the evidence of semantic priming in which subjects can detect the word *nurse* more rapidly when it follows the word *doctor* than when it follows a semantically unrelated word. It may, therefore, be argued that people can cognitively process words not being aware of them. However, awareness might play a role in the detection by further enhancing the learner’s alert state or by explicit instruction specifically orienting the learner to a salient grammatical aspect. Input enhancement in instruction might heighten the chances of detection. Therefore, when a grammatical aspect is detected, it can be processed and acquired. In Tomlin and Villa’s estimation, Schmidt’s Noticing Theory is reformulated as *detection within selective attention*. SLA requires detection, but not awareness which might, nevertheless, potentially support SLA.

2.5. Noticing

The concept of noticing is traditionally attributed to its founder, Schmidt, who hypothesised that there is no SLA without attention:

The concept of attention is necessary in order to understand virtually every aspect of SLA, including the development of interlanguages (ILs) over time, variation within IL, at particular points of time, the development of L2 fluency, the role of individual differences such as motivation, aptitude and learning strategies (Schmidt 2001: 3).

Processes of interaction, negotiation for meaning, and all forms of instruction are all associated with the notion of attention. According to the Noticing Hypothesis, SLA is driven by what learners pay attention to and notice in target language input. Schmidt's definition of noticing evolved alongside the development of research in the field of consciousness. Firstly defined as an aware detection/registration of linguistic data and subsequent storage in long-term memory (Schmidt 1994b), it was then reformulated, after Tomlin and Villa (1994), as a process possible without awareness and restricted to a technical term equivalent to 'apperception' (Gass 1988), 'detection with selective attention' (Tomlin and Villa 1994), and 'detection plus rehearsal in short-term memory' (Robinson 1995). Schmidt (2001) separates noticing, which refers to the surface structure of utterances, from 'metalinguistic awareness', which refers to abstract rule formation, metalinguistic reflection, forming hypotheses and so forth. In a similar vein, Simard and Wong (2001) perceive the problem of attention and awareness in SLA not in the context of a necessity or the absence of necessity, but of different degrees of attention and awareness that may impact learning. They do not treat various aspects of consciousness, such as alertness, orientation, awareness and detection, as separate, independent entities, but as processes

interacting in graded amounts depending on the task type, individual differences and other factors.

3. Locus of control

Locus of control (LOC) refers to a person's belief system about his/her control over the events in his/her life. This concept is derived from Rotter's Social Learning theory (1954). Drwal (1995) describes permanent LOC as a personal disposition that remains relatively stable during the lifetime. However, according to Williams and Burden (1997: 102), it is also open to change by means of structured interventions.

According to LOC theory, people can be divided into two main groups. Those who feel personally responsible for what happens to them are labelled *internals*, whilst those who believe that such external forces as fate, luck or objective difficulties determine their life are termed *externals*. Numerous researchers have proved a positive correlation between internal LOC and academic achievement. In their review of the literature, Findley and Cooper (1983) conclude that a feeling of being in control of events exerts a positive force on success in learning. Generally, students characterised by internal LOC are more independent, motivated, resourceful, persistent and active. On the other hand, externals are perceived as more dependent, compliant, inattentive and passive (cf. Arlin and Whitley 1978, Drwal 1995).

The influence of LOC on academic achievement is often voiced in psychology literature. LOC researchers such as Arlin and Whitley (1978) propose that learners should be taught to assume responsibility for their academic outcomes. Similarly, Williams and Burden propose that teachers may help their learners by encouraging them to take responsibility for carrying out their own plans (1997: 103).

Locus of control (LOC) is closely connected with other personality dimensions, among them a feeling of power, competence, a need for autonomy, a need for power, ego strength,

ego control, self-actualisation and defensive mechanisms. Drwal (1995: 200) postulates that a permanent and generalised locus of control is a personal disposition and may be treated as a trait, or a continuum from generalised external locus of control to generalised internal locus of control. A large body of research provides evidence that a control construct is very useful in explaining such human behaviour as taking decisions, solving problems, learning, social and political activity, settling life goals, achievements and studying. Psychological literature offers an elaborate description of people characterised by traits of internal and external locus of control.

A person characterised by internal LOC believes that what happens in a given situation is directly connected with his/her own behaviour. No matter whether the outcome is positive or negative, the person feels responsible, perceiving the causes of the event in his/her efficient or inefficient actions. On the other hand, a person characterised by external locus of control does not believe in purposeful engagement in an action, because the outcome remains beyond his/her control anyway. If a person perceives the outcome of his/her actions as situated beyond his/her control, the outcome stops determining behaviour.

External locus of control also includes self-distrust and disbelief in the ability to control what happens. It is assumed that people with a strong external locus of control may be relatively passive when trying to change something in their lives. What is more, external LOC is a defensive mechanism against expected failure, protecting self-esteem by denying responsibility for undesirable events.

3.1. Locus of control and academic achievement

The advantages of internality of control decidedly prevail in various aspects of human life, including making life plans, settling goals, studying, taking exams, solving tasks and, especially, academic achievement. Research findings have con-

firmed that LOC is closely connected with self-esteem, which is assumed to be positively related to success in second language acquisition (cf. Chastain 1976: 88; Findley and Cooper 1983; Komorowska 1987; Tarone and Yule 1995; Brown 2000: 146; Ledzińska 2000). As Drwal (1995) demonstrates, people with internal LOC, believing in their ability to influence events, establish higher level aspirations and perceive the probability of a successful outcome as high. The higher their aspirations, the more strongly they are convinced that a positive outcome is conditioned by their ability and not by external factors. Students with internal LOC highly estimate their chances of getting better grades, graduating from college and continuing their studies.

Internal LOC also correlates positively with a high conformability between real-self and ideal-self. Subjects classified as internals more often use such verbs of self-description as 'ingenious', 'efficient', 'independent', 'ambitious', 'potent' and 'assertive' (cf. Lefcourt 1981; Drwal 1995). These features correspond with the idea of autonomy and independence in language learning (cf. Benson and Voller 1997), in which such characteristics as responsibility, taking charge, learner control, freedom from external control, individualisation and maturity are highly esteemed.

The influence of LOC on responsibility attribution is greatest in the least univocal situations. The presence of evidently distracting elements results in the lack of difference between groups with different LOC as far as responsibility is concerned. The responsibility factor is of special importance in school settings. The perception of opportunities to manage one's own learning may influence the locus of control attribution. It has been hypothesised that students' perceptions of the opportunity to move about the room, to work at their own rate and to choose their own activities will affect their LOC. As students perceive that they may determine the activities in which they engage, they may also become more willing to take personal responsibility for the successes and failures that accrue to

those activities. It may be easier to blame the teacher for failures at a learning task if students perceive that the task is one that has been forced upon them by the teacher. Conversely, it may be more difficult to rationalise failures in a learning task in terms of external sources if the students have participated in choosing the task. A similar argument applies to the willingness to ascribe success at academic tasks to oneself. If students perceive that they participated in choosing the tasks, then success might be considered a result of their own effort. On the other hand, if students perceive that the tasks undertaken were determined by the teacher, then they might be more likely to ascribe the result to external forces, such as luck or the teacher. The relationship between self-managed learning and academic LOC is reciprocal. As students become more, or less, willing to accept responsibility for their academic outcomes, they may become more, or less, willing to perceive the classroom as providing sufficient opportunities to manage their own learning and to control their own academic destinies (cf. Arlin and Whitley 1978: 988-989).

There is a controversy over internal responsibility for failure. Weiner and Potepan (1970: 144-151) introduce the notion of *intellectual achievement responsibility*, which refers to the readiness to attribute successful or failed actions to oneself. Successful students, rather than those who fail, are more likely to ascribe internal responsibility for failure, less likely to ascribe failure to lack of ability, and more willing to attribute failure to lack of effort.

People with higher internal LOC more actively seek the information necessary to solve a problem and are more efficient when it comes to making use of that information. They are better at organising learning material and making good use of extra opportunities to improve learning effects. These features of organising and planning are referred to as *metacognitive* strategies in second language learning: "Strategies that involve planning for learning, thinking about the learning process as it is taking place, monitoring of one's production or comprehen-

sion, and evaluating learning after an activity is completed” (Brown 2000: 124). The idea of self-monitoring was also outlined by Yule and Tarone (1995). An active approach to the process of learning is one of the features of a *good language learner* (cf. Ellis 1995: 549; Griffiths 2008).

Finally, LOC can be approached from a motivational perspective. Needless to say, motivation is a key disposition when it comes to second language learning (Gardner 1985; Brown 2000; Harmer 2001; Dörnyei 2001, 2005). Motivation is also intertwined with attribution theory and LOC. There is a presumed connection between LOC and achievement motivation; the stronger the internal control, the greater the achievement motivation. However, this connection is probably not linear, because a person with high achievement motivation does not need to have a strong belief in his/her internal control. Some characteristics of people with internal LOC, such as activity, a preference for performing in situations related to their skill rather than in random situations, high self-esteem and high aspirations, are typical of people with high achievement motivation. Students with internal LOC are more persistent when studying, have more self-responsibility, receive higher grades and declare more positive attitudes towards school (cf. Arlin and Whitley 1978: 989; Drwal 1995: 223).

In the light of the theories discussed above, it would appear that all the positive tendencies exhibited by internals should mean they have a greater likelihood of achievement. What is optimistic is the fact that LOC can be learned during the course of one's lifetime.

4. Autonomy as responsibility for the process of learning

Learners' ability to assume responsibility for their learning in both psychological and methodological terms is the focus of research into learner autonomy (Cotterall 2008). This ability is considered essential for success in foreign language learning.

From a psychological perspective, awareness and intention in SLA are recognised as prerequisites for language learning facilitating the development of the autonomy of a learner (Little 2004). Becoming autonomous is, to a high degree, tantamount to the development of awareness. Awareness in SLA encompasses aspects such as noticing, selectiveness of attention, the ability to store and verbalise information, and to monitor verbal behaviour. It may, therefore, be argued that autonomy has a deeper, cognitive foundation.

In foreign language didactics, autonomy is defined as “redistribution of power among participants” (Benson and Voller 1997: 2), which means more learner control over the process of learning. The origins of autonomy and independence in education are traced in twentieth-century liberal western thought in the domains of psychology, philosophy, and politics. Within these fields, autonomy meant the capacity of an individual to be a responsible member of society. The process of formation of an independent and responsible individual denoted the core of a democratic society. In education, autonomy has been associated with individualisation based on an assumption that learners have their own learning styles, preferences and needs. There are three levels of autonomy: methodological, psychological and content (Cotterall 2008). The methodological level focuses on the learner’s ability to assume responsibility for the learning and implies the willingness and ability to exchange roles between the learner and the teacher. The psychological aspect regards autonomy as capacity including abilities and attitudes that allow a learner to take responsibility for his/her process of learning. Autonomy defined as ability, capacity, skill, responsibility and control depends on individual learner characteristics: aptitude, intelligence, personality, awareness, maturity and age. That is why the psychological dimension of autonomy, especially cognitive factors and personality features, should not be neglected in the research into autonomy (Little 2004). Content autonomy, according to Benson (2001), relates to the ability to decide on the content of learning, that

is what, when and where the learner learns. Hence, autonomy requires a reasonable degree of maturity, awareness and independence. As Little concludes, "Autonomy in language learning depends on the development and exercise of a capacity for detachment, critical reflection, decision making and independent action" (2004: 69).

5. Conclusion

Taking responsibility by the learner for the process of learning requires a high level of awareness, competence and maturity, as well as the feeling of control over the learning process. At a language processing level, different degrees of attention and awareness may impact learning. Attention is an essential component in SLA intertwined with working memory. Therefore, attentional resources should be channelled by manipulating the learning conditions to maximise the chances for noticing form, and thus, language development.

In order to assume responsibility for the process of learning, the learner must experience control over the learning situation. The process of attributing causes to events constitutes the psychological notion of locus of control. Internal LOC positively correlates with personality measures such as tolerance, responsibility, mental efficiency, socialisation, ambition, self-possession, high self-esteem, self-acceptance and adjustment. Most of these features are believed to facilitate foreign language learning and learning in general and are also present in autonomous foreign language learners. Internal LOC can be learned during the course of one's lifetime, what is more, teachers can encourage their learners to change their attributional style from an external to a more internal one.

At a methodological level, awareness and intention in SLA are recognised as prerequisites for the development of the autonomy of a learner. Successful foreign language learners are not necessarily autonomous. Being able to take responsibility for the learning requires intellectual and social maturity.

Autonomy development is also limited by various external factors, such as institutional requirements or cultural specificity, which means that learners might display different levels of autonomy in different situations. Hence, autonomy as a state of mind is difficult to achieve and rather fostering of semi-autonomy, embracing different techniques preparing for full responsibility and independence is advised by specialists (Wilczyńska 1999).

The theoretical perspective suggests that autonomy is not a homogeneous or unambiguous term, but a multidimensional variety of internal and external phenomena. It embraces neurological, psychological, methodological and environmental conditions, both dependent and independent of the learner. The complexity of the phenomena makes research methodology inevitably difficult. Therefore, research into autonomy and a discussion resulting from it are a real challenge for SLA researchers.

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Expressing emotions in English and Polish in the SLA perspective

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Abstract

This paper attempts to examine the means of expressing emotions with a distinction being made between non-verbal and verbal modes of expression. Then, attention will be devoted to the way in which emotions are communicated in English and Polish through specific vocabulary items, with focus on exclamations, swear words, emotion terms and metaphors. Moreover, metaphorical expressions will be further explored and their realisations in English and Polish will then be compared. Finally, conclusions for second-language teachers concerning particularly the linguistic matters discussed throughout the paper will be provided.

Key words: emotion, exclamation, metaphor, swear word, second language teaching

1. Modes of emotion expression

Emotion has been defined as a subjective psychological phenomenon accompanied by changes in behaviour, facial expression and speech. What is more, the above changes co-occurring with emotions can function as non-verbal and verbal means of expressing emotions; the former including posture, gestures and face; and the latter involving voice change and language use. Needless to say, various aspects connected with the expression of emotion require further examination.

Firstly, a person's posture or gestures may reveal emotions experienced at a particular moment. The situation when emotions are disclosed by other parts of the body than the face is in psychology known as emotional leakage or simply leakage (Berryman et al. 2003: 261). A case in point here could be touching or rubbing one's face or head, which may be perceived as a signal of negative emotions to oneself (Berryman et al. 2003: 36). Obviously, emotional leakage can also be observed in a language-learning classroom. For example, a student who does not feel very confident and is afraid of speaking in the second language may in a way hide from the teacher and pretend to be preoccupied with making notes or thinking about the teacher's question. Also, a learner who is not particularly interested in the lesson and perceives the teacher as a kind of enemy may sit with legs crossed and arms folded so as to become separate from the rest of the class. It may be assumed that a more relaxed posture can mean that a student feels rather positive emotions about the lesson, the subject and the teacher. Nevertheless, judging students' emotions from their postures or gestures can lead to several misunderstandings and should not therefore serve as the main means of recognising learners' emotions.

Another non-verbal mode of emotion expression is connected with the face, which may be perceived as the most reliable source of knowledge about emotions. Moreover, in the field of psychology, the term facial primacy is distinguished to refer to the fact that the face supplies a considerable amount of information about emotions (Berryman et al. 2003: 261). However, only seven facial expressions conveying happiness, surprise, fear, sadness, anger, disgust and interest seem to be most easily recognised by the majority of people (Berryman et al. 2003: 26-27). It has to be pointed out that how an observer interprets facial expressions depends largely on the context (Berryman et al. 2003: 28); that is why the interpretation of facial expression may require taking into account the whole situation and feasible reasons evoking the particular emotions.

Also, in a language-learning context, facial expressions may be of some importance. Suffice it to say that the learners observe the teacher and pay attention to the teacher's gestures and facial expressions for the simple reason that they want to know the teacher's attitude towards them and their performance during the lesson. Then, the educators observe the facial expressions of their students as well; in particular, the teacher may wish to recognise the emotions experienced by the learners in order to adjust some elements of the lesson to their needs. Yet the recognition of actual emotion may cause some difficulties for teacher and students. For instance, a frown on a person's face may reveal lack of comprehension, irritation or interest and thinking about the subject. Therefore, the interpretation of a person's facial expression has to be very careful and considered.

What is connected with the issue of facial expression is the way eyes can convey emotions. However, decoding emotions from eyes may sometimes be impossible without paying attention to brows, lids or corners of eyes; for example, raised upper eyelids can express fear or astonishment, crow's feet and wrinkles surrounding eyes may be a sign of happiness and raised corners of upper lids can signal sadness (Ekman and Friesen 1975, no page reference given; as presented by Berryman et al. 2003: 31). What is more, the size of the pupil is supposed to reveal some information about the emotions experienced by a person. It can be argued that widened pupils signify emotional arousal and general enthusiasm for some individual, object or activity (Berryman et al. 2003: 31); hence, widened pupils seem to convey positive emotions and attitudes. Nonetheless, since the change in the size of the pupil can also be a sign of, for example, drug abuse, devoting too much attention to this means of emotional expression may have little practical value for a language teacher who is interested in learners' emotions. The issue of eye contact may be more important and useful for the purposes of a teacher. Needless to say, teachers should maintain eye contact with the

students so as to be able to recognise their emotions and responses to particular tasks (Gower, Phillips and Walters 1995: 9). Moreover, eye contact has another significant function to fulfil, namely to regulate communication (Berryman et al. 2003: 33); for instance, learners who establish eye contact with the teacher may show that they want to participate actively in the lesson and interact with the teacher; in contrast, students who avoid eye contact may be less interested in the lesson and interaction with the teacher. Eye contact also provides information about a person's reactions to what has been said (Berryman et al. 2003: 33); for example, through eye contact the teacher knows whether the content of the lesson is comprehensible and it shows that he or she is paying attention to learners' utterances; on the other hand, students maintain eye contact with the educator in order to know whether the teacher is listening to them and appreciates their performance. It has to be pointed out that the intensity of eye contact depends to a certain extent on the subject of conversation; for instance, a topic that can be a source of embarrassment or sadness will reduce the intensity of eye contact (Berryman et al. 2003: 34). On the whole, eye contact is of considerable importance for the interaction between teacher and students, yet analysing all the functions of eye contact in the learning context is beyond the scope of the present paper. Suffice it to say that the teacher who wants to recognise students' emotions should consider not only the eyes but also the rest of the face, as well as gestures and posture.

Apart from non-verbal modes of emotion expression, also the way people verbalise their emotions deserves closer attention. A fairly significant aspect of verbal emotional expression seems to be vocalisation, which may help to communicate a substantial number of emotions (Pittam and Scherer 1993: 185). What is more, it needs to be indicated that emotions generate changes in different parameters such as, for example, pitch and loudness (Pittam and Scherer 1993: 185). That is why it is possible for the listener to deduce the kind of emotion

experienced by the speaker and distinguish between various emotions, for instance anger and fear. However, from the perspective of a language teacher, vocalisation is merely one of the variables that can provide information about the learners' affective states, aside from non-verbal ones. Also, vocalisation can be utilised in several learning tasks, as for example role play, in order to make them seem more natural and realistic; a case in point here can be the role play tasks in the oral *matura* examination that is taken by Polish senior high-school pupils. Furthermore, vocal expression has frequently been described as immensely influential and having "the ability to elicit similar emotional states in others" (Fernald 1989, no page reference given; as paraphrased by Lewis 1993: 229). It may be assumed that vocalising positive emotions by the teacher can induce such emotions in the learners and consequently enhance the students' progress in second-language learning. On the whole, emotions are rather implicitly expressed by means of vocalisation; thus, the recognition of a particular emotion depends to a large degree on the listener's sensitivity to tacit signals.

