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Velar POA assimilation
in Latinate prefixation
in contemporary English:
A study in the Beats-and-Binding
Phonology

MAŁGORZATA HAŁADEWICZ-GRZELAK

Abstract

English suffixation has received much scholarly attention from various perspectives (see e.g. Zirkel 2010; Berg 2013; Rakić 2007; Scheer 2011). This paper proposes a novel perspective, opposing Booij (e.g. 1992) and Scheer, arguing that a division into cohering and non-cohering English prefixation is not warranted. The discussion proposes an exploration of the cognitive aspects of linguistic processing through a case study of the velar POA of the so-called 'cohering prefixes'. The analysis builds on an insight of Chomsky and Halle (1968: 419) who observed the difference in nasal assimilation of a pair such as *congress/ Concord* [ŋ] and *congress/ concordance* ([n]). The thought was later developed by Hoard (1971), who proposed an explanation in terms of the difference in different syllabification patterns. In monomorphemic items containing the same sequences, assimilation is always obligatory. This pattern of assimilation poses a challenge which I would like to address from the perspective of the syllable-less framework of Beats-and-Binding Phonology (e.g. Dziubalska-Kołaczyk 1995, 2009). Within B&B, rhythmic preferences are hardwired in the phonology (as at Level 0), which allows for a vast array of analytical options. I explore this possibility by proposing a property of binding in Prototypical Stress Timed languages which becomes active if the morphological boundary is weak. Spanish data are added to emphasize the divergent phonologies applying to cognate words. The generative work on which I build and which I try to upgrade in the discussion never specifies where its data is

taken from. In this exploratory study the database used for the study was a corpus of the realizations of all prefixes ending with /n/, collected from various English and Spanish pronouncing dictionaries (RP English and Castilian Spanish), as well as recordings of two RP speakers.

Keywords

B&B phonology, Latinate prefixes, nasal POA assimilation, stress, semantic integrality, preferences

Assimilation du lieu d'articulation vélaire dans les préfixes d'origine latine en anglais contemporain: étude dans le cadre de la phonologie des battements et des liaisons (*Beats-and-Binding*)

Résumé

La suffixation anglaise a reçu beaucoup d'attention de la part des chercheurs et elle a été étudiée des perspectives diverses (cf. p.ex. Zirkel 2010; Berg 2013; Rakić 2007; Scheer 2011). Le présent article propose une nouvelle perspective opposant Booij (p.ex. 1992) et Scheer, défendant la thèse que la division entre la préfixation cohérente et non cohérente en anglais n'est pas justifiée. La discussion propose d'explorer les aspects cognitifs du traitement linguistique à partir de l'étude de cas du lieu d'articulation vélaire de ce qu'on appelle les « préfixes cohérents ». L'analyse repose sur l'étude de Chomsky et Halle (1968: 419) qui ont observé la différence dans l'assimilation nasale des paires comme *congress/Concord* [ŋ]et *congress/concordance* ([n]). Cette pensée a été développée plus tard par Hoard (1971) qui a proposé une explication en termes de la différence dans les modèles de syllabation différents. Dans les unités monomorphémiques contenant les mêmes séquences, l'assimilation est toujours obligatoire. Ce modèle d'assimilation pose un problème que je voudrais aborder de la perspective d'un schéma sans syllabes, c'est-à-dire la phonologie des battements et des liaisons (p.ex. Dziubalska-Kołaczyk 1995, 2009). Dans le cadre de cette phonologie,

les préférences rythmiques sont fixées dans la phonologie (comme au niveau O), ce qui donne un éventail des options analytiques. J'explore cette possibilité en proposant une propriété de liaison dans les langues accentuelles prototypiques qui devient active si la frontière morphologique est faible. Des données espagnoles ont été ajoutées pour souligner comment les phonologies divergentes peuvent être appliquées aux mots apparentés. Le travail génératif sur lequel je m'appuie et que j'essaie de développer dans la discussion ne précise jamais d'où viennent ses données. Dans la présente étude explicative, la base de données utilisée pour l'étude, c'est un corpus des réalisations de tous les préfixes terminant avec /n/, recueilli des dictionnaires phonétiques anglais et espagnols différents (anglais RP et espagnol castillan) et des enregistrements des deux locuteurs de la prononciation reçue (RP) en anglais.

Mots-clés

phonologie des battements et des liaisons (B&B), préfixes d'origine latine, assimilation du lieu d'articulation nasale, intégrité sémantique, préférences

Upodobnienia tylnojęzykowego miejsca artykulacji w łacińskich przedrostkach we współczesnej angielszczyźnie: studium w zakresie fonologii bitów i wiązań

Abstrakt

Przyrostki w angielszczyźnie są częstym tematem prac fonologicz-nych w różnych perspektywach badawczych (por. np. Zirkel 2010; Berg 2013; Rakić 2007; Scheer 2011). W niniejszym artykule, wbrew Booij (np. 1992) i Scheer (np. 2007), argumentuję, że podział na przylegające i nieprzylegające przedrostki w języku angielskim nie ma racji bytu. Praca jest częścią szerszego projektu dotyczącego tego zagadnienia (patrz np. Haładewicz-Grzelak 2014, 2015). Punktem wyjścia analizy jest spostrzeżenie zawarte w pracy Chomsky'ego i Halle (1968: 419) dotyczące różnic w asymilacji w wyrazach typu *congress*/*Concord* [ŋ] and *congress*/*concordance* ([n]). W monomor-

femicznych leksemach zawierających takie same sekwencje foniczne, upodobnienie zawsze jest obowiązkowe. Myśl ta została dalej rozwinięta w pracy Hoarda (1971), który zaproponował wyjaśnienie bazujące na różnicach w algorytmach sylabifikacji. Powyższy wzór asymilacji stanowił wyzwanie, do którego się odniosłam, w interpretując go w bezsylabicznym modelu fonologii Beats-and Binding (bitów i wiązań) Dziubalskiej-Kołaczyk (np. Dziubalska-Kołaczyk 1995, 2009).