Then, a more explicit way of conveying emotions can be through the use of specified vocabulary items. Needless to say, people tend to verbalise their emotions for various reasons; for instance, in order to make themselves feel better, to find some consolation, to display their current emotional state to their interlocutor or to reveal emotions directed at the interlocutor. What is more, it can be stated that especially the individuals who have learnt to express negative emotions by means of verbal language may be less inclined to exhibit aggressive behaviour (Brody and Hall 1993: 456). Therefore, from a language teacher's point of view, encouraging students to articulate their emotions can have several advantages, such as, for example, providing some feedback for the teacher and giving the learners an opportunity to practise the second language and talk about the matters that are important to them.

2. Emotions and language use

As has been indicated in the foregoing discussion, language is a very powerful means of expressing emotions. What is more, the ability to use different words and phrases that express or describe emotions constitutes an indispensable part of emotional competence (Saarni 1993: 443). People tend to convey their emotions more directly through the use of some exclamations or swear words or rather indirectly and in a descriptive way through the use of emotion terms, understatements or metaphors. The choice of vocabulary to communicate emotions depends on various factors, such as the social context, the individual's inhibitions or the speaker's aims.

As far as the selection of words is concerned, it has to be emphasised that the words with the same core meaning can convey different emotions (Reykowski 1968: 257); for example, describing a person as 'an elderly lady', 'an old woman' or 'an old bag/cow' reveals a variety of emotions from liking and respect in the first case to contempt and disrespect in the last case. Moreover, the same emotion may be expressed in several ways depending on the register; for instance, anger in English can be communicated by such sentences as:

- (1) (a) *I cannot say I felt particularly pleased in this situation.*
- (b) *The situation made my blood boil.*
- (c) *I was incandescent due to the circumstances.*
- (d) *This situation made me angry.*
- (e) *Such situations always make me mad.*
- (f) *Such things always piss me off.*

Suffice it to say that (1a) seems to be an understatement with the emotion of anger expressed in a rather indirect and diplomatic way. Then, (1b) is an exemplification of figurative language since the emotion under discussion is conveyed through the use of metaphor, which will be explored in more detail in the following part of this paper. (1c) from the above list ex-

presses anger more directly than understatement, yet in a rather formal manner owing to the use of somewhat elaborate vocabulary. Next, (1d) may be regarded as a neutral way of communicating anger. Then, (1e) and (1f) can both be associated with informal register; however, it has to be stipulated that (1f) is not merely informal as this sentence includes an example of a slang expression. On the whole, register can be considered a significant factor in conveying emotions; moreover, in the second-language learning context, the teacher is expected to provide the learners with the knowledge about when they should use a particular register and how to express various emotions through different levels of formality.

A very direct and informal manner of communicating emotions is through the use of exclamation, which has been defined by the *Oxford Advanced Learner's Dictionary of Current English* as "a short sound, word or phrase spoken suddenly to express an emotion" (Hornby 2000). Needless to say, such short sounds or phrases convey a considerable number of emotions; hence, it may be useful to examine a few instances of English exclamations and the emotions they can express:

- (2) *ah* – surprise, pleasure, admiration, sympathy
aha – pleasure when you understand something
eh / huh – surprise
gee – surprise, annoyance
hey – interest, surprise, anger
jeez – anger, surprise
oh – surprise, fear, joy
wow – surprise, admiration
yikes – surprise, fear
yuck / yuk – disgust

and Polish:

- (3) *ach* – admiration, surprise, joy, fear
aha – pleasure, irony
aj – terror, pain

ech – contempt, indifference, impatience
fe / fu / fuɟ – discontent, disgust
fiu (usually repeated) – admiration, surprise
ha – pleasure, admiration, surprise
ho (usually repeated) – admiration
i! / ii! / iii! – contempt, disappointment, impatience
och – admiration, joy, surprise, fear
oho – admiration, surprise
oj – sorrow, fear, pain, admiration
ojej – surprise, fear, admiration, impatience
ojoj – surprise, admiration, embarrassment
uf / uff – relief

As can be seen from the above examples, one short sound or word may communicate different, often unrelated, emotions, like in the case of ‘ah’ in English and ‘oj’ in Polish; in addition, one emotion may be conveyed by several distinct sounds or phrases, surprise being a case in point in this respect in both languages. All in all, from a language teaching perspective, the educator should teach the students to recognise exclamations as one of the means used to express emotions.

Another way of conveying emotions can be by utilising the means of a swear word, defined in the *Oxford Advanced Learner’s Dictionary of Current English* as “a rude or offensive word, used especially to express anger” (Hornby 2000). Obviously, the range of emotions expressed by swear words is wider and includes also such emotions as surprise or annoyance. Furthermore, swear words and words that can function like swear words may be divided into several categories depending on their strength or associations with certain topics. Thus, it may be of some importance to present a few words regarded in English as particularly impertinent and emotions revealed by them:

- (4) (a) *fuck* – anger, disgust, surprise, annoyance
 (b) *bugger* – annoyance, anger
 (c) *shit* – anger, annoyance

and in Polish:

- (5) (a) *kurwa* – anger, disgust, surprise, annoyance
 (b) *gówno* – anger, annoyance

From the presented list, (4a), (4b) and (5a) are taken from slang, in particular from the domain of sex vocabulary, and (4c) and (5b) are slang terms for solid waste matter from the bowels. Moreover, it has to be pointed out that the mentioned words can be used as exclamations or as ordinary nouns or verbs to emphasise some statements. Then, very strong swear words may sometimes convey rather neutral emotions; take for instance the exclamations *Fuck me!* or *Bugger me!* in English, or *O, kurwa!* in Polish, all of which express surprise. Obviously, some of the terms functioning as swear words are not particularly insulting or impolite, yet these terms are frequently employed in the same manner as those considered highly impertinent. The examples of such milder swear words include in English:

- (6) *damn* – annoyance, disappointment
darn it – anger, annoyance
blast – annoyance
bother – annoyance
heck – annoyance, surprise

and in Polish:

- (7) *mam to w dupie* ‘I have it in my arse’ – indifference
kurcze – annoyance
kurde – annoyance, anger
kurdebalans – annoyance
cholera – annoyance, impatience
niech to szlag ‘goddammit’ – annoyance, anger

In addition, most of the terms listed above also have some meanings that are not directly connected with expressing emo-

tions, for example 'darn' and 'bother' in English and 'cholera' in Polish. Next, there are exclamations that consist of neutral words occasionally evoking religious connotations and functioning like swear words in English:

- (8) *hell* – annoyance, surprise
hell's bells – annoyance
holy cow – surprise, fear

And in Polish there are expressions used mostly in prayers but also for swearing:

- (9) *mój Boże!* 'my God!' – fear, surprise
o, Boże! 'oh, God!' – fear, surprise
o, Jezu! 'oh, Jesus!' – fear, surprise
o, Matko! 'oh, Mother!' – fear, surprise

On the whole, the category of swear words – as has been presented here – may include terms from different levels of offensiveness and communicate predominantly anger, annoyance and surprise. Obviously, swear words can also convey some other emotions; yet providing more examples would require a separate study and this is beyond the scope of the present paper. Nonetheless, depending on the learners' age and level of proficiency, the teacher should not neglect the subject of swear words but should familiarise the students with the topic, emphasising the function of such vocabulary in conveying emotions.

Then, emotions may equally well be communicated through the words that denote those emotions. Since the number of emotion terms seems to be vast, some such expressions tend to be perceived as more basic than others (Kövecses 2000: 3). Therefore, the words designating emotions can be categorised into superordinate, basic and subordinate levels (cf. Kövecses 2000: 3). The superordinate level will then comprise the most general term, namely emotion; the basic level categories will include such words as anger, fear, love, happiness, sadness,

pride, hope, surprise or shame; and the subordinate level will involve more specific terms for each basic level category, for instance distress, anxiety, apprehensiveness and nervousness for fear, or pleasure, satisfaction and cheerfulness for happiness. To put it another way, the subordinate level categories may be considered synonymous to the basic level ones, yet the former seem to be more specific regarding, for instance, the intensity of a particular emotion, which can be exemplified by rage or fury as more intense variations of anger, and annoyance or irritation as less intense forms of the same emotion. Next, for the second-language teaching purposes it may be of particular importance to consider more examples of subordinate level emotions:

- (10) **anger:** annoyance, irritation, indignation, crossness, rage, fury, wrath etc.
fear: terror, horror, panic, distress, anxiety, worry, apprehension etc.
love: affection, intimacy, attachment, passion, enthusiasm, fondness etc.
happiness: pleasure, satisfaction, cheerfulness, joy, delight, contentment, euphoria etc.
sadness: unhappiness, depression, sorrow, despair, grief, melancholy etc.
pride: self-esteem, self-respect, dignity, arrogance, vanity, conceit etc.
hope: aspiration, desire, wish, expectation, ambition, dream, faith etc.
surprise: astonishment, amazement, wonder, disbelief, bewilderment etc.
shame: embarrassment, humiliation, discomfort, remorse, disgrace, infamy etc.

Suffice it to say that after acquainting the students with basic-level emotion terms, the language teacher should introduce more specific words from the subordinate level. However, when teaching subordinate-level categories, the educator should clarify their meanings and indicate any interrelationships ex-

isting between them. All in all, depending on their level of proficiency, learners need to acquire the knowledge of emotion vocabulary in the second language and develop the ability to discern sometimes subtle differences between various senses of a given word.

Another means of expressing or describing emotions can be through figurative language, comprising the use of metaphors and metonymies. The metaphorical expressions involve two separate domains and are formed by mapping source domain on target domain, the former being concrete and the latter being abstract; the mapping is performed in order to facilitate the understanding of an abstract concept in terms of more tangible things (Kövecses 2000: 4). For instance, a sentence like "His arrogant remarks made my blood boil" provides an illustration of the metaphor ANGER IS A HOT FLUID (cf. Kövecses 2000: 5). In contrast, metonymies operate within one domain, the implication being that a part of the domain stands for a whole, or a part of the domain stands for another part of the same domain (Kövecses 2000: 5). For example, a sentence like "He gets cold feet whenever he has to talk with his boss" exemplifies the metonymy DROP IN BODY TEMPERATURE STANDS FOR FEAR (cf. Kövecses 2000: 5).

3. Emotion metaphors

Metaphor seems to be a highly prolific linguistic means of expressing and describing emotions. Hence, examples of emotion metaphors in English and their equivalents in Polish will be discussed in this part of the present paper. Moreover, special attention will be paid to metaphors with different conceptualisations in the mentioned languages. Unless otherwise stated, metaphors and English examples are from Lakoff and Johnson (1980) and Kövecses (2000) and Polish examples are provided by the present author; also, whenever the Polish examples are equivalents of the English ones, no translation is given. Then,

some conclusions for the educators teaching English to Polish students will be presented.

To begin with, a few metaphors concerning emotions in general need to be examined. The relationship between reason and emotion is sometimes perceived as a master-slave relationship (Solomon 1993: 3-4) and indeed such a supposition is reflected in several linguistic realisations of the metaphor:

(11) RATIONAL IS UP; EMOTIONAL IS DOWN

The discussion fell to the emotional level, but I raised it back up to the rational plane.

We put our feelings aside and had a high-level intellectual discussion of the matter.

He couldn't rise above his emotions.

(Lakoff and Johnson 1980: 17)

The above metaphor may be based on the assumption that reason is considered to be located in the human brain and head and, on the other hand, emotions are thought to be situated in the human heart. Therefore, since rational thinking originates in the head, reason may be perceived to be physically higher than emotion. Moreover, being emotional tends to be associated with being non-intellectual and weak and emotions seem to be treated as burdens or obstacles. However, being unemotional can also be considered unfavourable and may be described by a number of metaphors (the following metaphors and examples by the present author):

(12) BEING EMOTIONLESS IS BEING COLD

She is really cold-hearted.

He killed them in cold blood.

She gave him a cold welcome.

He has always been cool towards me.

(13) BEING EMOTIONLESS IS BEING FAR AWAY

She seemed to be very cold and distant.

He remains rather remote and impersonal for his co-workers.

(14) BEING EMOTIONLESS IS BEING DEVOID OF LIFE

*She is dead to other people's misery.**He has a heart of stone.*

From the given metaphors, (12) and (14) may have their direct equivalent in Polish, in which being unemotional also tends to be perceived in terms of coldness and being dead; yet in (14) not all of the examples presented above will have their equivalents in the Polish language. (13) does not seem to have any linguistic realisations in Polish. Then, metaphors can also provide linguistic evidence that emotions are conveyed through the eyes:

(15) THE EYES ARE CONTAINERS FOR THE EMOTIONS

*I could see the fear in his eyes.**His eyes were filled with anger.**There was passion in her eyes.**His eyes displayed his compassion.**She couldn't get the fear out of her eyes.**Love showed in his eyes.**Her eyes welled with emotion.*

(Lakoff and Johnson 1980: 50)

Thus, from a linguistic point of view, the eyes can communicate a considerable number of different emotions. Likewise, in Polish, the same metaphor is used to prove the eyes' ability to express emotions.

Having considered a few general emotion metaphors, one may wish to analyse more specific instances and search for similar metaphors in Polish. In fact, depending on their degree of accessibility to the Polish learners of English, metaphors can be divided into opaque, which are difficult to understand, semi-opaque, understandable with difficulty despite similar expressions existing in Polish, semi-transparent, easily understood with no direct or similar Polish expressions, and transparent, easily understood with direct or similar Polish expressions (Solska 1998: 39). However, for the purpose of the pre-

sent paper, metaphors for each emotion will be divided into those having Polish equivalents and those having different conceptualisations in both languages.

The emotion of anger seems to be described by several different metaphors. Firstly, the source domains that are the same for English and Polish should be presented:

(16) ANGER IS A HOT FLUID IN A CONTAINER

She is boiling with anger.

Zawrzała gniewem.

He was fuming with anger. (an example by the present author)

Kipiał ze złości.

ANGER IS FIRE

He flared up with anger. (an example by the present author)

Płonął gniewem.

ANGER IS INSANITY

The man was insane with rage.

Ten mężczyzna oszalał z wściekłości.

ANGER IS A NATURAL FORCE

It was a stormy meeting.

To było burzliwe spotkanie.

ANGRY BEHAVIOUR IS AGGRESSIVE ANIMAL BEHAVIOUR

Don't snarl at me!

Nie warcz na mnie!

(Kövecses 2000: 21)

From the above expressions, the metaphors ANGER IS A HOT FLUID IN A CONTAINER and ANGER IS FIRE seem to abound in examples in both languages. The other source domains may be used to form fewer expressions, yet they are clearly parallel in both English and Polish. Moreover, in some cases, even though the metaphor is shared in the two languages, the realisations of the metaphor may be different:

(17) ANGER IS AN OPPONENT IN A STRUGGLE

I was struggling with my anger.

Zwalczył w sobie gniew. 'He fought against the anger inside himself.'

THE CAUSE OF ANGER IS PHYSICAL ANNOYANCE

He's a pain in the neck.

On jest nie do wytrzymania. 'He is unbearable.'

(Kövecses 2000: 21)

The first metaphor presented above seems to be exemplified in a different way in English and Polish; whereas the realisations of the other metaphor refer to the same concept (i.e. pain or physical annoyance), the Polish example is less direct in this respect. On the other hand, some of the metaphors tend to have no exemplification in Polish:

(18) ANGER IS A CAPTIVE ANIMAL

He unleashed his anger.

ANGER IS A BURDEN

He carries his anger around with him.

AN ANGRY PERSON IS A FUNCTIONING MACHINE

That really got him going.

(Kövecses 2000: 21)

The mentioned metaphors may not exist in Polish since the possible translations of the examples would sound rather odd and unusual. Therefore, a language teacher should present such unfamiliar expressions by explaining them in a more descriptive way, providing situational context or referring to the source domain.

Another emotion that also abounds in metaphors is fear. Suffice it to say, several source domains are common for both English and Polish:

(19) FEAR IS A FLUID IN A CONTAINER

The sight filled her with fear.

Ten widok napełnił ją strachem.

FEAR IS INSANITY

Jack was insane with fear.

Jacek był oszalały ze strachu.

FEAR IS AN OPPONENT IN A STRUGGLE

*Fear took hold of me.**Zawładnął mną strach.*

FEAR IS A SOCIAL SUPERIOR

*His actions were dictated by fear.**Jego działania podyktowane były strachem.*

(Kövecses 2000: 23)

For the above metaphors, Polish expressions seem to be directly related to the English ones; that is why teaching such metaphors and their realisations should not involve any difficulty for either teachers or learners. However, there are also metaphors that have different realisations in English and Polish and may cause some problems in understanding:

(20) FEAR IS AN ILLNESS

*Jill was sick with fright.**Była nieprzytomna ze strachu.* 'She was unconscious with fear.'*Był ledwie żywy ze strachu.* 'He was barely alive with fear'

(Kövecses 2000: 23)

As can be seen, in Polish fear may metaphorically be the reason for some health problems, yet the words 'sick' or 'ill' will not appear in this context. Also, one more metaphor seems to be slightly problematic:

(21) THE SUBJECT OF FEAR IS A DIVIDED SELF

*I was beside myself with fear.**Nie posiadałam się ze strachu.* 'I did not possess myself owing to fear.'

(Kövecses 2000: 23)

Needless to say, both expressions are idioms in the respective languages and may be a source of difficulty for second-language learners; however, the Polish idiom tends to be used more frequently with the emotion of happiness. Then, the metaphor FEAR IS A BURDEN in Polish does not function for

fear but rather for guilt; thus, the metaphor may be the source of confusion for the Polish students learning English, since the more obvious association would be that GUILT IS A BURDEN. Nevertheless, the teacher can clarify the concept by explaining that fear may, for instance, impede people's actions and can be perceived as a kind of obstacle or burden.

Another emotion worth considering is happiness, which can also be found in a considerable number of metaphors. For instance, some of the metaphorical expressions have direct equivalents in the languages under discussion:

(22) HAPPINESS IS BEING OFF THE GROUND

I was so happy my feet barely touched the ground.

Była tak szczęśliwa, że ledwie dotykała stopami ziemi.

HAPPINESS IS INSANITY

They were crazy with happiness.

Oszaleli ze szczęścia.

(Kövecses 2000: 24)

The above metaphors and their realisations should be understood by the learners without any difficulty. Also, an English metaphor may be non-existent in the Polish language:

(23) HAPPY IS UP

We had to cheer him up.

Musieliśmy go rozweselić.

(Kövecses 2000: 24)

The Polish speaker utilises the prefix *roz-*; hence, in this particular example, the metaphor HAPPY IS UP does not function. Furthermore, in some cases, the source domains are different in both languages:

(24) HAPPY IS LIGHT

She brightened up at the news.

Pojaśniała na tę wiadomość.

[or:] *Rozpogodziła się na tę wiadomość.*
(Kövecses 2000: 24)

Therefore, for the latter Polish example, the metaphor would be HAPPINESS IS FINE WEATHER. Similar problems may occur with the following metaphor:

- (25) HAPPINESS IS BEING IN HEAVEN
That was heaven on earth.
To był raj na ziemi. 'That was paradise on earth.'
(Kövecses 2000: 24)

In this case, the use of different words ('heaven' or 'paradise') may give rise to differing associations but should not cause much confusion. Another problematic source domain may be the following:

- (26) HAPPINESS IS A PLEASURABLE PHYSICAL SENSATION
I was tickled pink.
Byłam wniebowzięta. 'I was taken to heaven.'
(Kövecses 2000: 24)

Therefore, the Polish expression seems to be more suitable as an exemplification of the metaphor HAPPINESS IS BEING IN HEAVEN. Nonetheless, the difficulty in explaining the English expression to Polish learners can be overcome by clarifying the meaning of the verb 'to tickle' and by pointing out the associations between Polish *patrzeć przez różowe okulary* ('to look through rose-tinted spectacles') and positive emotions.