W fonologii Beats-and-Binding preferencje rytmiczne są wpisane w fonologię (jako poziom 0), co pozwala na szeroki wachlarz opcji analitycznych. Eksploruję tę możliwość proponując pewną właściwość relacji wiązania w językach opisywanych jako prototypowe języki taktowane akcentowo. Właściwość ta, którą nazywam koncentratorem nacisku (Σ), uaktywnia się, jeśli granica morfologiczna jest słaba. W badaniach korzystam również z danych pochodzących z języka hiszpańskiego aby uwidocznić różnicę w procesach przebiegających w słowach pozornie homofonicznych. Badania generatywne, na które powołuję się i od których wychodzę w obecnych badaniach, nie precyzują, skąd biorą dane do analiz. W tym studium bazę do analizy stanowi korpus wszystkich prefiksów zakończonych na głoski nosowe zebrany ze słowników wymowy języka angielskiego i hiszpańskiego, jak również nagrania dwóch Anglików (RP), uwzględniające zarówno leksemy funkcjonujące we współczesnej angielszczyźnie, jak i wymyślone słowa, zawierające badane zbitki.

Słowa kluczowe

fonologia bitów i wiązań, przedrostki, upodobnienia miejsca artykulacji w spółgłoskach nosowych, akcent, preferencje

1. Introductory remarks[1]

This paper follows a general assumption that "phonology deals with how speakers actually process their language, and that the patterns and organization that we find are the result of ways in which human cognition is itself regular and follow general patterns" (Nathan 2008: 27). From this perspective, this paper aims to examine selected aspects of word-medial lenition in Latinate prefixes, in particular those involving [ŋ/n]. The overall proposal goes against the traditional division into cohering and non-cohering in English prefixation, e.g. "the class 2 affix *un-* but not the class 1 affix *in-* triggers the spell out of the root" (Scheer 2011: 251).[2] In the architecture of the discussion I agree with Zirkel, who claims that "Stratal models

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[1] The present discussion is part of a larger project on English Latinate prefixation (e.g. Haładewicz-Grzelak 2014 a, b, c, forth.). Some aspects of this research were presented at the Olomouc Linguistic Colloquium (Olinco 2013, 6-8 June) and the 47th Annual Meeting of Societas Linguistica Europaea (11–14 September 2014, Adam Mickiewicz University, Poznań, Poland). I would like to thank the participants for their comments and discussion.

I would also like to thank anonymous readers of earlier versions of this paper for helping me to clarify my stand and providing crucial directions for developing my analysis. All translations are mine, MHG. Only standard varieties are considered in this study: Castilian Spanish and, as far as English is concerned, RP (Received Pronunciation) and SA (Standard American). Since the pattern under analysis was first spotted by Chomsky and Halle (1968), I base my analysis on these two varieties for two basic reasons: Chomsky and Halle identified the pattern in the American version, Hoard (1971) confirmed it, and Anderson and Jones (e.g. 1977), who were British, also confirmed it in their book. Hence, there were no a priori hindrances to treat the two versions equally in this particular area. My two native speakers, who are British, also confirmed the patterns which were consistently confirmed across all sources, whether British or American, except for one dictionary, (cf. later). I decided to discard this source since the permissive assimilation pattern was not confirmed by my native-speaker recordings. The analysis is of a careful speech level (phonemic). Casual/ connected speech phenomena will of course imply a larger spectrum of assimilations, also across words.

[2] See also Booij: "we might explain this by assuming that the domain of this rule of assimilation is the phonological word. The prefix *–in* can be considered as a cohering prefix and the prefix *non-* as a noncohering prefix. Hence, the rule of assimilation will apply only to the prefix *in-* since it forms one phonological word with the stem, a domain in which the assimilation rule can apply" (Booij 2012 [2005]: 303).

are not considered any further in the present study, as they are assumed to be even less successful in explaining the distribution of attested versus unattested prefix combinations than they have proven to be with regard to suffixes" (Zirkel 2010: 241).

The analysis builds on an insight by Chomsky and Halle (1968: 419) who observed a difference in the nasal assimilation of a pair such *congress*/*Concord* [ŋ] and *congressional*/*concordance* ([n]). The thought was later developed by Hoard (1971), who proposed a explanation in terms of the differences of syllabification patterns. My interpretation is couched in the paradigm of Beats-and-Binding phonology (cf. e.g. Dziubalska-Kołaczyk 2002, 2009), which is a syllable-less model in the paradigm of Natural Phonology. B&B's account of rhythmic typology is what makes this a particularly good model for analyzing my data, because in B&B a suggested scenario for the structuring of phonology is four-layered, with the stipulation that "rhythm comes first" (Dziubalska-Kołaczyk 1995: 66).

I explore this possibility, proposing that the tonic beat in Prototypical Stress Timed languages contains a stress concentrator (Σ) which propagates through bindings on the tonic vowel (bearing both primary and secondary stress) inducing lenition. The lenitive impact of the tonic beat is a natural canonical phonological process but it can be blocked by morphological information. However, in the case of weak or no information from morphology the process unfurls. By contrast, prototypical beat timed languages (e.g. Spanish) do not feature sigma on stressed beats. This is why the analysis will be carried out by contrasting selected cognate prefixes in English and Spanish.

One important caveat must be made before starting the discussion. Generative phonological and morphological work on English prefixation does not specify from where material for the claims for prefixes they make is taken. The works simply proceed with interpretations/classifications. Accordingly, starting this study I had not material to relate to, and for

a start I decided to rely on a variety of pronouncing dictionaries, in both paper and electronic forms. Also used was an online source where native speakers volunteer to record particular lexemes (Forvo).[3] As additional support, I compiled a corpus of recordings of realizations by two native speakers, featuring concatenations which do not appear in dictionaries, i.e. nonce words (e.g. *rhinegress*). This corpus was also checked to corroborate basic, dictionary versions.[4] Since the research presented here relates to phonology rather than phonetics, dictionaries appear to offer an ideal source of data and have the added advantage that lexicographers' transcriptions indicate whether a given realization is the only acceptable one or if there are other options.[5] Besides, asking a native speaker

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[3] E.g. *Collins Cobuild English Language Dictionary*, 1988, London: Klett; Jones, Daniel, 2003, *Cambridge English Pronouncing Dictionary*, Sixteenth Edition; Wells, J.C., 1990, *Longman Pronounciation Dictionary*, Harlow: Pearson Education; *Dicconario de uso inglés-español Spanish-English*, 1993, Madrid: SGEL-Educación; *Longman Dictionary of Contemporary English*, 1978/1981, Bath: Longman; *Oxford English Dictionary on CD-ROM*, 1992, 2nd edition, Oxford: Oxford University Press; *El Diccionario Oxford / The Oxford Spanish Dictionary*, 1994, Oxford: Oxford University Press. Online sources: <http://www.encyclo.co.uk>; <http://dictionary.reference.com>; <http://dictionary.cambridge.org/>, <http://www.memidex.com/>, <http://www.thefreedictionary.com/>, <http://melodict.com/>, <http://www.your dictionary.com/>, <http://pl.forvo.com/>, <www.macmillandictionary.pronunciation/british>.

[4] A preliminary phonetic analysis of this corpus is reported Haładewicz-Grzelak [2014]. It must be emphasized that the results confirmed main conclusions of this paper.

[5] On the other hand, there occurred some variety across particular dictionaries and online sources, in particular regarding allowing velar assimilation as an option. Regarding prefixes other than {con-}, when grouping the data into categories, I did not have any pre-assumed theory about the scope of assimilation to confirm by means of the data, it was a pure bottom-up analysis. I included the 'narrowest' version in the discussion, but the process might be more advanced (more assimilatory environments included) than allowed for in my categories. This would be in compliance with the general theory I propose, which is that assimilatory processes are active and broadening in scope towards a situation where velar assimilation will be obligatory as it is with labial or retroflex (rhotic) articulation. On the other hand, if I was relying only on the native speakers' realization corpus I collected, there would be no assimilation at all in all {in-} morphology. The exact scope might indeed be impossible to determine. The key was to presume that such outstanding scholars as Chomsky and Halle must have had good grounds to

to pronounce such an item does not eliminate the possibility of them producing an idiosyncratic realization at odds with a more valid dictionary entry. For this reason, there was no attempt to solve ambiguities in dictionary entries by checking for idiosyncratic pronunciations from my corpus of recordings. The material gathered in this way largely surpassed the purpose of the present discussion – there appeared several strands to pursue discussion, some of which have already been addressed and the present contribution could be understood as a heuristic exploration.[6]

The group of Latinate prefixes under analysis is traditionally denominated as 'cohering', i.e. assimilating to the root. In the generative framework the generalization is this: cohering affixes are said to share a domain with the root and at cohering boundaries phonological rules apply as they do in monomorphemic clusters (both regarding assimilation and stress assignment). Non-cohering boundaries block all the obligatory rules that apply morpheme-internally. Intramorphemically, a nasal obligatorily shares the POA of that plosive. It might be observed that while in the case of suffixes there is independent motivation for that division, in the case of prefixes there is not (unless [+Latinate] is taken as a phonological category). The issue in the case of suffixes is relatively clear: it seems that since OE in suffixation there has not been any communication between the formative and the root across derivational and compound word boundaries, while phonological processes spread freely across inflectional suffixal boundaries (e.g. Kim 2001; Takashi 1995).[7] {in-} in e.g. *improper* is a negation – it

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spot, and to single out for publication, the pattern for {con-} (in *congress*/ *congressional*), I simply went further along their train of thought.

[6] The criteria for determining velarity in the recorded database were simple. I relied on categories as presented in Král' – Sabol (1986) and (Dukiewicz 1995), that is: i) the oscillogram shapes (simple waveforms), which are different for /n/ and [ŋ]; ii) scaled spectrograms; and iii) formant frequencies measurements as established in Dukiewicz (1995: 64-65).

[7] With a caveat that stress pattern of longer Latinate words was highly variable throughout the Modern English period, even in the 20th century (cf. also McMahon [1998]). While admitting the need to pursue the topic from

has the same semantic status as {un-} in e.g. *unpopular*. The proposal that they merged at different places in the syntactic tree is a post hoc interpretation, not an independent motivation. Hence, in traditional analyses, English prefixation seems to be schizophrenic, allowing for two separate algorithms to manage prefixes.

In this contribution I will attempt to explore the assimilatory processes in English, parameterized with respect to a particular prefix, word stress and to the nature of the following stop in the presence of a morphological boundary, while assuming only one main phonological algorithm for prefixation in English: reanalysis. The analysis reported below clearly points to the importance of semantic information in phonological processing, as shown by the lack/presence of velar POA assimilations. The gradational aspect in terms of a particular prefix means that velar assimilatory processes (reflecting semantic changes) which are well advanced with respect to the Latinate {con-} prefix seem only to have begun to take place with {in-} and {syn-} or (pan-}. It might be hypothesized, that, with time, the phonology of {in-} will pattern with the current status of {con-}. B&B's perspective thus provides a novel explanation, unifying phenomena relating to nasal allophones as arising from the presence of a stress concentrator on a binding.