Next, sadness and metaphors describing this emotion need also to be analysed. Just as with the previously discussed emotions, some sadness metaphors are equivalent in English and Polish:

- (27) SADNESS IS A FLUID IN A CONTAINER
I am filled with sorrow.
Był przepelniony smutkiem.

SADNESS IS INSANITY

He was insane with grief.

Był oszalały z żalu.

SADNESS IS A LIVING ORGANISM

He drowned his sorrow in drink.

Topił swój smutek w butelce.

(Kövecses 2000: 25)

The given source domains seem to be rather straightforward and should be easily accessible. Then, in some cases, the metaphor may disappear in Polish expressions:

(28) SAD IS DOWN

He brought me down with his remarks.

Jego uwagi przygnębiły mnie.

(Kövecses 2000: 25)

The sense of the English sentence is in Polish expressed by the prefix ‘przy-’ added to a word that in English could mean ‘to oppress’ or ‘to persecute’; thus, the sense is understood but the metaphor is not involved. Another instance of different conceptualisations in Polish and English can be the following metaphor:

(29) SADNESS IS AN ILLNESS

Time heals all sorrows.

Czas leczy rany. ‘Time heals wounds.’

(Kövecses 2000: 25)

The difference lies only in the choice of words not in the general sense, yet the Polish expression seem to be even more ‘metaphorical’ than the English one owing to the use of the word ‘wounds’ in the Polish version.

Last but not least, the metaphors structured around the concept of shame also have to be explored. Needless to say, some of the source domains are the same in both languages:

(30) SHAME IS A FLUID IN A CONTAINER

*The memory filled him with shame.**To wspomnienie napełniało go wstydem.*

SHAME IS PHYSICAL DAMAGE

*I was shattered.**Byłam wstrząśnięta.*

SHAME IS A BURDEN

*Guilt was weighing him down.**Przytłaczało go poczucie winy.*

(Kövecses 2000: 32)

The above examples can be easily understood by learners of English. Yet the same metaphor may be expressed in a different way in each language:

(31) SHAME IS A DECREASE IN SIZE

*I felt this big.**Poczułam się taka malutka. 'I felt this small.'*

(Kövecses 2000: 32)

In this case, the same concept is conveyed by the use of the words with opposite meaning; yet the accessibility of this metaphor is not affected. Also, it may be of some importance to analyse the following metaphor:

(32) SHAME IS HIDING AWAY FROM THE WORLD

*I wanted to bury my head in the sand.**I wished the ground would just swallow me up.**Chciałam zapaść się pod ziemię. 'I wanted to cave into the ground.'**Chciałam spalić się ze wstydu. 'I wanted to burn myself down with shame.'*

(Kövecses 2000: 32)

Although all the examples can be considered to belong to the same metaphor, the Polish expressions seem to be more drastic and final. The second of the Polish sentences may also involve the metaphor SHAME IS FIRE apart from SHAME IS

HIDING FROM THE WORLD. What is more, burying one's head in the sand is in Polish more often associated with fear. On the whole, teaching those expressions to Polish students should be feasible.

Having analysed a few emotions with the metaphors related to them, it is essential to realise the role of emotion metaphors in second-language teaching. Obviously, metaphorical expressions broaden the cognitive structures of the learners and supply them with a tool for communication (Sticht 1993: 622) and describing emotions they experience at a particular moment in particular circumstances. Moreover, metaphors make people aware of the way they think about the world (Gabryś 1998: 220); thus, emotion concepts provide knowledge about how people perceive emotions. On the basis of the examples examined above, it can be concluded that in English and Polish some emotion metaphors and even their realisations tend to be the same or closely related and, as such, should not cause any difficulty in comprehension. Yet, in some cases, metaphors or their realisations differ substantially in both languages; that is why, when teaching such expressions to Polish learners, teachers should be very creative and find a way to make an English metaphorical expression familiar to the Polish learner. Taking everything into consideration, metaphors "enable teachers and students to share meaning" (Petrie and Oshlag 1993: 603) and that is also the main goal of second-language learning.

4. Conclusion

Taking into account the non-verbal modes of emotion expression, it has to be emphasised that posture, gestures and facial expressions are of equal importance for recognising students' emotions and teachers should be familiar with all means of conveying emotions. As far as verbal means are concerned, the teacher has two roles: the first one is to respond to the learners' emotions and needs and the other one to prepare the stu-

dents to communicate emotions in the second language. The teacher should familiarise the learners with different exclamations, swear words, emotion terms from basic and subordinate levels and metaphors. As for the metaphorical expressions, comprehension of the concepts shared by the speakers of the discussed languages may not cause any problems for the learners. On the other hand, it is particularly important for the teacher to be creative in providing clarification of those metaphors that have different conceptualisations in the students' mother tongue; this, however, should be done without employing too much meta-language. To conclude, teachers should be able to notice learners' emotions and teach them how to express their affective states in the second language.

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Beyond C1: Focus on advanced listening

MALGORZATA SMENTEK

Abstract

The last decade has witnessed dramatic changes in the area of foreign language teaching, with growing numbers of advanced language students being one of them.

The forthcoming discussion attempts to draw the reader's attention to this neglected niche of learners; in particular to their educational needs and prospects of further development in the light of prevailing methodology. It concentrates on the receptive skill of listening as well as the educational approaches and procedures which should be applied to help the advanced learner attain the highest possible level of bilingual and bicultural competence.

Key words: advanced learners, aural skills, bilingual education, Foreign Language Teaching (FLT), translation

1. Introduction to the problem

The field of foreign language didactics has witnessed considerable changes since Poland's accession to the European Union. The study of at least one foreign language has become an unquestionable norm. Students' adventure with a foreign language (FL) begins at an ever lowering age, for some – born to ambitious parents – even as early as 3 months of age (e.g. Helen Doron Early English®), with the “mature” age of 6 marking the start of the obligatory process (from Sept. 2012). It then proceeds through the successive rungs of the educational

ladder. Consequently, by the time the 6-year-olds complete their 15 years of formal schooling, they will, it is hoped, have managed to bring their functional language competence to an advanced level, thus allowing them to use the language in many spheres of their lives.

A mere two decades or so ago, the vast majority of students of such high calibre would have pursued their higher education at institutes of philology or applied linguistics. Today, this is rarely the case. Most of today's top new arrivals, having obtained their Certificates in Advanced English already in secondary or even junior secondary school, are more likely to be found elsewhere: studying medicine, law, business at leading universities nationwide or finance and management in EU member countries. It seems clear, therefore, that Polish educational institutions, including the foreign language courses they offer, will need to adjust to these dramatic changes and develop some strategies for dealing with a growing community of highly advanced students.

At present, however, while there is an overwhelming amount of research on the lower stages of FLT, in all the existing literature in the field there is surprisingly little which deals with the development of the highly advanced language learner. Sadly, his or her linguistic education is unfairly neglected. Therefore, one aim of this paper is to address this overlooked, yet extremely valid, area of foreign language education. Another is to start a discussion on the adequacy of selected current approaches, tools and procedures, as well as those solutions which can be applied in FLT to enhance the development of superior-level proficiency in advanced FL learners. The present discussion focuses on the receptive skill of listening.

2. Defining advanced learners

For the purpose of clarity, several notions need to be defined; the first one being the notion of "the advanced learner". The term corresponds to a learner at level C1, as defined by *The*

Common European Framework of Reference for Languages: learning, teaching, assessment (CEFR) which, in the field of European educational systems, seems to have become the number one document responsible for providing teaching and learning objectives, methods as well as tools for assessment of students' proficiency.

The CEFR provides the following general description of a C1 user who:

- can understand a wide range of demanding, longer texts and recognise implicit meaning;
- can express him/herself fluently and spontaneously without much obvious searching for expressions;
- can use language flexibly and effectively for social, academic and professional purposes;
- can produce clear, well-structured, detailed text on complex subjects, showing controlled use of organisational patterns, connectors and cohesive devices.

(Council of Europe 2006)

In terms of the receptive skill of listening itself, which lies within the scope of the present discussion, advanced learners or proficient users:

- can understand enough to follow extended speech on abstract and complex topics;
- can recognise a wide range of idiomatic expressions and colloquialisms;
- can comprehend a wide range of broadcast and recorded audio material, although occasionally may have to confirm some information e.g. if the accent is unfamiliar;
- can follow most lectures, debates and discussions with considerable ease.

(Council of Europe 2006)

As can be seen from the descriptions above, the advanced student is already a fairly proficient listener. Is there then any

need and room for improvement? In answer to the above question, we must take a look at the student again.

Although this paper is concerned principally with the young adult or adult learner, the assumption being that superior level of proficiency calls for considerable linguistic maturity, linguistic maturity alone is not going to suffice, however. Our learners need a lot more.

3. Learners' motivation

Very many advanced learners, having successfully passed their A-levels and CAE exams, reach the state of blissful self-contentment and rest on their laurels. Many of them see no point in continuing their language education any further. The exams were one point. The other one was to achieve good communicative competence. Once they realise that they can easily function in most everyday situations and fulfil their basic needs with the standard of language they have already acquired, they shift their priorities elsewhere. Such an attitude exemplifies the psychosocial type of motivation (Wenzel 1994: 11). Generating the power necessary to break away from this state is a true pedagogical challenge and a language teacher's responsibility. One solution is to identify our learner's new priorities or drives. This should help the teacher encourage the learner to master the foreign language in order to use it as an indispensable tool for developing his/her passion, in this way awakening the highest level of motivation, i.e. cognitive motivation (Wenzel 1994: 11).

Luckily, there are also those students who realise that there is more to knowing a language than reaching level C1 or getting their restaurant order right. They are the ones who derive genuine pleasure from learning and creativity. They are therefore characterised by a strong type of the aforementioned cognitive motivation, thus becoming the ideal type of learner: a learner who challenges, who questions, who wants to continually evolve. It cannot be denied that the motivational as-

pect is indeed one of the key factors determining the success of the pursuit of ultimate proficiency.

4. Advanced learners' needs and objectives

Generally speaking, the objective of listening practice is to prepare the student to function successfully in real-life listening situations (Ur 1996: 105). Yet, well-motivated highly advanced learners are characterised by a critical need to attain the highest possible proficiency levels in all four skills, as well as in the spheres of grammar, lexicon and pronunciation. Although their motivation and aspirations may occasionally generate very restricted linguistic needs, they are generally determined to learn consciously, with the aid of explicit strategies.

In terms of the receptive aural skills, as proficient users of the foreign language, these students expect to learn to understand any spoken discourse regardless of its obscurity, sophistication or complexity levels (Field 2001, Rost 2002). What is more, they would like to be able to do this with the effectiveness of a well-educated native speaker (WENS – a term adopted from North 2005).

With regards to superior level aural competence, the objectives of students aiming beyond C1 are to successfully:

- understand spoken discourse even when it is not clearly structured and thoughts are not explicitly stated;
- understand spoken language delivered at fast native speed;
- follow conversations between native speakers despite the non-standard accent;
- follow television programmes, films and radio broadcasts with native-like ease;
- understand public announcements even when the quality or audibility is poor, e.g. due to “noise” at sports events, railway stations;
- understand an impressive range of colloquialisms, slang and idiomatic expressions;
- appreciate puns, verbal word play, sarcasm and irony;

- get the point of a joke, also one which is socio-culturally rooted;
- appreciate allusions with cultural context;
- understand and interpret paralinguistic elements in communication: socio-culturally bound gestures, facial expressions (Harris 2003)
- infer speakers' mood and intentions;
- cope with register shifts;
- follow professional and academic presentations with specialist terminology which are propositionally and linguistically complex, as well as demanding in content.
(cf. North 2007)

It is evident that, in order to master this endless list of aural receptive skills, these highly successful learners also need to gain and develop comprehension skills of socio-cultural and sociolinguistic references. It needs to be stressed that in order to do so, students should be provided only with contextualised and meaningful input.

In addition to enhancing his/her language proficiency and socio-cultural competence, a student at a high proficiency level must also possess professional-level academic skills. These academic skills must be encouraged and taught in the foreign language classroom. Is this already the case? Are the elite student's objectives being fulfilled? In order to address these valid questions, we must look into a typical Polish foreign language classroom.

5. Current trends – a voice from the classroom

Today's students are the outcome of a highly monotonous diet of communicative language teaching (CLT). Like most of their teachers, they are entirely dependent on communicatively oriented course-books, communicative strategies, communicative tasks, communicative audio materials. As long as something is communicative, it is good.

Additionally, there seems to be increasing pressure from legislative bodies to carry on with CLT. Syllabuses and course-books need to be approved by the Ministry of Education, which in turn strives to follow the policy of the Council of Europe. *The Guide for the Development of Language Policies in Europe* (Council of Europe 2007) clearly states that:

The solution [...] adopted was to use what are known as *communicative* teaching methods [...]. Teaching is therefore based on methods that are active (simulating authentic communicative situations) and more practical [...] so as to involve learners more directly. Such methodological authenticity was thought to enable languages to be learned, perhaps not more quickly, but in ways that were more immediately operational in actual communication. Such choices are still on the agenda, as is witnessed by the place communicative methods are given in European teaching syllabuses. It should not, however, be concluded that the answer to questions of language diversification is essentially a matter of universalising what are regarded as more effective communicative teaching methods.

(Council of Europe 2007: 100)

The question remains: Are communicative methods truly more effective? For it seems that although contemporary foreign language teaching methods focus mainly on the spoken word, i.e. oral and aural communicative competences, the character and type of the activities used in CLT is of very disputable educational quality. Valid aspects of real-life listening, such as the visibility of the speaker, single exposure (no re-played discourse in real life) and, above all, the authenticity of interaction characteristic of any act of listening (Ur 1996, Rost 2002), are notoriously neglected and left out. Consequently, highly advanced students continue to be bombarded with pseudo-communicative listening tasks which exercise and test only their “multiple-choice skills”, i.e. superficial understanding of the text.

Listening practice in “modern” courses never seems to be used with the purpose of language study; the aim is always to extract some information, i.e. *communicative* competence. If there is any focus on language (linguistic aim), it is at the level of pre-listening advance organisers, but even then the predominant trend is to teach fairly easy, unsophisticated language set in a trivial context. With this kind of listening practice, narrowed down to multiple-choice questions and information-based sentence completion tasks, the conscious study of precise vocabulary, idiom, collocations or grammatical structures will naturally be neglected. So will the intellectual abilities of our learners. There is no place for cognitive development even if only in the form of cognitive interaction with the text. Activities of this fashion play a very secondary role in the true development of cultural and linguistic competences sought by the elite student. Wenzel (1994: 14) argues that “it seems an irreparable harm to reject ‘teaching about the language’ at the expense ‘of teaching for proficiency’. Thus, the point is not to oppose these two kinds of teaching but to account for such procedures which would retain both of them”.

The regrettable tendencies presented above constitute serious obstacles in the process of the proper education of highly proficient language learners. They desensitise them to the wealth of linguistic expression and dull their linguistic vigilance, consequently becoming greatly responsible for the learners’ cognitive motivation loss. As we well know, language learners very early tend to lose their enthusiasm to expand their range of linguistic devices and to improve their skills of literacy.

Sadly, the omnipresent Communicative Language Teaching, with its overemphasis on fluency and complete neglect of accuracy or cognitive language study, only seems to promote the state of learners’ stagnation. Despite the fact that its initial communicative fluency appeals to beginners and pre-intermediate learners, at higher levels Communicative Language Teaching is less impressive and clearly “runs out of

steam” (Claypole 2010: 22). Its overall outcome is of dubious value from the point of view of the educational and intellectual development of the advanced learner. As such, CLT falls short of the rigorous expectations of a mature, cognitively driven proficient language student.

6. Practical suggestions

Already more than 40 years ago, H. H. Stern complained that the main weakness of foreign language teaching “lies in the search for single or restricted solutions of major problems”, which is why language teaching “suffers from oversimplification and primitivism” (quoted after Strevens 1978: 5). Ironically, several decades later, we are still victims of the same “primitive” belief in the one and only “appropriate” fashion.

In the context of education, in particular at highly advanced levels, language study should not be narrowed down to, but rather reach beyond, the promotion of a mere communicative competence. Can this ambitious goal be achieved in practice? According to Ellis (1997: 133), advanced learners could benefit from “explicit instruction or consciousness-raising” strategies. The goal could also be attained by, for instance, following the principles underlying Dakowska’s idea of “organic cultivation” (Dakowska 2003: 160-167) or by incorporating Wenzel’s Text Creativity Method (Wenzel 1994: 58-142).

In the current discussion, I would like to put forward yet another suggestion. It goes without saying that one of the key aspects involved in FLT at very advanced levels should be the incorporation of culture. After all, high-level learners need to maintain constant contact with the target language culture. As direct and intensive immersion is seldom possible, culture has to be smuggled into the classroom as well as into teaching resources. This could be done through authentic audio and audiovisual materials which are rich in sociolinguistic and cultural associations unavailable in the course-books on offer. Adequate approaches and tools must be developed, however,

in order to guarantee the expected outcome for advanced students, i.e. the ability to understand everything that is being said, i.e. equal participation in every kind of discourse.

One such tool which I will attempt to suggest in the present study is the invaluable aid of translation or its sister discipline – interpreting, more appropriate perhaps for developing advanced listening.

After years of banishment, foreign students' greatest allies: mother tongue and translation, should be re-invited into foreign language teaching at post-C1 levels. In this proposal, translation is understood not as a professional course for trainee translators but as the practice of translation which could be integrated into any standard language course at superior levels in the form of, for instance, audiovisual translation (AVT) of TV interviews, news or documentaries and films.

Considering the bad publicity received by translation in the last decades, the list of benefits resulting from using translation practice in FLT is truly impressive (Duff 1994; Mamkjær 1998; Newmark 1991; Wenzel 1994, 2001).

Students' conscious participation and high involvement in the act of translating have the power to:

- sensitise advanced learners to the structural and lexical differences between L1 and L2;
- teach them how to avoid linguistic interference;
- increase their knowledge about and of the languages ;
- enhance their intra- and inter-lingual linguistic awareness;
- improve their cross-cultural competence;
- develop the learner's general and content-specific knowledge;
- boost their intellectual potential;
- develop their creative potential;
- improve their translation competence – a necessary skill not only for professional translators.

It is therefore evident that the act of translating/interpreting permits the learner to experiment with the nuances of the languages involved. As it requires great precision of expression,

leaving no room for avoidance strategies, it helps them master their competences in both languages. Above all, however, by encouraging learners to get to know the social, political and economic reality of their own and the foreign culture, it facilitates the development of students' knowledge and intellectual potential.

In the advanced or final stage of language teaching, translation from L1 to L2 and L2 to L1 is recognised as the fifth skill and the most important social skill since it promotes communication and understanding between strangers (Newmark 1991: 62).

7. Final remarks

In order to prepare the educational ground for growing numbers of bilingual students, teachers – especially in tertiary education – should reconsider their teaching methods. There is extensive evidence which casts doubt on the currently favoured monolingual approaches. To ensure a steady growth as well as proper linguistic and academic development of our students, we must free ourselves of any dogmas and fashions. The present paper has spoken in favour of the integration of the old and neglected practice of translation as a means of attaining a superior proficiency level. After all, translation proper is without a doubt a highly communicative act (Duff 1994) as it involves a blend of listening, speaking, reading and writing. In fact, it is an integral element of real-life cross-cultural and cross-linguistic communication. To conclude, “inside or between languages, human communication equals translation” (Steiner 1998: 49).