1.1. Review of the scholarship on English prefixation

English affixes have received vast phonological attention from a variety of analytical perspectives, with varying terminology within particular phonological schools (e.g. *boundaries/domains* in traditional SPE, *lexical/ post-lexical* in Lexical Phonology, *cohering/ non-cohering phases* in Distributed Morphology etc.). However, research in the realm of English affixation usually concentrates on suffixes, with isolated insights into

purely diachronic point of view, due to space limits, however, this aspect will be left out to further study.

prefixes (e.g. Chornogor 2007; Rakić 2007; Booij 2005 on affixoids). Scheer (2011)[8] provides an exhaustive synopsis of English affixation and of some repercussions for the ontology of morphosyntax – phonology interface in particular phonological models, emphasizing one crucial epistemological dyad in modelling observed stress-related linguistic phenomena: procedural (e.g. SPE's boundaries, Lexical Phonology) versus representational (e.g. Prosodic phonology).[9]

The issue of affix ordering in English has, typically, been connoted with the oeuvres of scholars within the Lexical Phonology framework (procedural). Apart from the aforementioned book by Scheer (in particular, Chapter 8), Rakić (2007) is a reference for a detailed evaluation of level ordering (e.g. problems as in *ungrammatical*) and a discussion of Booij. In particular, Rakić provides references for and insights into affixal combinations and engages in a critique of the Latinate constraint. To recall briefly, the Latinate Constraint is a notion that can be traced back to Bloomfield and which was elaborated by Booij. Rakić (2007: 46) defines it as an attempt to repair the problems ensuing with extrinsic affix ordering by introducing an etymological criterion. In particular, the constraint stipulates that a [+Latinate] base may only combine with

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[8] Some of this material can be accessed online as handouts at <http://www.unice.fr/dsl/tobias.htm>. Also see Denning et al. for a synopsis of English affixes, taking into account historic background and phonetics. A good reference for word formation as such is Stockwell–Minkova (2001).

[9] To recall briefly, upgrading on SPE's boundaries ('#', '+' and '=', applying to all English affixes), English suffixes are traditionally divided into two classes: stress-shifting (stem-affecting, i.e. those that shift stress one syllable left; which in SPE went with a "+" boundary e.g. {-ity}) and stress-neutral (stem-neutral , e.g. {-ness}- those that do not effectuate such a shift, in SPE marked with a "#" [hedge]). For example, Lexical Phonology suggested the level-ordered affixation (e.g. Siegel 1974; Mohanan 1986). It implies that Class 1 affixes are added to the root at the initial level of word-structure building. Class 2 affixes, in turn, are added after all first level affixation has taken place (cf. Carr 1993). Stress is a level 1 rule. The exemplary Level 1 affixes are: {-ity, -al, -ence, -eer, dis-, etc.}. Level 2 affixes include: {-ship, -ness, -hood, -ism, -ist, -like, regular inflection etc.}.

[+Latinate] or [+/- Latinate] affixes, and a [-Latinate] base only with [-Latinate] or [+/- Latinate] affixes.[10]

An in-depth-review of English suffixation is provided in Zirkel (2010). The author also offers a multi-axial corpus-based study on the factors which constrain the combinability of English prefixes, as e.g. in the pattern *prefix –prefix – base.* The selection of prefixes for Zirkel's study is a subset of 26 prefixes previously selected by Hay and Baayen (2002) for their investigation of the relation between productivity and parsing (Zirkel 2010: 245).[11] The author also singles out some key differences between prefixation and suffixation, for example less syntactic constraining and the lack of phonological constraining in the former (Zirkel 2010: 252).

In classical generative phonology, there is a division of prefixes into those in which the nasal assimilates to a stem-initial consonant and those in which it does not. The epitomous representatives of cohering prefixes in English are Latinate {in-} and {con-} (assimilating to the root-initial consonant). The Germanic {un-} is traditionally defined as non-cohering (not assimilating to the root consonant), e.g. *compliant*, *irrelevant*, *correlative*, *independent* versus, e.g., *unrealistic, unpopular*, *unbelievable,* or the gemination of the nasal in *unknown.*

At this stage of the analysis the phonology of an epitome non-cohering prefix (Germanic {un-}) was not addressed, having been omitted as irrelevant, like other Latinate prefixes which proved not to assimilate to the stem; however, it must

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[10] If this thread of classification is pursued further, we might observe that the constraint was also hidden within SPE's " =" boundary (cf. Chomsky – Halle 1968), since the exact demarcation line between "+" and "=" is untraceable and inconsistently used across Latinate and other affixes, [notations as in the original], e.g. /con=cept+u+al/, /con=teplAt+iv/, but /conchology/ without the =, /coN=pre+heNd/, /inter=cept/, but /tele +skOp/ /iN=dikAt+iv/, /coN=ment/, *recondite* does not have '=' according to SPE, neither has /collect+ive/, but it also derives from *com+legere*. There was no '=' before *pre* in *comprehend* but see /pre=sId + ent +y/ , and there is no = boundary in *predatory*. But, interestingly, there is "=" in e.g. *chimpanz=ee.*

[11] Neither {con-} nor {in-} is considered by Zirkel, who excluded all potentially controversial cases.

be admitted that this does also merit separate detailed study. It is also worth noting that no word with {un-} bears primary stress on the prefix in contemporary English, although, as an anonymous reader observed, there is always some degree of stress on {un-}, which is shown by the lack of vowel reduction. Still, since no tonic beat enters the picture in this case and there is no tensing of the vowel, we really do not know what its reaction under the tonic load might be, so {un-} was assumed to be of no help to the present discussion. Furthermore, {un-} is a source of geminates in English, just like e.g. {mis-} or {dis}. The lack of gemination in, e.g., *connote* is not that self-evident and can be seen as one more assimilation obtaining Latinate prefixation versus the lack of such assimilation in the case of the non-cohering class.

Morpheme <-nm->contact with respect to {con-} is indeed resolved by a total assimilation in English, and this happens regardless of the stress placement, for example: *commotion* /kəˈməʊʃən/, *commode* /kəˈməʊd/, *commute* /kəˈmjuːt/. However, in Spanish, for example, degemination in such strings is not allowed: *conmoción* [koŋmoˈθjon] E 'commotion', *commutable* [koŋmuˈtaβle] 'commutable'. Moreover, Spanish orthography clearly reflects the fact that the morpheme boundary is more salient and the two nasals are still perceived as separate entities. The /-nn-/ morpheme contact in English follows the pattern for /nm-/, that is, it results in total assimilation and degemination: *connect* /kəˈnɛkt/, *connubial* /kəˈnjuːbɪəl/. In such cases total assimilation does not occur in Spanish, as was the case with <-nm->: *connivencia* /koⁿniˈβenθja/, *connubio* /koⁿˈnuβjo/. On the other hand, word-medial /-mn-/ clusters involving {som-} tend to be preserved in English, also across morpheme boundaries: *somnolent* /ˈsɒmnələnt/, *somnambulism* /sɒˈmnæm-/. In Spanish such clusters are either obligatorily assimilated (e.g. *sonambulismo*), or optionally assimilated *somnifero* /so(m)ˈnifero/.

Much scholarly attention has been devoted to dimensions of the phonological contrast between {in-} and {un-} in English.

Scheer (2006: 63) synopsizes the work which tried to model the dichotomy on the example: {un-} versus {in-}, that is, *i[m]possible* as compared with *i[n]audible* vs. *u[n]predictable*. Scheer mentions here the work of Rubach and Booij (1984: 12f) as well as Booij (1992: 53) who proposed that the prefix {un-} is attached to the phonological word of its own. He concludes that "whether the level 1 vs. level 2 phenomenology is managed by Lexical Phonology or prosodic phonology, is a matter of taste of the analyst, rather than a natural property of the phenomenon itself" (Scheer 2006: 63).

Scheer (2011: 6.2.2–6.5.) provides further insights on the topic through the evaluation of Kaye's (1995) work. The key stipulation is positing that, in the case of nasal assimilation, the affix should be spelled out independently before it is merged to avoid forms such as *um-predictable which would be the case if the derivation was interpreted as [un[predictable]]: "the class 2 affix *un-* but not the class 1 affix *in-* triggers the spell out of the root" (Scheer 2011: 251). Kaye (1995), as reviewed in Scheer (2011), proposes the representation of *unpredictable* as [[un][predictable]] (the analytic type), but *impossible*, on a par with other morpheme-internal clusters, as non-analytic [in-possible] (Scheer 2011: 252). Scheer concludes that indeed *un-* must come with its own domain but there is no independent phonological grounding for that: "the prefix-final nasal in *un-predictable* does not assimilate and hence must be protected from nasal assimilation by the domain of its own".

Subsequently Scheer reviews Newell and Scheer (2007) who provide an interpretation in terms of syntactic requirements, whereupon {un-} is viewed as an example of a morphological 'adjunct'.[12] This classification accounts for several morpho-syntactic properties of the prefix {un-} (not present in the case of {in-} prefixation), e.g.: i) the bracketing paradox (the mismatch between phonological and syntactic structure (([[un

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[12] "The idea is that the status of a phrase as an adjunct (or subject) entails interpretation at PF prior to merger into the core syntactic tree" (Scheer 2011: 255).

[happy]]er] versus [un[[happy]]er]]), ii) the invisibility of *un* for comparative allomorphy (*unlikelier*), iii) not projecting adjectival features (e.g. *unlock*, *unBritney*) which do not occur in the case of {in-} prefixation which projects adjectival features and thus attaches only to adjectives (*intolerable*), iv) double affixation, e.g. *eater upper* (Scheer 2011: 255f).

However, Scheer (2011) also concludes that there are, nevertheless, many unexplored areas in the topic. Crucially, I posit that several questions still seem to remain open or to run counter to the proposed analysis:

   (i) Why exactly is {un-} an adjunct while {in-} is not?
   (ii) How do the findings relate to other English prefixes, e.g {con-} or {dis-}. For example, on the one hand, {dis-} seems to behave just as {in-}, e.g. *undisclosed,* yet there is no voice assimilation across morphemes and there can even be gemination. As Sobkowiak (1996) points out, {mis-} and {dis-}, just like {un-}, can be sources of geminates in English. "Like the case with geminate plosives, the articulation of geminate nonplosives involves the prolongation of the sound" (Sobkowiak 1996: 213). These geminates pattern with other prefixal geminates, suffixal gemination or geminating in compounds, e.g. *ex-service, sex-starved, space shuttle, barrenness, unnatural, unnecessary, oneness.*
   (iii) An issue that has been neglected is the status of velar assimilation in prefixes, this is usually disregarded by existing scholarship and runs counter to the proposed classifications. It means that, contrary to what e.g. Kaye (1995) assumes, {in-} concatenations cannot be equated to monomorphemic ones as in *lamp.*
   (iv) The fact that in contemporary concatenations with {in-} there is no assimilation at all and in these cases {in-} also combines with nouns, adverbs and deverbal adjectives.

The proposal I put forth in this paper is simple, it tries to avoid mounting levels of abstract superstructures; and since it relates to facts and not abstract structures, it can be refuted. It seems that there are not two separate mechanisms of prefixa-

tion in English: since OE there has been only one prefixal algorithm in English: reanalysis, i.e. a lack of communication between prefix and root. A cursory search through ME vocabulary shows that Chaucer, e.g., already used fully assimilated forms. As Wełna (1978: 104) observes, new acquisitions were effectuated mainly via Northern French, (also called Norman French), although direct Latin loans could have occurred as well. Crucially, an inspection of Classical Latin texts shows already fully assimilated forms;[13] hence, disregarding whether Latinate forms were borrowed from Latin directly or came through Norman French, they must have been borrowed 'in package', i.e. already assimilated, which basically means that English native phonology did not do anything to them: there is no cohering prefixation in English 'autochthon' phonology.[14] Then, the observation that {in-} comes predominantly with Latinate vocabulary can be accounted for, because it was how it combined with the donor language vocabulary.

The difference in the assimilation pattern with regard to velar assimilation can also be accounted for by positing that if vocabulary transfer was carried out mainly through superstrata language – i.e. formal documents, as in writing – then velar assimilation was the only assimilation type which could not be recovered, due to the fact that Latin (the donor language) lacked a separate symbol for the angma sound.[15] The syntactic differences in the behaviour of <in> and <con> could also be accounted for by stating that {in} as such is no longer a synchronically active carrier for semantic negation. {in-} is synchronically productive in English, but not with negation meaning, only with directional meaning, e.g. *input, inborn* or *ingathering, ingoing, inmate, input*. There is no assimilation in synchronic active prefixation with {in-}.