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REVIEWS

Polyphony of voices – a “must-read”

***Modes of Censorship and Translation:
National Contexts and Diverse Media***

edited by Francesca Billiani

Manchester, UK – Kinderhook, NY, USA: St. Jerome Publishing,
328 pages

The paperback, *Modes of Censorship and Translation: National Contexts and Diverse Media*, edited by Francesca Billiani, is a relatively new addition to a series of volumes concerning Translation Studies. The editor, Francesca Billiani, is a lecturer at the School of Languages, Linguistics and Cultures at the University of Manchester (Italian Studies). Her research specialisation,¹ summarised on the University webpage,² as well as her membership of the Centre for Translation and Intercultural Studies at the University of Manchester, prove that Ms Billiani is a competent person in the field of translation and censorship. The essays in this collection touch upon the issues of (self-)censorship related to politics, ideology, propaganda and social expectations. Poetry, prose, plays, radio dramas and films – a total number of eleven contributions – give an insight into how translations in literature, theatre, radio and cinema were bowdlerised in various spatiotemporal settings, such as Fascist Italy, Franco’s Spain, the German Democratic Republic, 19th and 20th century Greece, 16th to 20th

¹ “My research focuses on the fascist period, the late nineteenth-century Italian novel, translation theory, censorship and contemporary writing.”

² <<http://www.llc.manchester.ac.uk/subjects/italian/staff/billiani>>.

century England and Nazi Germany. *Modes of Censorship and Translation* was published in 2007 by St Jerome Publishing in Manchester, UK and Kinderhook (NY), USA. In scholarly circles, the publisher is highly regarded for numerous books addressed to translators and interpreters. In my opinion, every person interested either in the subject of censorship or translation (or in censorship *in* translation, like myself) will find themselves riveted by this publication. Why? The answer will soon be obvious.

Judging the book by its cover, the volume is worth opening and reading carefully. It captures the reader's attention by means of a scanned document in Italian with handwritten comments on it.³ The white paper makes itself immediately conspicuous by contrasting with a photograph of an old typewriter in the foreground. Both artefacts are weakly associated with censorship. Even though the above-mentioned document is evidence of political and ideological bowdlerisation in Fascist Italy, this fact is obvious only to speakers of Italian. And even though the majority of censored material described in the book could have been typed on a similar machine, the image of the typewriter misleads the reader into assuming that the examined instances of censorship and translation will pertain exclusively to literature. The back cover is less mysterious or vague – it gives an ultra-brief summary of the book's subject matter and contents, presents the contributors, quotes an opinion on the publication voiced by a scholar from the University of Bologna and, finally, sheds some light on the persona of Francesca Billiani. The conception of giving many details about the book was good; however, it gave me an impression of a hotchpotch and information overload. Nonetheless, I found the volume's appearance promising enough to start reading it.

³ The document, issued by the Italian Ministry of Popular Culture in 1938, is a refusal to give consent to the translation and publication of "Lady Molly of Scotland Yard".

Should anyone feel disheartened by the book's thickness – over three hundred pages – I hasten to explain that it is a quick, unstoppable and enthralling read. The compilation comprises an introduction by the editor and eleven essays, written by Giorgio Fabre, Jacqueline A. Hurlley, Gaby Thomson-Wohlgemuth, Gonda Van Steen, J. Michael Walton, Katja Krebs, Matthew Reynolds, Siobhan Brownlie, Chloë Stephenson, Matthew Philpotts and Jeroen Vandaele. These twelve contributions are of moderate length and, thus, quickly digestible, with every devoured article increasing the appetite for the remaining part of the book. As I have mentioned before, the essays vary in terms of their subject matter and this diversity leaves no room for boredom. Billiani presents a thematic approach to the subject, grouping the contributions into four sections: "Dictatorships", "The Censor on Stage", "Self-censorship" and "Censorship and the Media". In her foreword, "Assessing Boundaries – Censorship and Translation", the editor gives definitions of both terms, discusses the notion of Bourdieu's structural censorship, explains the interrelation between censorship, power, sexuality and knowledge according to Foucault, ponders over Bhabha's "national textuality" as a determining factor in censorship and weaves into the text an overview of each of the essays. The introduction serves as an appetiser – it draws the curtain slightly aside and lets some light in – not enough to spoil the pleasure of reading the subsequent chapter but sufficient to illustrate Billiani's points.

The first section, "Dictatorships", (comprising four essays) commences with the article "Fascism, Censorship and Translation", written by the historian and journalist Giorgio Fabre. He presents the *modus operandi* of the censorship machine in the Italy of Mussolini, referring at every turn to documents found in archives. The author touches upon subjects like the persecution of Jewish writers, the Miniculpop,⁴ Mussolini's transla-

⁴ The Ministry of Popular Culture.

tion experience and a strange leniency towards the publication of foreign fiction. Fabre's essay is larded with footnotes, offering a very precise path to follow in numerous Italian archives, should anyone like to verify the information given. The text is well written and very engaging. The next essay concerns the issue of censorship in Franco's Spain. Jacqueline A. Hurtley, the author of "Tailoring the Tale. Inquisitorial Discourses, and Resistance, in the Early Franco Period (1940-1950)", is a literature professor at the University of Barcelona. Her contribution describes the birth of censorship and the people working as readers, with a special focus on Darío Fernández-Flórez. Hurtley gives many examples of books that were banned or bowdlerised as a result of the readers' decisions. Similarly to Fabre, she gives interesting information about archival sources. Nevertheless, Hurtley abuses the use of footnotes, which now and then becomes tiresome. Reading the second chapter, I found the number of notes at the bottom of virtually every page irritating and felt distracted from the main subject. The text is accompanied by two diagrams, illustrating the structure of the National Delegation of Propaganda and of the National Delegation of the Press. Instructive as they are, the diagrams are in Spanish and, thus, unintelligible to some. The following essay's author is Gaby Thomson-Wohlgemuth from the University of Surrey. As the title suggests, "On the Other Side of the Wall. Book Production, Censorship and Translation in East Germany" focuses on censorship in the German Democratic Republic. Wohlgemuth enumerates three foundational elements of the economy in the communist part of Germany – centralisation, planning and economic pressures – and their interrelation with books of foreign origin. She also raises the issue of print permits and pre-editorial censorship, characteristic of that period. This text is a good read and the anecdote at the end is the perfect complement of Wohlgemuth's essay. The last article in this section is "Translating – or Not – for Political Propaganda. Aeschylus' *Persians* 402-405" by Gonda Van Steen from the University of Arizona. Van Steen

depicts a few translations or, rather, re-readings and re-writings of the above-mentioned four lines of *Persians* from ancient to modern Greek over the 19th and 20th centuries. Aeschylus' tragedy inspired people to write liberation poems, spirit-lifting songs or even ironic slogans. Patriotism, symbolism, the struggle for independence, politics, propaganda – all of these are possible contexts in which the famous battle-cry could be interpreted as either victory or defeat. Perhaps it was due to language homogeneity that I found this essay the least connected with translation (let alone censorship) and, thus, disappointing.

The second section, “The Censor on Stage,” consists of two texts. The first is J. Michael Walton’s “Good Manners, Decorum and the Public Peace. Greek Drama and the Censor”. The second is “Anticipating Blue Lines. Translational Choices as Sites of (Self)-Censorship. Translating for the British Stage under the Lord Chamberlain,” by Katja Krebs. Both authors, representing the University of Hull and the University of Glamorgan, respectively, are interested in the bowdlerisation of the British theatre by the Lord Chamberlain. Walton concentrates solely on English translations of Greek plays, especially those by Aeschylus, Sophocles, Euripides and Aristophanes, whereas Krebs focuses rather on German plays and stresses the question of self-censorship, a frequent phenomenon on stage. Walton’s article rivets the reader’s attention by multiple instances of indecent fragments of Greek classics in the form of longer quotations, which I missed in Krebs’s text. She prefers a more indirect approach to the original, using descriptions and paraphrases or brief quotations. Again, what some readers might not like about the essay is the abundance of footnote information, disturbing their train of thought.

The third section, “Self-censorship”, is also two-part and it contains articles by Matthew Reynolds of Oxford University – “Semi-censorship in Dryden and Browning” – and by Siobhan Brownlie from the University of Manchester – “Examining Self-

Censorship: Zola's *Nana* in English Translation". In the first essay, Reynolds introduces the notion of semi-censorship (a situation in which a foreign text is blue-pencilled, whereas its original is still circulated without censorial interventions) and illustrates his point with examples first from Zola and later on from Dryden's and Browning's translations. Brownlie concentrates exclusively on Zola – namely on five English translations of *Nana*, with particular focus on the 1884 translation. While her main interests focus on self-censorship, the author also discusses the impact of public and structural censorship. Both articles make a favourable impression on the reader, especially Brownlie's analysis of an impressive multi-volume corpus.

The fourth and last section is "Censorship and the Media" and it opens with an essay entitled "Seeing Red. Soviet Films in Fascist Italy" by Chloë Stephenson from the University of Manchester. Stephenson portrays the fate of Russian Golden Era films in the cinemas of Fascist Italy and their perception – the public acclaim the movies gained and the censorship they underwent between the late 1920s and the early 1940s. Being a cinema enthusiast myself, I particularly enjoyed the fragments on Soviet films at Venice Film Festivals. What I found particularly impressive about this article was the ample information based on very modest data sources (or even snatches of sources, as "detailed records [referring to Russian films in Mussolini's Italy] were not routinely kept in Italy until the 1950s." (p. 236). The following contribution bears the title "Surrendering the Author-function. Günter Eich and the National Socialist Radio System" and its author, Matthew Philpotts, is also from the University of Manchester. Philpotts introduces the reader to the almost forgotten medium of radio drama and the persona of Günter Eich, a famous German writer. The notion of authorship (or Foucault's "author-function"), as well as loss and recovery thereof, are correlated with stages of Eich's career as writer and his cooperation with the Nazi regime. The reader is presented with Günter

Eich's dilemma between being a *Dichter* and a *Verfasser*, an artist and an artisan. I did not really like this essay owing to the fact that translation and censorship are merely a background for the discussion on the "fading" author-function. The last article in this section and in the whole book is "Take Three. The National-Catholic Versions of Billy Wilder's Broadway Adaptations" by Jeroen Vandaele of KULeuven & VLEKHO, Belgium. Similarly to Hurlley, Vandaele focuses on Franco's Spain. However, the Belgian scholar is interested in the cinema, particularly in the bowdlerisation of Billy Wilder's *Stalag 17*, *Sabrina* and *The Seven-Year Itch*. The author indicates, with attention to detail, how the Franco regime manipulated foreign films, using the example of the above-mentioned productions, and how long it took for two of them to finally appear on Spanish screens. The essay is interesting and provides sumptuous quotations from the scripts, yet it gives the impression of disorganisation, with films being discussed chronologically and, thus, one film being discussed twice or thrice in the text. At the end of the book Billiani placed short biographical notes of the eleven contributors and a handy index.

My overall impression is very positive. The book is well thought out and written by people who seem to know their hobby horses very well. One may quickly forget about the number of pages while reading – the essays are not too long and each one touches upon an engaging matter. The wide variety of *thoroughly* drawn-up subjects and the numerousness of case studies provided by the authors are surely the book's further strengths. Speaking from the point of view of a PhD student intending to devote her dissertation to instances of censorship in translation, I can honestly say that I found this book very useful. And yet the book can be recommended not only to scholars or philology students but also to all people interested in the subject of censorship. The tone of the publication is not didactic but informative. In fact, there are twelve voices

speaking one after another and this polyphony introduces a breath of fresh air into the volume. To sum up, the conclusion seems inescapable – Francesca Billiani’s book is a “must-read”!

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***Semantic Leaps:
Frame-shifting and Conceptual Blending
in Meaning Construction***

by Seana Coulson

2001. New York: Cambridge University Press. 304 pages

Seana Coulson's monograph grew out of her Ph. D. thesis but, first and foremost, it is an outcome of years of discussions with Gilles Fauconnier. Coulson points out in her acknowledgments that she came to think about meaning in a totally different way over the course of time. Like many other cognitive linguists, she had assumed "that meaning was something speakers compile from linguistic input" (p. xi). However, as she soon realised, meaning construction is in fact an active process in which people use many non-linguistic cues, such as contextual and background knowledge, apart from the observable linguistic ones.

As is suggested in the book's title, "Semantic leaps: frame-shifting and conceptual blending in meaning construction", Coulson uses the two concepts of *frame-shifting* and *conceptual blending* to provide an insight into how speakers (re)construct meaning. Although the phenomenon has not remained unnoticed in linguistic literature, e.g. the publications of Arthur Koestler, Marvin Minsky, and David Rumelhart, the term *frame-shifting* was coined by Coulson. According to her definition, frame-shifting "is semantic reorganisation that occurs when incoming information is inconsistent with an initial interpretation" (p. xii). The second term of conceptual blending, which is also known as *conceptual integration*, owes its origin to Mark Turner and Gilles Fauconnier.

The concept of *semantic leaps* is more a blanket label for a family of interesting natural language phenomena than a technical term. It subsumes all sorts of nonstandard meanings that are absent from dictionaries and are typically not computable by traditional parsers. These nonstandard meanings include: metaphoric and metonymic expressions, hyperbole, understatement, sarcastic quips, innuendo, subtle accusations and private meanings which may be constructed wherever speakers live or work together and share background knowledge.

The book is divided into three parts. It starts with an overview of semantic leaps that leads into Part I, which describes frame-shifting. Part II explains the concept of conceptual blending, which is then followed by Part III, which presents applications i.e. blending, framing and blaming.

The topic of Part I is frame-shifting. The author starts with a short overview of what frames are, as frame-shifting “reflects the operation of a semantic reanalysis process that reorganises existing information into a new frame” (p. 34). When speakers interpret objects, actions and events, they constantly invoke frames from background knowledge to structure their expectations. The first example she uses is Gerber’s label for baby food. The company used the same label for their products everywhere. Understanding the label means knowing certain issues about babies, baby food and maybe even the Gerber company. The smiling baby on their products’ labels tends to be interpreted as being happy and healthy because of the food. However, in areas where illiteracy is quite common, companies have to depict their product on the label, which means speakers would have to reinterpret the label as suggesting a new meaning for “baby food” and the company might be accused of cannibalism. Another example which illustrates frame-shifting is the following sentence: “Everyone had so much fun diving from the tree into the swimming pool, we decided to put in a little water”. Before reading the second part of the sentence we take it for granted that the swimming pool is full of water.

Yet, after learning that there was no water in it, we have to return to the first part and reanalyse it. This reanalysis is called frame-shifting.

According to the author, compositionality of meaning is important and must always, at least partly, obtain. However, this has been grossly overemphasised and the non-compositional mechanisms which contribute to the overall meaning have to be taken into account. Background and contextual knowledge play a large role in determining meaning in both compositional and constructivist accounts. In compositional accounts, background knowledge and contextual information are crucial for resolving lexical and syntactic ambiguities, and then this information is combined with literal meaning. In constructivist accounts, the two are the raw material from which meaning is constructed. Coulson suggests that, in the case of the sentence: "A thoughtful wife has pork chops ready when her husband comes home from fishing", parsers will never be able to arrive at the desired meaning of the husband not catching any fish. For parsers "from fishing" will be on a par with "from work". The need to reorganise is prompted by expectations about how husbands and wives interact. So the difference in meaning is not a consequence of the meaning of "fishing", but the way in which background knowledge collaborates with the meaning evoked by the rest of the sentence. The author gives a detailed analysis of how a constructivist approach accounts for the correct interpretation of the sentence. She concludes that, for a constructivist, there is no need to evoke a context-invariant meaning at any stage of the meaning construction process, as "words do not retrieve lexical entries but rather activate abstract structures and processes for integration with contextually available information" (p. 46).

The author gives plenty of examples of one-line jokes in which people arrive at non-conventional meanings. She suggests that violation of slot-filling constraints prompts frame-shifting. Rather than failing to interpret sentences such as: "When I asked the bartender for something cold and full of

rum, she recommended her husband”, speakers respond by creating a new frame in which the slot-filling can proceed. Coulson also points out that the change in meaning which results from frame-shifting in the examples she uses cannot be attributed to compositional mechanisms of reanalysis. In the last two chapters of Part I, the author presents the outcome of several experiments which prove the existence of frame-shifting. According to her results, people spent more time on reading the last word of a joke or non-joke that triggered frame-shifting.

The author shifts her attention to conceptual blending in Part II of the book. She quotes Fauconnier and Turner’s definition of the concept, i.e. “conceptual blending is a set of non-compositional processes in which the imaginative capacities of meaning construction are invoked to produce emergent structure” (p. 115). Then she illustrates the definition with many examples, the first of which is “trashcan basketball”. This might be viewed as a product of conceptual blending as it involves the integration of knowledge structures from different domains. “In conceptual blending, frames from established domains (known as *inputs*) are combined to yield a hybrid frame (a *blend* or *blended model*) comprised of structures from each of the inputs, as well as a unique structure of its own” (p. 115). In the example of “trashcan basketball” the inputs are trash disposal and (conventional) basketball, and the resultant blend owes its structure to both domains. In “trashcan basketball” the elements belong to the Disposal domain (you play it with paper and a trashcan), but they are understood as elements in the Basketball domain. The obvious solution is to employ the framework of mental spaces, as, according to Fauconnier and Turner, conceptual combination occurs in conceptual integration networks. These are networks of mental spaces structured with frames that the speaker constructs from contextual information and background knowledge. Mental spaces so conceived provide the necessary tool to handle the problem of conceptual blending in modified noun phrases.

Coulson points out that the meaning of the construction that underlies modified noun phrases is very complex. At the same time, she claims that conceptual blending is a better solution than most of the theories so far, i.e. Levi's or Hampton's. The problem with Levi's taxonomy (nominal compounds comprise forms of relative clauses, e.g. a wound caused by a gun = a gun wound etc.) is that not all compounds can be classified with its help. E.g. "dog collar" = "collar used by a dog" or "collar that a dog has". Downing presents yet another theory and claims that "interpretation of nominal compounds depends on the retrieval of substantive information about component nouns." (p. 127) As an example, she mentions an experiment in which she gave subjects novel noun-noun compounds without contextual support and asked for interpretations. For example, the compound "pea princess" received seven responses referring to the well-known fairy tale. Such responses suggest that "people utilise abstract features of related knowledge structures in order to integrate model compounds." (p. 127). This suggests that compound interpretation is context-based and also depends on pragmatic and discourse factors.

Coulson claims that Fauconnier and Turner's theory of blending is worth implementing in the analysis of nominal compounds, even in cases where predicating adjectives are concerned. She supports her view with many examples. One of her examples is the blend "gun wound" which "from the 'gun' frame inherits information about the cause, and from the 'wound' frame information about the result" (p. 131). She points out that this example could fit into Levi's taxonomy as a "cause" relationship; however, it does not really say anything about the cause. The application of the cognitive approach results in activation of more specific information about the nature of wounds caused by guns. Is it really the gun that causes the wound? Some people might say it is the bullet or the shooter who causes it... So the frame of shooting needs to be activated. As a contrast to this, she proposes the example "caffeine headache". The headache is not caused by caffeine but

by its absence. To understand this compound, people need to activate their knowledge of caffeine as an addictive substance and the impact it has on the human organism. In the case of predicating and non-predicating nouns, she offers us the compound “hot lid”. “Hot” does not predicate “lid”, the meaning of the phrase is “a lid for a cup that contains a hot drink”.

The author also addresses the notion of privative adjectives. She starts with Kamp, who defines “a privative adjective as one for which, given privative adjective A and any noun N, the claim, “No AN is an N”, is necessarily true. For example, “fake” is privative because the statement, “No fake gun is a real gun”, is true by definition” (p. 144). She then continues with the adjective “fake” to point out the weaknesses of Frank’s sense generation model, which claims “fake” is a negative privative and that is why it is handled by metonymic type coercion with rebuttal. So the central attributes of “gun” are negated while its diagnostic features are maintained.

The author contrasts Frank’s sense generation model of “land yacht” with the account of Fauconnier and Turner’s conceptual integration. She claims that contextual information and background knowledge play an important role in the interpretation, as just minimal linguistic cues are provided for compounds such as “land yacht”. She proposes conceptual blending instead of the sense generation model as it appeals to causal and relational information represented in cognitive models, in that it uses context for interpretation rather than representations that are divided into central and diagnostic features.

On the basis of Lakoff and Johnson, and Sweetser and Turner, Coulson points out the significance of metaphor in everyday language, although historically it has been portrayed as an aesthetic device which is found in poetry and which has no cognitive importance. However, “metaphoric language is the manifestation of conceptual structure organised by a *cross-domain mapping*: a systematic set of correspondences between the source and target that result from mapping frames or cog-

nitive models across domains” (p. 162). The author presents examples of cross-domain mappings in one-sided and two-sided networks. “Computer virus” and the set of its associations “can be captured in conceptual blending theory with a one-sided frame network. Frames from the biological viruses domain are evoked in the source input and the elements from the target domain of computer viruses are evoked in the target input. Frames from the source domain are projected onto the blended space and filled with elements from the target” (pp. 167-168). Two-sided networks are more complicated. Two-sided networks project frame-level information from both input domains into the blended space. In her example, “He’s digging his own grave”, Coulson points out discrepancies between the source and target domains, that is digging is the consequence of death in the source domain and in the target domain it is its cause. She also shows how source domain models can be transformed by blending to evoke cultural models of the target domain with the following example: “He’s a guy who was born on the third base and thinks he hit a triple”. As a conclusion, Coulson suggests that metaphoric language “reflects the operation of mapping mechanisms rooted in the underlying conceptual system” (p. 198). Thus, it plays a more important role than just being colourful language.

The author also presents frame-shifting in counterfactuals by giving many examples such as: “In France, Watergate wouldn’t have harmed Nixon” or an extract from a comic strip *Drabble* in which the couch potato Drabble brags to his son about his wrestling ability using the following words: “In my prime, I could have pinned Hulk Hogan in seconds”. When the son asks his mother for confirmation she answers: “Of course, dear. But when your father was in his prime, Hulk Hogan was in kindergarten”. In this exchange of words, we observe a perfect case of frame-shifting.

In the last part of her book, Coulson explores the social dimension of frames. She starts out with Schank and Abelson’s formulation of scripts, which represented a major advance in

cognitive science. Scripts provide descriptions of action in typical events and they can be used to structure plans, expectations and actions. These data have cultural origins and another name for these culturally shared frames is *cultural models*. Even though cultural models are widely shared among culture members, they need not correspond to anything in the external world.

Much attention is lavished on a discussion of framing and the morality of abortion in the case of rape or incest. The notion of abortion is handled from many perspectives but within cultural models of action, responsibility and punishment. A pregnancy resulting from rape or incest is perceived as unwanted and framed as an unjust punishment of the mother. On the other hand, within the story of Lee Ezell, who was raped and gave birth to the baby, the child asks "Why punish me?", so here the rape victim's abortion is framed as an unjust punishment of the foetus. The fact of the existence of contrasting opinions like this lies in the applicability of various cultural models. Coulson concludes that the way we interpret and experience events depends greatly on framing. She also notices that differences in framing can have far-reaching consequences, as has been shown in the abortion example. Coulson finishes Part III with her own example of "My dinner with Rodney", where she demonstrates the space structuring model. In this model, the meaning construction "involves the integration of linguistic, contextual and background knowledge to create cognitive models speakers use to participate in the ongoing activity" (p. 270).

She demonstrates leaps in the compound noun Shogun TNT roll (a kind of Japanese food) via her model. It is non-compositional so its meaning can be inferred neither from the meaning of its parts nor from the way they are combined syntactically.

At the end, she concludes that, even though models used in meaning construction are schematic and may even be implausible, we are capable of interpreting the meaning by using our

ability to integrate models with contextual information, exploiting cultural scales, shifting frames and blending different models together. With this, she proves that knowledge representation is more dynamic than was suggested originally.

The book will be useful to both linguists and people who are interested in linguistics. The book is clearly divided into parts, which helps the reader focus on particular problems. The theory of frame-shifting and blending is contrasted with research that has been carried out before. The earlier theories are well-described and the author also provides the reader with information about their weaknesses. Moreover, in support of her theories, she clearly states why she thinks her theory offers a better solution to the analysed problems. Theoretical issues are very well presented, with numerous examples, which mostly are self-coined by the author. Examples which require knowledge about American culture are also provided with broad explanations. Even a person with no background in the topic would be able to understand this book without any problem.

Even though the book addresses the topic thoroughly, what I would find useful would be a suggestion for further reading at the end of each chapter.

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REPORTS

**The Annual Conference
of the Modern Language Association of Poland,
Wrocław 2007**

**1. The Modern Language Association of Poland (PTN)
and its activity**

The Modern Language Association of Poland (Polskie Towarzystwo Neofilologiczne, PTN), founded in 1929, is an association of foreign-language teaching professionals. PTN is a founding member of Federation International des Professeurs de Langues Vivantes (FIPLV), a world-wide federation of foreign-language teacher organisations. It aims at integrating the broad community of ELT specialists – teachers of all levels, translators, interpreters and academic specialists to share their best practices. There are 5 regional branches of PTN in Poland: Białystok, Katowice, Poznań, Zielona Góra and Lublin. The branches organise cyclical meetings for university teachers, specialists and students. The PTN conferences are held every year and belong to the most important conferences of teachers' associations in Poland. Detailed information about the association's activities and conferences can be found on the internet at its website: <<http://www.poltowneo.org/>>.

2. The venue and the organisers

The main theme of the 2007 Annual Conference of the Modern Language Association was “New Views on Motivation in Foreign Language Teaching”. The conference was organised in September (10-12) under the auspices of the Mayor of Wrocław, Dr Rafał Dutkiewicz. The organisers were the Institute of

English Studies, Wrocław University, the Philological School of Higher Education in Wrocław (WSF) and the Main Board of the Modern Language Association of Poland. The organising committee included Professor Anna Michońska-Stadnik (conference chair), Mr Ryszard Opala (conference deputy chair), Dr Lech Zabor, Ms Katarzyna Pasławska, Ms Magdalena Ziółkowska, Ms Katarzyna Sradomska and Ms Małgorzata Bieszczanin. The Academic Committee comprised Professor Weronika Wilczyńska, Professor Elżbieta Zawadzka, Professor Anna Michońska-Stadnik, Professor Zdzisław Waśik and Professor Janusz Arabski.

3. The opening ceremony and plenary lectures

The inauguration was held in Aula Świda at the Faculty of Law, Administration and Economics in Wrocław. Professor Zdzisław Waśik, Rector of The Philological School of Higher Education in Wrocław, welcomed all the guests and conference participants and opened the plenary session.

During the three-day conference, the following keynote speakers gave their plenary lectures:

- (1) Professor Anna Dąbrowska (School of Polish Language and Culture for Foreigners, University of Wrocław): “Dlaczego cudzoziemcy uczą się polskiego? Stare i nowe w nauczaniu języka polskiego jako obcego [Why do foreigners learn Polish? Old and new elements in teaching Polish as a foreign language]”;
- (2) Professor Anna Michońska-Stadnik (Institute of English Philology, Wrocław University): “Pojęcie motywacji wczoraj, dziś i jutro [The notion of motivation yesterday, today and tomorrow]”;
- (3) Professor Jan Miodek (Institute of Polish Philology, Wrocław University): “Dydaktyka języków obcych w świetle przemian polszczyzny po roku 1989 [Foreign language didactics in the light of the changes in the Polish language after 1989]”;
- (4) Professor Weronika Wilczyńska (Institute of Romance Philology, Adam Mickiewicz University): “Motywy wyboru języka ob-

cego na poziomie szkoły podstawowej i gimnazjum a postulat rozwijania wielojęzyczności w krajach Unii Europejskiej [The motives of choosing a foreign language at the level of primary school and junior high school and the postulate of multilingualism in the European Union states]”;

- (5) Professor Elżbieta Zawadzka (Wrocław University): “Problem zaniku motywacji w pracy nauczyciela [The problem of the disappearance of motivation in the teacher’s work]”;
- (6) Professor Maria Wysocka (University of Silesia): “Autoobserwacja i autoocena jako czynniki (de)motywuujące do pracy nauczycieli języków obcych [Self-observation and self-assessment as the factors (de)motivating foreign language teachers to work]”.

4. The panel discussion and conference papers

On the second day of the conference a panel discussion was held, entitled “Wyzwania w kształceniu nauczycieli języków obcych [The challenges in educating foreign language teachers]”. It was chaired by Ms Anna Karp (Teacher Training College in Wrocław), Professor Krystyna Drożdżał-Szelest (Adam Mickiewicz University in Poznań), Professor Maria Wysocka (University of Silesia), Dr Mirosław Pawlak (Adam Mickiewicz University in Poznań and PWSZ in Konin), Dr Alina Dorota Jarząbek (president of the Association of Teachers of German).

The conference of the Modern Language Association of Poland held in Wrocław in 2007 once again attracted participants from a wide range of backgrounds and institutions. The large number of high-quality submissions led to a programme with concurrent sessions, organised in slots allotted according to time requirements. Approximately 100 papers were delivered in the following sections:

- (1) Współczesne tendencje w badaniach nad motywacją w dydaktyce języków obcych [Contemporary tendencies in research into motivation in foreign language teaching];

- (2) Motywowanie uczniów i studentów w różnych grupach wiekowych [Motivating pupils and students of different age groups];
- (3) Motywowanie nauczycieli języków obcych [Motivating foreign language teachers];
- (4) Motywacja w uczeniu i nauczaniu języka walijskiego, japońskiego oraz polskiego jako obcego [Motivation in learning and teaching Welsh, Japanese and Polish as a foreign language];
- (5) Techniki motywacyjne w rozwijaniu sprawności receptywnych i produktywnych [Motivational techniques in developing receptive and productive skills];
- (6) Adaptacja materiałów dydaktycznych do nauczania języka obcego pod kątem zwiększania ich wartości motywacyjnej oraz technologie informacyjne w nauczaniu języków obcych [Adaptation of didactic materials for teaching foreign languages with a view to increasing their motivational value and information technologies in foreign language teaching];
- (7) Rozwijanie autonomii ucznia [Developing student autonomy]
- (8) Samoocena jako element motywujący w dydaktyce języków obcych [Self-assessment as a motivational element in foreign language didactics];
- (9) Materiały dydaktyczne i ich rola motywacyjna [Didactic materials and their motivational role];
- (10) Motywowanie uczniów z dysfunkcjami słuchu i wzroku [Motivating students with hearing and sight impairments];
- (11) Media i motywacja [Media and motivation];
- (12) Aspekty kulturowe w nauczaniu języków obcych [Cultural aspects in foreign language teaching];
- (13) Teoretyczne aspekty związane z badaniem motywacji [Theoretical aspects connected with research into motivation];
- (14) Motywacja i procesy poznawcze [Motivation and cognitive processes];
- (15) Testowanie w języku obcym [Testing in a foreign language];
- (16) Rola multimediiów w nauczaniu języków obcych [The role of multimedia in foreign language teaching];
- (17) Miscellanea.

Although the number of concurrent sessions made it difficult to decide which sessions to attend, there was ample opportu-

nity for everyone attending the conference to pursue their interests. The names of paper presenters and abstracts can be found in the Book of Abstracts, edited by Małgorzata Baran-Lucarz, Anna Michońska Stadnik and Zdzisław Wąsik.¹

5. The social programme

The organisers kindly invited all the conference participants to a festive reception banquet in the Cloisters of the Museum of Architecture in Wrocław. On the subsequent days, three major social and cultural events were planned:

- (1) a series of concerts (Bach cantatas) which took place during the Wratislavia Cantans Festival;
- (2) a cruise on the River Odra – cancelled due to unfavourable weather conditions;
- (3) a visit to the museum *The Panorama of the Battle of Racławice*.

6. Conference proceedings

Following each PTN conference, a selection of the total conference contributions is published in *Neofilolog*, the PTN's official journal, edited by Professor Teresa Siek-Piskozub. In *Neofilolog* No. 31 the papers of the following authors were included:

- (1) Agnieszka Marta Kurzyńska, (2) Wiesława Jarosz, (3) Andrzej Kaczmarek, (4) Katarzyna Kukowicz-Żarska, (5) Edyta Mosorka and Bernadeta Wojciechowska, (6) Magdalena Kasprzak, (7) Ewa Półtorak.

A larger selection of papers from the Wrocław conference was included in a two-volume book entitled *Nowe spojrzenia na motywację w dydaktyce języków obcych*, edited by Anna Mi-

¹ Małgorzata Baran-Lucarz, Anna Michońska-Stadnik, Zdzisław Wąsik (eds), 2007, *Nowe spojrzenia na motywację w dydaktyce języków obcych*, Wrocław: Wyższa Szkoła Filologiczna we Wrocławiu.

chońska-Stadnik and Zdzisław Wąsik (2008).² Volume I includes papers contributed by the following scholars (listed in the order of the appearance of their papers in the book):

(1) Małgorzata Baran-Łucarz, (2) Adriana Biedroń, (3) Zofia Chłopek, (4) Anna Dąbrowska, (5) Monika Janicka, (6) Agnieszka Kubiczek, (7) Radosław Kucharczyk, (8) Maria Michalik, (9) Anna Michońska-Stadnik, (10) Magdalena Rozenberg, (11) Maciej Smuk, (12) Danuta Stanulewicz, (13) Krzysztof Strzemieski and Ariadna Strugielska, (14) Weronika Wilczyńska, (15) Mirosław Pawlak, (16) Beata Stosor, (17) Lech Zabor, (18) Marek Derenowski, (19) Anna Skiba, (20) Joanna Targońska, (21) Maria Wysocka, (22) Elżbieta Zawadzka-Bartnik.

The second volume contains papers written by the following authors:

(23) Małgorzata Bieszczanin, (24) Barbara Czwartos, (25) Izabela Jędrzejowska, (26) Krystyna Miłułka, (27) Katarzyna Sradomska, (28) Krystyna Szymankiewicz, (29) Jolanta Zajac, (30) Joanna Górecka, (31) Małgorzata Kurek, (32) Hadrian Lankiewicz, (33) Aleksandra Łyp-Bielecka, (34) Julia Magdalena Różewska, (35) Teresa Siek-Piskozub and Aleksandra Wach, (36) Paweł Sobkowiak, (37) Anna Czura, (38) Krystyna Łeska, (39) Agnieszka Pawłowska, (40) Anita Pytlarz, (41) Ewa Andrzejewska, (42) Anna Jaroszevska, (43) Katarzyna Rokoszevska, (44) Angela Bajorek, Ewa Górbiel and Beata Ingram, (45) Katarzyna Karpińska-Szaj, (46) Justyna Kowal, (47) Dorota Szczęśniak.

7. Afterword

Summing up, the Annual Conference of the Modern Language Association of Poland – Wrocław 2007 was an enjoyable and thought-provoking scholarly meeting, which provided a forum

² Anna Michońska-Stadnik, Zdzisław Wąsik (eds), 2008, *Nowe spojrzenia na motywację w dydaktyce języków obcych*, Volumes I and II, Wrocław: Wydawnictwo Wyższej Szkoły Filologicznej we Wrocławiu.

for an exchange of ideas and opinions about foreign language teaching. The issue of motivation turned out to be still a matter of serious concern to teachers of foreign languages. The conference offered the opportunity to several presenters to introduce their recent research into motivation, also numerous theoretical and practical aspects of this issue were considered in detail. All the participants enjoyed their stay in Wrocław – both a lively historical city and a strong academic centre.

Olga Aleksandrowska,
University of Gdańsk

**The Annual Conference
of the Modern Language Association of Poland,
Kalisz 2008**

1. The organisers and the opening ceremony

The 2008 Annual Conference of the Modern Language Association was held in Kalisz, 8-10 September 2008. The main theme of the conference was “The foreign language teacher – the present and the future”. The 2008 conference was held under the patronage of the Marshal of the Wielkopolska Voivodeship, Mr Marek Woźniak, Kalisz City Mayor, Mr Janusz Pęcherz, and the Rector of Adam Mickiewicz University, Professor Stanisław Lorenc, represented by the Prorector for Academic Affairs, Professor Jacek Witkoś. The Organisers were the Faculty of English Philology and the Faculty of Pedagogy and Fine Arts of Adam Mickiewicz University in Kalisz, the National Higher Vocational School in Kalisz, the National In-Service Teacher Training Centre and the Main Board of the Modern Language Association of Poland.

The conference venues were the premises of the National Higher Vocational School in Kalisz and The Faculty of Pedagogy and Fine Arts of Adam Mickiewicz University in Kalisz. The inauguration was held in the conference room at the National Higher Vocational School in Kalisz.

The conference guests and participants were welcomed by Professor Mirosław Pawlak, Head of the Organising Committee (Department of English Philology, Faculty of Pedagogy and Fine Arts of Adam Mickiewicz University in Kalisz) and Professor Halina Widła, President of the Modern Language Association, who gave a warm welcome to the conference participants.

The conference was officially opened by Professor Jaromir Jeszke – Vice-dean for Academic Affairs of the Faculty of Pedagogy and Fine Arts of Adam Mickiewicz University in Kalisz). The following speakers addressed the participants during the opening ceremony: Professor Stefan Kowal – Prorector for Student Affairs of the National Higher Vocational School in Kalisz, Professor Jacek Witkoś – Prorector for Academic Affairs of Adam Mickiewicz University and Mr Marek Zając – Head of the Foreign Language Laboratories in The National In-Service Teacher Training Centre.

2. The plenary lectures, panel discussion and papers

The invited speakers presented seven plenary lectures. The lectures are listed below in the order of delivery:

- (1) Professor Weronika Wilczyńska (Institute of Romance Philology, Adam Mickiewicz University): “Nauczyciel jako badacz” [Teacher as researcher];
- (2) Professor Szymon Wróbel (Department of Human Cognitive Resources of the Faculty of Pedagogy and Fine Arts of Adam Mickiewicz University in Kalisz, Institute of Philosophy and Sociology of the Polish Academy of Sciences): “Paradoksy wielojęzyczności jako postulatu edukacyjnego” [The paradoxes of multilingualism as an educational postulate];
- (3) Professor Ida Kurcz (Warsaw School of Social Sciences and Humanities): “Dwujęzyczność a język globalny” [Bilingualism and the global language];
- (4) Professor Mirosław Pawlak (Department of English Philology, Faculty of Pedagogy and Fine Arts of Adam Mickiewicz University in Kalisz): “Rola nauczyciela w kształtowaniu procesów interakcyjnych podczas lekcji języka obcego” [The teacher’s role in shaping interactive processes in the foreign-language classroom];
- (5) Professor Elżbieta Zawadzka-Bartnik (Institute of German Studies, Warsaw University): “Nauczyciel wobec problemu niepełnosprawnych uczniów” [The teacher facing the problem of disabled learners];

- (6) Professor Anna Michońska-Stadnik (Institute of English Philology, Wrocław University): “Od wyboru podręcznika do rozwoju autonomicznego poznania. Rola refleksji w kształceniu nauczycieli języków obcych” [From the choice of a course-book to the development of autonomous cognition. The role of reflection in the education of foreign language teachers];
- (7) Professor Maria Wysocka (Institute of English, University of Silesia): “Prośba o badania innowacyjne” [Request for innovative research].

On the second day of the conference, a panel discussion was held, chaired by Professor Anna Niżegorodcew (Institute of English Philology, Jagiellonian University). The title of the panel was: “Teaching culture in the foreign-language lesson”. The other participants of the panel discussion included: Professor Krystyna Drożdżał-Szelest (Kolegium Języków Obcych, Adam Mickiewicz University, Poznań), Professor Weronika Wilczyńska (Institute of Romance Philology, University of Adam Mickiewicz), Dr Monika Kusiak (Nauczycielskie Kolegium Języków Obcych, Jagiellonian University in Kraków), and Dr Bartosz Wolski (Department of English, Adam Mickiewicz University in Kalisz, the National Higher Vocational School in Kolin). They commented on matters connected with the introduction of cultural elements in foreign-language lessons and answered questions posed by the audience.