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[13] For example, texts *De Marco Tullio Cicerōne* or *De aetāte aurĕā* (Jurewicz et al 2004: 59, 68-69) feature already *imposītus* 'imposed'; *communis* 'common' or *incredibilis*'.

[14] Which indicates that the assimilative paradigm was operative by the Vulgar Latin time.

[15] Middle English and Old French as well.

1.2. Introducing the analytic topic of the paper

The analytical focus for the reported discussion is a phenomenon which seems to have been relatively neglected in phonological scholarship, i.e. the velar place of articulation (POA henceforth) assimilation of nasals in cohering prefixes (*congress/ congressional* in *SPE*'s example). Since in monomorphemic items containing the same sequences assimilation is always obligatory, regardless of stress pattern (e.g. *bronchus/ bronchitis*), the phenomenon as isolated by Chomsky and Halle (1968) and further elaborated by Hoard (1971) and Anderson and Jones (1977) must clearly be a morphonological issue connected with morpheme contact. The monomorphemic *status quo* (assimilation regardless of the metric patterns of a lexeme) is posited here as a 'natural' situation. This natural situation is paralleled in {con-} words by a context with the stress falling on the prefix, which triggers a natural process of assimilatory lenition. The subsequent discussion tries to explore these unstable contexts of assimilation heuristically as an *intermundium* which shows the influence of rhythmic preferences. The influence of stress on assimilation is analyzed as a result of the property of binding in PST languages, which fosters tonic-beat lenitions (e.g. glotalization, flapping or creating syllabic consonants – consonantal beats – e.g. *button*, *rider*, *student*).

It is worthwhile explaining why English and Spanish have been chosen as the basis for conducting contrastive phonotactic studies. These two languages stand in opposition in a variety of accepted linguistic taxonomies, the most crucial for this study being the division introduced by Dauer (1983) into stress-based (SB) and non-stress based languages (NSB), which constitutes a modification of an earlier division into stress-timed and syllable-timed languages, respectively. From such a perspective English, in all its diachronic development, has displayed features of being stress-based, achieving in its modern version the status of a paradigmatic representative of

the group (cf. Gąsiorowski 1997). Spanish, in turn, is placed close to the other end of the scale, being classified as a typical non-stress based language. According to Dauer (1983), a language is classified as stress-based when it displays the following properties:

- stress is phonetically emphatic and correlated with syllable structure,
- its absence might lead to vowel reductions,
- stress is assigned by lexical rule, in other words, it is lexically unbounded and the phonological grammar of the language can be expected to contain stress-related rules.

Both English and Spanish show a considerable portion of Latinate lexica in their native vocabularies, hence comparing various divergent phonetic and phonological outcomes could be of analytical interest. English acquired most of its Latinate lexemes as far back as the beginning of Norman Conquest (Middle English period, ca. 1100), hence for contemporary speakers they can be considered native. The analysis will concentrate on the prefix {con-} which in English is sensitive to stress, whether secondary or primary, a sensitivity not shared by cognate lexemes in Spanish. Furthermore, the prefix seems to be productive in contemporary English but only in a 'secondary' manner. Morphological boundaries in Spanish language are posited to be very weak *per se*, in contrast to e.g. strength of morphological information in English, which is corroborated by other independent processes, e.g. resyllabification in Spanish. NP assumes priority of morphological information over phonology.

The thesis of the paper is that phenomena encountered in the stress-based velar assimilations of {con-} prefixes in English have a particular phonological trigger, which will be formalized through the property of the binding as such. In order to achieve this goal, the next section will give a brief synopsis of the tenets of B&B phonology against the background of Natural Phonology. Following this, a report on the database

compilation will be provided. The analysis will concentrate only on the original Latinate, non-productive {con-}. This is carried out by means of Level 1 binding preferences, enhanced with the notion of sigma. The section also includes extensions to the analysis, consisting in a comparison with the context of occurrence for another place assimilated nasal in English – the labio-dentalized one, based on insights from Sobkowiak (1996). Finally, the article concludes by recapitulating its major arguments and findings, stressing the preferential rather than categorial nature of the analyzed phenomenon and its status of an active natural process.

2. The analytical paradigm: Beats-and-Binding phonology

In order to describe the role of rhythm in the behavior of the prefixes under study, I have chosen the Beats-and-Binding model (B&B henceforth) as a functional paradigm which allows for a capturing of preferential shades in phonological processes. Beats-and-Binding Phonology, developed by Dziubalska-Kołaczyk (e.g.1995, 2002, 2009) is a syllable-less phonological model, grounded in Natural Phonology.[16] As an explanatory model based on Natural Linguistics (NP), it necessarily presupposes a functional epistemology. The model assumes two basic functions of language – communicative and cognitive. The communicative function subsumes two main expedients of phonology: perceptibility and pronunciability.

In B&B the diverging phonotactic preferences of languages are regarded as originating at the level of rhythmic preferences – Level 0. Since such preferences constitute the framework of the phonological structure, they are of crucial importance for phonological analysis. According to B&B, the type of isochrony

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[16] "The structure usually referred to as "the syllable" in standard syllable models here is epiphenomenal or indeed emergent due to principled phonotactic forces. The latter are responsible for different degrees of intersegmental cohesion which, in turn, determines the behaviour of segments and creates the impression of syllable structure" (Dziubalska-Kołaczyk 2009: 57). See also references to classic studies/theories of the syllable within the domain of Natural Phonology in Donegan and Stampe (1978).

in a given language conditions the binding preferences of that language. "Languages have a wide spectrum of choices ranging from the simplest beat-timing to more complex stress-timing, against the background of a universally preferred trochaic rhythm" (Dziubalska-Kołaczyk 1995: 66). In B&B, Spanish belongs to Non Prototypical Beat Timed languages (henceforth NPBT) while English is a Prototypical Stress Timed language (henceforth PST); this taxonomy will be used throughout the paper.