The impressive number of nearly 200 participants showed how important the conference was and undoubtedly evidenced the interest the speakers arouse among professionals of ELT. The papers delivered by the participants were related to the following issues:

- training future and in-service teachers;
- teacher development;
- psychology and pedagogy in the service of foreign-language teaching;
- motivating language teachers;
- theory, research and classroom practice;

- teachers as reflective practitioners;
- teacher autonomy;
- teacher cognitions;
- teacher roles in the classroom;
- computer technology and the language teacher;
- the Common European Framework and the European Language Portfolio in teaching practice;
- language teachers in a united Europe;
- methodology of research into language teachers.

The papers were delivered in the following sections:

- (1) Teacher knowledge, competencies and thought processes;
- (2) The education of teachers; Integration in teaching foreign languages;
- (3) International projects and innovations;
- (4) Strategic training;
- (5) The teacher facing challenges and reality;
- (6) Early education;
- (7) Technologies of information and communication;
- (8) Theory and empirical research;
- (9) Educational politics;
- (10) Management of the teaching process;
- (11) Students with learning disabilities.

Although the number of concurrent sessions made it difficult to decide which sessions to attend, there was ample opportunity for everyone attending the conference to pursue their interests.

The following participants presented their papers:

- (1) Justyna Adamska, (2) Ewa Affelska, (3) Olga Aleksandrowska, (4) Ewa Andrzejewska, (5) Aleksandra Arceusz, (6) Danuta Augustyn, (7) Janusz Badio, (8) Adriana Biedroń, (9) Maria Bobrowska, (10) Anna Broszkiewicz, (11) Jerzy Brudnicki, (12) Lidia Bugiera, (13) Małgorzata Burzyńska, (14) Piotr Cap, (15) Zofia Chłopek, (16) Joanna Chojnacka-Gärtner, (17) Tomasz Chudak, (18) Katarzyna Cieśla-Obermajer, (19) Renata Czaplikowska, (20) Barbara

Czwartos and Renata Koziel, (21) Anna Dargiewicz, (22) Marek Derenowski, (23) Melanie Ellis, (24) Elżbieta Gajewska, (25) Iwona Gałązka, (26) Barbara Głowacka, (27) Danuta Główna, (28) Estera Głuszko-Boczoń, (29) Lidia Gołata, (30) Joanna Górecka, (31) Paweł Hostyński, (32) Piotr Iwan, (33) Joanna Jabłońska, (34) Jolanta Janoszczyk, (35) Iwona Janowska, (36) Wiesława Jarosz, (37) Anna Jaroszewska, (38) Alina Dorota Jarzabek, (39) Elżbieta Jastrzębska, (40) Mariola Jaworska, (41) Andrzej Kaczmarek, (42) Sylwia Kalińska, (43) Patrycja Kamińska, (44) Dorota Karczewska, (45) Beata Karpeta-Peć, (46) Beata Karpińska-Musiał, (47) Katarzyna Karpińska-Szaj and Joanna Stańczyk, (48) Magdalena Kasprzak, (49) Jolanta Knieja and Urszula Paprocka-Piotrowska, (50) Małgorzata Kolera, (51) Elżbieta Koralewska, (52) Beata Koronkiewicz, (53) Karolina Kotorowicz-Jasińska, (54) Jarosław Krajka, (55) Katarzyna Krakowian-Płoszka, (56) Alicja Krawczyk, (57) Urszula Kropaczewska, Paweł Szudarski and Justyna Jeżewska, (58) Mariusz Kruk, (59) Katarzyna Krzemińska, (60) Małgorzata Krzemińska-Adamek, (61) Artur Dariusz Kubacki, (62) Agnieszka Kubiczek, (63) Anna Kulińska, (64) Monika Kusiak, (65) Joanna Lewińska, (66) Krystyna Łęska, (67) Maciej Mackiewicz, (68) Jan Majer, (69) Renata Majewska, (70) Włodzimierz Majewski, (71) Izabela Marciniak, (72) Maria Michalik, (73) Krystyna Miłułka, (74) Edyta Mosorka, (75) Kazimiera Myczko, (76) Anna Mystkowska-Wiertelak, (77) Joanna Nijakowska, (78) Anna Niżegorocew, (79) Dorota Nowacka, (80) Izabela Nowak, (81) Anna Pado, (82) Beata Palm-Tomaszewska, (83) Marek Pandera, (84) Katarzyna Papaja and Anna Czura, (85) Grzegorz Pawłowski, (86) Marta Piasecka, (87) Katarzyna Piątkowska and Ariadna Strugińska, (88) Wioletta Piegzik, (89) Agnieszka Pietrzykowska, (90) Sebastian Piotrowski, (91) Dorota Potocka, (92) Anita Pytlarz, (93) Barbara Rode, (94) Katarzyna Rokoszevska, (95) Renata Rybarczyk, (96) Sylwia Sadowska, Grażyna Płonka, Agata Czepik, Izabela Kolasińska and Beata Gradowska, (97) Grażyna Sałaj, (98) Małgorzata Sikorska, (99) Maciej Smuk, (100) Joanna Sobańska-Jędrych, (101) Paweł Sobkowiak, (102) Agnieszka Sochał, (103) Magdalena Sowa, (104) Małgorzata Spychała, (105) Katarzyna Sradomska, (106) Monika Stawicka, (107) Monika Sułkowska, (108) Małgorzata Szulc-Kurpaska, (109) Joanna Targońska, (110) Marta Torenc, (111) Mariusz Trawiński, (112) Anna Turula, (113) Małgorzata Twardoń, (114) Magdalena Urbaniak, (115) Alek-

sandra Wach, (116) Edyta Wajda, (117) Agnieszka Wawrzyniak, (118) Dorota Werbińska, (119) Halina Widła, (120) Ewa Wieszczyńska, (121) Elżbieta Wiścicka, (122) Danuta Wiśniewska, (123) Ewa Witalisz, (124) Magdalena Witkowska, (125) Ewelina Wojtyś, (126) Przemysław Wolski, (127) Olga Wrońska, (128) Grażyna Zenderowska-Korpus, (129) Alicja Żuchelkowska.

For the first time in the history of the Modern Language Association Conference, participants could, apart from participating in the sections, also attend practical workshops on a variety of ELT topics. The new form of presentation attracted delegates from a wide range of backgrounds and institutions. The following workshops were conducted:

- (1) Małgorzata Adams-Tukiendorf, Bartłomiej Jaślikowski: “Technika STRIDE jako narzędzie wspierające refleksyjność nauczyciela” [The STRIDE technique as a tool supporting the teacher’s reflectivity];
- (2) Magdalena Brzezińska: “Zgniecione kulki i poezja nagłówków. Twórcze wykorzystanie czasopism na zajęciach” [Crumpled paper balls and the poetry of headlines: The creative use of magazines in the classroom];
- (3) Barbara Głowacka: “Nauczycielskie lego – budujemy kompetencje własne i ucznia” [The teacher’s Lego bricks – building our own and the student’s competences];
- (4) Tatiana Konderak: “Lekcja języka francuskiego w przedszkolu – metody i techniki pracy z dziećmi w wieku 4-6 lat” [The French lesson in a kindergarten – methods and techniques of working with children aged 4-6];
- (5) Izabela Marciniak: “Dossier w Europejskim Portfolio Językowym” [The dossier in the European Language Portfolio];
- (6) Joanna Nijakowska: “Zrozumieć dysleksję rozwojową” [Understanding developmental dyslexia];
- (7) Sabina Nowak: “Sześć Myślących Kapeluszy jako innowacyjna metoda podnoszenia standardów edukacyjnych w nauczaniu pisania rozprawek na maturze z języka angielskiego” [Six thinking caps as an innovative method of raising educational standards in teaching essays for the matura exam in English];

- (8) Regina Strzemeska, Krzysztof Strzemeski: "Formy otwarte w nauczaniu metodyki języków obcych" [Open forms in foreign-language teaching methodology];
- (9) Anna Turula: "Nauczyciel języków obcych jutro – o wykorzystaniu nowych technologii w kształceniu przyszłych nauczycieli" [The foreign language teacher tomorrow – the use of new technologies in educating future teachers];
- (10) Aleksandra Wiater: "Uczeń... też klient? Relacje uczeń – nauczyciel w szkolnictwie wyższym" [The student – also a customer? Student-teacher relations in higher education].

Workshops were also organised for teachers of English by Longman Publishing House to run concurrently with the lectures and paper sections. It is worth adding that the conference was accompanied by stands of publishers and a bookshop (Omnibus).

3. The social programme

The overall atmosphere of the conference was very open, offering a forum for the exchange of academic experiences. Apart from the academic discussions, the conference was accompanied by a number of social and cultural events organised in order to integrate all the conference participants. On the first day of the conference, the participants enjoyed an evening banquet organised in Gołuchów, a beautiful wooden hunting lodge and a former seat of the Leszczyński and Działyński families, located in a picturesque park. Another major social event was a trip to Antonin, a charming mansion of Prince Radziwiłł, where Frederic Chopin frequently gave concerts. The participants had the pleasure of listening to a grand piano concert given by Adam Podskarbi. Afterwards, the conference attendees enjoyed a reception party and had an opportunity to continue informal discussions about ELT and other issues.

4. Conference proceedings

All of the participants delivering papers were encouraged to submit their papers for publication. Many of the resulting papers are subsequently being published in various contexts. In addition, the PTN Editorial Board are working on the publication of selected reviewed presentations. The proceedings of the workshop are to be published in *Neofilolog* No. 32, edited by Professor Teresa Siek-Piskozub. Meanwhile, everyone interested can read the abstracts of the presentations at the following URL: <<http://www.zfawpa.amu.edu.pl/images/Dokumenty/PTN2008/streszczenia>> .

5. Final considerations

The Conference met the expectations of the participants. It was very well organised by the hosts. The two university buildings where the conference events took place were comfortably situated, within walking distance of each other. The main organisers were eager to help at all times and there was also a team of students who had volunteered to assist them. Detailed online information was available before the conference. The conference provided the teachers coming from different institutions and schools from all over the country with the opportunity to meet in a friendly and engaging atmosphere.

Olga Aleksandrowska,
University of Gdańsk

**The Seventh International Conference
“East – West: A Dialogue between
Languages and Cultures”**

On 24-25 September 2009, Akademia Pomorska (Academia Pomeraniensis) in Słupsk hosted participants of the international conference *East – West*, an event organised regularly every second year.¹ As usual, the contributors represented numerous academic centres in Poland and abroad, this time Ukraine, Belarus, Russia, Lithuania, England and Germany.

The Seventh International Conference “East – West: A Dialogue between Languages and Cultures” was held under the auspices of the President of Słupsk, Mr Maciej Kobyliński, and the Rector of Akademia Pomorska, Professor Roman Drozd. The Organising Committee consisted of scholars representing the Institute of Neo-Philology, who were chaired by Professor Tadeusz Osuch and included: Dr Adriana Biedroń, Dr Piotr Gancarz, Dr Jolanta Kazimierczyk, Dr Grażyna Lisowska, Dr Mariola Smolińska, Dr Barbara Widawska and Ms Katarzyna Braun.

During the opening ceremony, the fact was stressed that the conference was organised at a very special time – the fortieth anniversary of Akademia Pomorska in Słupsk. After the warm welcome given by Professor Tadeusz Osuch, there followed speeches by Mr Ryszard Kwiatkowski, the Deputy Mayor of Słupsk, Professor Zbigniew Mudryk, the Rector for Scientific Affairs of Akademia Pomorska, and Professor Danuta Gierczyńska, the Dean of the Faculty of Philology. A contribution was also made by Dr Anna Stiepanova from Dniepropiet-

¹ The report on the International Conference *East – West* in 2007 appeared in *Beyond Philology* No. 6, pp. 323-326.

rovska in Ukraine, who thanked the organisers for the invitation and academic cooperation.

The conference papers were presented in the Polish, Russian, German and English languages. The fourteen presentations in English were delivered in two parallel sections on September 24. Section A, chaired by Ms Katarzyna Braun, consisted of:

- (1) David Malcolm (Gdańsk): “A dialogue with heroism: Images of war in *The Life and Death of Colonel Blimp*, *The Cruel Sea* and *Out of Battle*”;
- (2) Daniel Vogel (Racibórz): “Black Atlantic in Caryl Phillips’s fiction”;
- (3) Anna Cisło (Wrocław): “Odrodzenie książki irlandzkiej w kontekście polityki językowej w okresie kształtowania się nowego państwa” [The restoration of the book in Irish in the context of language policy during the period preceding the establishment of the Irish state];
- (4) Karolina Gortych (Poznań): “Traditional and modern features of legal Greek language”;
- (5) Joanna Skolik (Opole): “Statek jako uniwersum, podróż jako poszukiwanie sensu życia: znaczenie i rola tradycji śródziemnomorskiej u Josepha Conrada” [The ship as a universe, the journey as a search for the meaning of life: The significance and the role of the Mediterranean tradition in Joseph Conrad’s fiction];
- (6) Idalia Smoczyk-Jackowiak (Słupsk): “Walter Map’s wicked women: Female figures in Walter Map’s *De nugis curialium*”;
- (7) Piotr Kallas (Gdańsk): “‘The past is a foreign country’: How metaphors help us grasp the idea of the past and its representation in historical fiction”;
- (8) Danuta Stanulewicz (Gdańsk): “Grey in English and Polish”.

Section B, chaired by Dr Adriana Biedroń and Dr Dorota Werbińska, included:

- (1) Hadrian Lankiewicz (Gdańsk): “Emergentism and its implications for language pedagogy”;

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- (2) Adriana Biedroń (Słupsk): “An emic perspective on personality characteristics of highly able foreign language learners: Two case studies of multilingual oriental philology students”;
 - (3) Dorota Werbińska (Słupsk): “The first year of teaching in the English-language classroom”;
 - (4) Agnieszka Jarzewicz (Słupsk): “Cultural integration in the information and computing technology dependent civilisation”;
 - (5) Klaudiusz Bobowski (Słupsk): “Poland and Britain – the encounter of cultures in the early 1940s”;
 - (6) Katarzyna Zychowicz (Słupsk): “The role of contrastive discourse analysis in language studies”.

As can be inferred from the above lists, the participants of the sections presented a wide range of topics and approaches and thus their meetings became forums for interesting interdisciplinary discussions. The papers submitted in English are planned for publication in a volume edited by Dr Adriana Biedroń and Dr Dorota Werbińska.

Anna Cisło,
University of Wrocław

**The First International Conference
“The Word as a Manifestation
of Human Spirituality:
Concepts in Regional and
European Philological Education”**

The First International Conference “The Word as a Manifestation of Man’s Spirituality: Concepts in Regional and European Philological Education” was a result of cooperation among The State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra, the Philological School of Higher Education in Wrocław and the Municipal Museum – Gerhart Hauptmann House. Supported by the organising committee (Ms Beata Stosor, Dr Małgorzata Kęsicka, Ms Agnieszka Krajewska), Professor Zdzisław Waśnik (Adam Mickiewicz University, Philological School of Higher Education in Wrocław, the State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra), Professor Anna Michońska-Stadnik (University of Wrocław, The State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra), Professor Leszek Berezowski (University of Wrocław) and Dr Józef Zaprucki (The State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra, Philological School of Higher Education in Wrocław) invited scholars willing to present papers – in English, Polish or German – in which there would be tackled the problem of the word as an exponent of local and national identity, as a tool of manipulation and persuasion in mass communications, as a medium for writers and translators that mirrors human history and culture and as a means of transferring the knowledge and developing skills in various spheres of education. The response came from almost

40 Polish, German, Czech and Dutch academics, who met for two days (17th–18th of October 2008) in the State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra.

The conference was inaugurated by Professor Henryk Gradkowski, Rector of the State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra, and then Dr Leszek Albański, Dean of the Arts Faculty at The State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra, gave a warm welcome to all the participants. Both addresses – delivered in Polish – were interpreted into the English language.

In the programme of the conference one could find five plenary lectures:

- (1) “Słowo jako ślad człowieka” [The word as a human trace] by Professor Zdzisław Waśnik (Adam Mickiewicz University, Philological School of Higher Education in Wrocław, The State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra);
- (2) “What shall we do with SHALL: The meaning of the key verb of legal English” by Professor Leszek Berezowski (University of Wrocław);
- (3) “Berufsfähigkeit und/oder Bologna – Zur Neugestaltung der Übersetzer Ausbildung an der Hochschule Zittau/Görlitz” [Professional activity and/or Bologna – a new curriculum of training translators in the School of Higher Education in Zittau/Görlitz] by Professor Fred Schulz (Hochschule Zittau/Görlitz);
- (4) “Język dyplomacji” [The language of diplomacy] by Dr Sławomir Tryc (Polish Embassy in Berlin);
- (5) “Magical thinking and fantasy literature: The case for imaginary linguistics” by Dr Marek Oziewicz (University of Wrocław).

As regards the papers read in particular sections, the following were scheduled (listed below alphabetically by author):

- (1) Aleksandra Arceusz (The State Higher School of Vocational Education in Elbląg, University of Gdańsk): “Słowa, których nie ma” [Words that are not there];
- (2) Ilona Biernacka-Ligeża (Opole University): “Journalists write a virtual diary – a few words about blogs created by journalists”;
- (3) Joanna Bobin (The State Higher School of Vocational Education in Gorzów Wielkopolski): “Conflict talk: the representation of the father-son conflict in 20th-century American drama”;
- (4) Piotr Czajka (University of Wrocław, Philological School of Higher Education in Wrocław) and Anna Cisło (University of Wrocław, Philological School of Higher Education in Wrocław): “The foreignness of Irish literary proper names in the Polish language”;
- (5) Liliana Górska (Nicolaus Copernicus University): “Die Feminisierung des Gevatters oder die Bedeutung und Dynamik des geschriebenen Wortes und die gedanklichen Vorstellungen eines Abstraktums” [Feminisation of the friend or the meaning and dynamics of the written word and mental images of the abstract];
- (6) Georg Grzyb (Academy of Humanities and Economics in Łódź): “Ich kann das *Wort* unmöglich so hoch schätzen (Faust)” [I cannot set so high a value on the *word*];¹
- (7) Małgorzata Jedynak (University of Wrocław): “Analysis of the mental lexicon in sighted and blind children on the basis of prototypes”;
- (8) Dorota Józwin (Philological School of Higher Education in Wrocław, Adam Mickiewicz University): “Democrats and the ‘God Talk’ – a discourse analysis of Hillary Clinton’s selected speeches”;
- (9) Nicola Karásková (Technical University of Liberec): “In the beginning was the word”;
- (10) Ewa Kębowska-Ławniczak, (University of Wrocław): “The uses and abuses of language in Tom Stoppard’s earlier plays”;
- (11) Małgorzata Kęsicka (The State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra): “Lust am

¹ Translated by the author.