According to B&B, the smallest functional unit of phonology is the beat.

> A beat is a unit rather that a measurement or device [...] and as such needs some referent in phonetic reality [...]. In Beats-and-Binding phonology a beat is *a regularly recurring skeletal prosodic unit of phonological representation, of a size corresponding to that of a segment.*
>
> (Dziubalska-Kołaczyk 2002: 86)

The primary rhythm units are feet, the beats being their constituents. The universal preference is a trochaic pattern consisting of two beats, the first beat being preferably strong and the second weak. The preference for a binary foot pattern can be subsumed under the universal preference for binary paradigmatic and syntagmatic contrasts. The next level beyond rhythmic (Level 0) preferences is that of binding preferences, which are posited as Level 2 of the phonological architecture.

The B&B concepts that this presentation will make use of, are the following:

(i)   Level 0 preferences (rhythmic preferences
(ii) Level 1 preferences (binding preferences)
(iii) → a rightward binding – binding a beat (usually a vowel) to the following nonbeat (a consonant). The sequence corresponds to a VC structure

(iv) ← a leftward binding – binding a beat to the preceding non-beat (usually corresponding to the canonical CV structure).[17]

In B&B, Spanish belongs to Non Prototypical Beat Timed languages (henceforth NPBT) while English is a Prototypical Stress Timed language (henceforth PST); this taxonomy will be used throughout the paper.[18] It must be reiterated that the division proposed and motivated by Dziubalska-Kołaczyk (1995) into four basic categories instead of the traditional two, is an upgrading of traditional dichotomous distinction.[19] As Dziubalska-Kołaczyk observes, on the level of Language Universals, each language has the potential to be either stress-timed or syllable-timed. In other words, each language has elements of both types, which are shown, for example, in the differences between casual/careful speech. It is only on language-specific levels that the final type is determined for a given synchronic state (Katarzyna Dziubalska-Kołaczyk, p.c. 2004).[20]

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[17] For a detailed motivation of the taxonomy and for a discussion with Dauer, see Dziubalska-Kołaczyk (e.g. 2002: 83). For phonetic studies of the issue using a pairwise variability index [PVI] , see e.g. Grabe – Low (2002).

[18] Languages of the former type "demonstrate both quantity-sensitive stress and lexical stress. They employ both bindings and not abound in rules enhancing the stronger binding. Since they are rich in clusters, they allow for a lot of assimilations" (Dziubalska-Kołaczyk 2002: 103). Languages of a non-prototypical beat timing, on the other hand, "demonstrate B←n binding but at the same time they strongly favor an n→B binding. This is why they might show some quantity-sensitive stress (like Italian [and Spanish) and yet have phonological rules enhancing n→B bindings" (Dziubalska-Kołaczyk 2002: 102).

[19] It could be observed that subsequent research using [PVI] seems to have reached similar conclusions to phonological work reported in Dziubalska-Kołaczyk 1995: "one should not aim at classifying languages as either syllable-timed or as stress- timed, rather at determining at which point of the continuum ranging from total stress-timing to total syllable-timing a language finds its natural collocation" (Mairano- Romano 2007: 1152).

[20] This stipulation in fact admits the possibility of fluctuating changes in the structure of the binding as such, which can go in both directions. When an irregular structure starts to prevail in a language, it can cause the change of the meter of an NPBT language into a PST pattern (with stress concentrators, in this analysis). The scenario might also be reversed: the irregularities in the binding structure of a PST language can smoothen out

Level 3 preferences are phonotactic preferences, "which specify the universally required distances between segments within clusters which guarantee, if respected, preservation of clusters. Clusters, in order to survive, must be sustained by some force counteracting the overwhelming tendency to reduce towards CVs (the CV preference). This force is a perceptual contrast defined as the Net Auditory Distance Principle" (Dziubalska-Kołaczyk 2009: 56). Since NAD is defined by the formula: NAD = |MOA| + |POA| + |Lx| where MOA, POA and Lx are the absolute values of differences in the Manner of Articulation, Place of Articulation and Voicing respectively of the neighboring sounds, "[t]he NAD Principle makes finer predictions than the ones based exclusively on sonority, for instance it shows that among stop + liquid initial clusters, prV and krV > trV, brV, grV > drV, etc. (> reads as 'more preferred, better'). This universal principle leads to predictions about language-specific phonotactics, its acquisition and change" (Dziubalska-Kołaczyk 2009: 56).[21]

The three phonotactic positions in B&B Phonology – word-initial, word-medial and word-final – cannot be considered on an equal basis due to the semiotic foundations of this model of phonology. Even if the cluster space for finals on Level 2 is a mirror image of the space for initials, there is a preference for a word initial n→B and word final B←n. The salience of word onset has priority and may also conflict with other preferences, and the morphological structure of the word may subdue binding preferences (Dziubalska-Kołaczyk 2002: 95, 107).[22]

The phonological interpretation proposed in the paper will rely on my extension to the B&B model, namely a suggestion

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and the language can change from prototypical stress timed to non-prototypical beat timed.

[21] NAD has been modified in a subsequent version: laryngeal properties have been removed from the formula (cf. Dressler et al. 2010).

[22] See also an introduction in Haładewicz-Grzelak 2014a, where the same analytical paradigm was used. A reader is also referred to that work for more details on the paradigm of Natural Phonology (cf. e.g. Stampe 1972; Donegan and Stampe, 2009) – the framework within which B&B phonology is couched.

that the so-called 'stress-basedness' of a language is phonologically grounded in the property of a binding relation prevailing in a given synchronic state of a language. As Dziubalska-Kołaczyk observes, on the level of Language Universals, each language has the potential to be either stress-timed or syllable-timed. In other words, each language has elements of both types, which are shown, for example, in the differences between casual/ careful speech. It is only on language-specific levels that the final type is determined for a given synchronic state (Katarzyna Dziubalska-Kołaczyk, p.c. 2004).