- literarischen Schreiben – Klaus Modick” [To find joy in creating literature – Klaus Modick];
- (12) Maciej Kielar (Adam Mickiewicz University): “Modality as a marker of values and the valuation process”;
 - (13) Agnieszka Krajewska (The State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra): “Word choice – S’s main problems in writing”;
 - (14) Bartosz Kuczyński (Teacher Training College in Gorzów Wielkopolski): “Anglicisms in the Polish and Russian internet chats”;
 - (15) Marek Kuźniak (University of Wrocław): “Establishing THE boundary between borrowings and foreign words and phrases”;
 - (16) Maria Leszczawska (The State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra): “Specyficzne zaburzenia zdolności językowych. Metody polisensoryczne w diagnozie i terapii dysleksji rozwojowej” [Specific disorders in linguistic abilities: Polysensory methods in the diagnosis and therapy of developmental dyslexia];
 - (17) Maria Teresa Lizisowa (University of Arts and Sciences in Kielce): “Należność i powinność – na przykładzie publicystyki prasowej o tematyce prawnej” [Duty and obligation – using the example of press features on legal subjects];
 - (18) Anna Michońska-Stadnik (University of Wrocław, The State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra): “Wewnątrz mózgu – duchowość czy biologia? Przetwarzanie informacji w języku pierwszym i obcym” [Inside the brain – spirituality or biology? Processing information in the first and foreign languages];
 - (19) Anna Mikołajewska (Nicolaus Copernicus University): “Die richtige Version der vergangenen Ereignisse Scheinbare Kontinuität oder wahrheitsgemäßes Chaos in historiographischen Texten” [The true version of future events: Apparent chronology or genuine chaos in historiographic texts];
 - (20) Katarzyna Molek-Kozakowska (University of Opole): “Metaphor as a rhetorical device in political discourse: a review of common metaphors of war and terror”;
 - (21) Andrea Schwutke (Academy of Humanities and Economics in Łódź): “Jacob Böhmes Natursprachkonzept” [Jacob Böhme’s conception of natural language];

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- (22) Renata Šimůnková (Technical University of Liberec): “Why are some English words more difficult than others and what can be done about it?”;
- (23) Cornelius Sommer (Berlin, Publisher of *Stuttgarten Arbeiten zur Germanistic*): “Trennt oder eint sie uns? Die Sprachenvielfalt im ‘Europa der 27’. Unwissenschaftliche Betrachtungen eines Deutschen” [Are we united or divided by the variety of languages in the ‘Europe of 27’? Non-scientific observations by a German];
- (24) Peter Spruijt (Amsterdam, Dutch Association of Free Wanderers NEMO): “The path of stories”;
- (25) Hanna Szelachowska (Philological School of Higher Education in Wrocław): “Możliwości oceny stanu wiedzy poprzez ocenę słowa pisanego” [On the possibilities of evaluating knowledge through the assessment of the written word];
- (26) Natalia Świstak-Trawińska (Teacher Training College in Kalisz): “Linguistic faux pas and its effect on communication”;
- (27) Elżbieta Wąsik (Adam Mickiewicz University): “Koncepcja trzech światów Karla R. Poppera a sposoby istnienia słowa” [Karl R. Popper’s conception of three worlds and the modes of existence of the word];
- (28) Hanna Wrzesień (The State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra): “Reading one’s whereabouts: The epitaph of Elizabeth Stake in the Parish Church of SS Erasmus and Pancrace in Jelenia Góra”;
- (29) Józef Zaprucki (The State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra): “Übertragen der Aura des literarischen Werkes” [Translating the aura of literary works].

Apart from listening to lectures and research papers, the participants of the conference also had the opportunity to attend three workshops:

- (1) “The poetry writing workshop” run by Juanita Skolimowski;
- (2) “Migrant birds – Mickiewicz in the English-language teaching classroom” run by Ida Baj (The State Higher School of Vocational Education Kolegium Karkonoskie in Jelenia Góra);

- (3) "Translation and transposition: Music and meaning in poetry"
run by Anita Dębska (Teacher Training College in Toruń).

The conference was accompanied by a number of events, such as an official banquet, a sightseeing tour of the Municipal Museum – Gerhart Hauptmann House, book exhibitions arranged by Polanglo and Pearson Longman and a soiree with Peter Gehrisch, a German essayist, poet and translator.

The organisers plan to prepare for publication a volume of conference proceedings to be edited by Professor Zdzisław Wąsik and Dr Józef Zaprucki.

Piotr Czajka,
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Education in Wrocław

**13th Annual International Conference
of the Bulgarian Society for British Studies:
“Discourses of Globalisation”**

1. The Bulgarian Society for British Studies

Founded in 1990, the Bulgarian Society for British Studies is a significant academic organisation devoted to the study of the English language and the literature of the Anglophone world as well as teaching English as a foreign language in its native Bulgaria. Its Executive Board, chaired by Professor Maria Georgieva, comprises several academics working at the St Kliment Ohridski University of Sofia, whereas the Society's members come from all over Bulgaria. The Society is a member of ESSE and cooperates with other academic organisations across Europe (see the BSBS website). It has held annual conferences for thirteen years and is planning to organise its fourteenth conference in Veliko Turnovo in 2009.

**2. 13th Annual International Conference of the Bulgarian
Society for British Studies, 7-9 November 2008:
Venue and programme**

The conference was held at the Hotel Vitosha in the vicinity of Vitosha Park and the Technical University of Sofia. It attracted several dozen participants from Europe and Asia, e.g. Iran, Great Britain, Poland, Romania, and from the United States. Since the theme of the conference was “Discourses of Globalisation”, most speakers focused on issues such as English in the era of globalisation, the language of contemporary media and Internet communication, and cultural changes brought

about by the economic and social forces of globalisation. Apart from linguistics, the papers presented were concerned with literature, cultural studies and English-language teaching. The most prominent participants of the conference prepared one-hour plenary lectures:

- (1) Fernando Galvan of the University of Alcalá (President of ESSE): “The globalisation and diaspora of English literature”;
- (2) Lilyana Grozdanova of Sofia University: “Interaction, Interlanguage, International English”;
- (3) Martin A. Kayman of Cardiff University: “Talking about language and globalisation: Or, ‘lingua franca: filius nullius in terra nullius’, as we say in English”.

Fifty-seven 20-minute speeches were presented at the conference. The list below includes a brief selection of presentations attended by the present author.

Linguistics

- (1) “The impact of English on language policy in Iceland” by Amanda Hilmarsson-Dunn of the University of Southampton;
- (2) “British English as a dialect faced with globalisation” by Maciej Rataj of the University of Gdańsk;
- (3) “Searching for the European Discourse” by Nadezhda Atanassova of Sofia University;
- (4) “The English Machine: inefficiencies of a globalised conference language” by Francis D. O’Reilly of the British-Bulgarian Friendship Society;
- (5) “Academic communication in a multimedia environment” by Irena Vassileva of the New Bulgarian University;
- (6) “Meaning construction through ‘new’ discourses: The persuasive function of concessive constructions in Karmi’s advocacy of a ‘one-state solution’ to the Israel-Palestine conflict” by Geoffrey Gray of the University of Cagliari;
- (7) “Discourse analysis of communication in international companies” by Liliana Copesescu of the Transylvania University of Brasov;

- (8) “Globe Talk – constructing and constructed by globalisation” by Maria Georgieva of Sofia University;
- (9) “Discourses of globalisation: Understanding English as a transcultural language” by Allan James of the University of Klagenfurt.

Translation studies

- (1) “Globalisation of Polish Languages for Special Purposes – the impact of English on Polish” by Aleksandra Matulewska of Adam Mickiewicz University in Poznań;
- (2) “A translator’s view on an English language presentation of the Bulgarian cultural heritage (based on texts from museums of history)” by Zhivko Hristov of the Varna Free University;
- (3) “Idiomatic uses of phraseological units and idioms with ‘ear’ in English and Bulgarian” by Rositsa Ishpekova of Sofia University.

Literature

- (1) “Charlotte Brontë’s *Jane Eyre* in the context of globalisation: A feminist approach” by Tsvetina Tsakova of the University of Forestry in Sofia;
- (2) “The Bulgarian connection in *Harry Potter*: Performing textual fluidity in localised responses to a global phenomenon” by Milena Katsarska of Plovdiv University;
- (3) “Comparative studies in the context of globalisation” by Irma Ratiani of Tbilisi State University.

ELT

- (1) “Can we teach ‘Englishes?’” by Vanessa Leonardi of the University of Ferrara;
- (2) “A needs analysis survey: The case of tourism letter writing in Iran” by Katayoon Afzali and Mehrnoosh Fakharzadeh of Sheikhbahae University.

At the end of the conference, a ninety-minute-long round table was held, its theme being Global English. The participants were thus able to examine issues pertinent to English sociolinguistics and ask questions directly or indirectly connected to the speeches presented throughout the conference. The aspects discussed included the future of English, the emergence of World English and the relevance of the notion of the English language as consisting of native, second-language and foreign dialects (or 'circles'). The round table was a good opportunity for native and non-native speakers of English to share their views on English as an international language and the common property of all of its users and to attempt to predict its future development.

3. A final word

The conference was certainly a success. Not only did it allow all the participants to listen to one another's research results and opinions but it also gave them a chance to learn more about Bulgarian science, culture and university life. It was undoubtedly interesting to talk to participants from a variety of countries and exchange views on the culture of English-speaking lands, linguistics, literature and, last but not least, globalisation. The round table was a particularly good idea which itself showed the participants the true nature of globalisation, namely people of different cultural backgrounds talking about the very thing that enables them to talk together – the English language. As the conference showed that there is yet much to be discovered and analysed as regards the role of language in globalisation, it is to be hoped that conferences on similar topics will be held in the years to come, enabling specialists in different areas to understand better the social and linguistic processes taking place in the world in the twenty-first century.

2010 witnessed the publication of the conference proceedings. The 242-page collection consists of 25 papers written by

scholars working in academic centres in Europe and elsewhere. The bibliographical details are provided below (Grozdanova and Pipeva (eds.) 2010).

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**The 43rd Linguistics Colloquium
“Pragmantax II: The present state
of linguistics and its branch disciplines”,
Magdeburg 2008**

1. The Linguistics Colloquia

The Linguistics Colloquia are international conferences held every year in different academic centres in Europe. The beginnings of the Colloquia go back to the “Erstes Linguistisches Kolloquium über generative Grammatik” which took place in Hamburg-Harburg (West Germany) in 1966.¹

Poland hosted the Linguistics Colloquia twice in the 20th century: in Poznań in 1991 and in Gdańsk in 1995. The 30th Linguistics Colloquium, which took place in Gdańsk, was organized by Professor Kazimierz Sroka. The papers presented at the Colloquia held in Poland were published in the following volumes: *Sprache – Kommunikation – Informatik: Akten des 26. Linguistischen Kolloquiums, Poznań 1991* edited by Józef Darski and Zygmunt Vetulani (1993) and *Kognitive Aspekte der Sprache: Akten des 30. Linguistischen Kolloquiums, Gdańsk 1995* edited by Kazimierz A. Sroka (1996).

**2. The 43rd Linguistics Colloquium:
The Organizers, venue and theme**

The 43rd Linguistics Colloquium, held on 10-13 September 2008, was hosted by Otto von Guericke University in Magdeburg, Germany. The organizing committee of the Colloquium

¹ For more information about the history of the Linguistics Colloquia, see Kürschner, Sroka and Weber (2009).

included Professor Renate Belentschikow, Professor Angelika Bergien, Professor Armin Burkhardt and Professor Karin Ebeling.

The theme of the Colloquium was “Pragmantax II: The present state of linguistics and its branch disciplines”. The Organizers explained in the Conference Programme that they wished “to establish with the conference theme a clear connection with the title of the Proceedings of the 20th Linguistic Colloquium which took place in September 1985 in Wolfenbüttel under the direction of Karl-Hermann Körner”.² It can be easily seen that the term *pragmantax* is a blend combining parts of the terms **pragmatics** and **syntax**. It was first used by John R. Ross (1975) who, apart from these two components, took semantics into consideration as well, postulating “one unified component, in which the rules concerned with such pragmatic matters as illocutionary force, speaker location, [...], and rules concerned with such semantic matters as synonymy, metaphoric extension of senses, [...], and rules concerned with [...] syntactic matters [...] are interspersed in various ways. [...] we might term the study of such mixed components PRAGMANTAX” (Ross 1975: 252). As B. J. Koekkoek (1987: 655) notes, “During the process of transference, Burkhardt and Körner shifted the meaning of the word from Ross’s ‘mixed components in transformational grammar’ to ‘mixed components of the Kolloquium Acts’.”

Returning to the 43rd Linguistics Colloquium, in its programme it is also explained that the “title of the conference further underlines the fact that contributions providing a critical overview, whether of the whole or only of a particular branch of the discipline, are especially welcome.” The use of the term *pragmantax* in the title of the 43rd Linguistics Colloquium not only invited scholars to submit papers on a wide range of topics, including critical overviews, but also encour-

² The title of this volume is *Pragmantax: Akten des 20. Linguistischen Kolloquiums, Braunschweig 1985* (Burkhardt and Körner (eds.) 1986).

aged them to investigate relationships between the particular components of grammar.

3. The 43rd Linguistics Colloquium:

The participants, plenary lectures and sectional papers

The linguists who registered for the 43rd Linguistics Colloquium came from the following countries: Austria, Bosnia-Herzegovina, Bulgaria, Denmark, France, Germany, Ghana, the Netherlands, Poland, Romania, Russia, Slovenia, Switzerland, Turkey, Ukraine, the United Kingdom and the United States of America. The languages of the Colloquium were German, English and French.

The participants of the Colloquium were given the opportunity to listen to the following plenary lectures:

- (1) "Linguistik als problemlösende Wissenschaft. Herausforderungen an die heutige Linguistik" by Professor Gerd Antos (Halle);
- (2) "One world, one English" by Professor Anthea Fraser Gupta (Leeds);
- (3) "Medialität, Intermedialität und Kommunikationsformen" by Professor Wener Holly (Chemnitz);
- (4) "Syntagmatic relations in Russian corpora and dictionaries" by Professor Viktor P. Sacharow (St. Petersburg).

The participants of the Colloquium presented about 90 papers, divided into the following sections:

- (1) Studies in Syntax und Grammaticography;
- (2) Studies in Text Pragmatics;
- (3) Studies in the Linguistics of Discourse and Media Analysis;
- (4) Studies in Lexical Semantics and Lexicography;
- (5) Contrastive Language Studies;
- (6) Studies in L2 Acquisition;
- (7) Studies in Applied Linguistics;
- (8) Studies in Word Formation and Phraseology;

- (9) Studies in Political Linguistics;
- (10) Studies in Linguistics of Variation.

Due to space limitations, it is impossible to present the titles of all the papers read at the 43rd Linguistics Colloquium. Let us present only selected papers delivered in English. The section “Studies in Text Pragmatics” included, *inter alia*, the paper entitled “Semantic and pragmatic aspects of definiteness” by Kazimierz Sroka (Gdańsk). In the section “Studies in L2 Acquisition”, three scholars from Cukurova in Turkey – Cem Can, Abdurrahman Kilimci and Meryem Mirioglu – presented the results of their research in the following papers: “To alternate or not to alternate: L2 acquisition of dative alternation in English”, “L2 acquisition of English relative complementizer phrases”, “A critical look at the effects of questioning on adult L2 acquisition”, respectively. In the same section, Burkhard Freund (Magdeburg) concentrated on the possibilities offered by the Internet (“Teaching and learning on the Virtual Linguistics Campus (VLC), the world’s largest e-learning platform for linguistics”) and Jürg Strässler (Bern) presented the problems learners may have with the English tenses (“No future for Swiss EFL students”). In the section “Studies in the Linguistics of Discourse and Media Analysis”, the participants could listen to the papers “Multinational vs. transnational – the representation of globalization in British and American print media” by Karin Ebeling (Magdeburg) and “Speech as a phenomenon of the mentality and culture of the society” by Ludmila Levkovich (Moscow). In the section “Studies in Applied Linguistics”, the following papers were delivered in English: “Universal concepts in cognitive perspective” by Marina Fomina (Moscow) and “Translating English predicatives into Russian” by Nataliya Lyagushkina (Moscow). The section “Studies in Lexical Semantics and Lexicography” included, among others, the following papers: “Purring and screeching human being: Different measures of linguistic acceptability” by Irina Makarova (Moscow) and “Concept of beginning and its cognitive structure” by

Galina Parfenova (Moscow). In this section, our papers were also presented: "Instability of grammatical gender: Tentative explanations" (by Andrzej M. Skrzypiec) and "Polish secondary basic colour terms: Possible prototypical references and their stability" (by Danuta Stanulewicz).

4. A final word

Summing up, the 43rd Linguistics Colloquium appeared to be a very fruitful and enjoyable scholarly event. The Organizers provided the participants with an excellent opportunity to present their opinions on various aspects of language, viewed from a number of perspectives, and discuss them with their colleagues representing different academic centres.

Finally, it should be added that selected papers presented at the 43rd Linguistics Colloquium will be published in a volume of conference proceedings whose title will be the same as the theme of the Colloquium: *Pragmantax II: Zum aktuellen Stand der Linguistik und ihrer Teildisziplinen / The Present State of Linguistics and Its Branch Disciplines*. The editors of this volume are Renate Belentschikow, Angelika Bergien, Armin Burkhardt and Karin Ebeling.

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Danuta Stanulewicz
and Andrzej M. Skrzypiec

INTERVIEWS

Interview with Chicano playwright Carlos Morton

GRZEGORZ WELIZAROWICZ

Carlos Morton (1947) is an American playwright. He is one of the leading Chicano playwrights living today and his plays – *The Many Deaths of Danny Rosales*, *Rancho Hollywood* and *El Jardin* – are acknowledged classics of the Chicano Movement. He is the author of the following collections: *The Many Deaths of Danny Rosales and Other Plays* (1983), *Johnny Tenorio and Other Plays* (1992), *The Fickle Finger of Lady Death* (1996), *Rancho Hollywood y otras obras del teatro chicano* (1999), and *Dreaming on a Sunday in the Alameda* (2004). He currently teaches at the Department of Theatre and Dance at the University of California Santa Barbara. A former Mina Shaughnessy Scholar, Fulbright Lecturer to Mexico (1989-1990), and Distinguished Fulbright Lecturer to Poland (2006-2007).

May 28, 2007
University of Gdańsk
Poland

Grzegorz Welizarowicz: Where are you from?

Carlos Morton: Chicago, Illinois. That is where I was born. Third generation Mexican-American. One of my grandfathers came from Cuba to Detroit. So, the Midwest.

G.W.: And if I asked in a more metaphorical sense?

C.M.: Latin America. My grandparents came from Latin America to the United States, from Mexico and Cuba. My father and

mother were both born in the US. My father was born in Chicago, my mother in San Antonio, Texas. And I was born in Chicago.

G.W.: So do you consider yourself a person of the border?

C.M.: My father was in the military so we moved every two or three years. So we would go from Chicago to Ecuador and live a year there. Then back to Chicago. Indiana to Panama. Michigan. Back and forth. Chicago was black and white, English, flat, cold, snow. Panama was Spanish, English, jungle, ocean, bananas, monkeys, crabs. I went to schools in both places: Catholic school in Chicago and then a school where the military dependents attended but not a military school. It was run by the military or the Canal zone government for Americans and some rich Panamanians who would send their children there. So I grew up speaking mostly English in schools but Spanish at home.

G.W.: So you were exposed to different canons of literature?

C.M.: I did not read that much Spanish. I took Spanish in high school but a lot of it was American education. It was not in Spanish, it was in English. Spanish was a private language and English was the public language. But I was not really educated in Spanish that I could read and write really, really well. That was the problem. That is why English became the dominant language. But we spoke Spanish and English at home. But if you do not read it or write it you are analphabetic.

G.W.: When did you get interested in the theater?

C.M.: In high school I had a teacher who asked me to be on the debate team, on the forensic team, public speaking. When I was 15 and a sophomore in high school in Battle Creek, Michigan. He asked me to join the debate team. Debate is very

formal. You have to really know what you are talking about. But I went from there into forensics, oral interpretation. And I won a high school contest in Michigan. You interpret the literature out loud. You read a short story or whatever but you are interpreting it for the audience. You are like a reader. You are like an actor. So the next step would be an actor. So after that I started acting in high school plays and I enjoyed it and that is how I started. I remember the first play I was in. The opening night was November 22, 1963. It was a Friday. I was scared to death because I did not know my lines. It was *Charlie's Aunt* by Brandon Thomas, it was very popular. But the performance was cancelled that night because it was the day Kennedy was shot. So we did not open until the following week and by that time I knew the lines. So that was how I started acting and staged plays.

G.W.: So did you know anything about the Chicano Movement at that time? When did these two things come together?

C.M.: At the same time when I was learning how to act, I was also writing for the school newspaper. So I always had a call for writing. I always wanted to be a writer. However, I was not really aware of the Chicano Movement until I moved to El Paso, Texas in 1970. In the 1960s I was living in Chicago. And all these things were happening. The '68 Democratic Convention which I was involved in. I was on the camera crew for Peter Jennings [ABC News anchor]. I got tear-gassed. I saw the whole Democratic Convention. The whole world turned upside down. [Luis] Valdez went to Cuba. He got involved with the [San Francisco] Mime Troupe – my political involvement was when I saw what was going on in Chicago with the police. How they rioted. How they started beating people. It was the summer of 1968. The hippies. The police. There was a riot. The police went crazy. They started beating people, they started tear-gassing. That is when they nominated Hubert Humphrey. LBJ [Lyndon B. Johnson, 36th U.S. President] had just re-

signed. And [Eugene J.] McCarthy was running as an anti-war candidate. And the hippies went to this convention to protest the war in Vietnam. There was a riot, a police riot. I happened to see it. And that is when I became politicized. It was not in the context of the Chicano Movement at all.

In 1967, I was involved in the Second City [Theater]. I took classes in improvisation. I was in Chicago since I graduated high school in 1965 until 1970. And then in 1970 I moved to El Paso. I attended the University of Texas at El Paso. And that was the first time I saw El Teatro Campesino and I got involved in the Chicano Movement because I joined MECHA [Movimiento Estudiantil Chicano de Aztlán] as a student. Everybody joined MECHA. I had already been going to school on and off. I graduated from high school in 1965. So I would go to school and then drop out. Go to school and take a trip. I was not very studious. Bottom line, first time I saw El Teatro Campesino was in 1970 when they performed at UT EL Paso. They were doing *Corridos*. I saw it one night. I was so impressed. I loved it so much that I came back the same night. Brought my mother and sister. And I said, "You really got to see this. That's beautiful." They sat in the audience and I watched the show from backstage. And a little bit after that I wrote *El Jardin*.

I had written other plays in Chicago. I had gone to workshops. I had written plays but there was nothing about the Chicano Movement. It is funny the three authors that influenced me were all Jewish: Jerome D. Salinger, Edward Albee in playwriting and Allen Ginsberg in poetry. Everybody became involved in politics: the Vietnam War, Berkeley Free Speech Movement. So it was only natural that when I went to El Paso, I got involved with the student movement there. But it was all Mexican-American. But I had already had a little bit of experience from having been in Chicago for two or three years. I had gone to poetry readings, I used to read poetry in coffee houses, I had already written plays, I had acted in plays. I had already seen what was going on there with the anti-war move-

ment so when I came to El Paso this was like “Oh. It’s finally hitting here”. It started in the big cities and it spread out to the rest of the country. In El Paso it was more about getting the Chicano Studies Program at UT El Paso.

In 1970, as soon as I got there, the students were already agitating. They wanted a Chicano Studies Program as they did not have one. And they were agitating and agitating. I joined the MECHA. I was always writing for the paper. So one time, the police would make a mass arrest for marijuana possession. And in El Paso there is a quarter near the University where students used to live. And on weekends sometimes the police would have raids. You would be sitting in your apartment and the police would break down the door and come in and arrest you and search to see if you had any marijuana. So one time this happened and the photographer and I from the school paper went and he took pictures of all the damage. And then we interviewed the students. They did not really have anything to do with the Chicano Movement. They were mostly white students. But we published it in the paper and the District Attorney tried to arrest me. And he called me before the grand jury to testify. It was a big scandal. I remember I had my photo on the front page of the newspaper on my birthday. Arrested! Students! I was only writing an article in the paper. They tried to arrest me several times. But they were arresting everybody. And then at one very climatic moment we surrounded the administration building. The police came and they tried to arrest everybody. People started pushing. And they got arrested. But I didnt. They put everybody in these squad cars. And then people let the air out of the tires. Then they went, got a bus and tried to haul all the students to jail. Then the students went and dismantled the battery from the car. So we just resisted. It was not violent.

G.W.: So this was an important moment. You influenced an institutional change by getting the Chicano Studies Program. So who was on the faculty?

C.M.: We got some professors. The first professor that I had who was a Chicano was Phil Ortego. He coined the term “The Chicano Renaissance”. He taught one of the first Chicano literature classes at the University of Texas in El Paso. There was another professor there named Hector Serrano who was a Chicano in the English department. He produced a play of mine at UTEP called *Desolation Car Lot* a year before *El Jardin*. I had my play produced. So I was visible and writing.

G.W.: Why did you choose theater? You are pushed to writing, but why this tool?

C.M.: Gratification. I would read poetry. You could go and read your own poetry, and you could hear the reaction of the crowd. Or you write an article and people say “I saw your article and I really think you’re right”. So you know, they would comment on it. As to the theater thing, people would tell me “Hey, this is really good. You’re writing interesting plays. We want to produce your plays. You should enter a contest”. I won some contests, so I got gratification. You get encouraged, you get money. People wanted to produce my plays. People wanted to invite me. First, I wanted to be a newspaper writer and that did not work out. And I wrote prose: I tried to write a book, I wrote short stories. Some of them were published. I wrote poetry. Some of it was published. But theater was the thing that gave me most feedback.

G.W.: What stirs your imagination when you start? How do you begin?

C.M.: I think there are different ways. Sometimes it might start as an improvisation. Like *El Jardin* was an improvisation. I was with a friend. We were sitting in a kitchen, smoking a joint. And I asked her, “Well. If you were Eva and I was Adán and we were in *El Jardin* and I said this line, what would you say?” So she said a line and I just typed it. It just started as an

improvisation. But I used to do it in Chicago, now I remember. I would invite different people over who I knew would never get along or were completely different, were complete opposites. And we would drink wine and smoke marijuana and I would listen to them talk and sometimes I would go out to the other room and type down some of the lines that they said. In improvisation an actor has an action and usually the other actor has an action which is directly opposite. They would tell you, "You want to leave the room" and they would tell the other actor, "You need to keep this person here". That is the subtext. But in the lines, it could be a man and a woman. The woman wants to leave the relationship. The man wants to stay. And then all of a sudden. They will say, "Now switch! You stay and you wanna leave". You switch the action. But there are different things. Sometimes it is an image, sometimes it is an idea, sometimes it is a person, or a figure or a character, sometimes it is just the idea what if the paradise, if Adam and Eve were Chicanos, if they were Adán and Eva, and Dios was a Chicano and the Serpent was a Vato Loco, Pachuco. What would happen in that situation? So it was just an idea of creating your own world and watching it grow. Through interaction, through readings, through staging, through how it develops. So there are different ways that it can happen.

G.W.: What do archetypes mean to you? What is their role for you?

C.M.: There is this idea. The word "cosmic". The archetype has a cosmic persona. That makes it really interesting. Like God. What kind of God do you see? What kind of God do you envision? What kind of Devil do you envision? Which is even more interesting, how does this devil act? Why is this devil your devil or how do you perceive the devil? I used to read Milton, Dante and Chaucer. I was always very Catholic. I was always fascinated by that. So I would always read things about the devil. For instance, how do different people portray the devil?

And I began to notice that Chicanos have a very different concept. They have Pancho Claus, a Mexican Santa Claus. I wrote *Pancho Diablo*, Mexican Devil but there is Pancho Claus. Just like there is La Llorona. There is an archetype. Or in New Mexico, there is Doña Sebastiana who collects the souls of the dead. She comes along in a *carreta*. She collects the souls, puts them in the cart and then takes them away. They say if she appears at the feet, she has come to get you. But if she appears at the top of the bed, you are OK. Or La Llorona. People tell stories to their children about La Llorona to scare them to behave, saying, "You don't behave like that. La Llorona's gonna get you." So they are all bigger than life, part of the culture personas. Like the Chupacabras, a very popular monster right now, the devil. It is a part of our culture.

G.W.: So do you think it is the job of writers to tap into these archetypes?

C.M.: I think so, writers do that. Look at the work of Isaac Singer, like *The Magician of Lublin*. That is why I really enjoy reading him so much. Because he creates this world of the Jews in little Galicia. It is a magical world and he is the magician. He does balancing acts and he performs these minor miracles. And it is about the folklore, about the things that people believe in. The stories they tell. It is just like Mexicans. Like La Llorona. He tells these stories, that are bigger than life and create the world of this Jewish community. I really enjoy reading him. As he creates this mystical, bigger than life world. It is not realism. It is about Jewish life. Rudy Anaya does it too in his books, like *Bless Me, Ultima*. He creates this bigger than life persona, it is not realism, it is not a TV movie. It is bigger than life. People talk about La Llorona. People talk about the Magician of Lublin.

G.W.: So Ultima is an archetype at this moment?

C.M.: And you see her in your grandmother. You see her in this play I wrote right now about a Curandera [a healer]. She has this vision. It is a play in Spanish. She has a dream that part of her flesh was cut off. And she feels that something bad is going to happen to somebody in her family. That part of her flesh has been cut off and someone has taken it and buried it in a cemetery at the back of the church. That is her dream. Just so it happens that her son is going to make that dangerous pilgrimage across the border. He goes with his friend. And they go to Los Angeles, but they leave behind the son's girlfriend. She wants to follow her boyfriend too. And she is the one who gets lost and she ends up dying, trying to cross into Ciudad Juarez. She becomes a victim of those women that are caught in Ciudad Juarez. There is no resolution. She is the one about whom the Grandmother did not know that she – somebody from her flesh and blood – was going to get cut off. People have dreams. In Mexican culture they have *curanderas* or they give you a *limpia* [a healing ritual] to ward off the evil. There is another level of culture and it is great for the writer to work with.

G.W.: Your last collection is entitled *Dreaming on a Sunday on the Alameda*. Why did you give this title?

C.M.: It is based on a mural by Diego Rivera and I used to go to Mexico City a lot and I would look at this mural, stare at it. It used to be at a hotel off of the Alameda, which is the central park in Mexico City. He drew this mural there in the hotel Alameda. He was commissioned to do the mural there. And it is a beautiful mural. It is 15, maybe 10 meters long. 30 feet long, 9 feet high. Big. Bigger than this room. Huge! And it tells about the history of the park. At least 400 years of the history of the park. It turns out that in this park the witches were burned during the Inquisition of the 16th century. So he draws

the witches. And other things happened in this park. And people came to that park. And he also came as a child. That is why he is dressed in knickers. So he remembers this park. It is a dream. Everybody is dreaming. Everybody in the mural is dreaming about something. Every character. Diego is dreaming about painting the mural. Frida is dreaming about him. So, anyway all these characters come out of the mural.

G.W.: You wanted to see all these people come out?

C.M.: Not all of them but some of them. Because Diego Rivera's work is very theatrical. Like the characters they jump right out and come to life. Valdez also did the same thing with the corridos [popular Mexican narrative ballads]. He brought them to life. The corridos are these stories. So he worked with the songs. But he also worked with images like Jose Guadalupe Posada's skeletons, *las calacas*, and he also has *diablos* in his work. So those are fun images that come from Mexican culture.

G.W.: And who comes out of the picture?

C.M.: Hernán Cortés. Diego painted him with bloody hands. He comes out and says, "Why did you paint me with bloody hands?" or "Why are my hands bloody?" And Diego says, "Well, because you are a bad man, you killed a lot of people". And Cortés is indignant, "I am the father of this country. How could you do that to me?" And then, "I heard you painted me as syphilitic on the walls of the National Palace". And he says, "Yeah. That's how they found your bones. All twisted and contorted". And it is true. He painted Hernán Cortés as a syphilitic on the walls of the National Place. Cortés looks all grotesque. That is the way Diego Rivera was. So he paints them like that. He paints Sor Juana Inés de la Cruz, and other people. He painted what he saw.

G.W.: But you bring to life also La Malinche?

C.M.: Yes. Actually she is not even in the mural but I paint her in the mural. I mean I put her in my play because she is indignant. She is mad at Diego because he did not paint her. He did not put her in the mural. And she says, "I should be there! I am an important part of history and I should be in the mural". So they are all his dream.

It is the same thing in *Johnny Tenorio*. Johnny Tenorio is about a Chicano Don Juan and it takes place in a bar in San Antonio, Texas. As we see Johnny enter, we find out about his life. And Berta, the bar tender, is creating an altar throughout the play. So every time there is a scene between Johnny and his friend or Johnny and his girlfriend, she picks up an object like a rosary or a bottle of tequila. Or something that was a part of Johnny's life. She puts it on the altar. It is not until later that we discover that Johnny's really dead, that he is just visiting on the day of the dead. And we meet Johnny's father. We meet his wife or his lover. We meet his friend Louie, whom Johnny killed, who has just come back also from the dead. Because it is the Day of the Dead, everybody is living on the Day of the Dead. So it is like the whole ritual about the Day of the Dead. And how we remember the people who died on that day and they come back to visit. In the end of the play they build an altar of Johnny and Johnny realizes "I am really dead! Today's November 2nd". "Yeah! You're dead! You died! The jealous husband caught you in bed with his wife. He shot you. You're dead! But you just came back to visit. And we're just reliving you in our memory". We use different things. Valdez did the same thing. He used the day of the dead, *the calaca*. So I got that from the Teatro Campesino. And I learned about that. And I also investigated on my own. In our separate ways.

G.W.: What are your influences right now? What styles? What inspires you today?

C.M.: I just read *Angels in America*, for instance. I think this was very well done. Again, another Jewish writer. But I also enjoy Moliere. I also enjoy [José] Zorrilla. I also enjoy Shakespeare, Euripides, Aristophanes. Broad influences. It just so happened that I recently read Isaac Singer and I enjoyed reading that. Because I happened to be living in Lublin. He created this whole world of Piaski, Zamość and Lublin and Chełm. These are place names. And place names are very important to me. Who were the people that lived there? So it is kind of haunting to know that there were millions of Jews that lived there, that created this art and literature. And now they are all gone. And what is left are a few synagogues and a few cemeteries. It is pretty haunting. And you see the ghosts of Europe's past. There was such a trauma that occurred here. And not just for the Jews but for the Poles and the Germans too. That you can still feel the reverberation of that catastrophe, 60 years later. Visual reverberation. You can go to Majdanek and still see pieces of bone in the ovens that have been there for 60 years or more. And I could not believe it. I actually picked one up. I saw something in the oven. I picked it out and I could not believe this was a bone of a Jew that was burned 60 years ago. My son was very upset. He says, "Put that down! What you gonna do with that!?" So I put it back in the crematorium with a little flower. I could not believe that this was still a bone of a Jew that was burned in Majdanek over 60 years ago. It just seemed totally shocking to me. So you see it is not so far away removed if you still see evidence of this, not just the physical evidence but also psychic or psychological evidence. Things are unresolved and are still in a state of imbalance.

G.W.: Is it not the same thing with the denial of the Indian or African American genocide?

C.M.: Yes. You can still see that in the amnesia of what happened to the Native Americans. Or the amnesia of “this used to be a part of Mexico” – the Southwest. And now you have people writing editorials – I just read one out in *USA Today* where they say, “What part of illegal don’t you understand!?”. You still have people writing editorials, “Let’s keep these illegals out”. This is America! [Opens *USA Today*] Brian Billbray, Republican of California. “No Amnesty for Illegals”. This is *USA Today* and you still see this. And there is an article in there about the LAPD and about the riots that happened there and how they treated the marchers. How easily we forget who used to live there. We forget. That is why I like bringing the past back. To say, you know, “look who named this land”. If you look at most of the states of the Union, their names are either of Native American or Spanish origin. Only Carolinas, Jersey, York and Washington and Indiana are English names. And all the rivers are all Native American. So how can you forget about these people? People that lived there, that still have the names of the rivers. To me it is a memory. Ghost things. Ghosts.

In the 1960s, we thought we were capable of changing the world. And in a certain way we did change the world. But what kind of world are we leaving? I think the European Union is a good thing. We are closing borders but also the borders are moving further out. But at least within these 26 countries now things are getting more equitable. And this is another thing that really blows me away is how the Europeans in the last century almost exterminated each other. Well, first they went on to conquer the world and they still had enough energy to have two world wars which killed 100 million people or more. How could they do that? I mean this was just totally stupid. But people are stupid. All it takes is a couple of Serbian politicians to destroy the whole country, or Ruanda or Sudan. It

does not matter, black or white. Who knows, maybe right now Hugo Chávez is going to tear apart Venezuela?

G.W.: In our earlier conversation you used the metaphor of a broken plate...

C.M.: Yes. It is like if you go into this fragile shop where they have a lot of crystal and porcelain. If you break it, you have to pay for it. And we have broken it. Do you know what is going to happen? In a year and a half we will be out of Iraq and we will have forgotten about Iraq because we are so involved in our own politics and the Iraqis will be left to their own devices. Who knows what will happen to Iraq but we are going to leave. I do not think we are going to be there. Bush totally fucked it up, he just totally broke the plate and it is not going to come back together again. It is Humpty Dumpty. There is nothing they can do. All the king's horses and all the king's men cannot put Humpty together again. And they are not going to put Iraq together again. It is a disaster. And Bush and Cheney just keep going on and on.

G.W.: So what is going on? The people do not care about the consequences of their decisions?

C.M.: We do not vote. Only 51 percent of the Americans voted in the last elections [Bush vs. Kerry], I believe. Very important elections. I think a little bit more voted the first time when Bush ran against Gore. Look how many people voted in France, 80–84 percent. Because they care about their country. But we would rather vote for Arnold Schwarzenegger. And when I say *we*, I mean in general. People would rather vote for Arnold Schwarzenegger. Why, I do not know. People voted for Hitler in Germany. Our electorate is really stupid. Because they do not care. They are too preoccupied with making money and just leading their own lives. As long as they can have a job

and they make a livelihood. That is all they care about. It is sad. Sometimes it is sad to be an American.

G.W.: Have you ever directed?

C.M.: I directed *El Jardin* in Harvard at a junior college. I directed a children's theater. I directed not just my plays but also a version of Lorca's *Blood Wedding*. I worked at a junior college and I was in the Speech and Drama Department. I was responsible for everything. I had to direct – I called myself an emergency director. When no one else would do it, I had to do it. We did it in English and Spanish. The dialogue was in English but the poetry in Spanish because it was for a bilingual audience.

G.W.: How do you develop your plays? Do you workshop them with actors?

C.M.: Yes. That is very important. The process goes from draft to draft. I do like to workshop it, read it. And I do the same with my students. I believe they should write the work, read it in class and we give feedback. They go back and write it. Then we have a staged reading. Or just a script in hand reading. Like readers' theater. And then a staged reading and then maybe a workshop. It is a process of development. So I really enjoy doing that. I like to go and see my plays. We are going to see my play, *La Malinche*, in New York in November. They do my plays – two, three times a year – somewhere. Mostly colleges and places like that. If I get a chance to see them, I enjoy them because they are different every time. And my plays develop continually. *Rancho Hollywood* used to be a one-act play. And now there is a two-act version. That is how plays develop. *Danny Rosales* was a one-acter. They all develop. You see a production of it and you go, "Oh my God! Why didn't I think of it!?" Like if they ever did *El Jardin* in Poland,

I could think of so many things to put in. I do not know if the director would agree with me about Gazprom, Radio Maryja.

G.W.: Thank you very much.

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