To formalize the difference between binding types, I propose that stress-timed languages, of which English is one, develop *stress concentrators* as a property of their bindings. The term is borrowed from mechanics, where it is denoted by the letter sigma (σ). In technical terms, σ describes concentrations of high stresses in a given material which arise from the structural features (holes, grooves etc.) of the material. The stress concentration factor (*K*), which is a dimensionless unit, qualifies how concentrated the stress is. It is defined as the ratio of the highest stress in the element to a reference stress (nominal stress). The reference stress is the 'default' stress in the same element under the same loading conditions but without the stress concentrators (cf. e.g. Pilkey and Pilkey 2008). The term *reference stress factor* will be useful in my analysis because stressed beats occur in both languages. A stressed beat in Spanish can be assumed (with some degree of analytical idealization) to be a nominal one. There is then something additional that 'sits' on an English stressed beat and to which phonology reacts. I propose that this 'something' is a stress concentrator: an irregularity in the binding.[23]

The phonological stress concentrator can be denoted, just like the one used in mechanics, by the letter sigma. To avoid confusion with the already well-established symbol for a sylla-

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[23] It is possible, if analyzed using a visual speech-analysis program, that not much difference between the intensity of a stressed vowel in English and Spanish would be found. The difference is thus purely phonological: not visible directly, but observable through its effects.

ble, however, it might be better to use a capital letter instead (Σ). Sigma values are directionless, hence they can be a feature of both n→B and B←n bindings. In the case at issue here, it is the B←n binding that carries the Σ. I will denote this binding as B← $^{\Sigma}$n. The sigma is near the nonbeat to denote that it is the consonant that is affected.

It must be reiterated here that Σ does not denote simply stress. If that was the case, Σ would be a diacritic. Stressed beats are present in both English and Spanish, but the Spanish stress does not encounter a concentrator within the beat, and thus, as pointed out above, Spanish stress is the nominal, sigma-less one. The concept of sigma can thus make predictions and it can formalize and phonologically explain the well-known distinction between syllable-timed and stress timed languages by resorting to a property which ensues from the B&B model: the property of a binding relation.

The term *reference stress factor* will be used to refer to the way Spanish phonology processes stress. Stressed beats occur in both languages and there is no ground to assume that 'immanent' nature of stress is different in particular languages. Stress seems to be purely physical issue. It is the way phonology processes stress that seems to be different across languages: we are thus dealing with the mental, not the physical side of speech, as Natural Phonology explicitly assumes. Given the note Introduction and ft.15, a stressed beat in Spanish can be assumed (with some degree of analytical idealization) to be a nominal one. I use *nominal* in the sense 'transparent'. In other words, there is something additional that "sits" on an English stressed beat and on which phonology reacts. I propose that this "something" is a stress concentrator: an irregularity in the binding.[24] The phonological stress concentrator can be denoted, just as the one used in mechanics, by the letter sigma. To avoid confusion with the already well-established

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[24] Possibly, if analyzed through a visual speech analysis program, not much difference between the intensity of a stressed vowel in English and Spanish may be found. The difference is thus purely phonological: not visible directly, but observable through its effects.

symbol for the syllable, however, it might be better to use the capital letter instead (Σ).[25] The sigmas are directionless, hence they can be a feature of both n→B and B←n bindings. In the case at issue here, it is the B←n binding that carries the Σ. I will denote this binding as B←^{Σ}n. The sigma is near the non-beat to denote that it is the consonant that is affected.

With respect to the overall architecture of B&B as developed by Dziubalska-Kołaczyk, the concept does not change anything. It does not relate to syllable weight, since we are not dealing with stress ASSIGMENT: all tenets for weight/relation to "traditional" moraicity remain, as exposed in Dziubalska-Kołaczyk and proposed by the scholar. All that I posit happens phonologically with sigma in some PST languages comes AFTER the *locus* of stress has been assigned. It must be reiterated here that Σ does not denote simply stress, as is the case in e.g. CVCV phonology, where a [CV] unit can indeed be an avatar of stress.[26] If that was the case, Σ would be a diacritic. Stressed beats are present in both English and Spanish, but Spanish stress does not encounter a concentrator within the beat, and thus, as pointed out above, Spanish stress is a nominal, sigma-less one. The concept of sigma can thus make predictions and it can formalize and explain phonologically the well-known distinction between syllable-timed and stress-timed languages by resorting to a property which ensues from the B&B model: the property of a binding relation.

Finally, we must recall that in NP morphology has priority over phonology: that is, it can overrule phonological issues. Recapitulating, the set of axioms and theorems to defend in the paper is as follows:

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[25] Although even that this symbol is used in foot trees in some metric phonology publications.

[26] For example, Larsen (1998 as cited in Passino 2011: 2) proposes for Italian that stress projects a CV unit to the right of the tonic syllable.

1. Contemporary Standard Castilian Spanish is a prototypical beat-timed language. Stress does not play a significant role in its contemporary phonology.
2. RP and SA Englishes are Prototypical Stress timed languages.
3. Morphological and word boundaries in Spanish are weak (as also testified independently by e.g. the resyllabification process in careful speech in that language, e.g. *las alas → la.salas*).
4. Morphological boundaries in English are relatively strong (no assimilations in careful speech in e.g. compounding, no resyllabification).
5. What follows, assimilations in Spanish are not a result of sigma (which I claim, is not present in that language) but the weak nature of bindings and weak information from the higher level: morphology.
6. Given the situation of strong 'preventive' information from morphology in English, stress (in my interpretation, the sigma on tonic beats) can preferentially help to trigger a phonological process which would be natural in that context if there was no information from morphology.

3. Discussion: Prefixes other than {con-}

Before discussing the phonology of {con-}, it is worth briefly looking at nasal assimilation as a natural process in both languages. In Spanish, nasal assimilation is obligatory regardless of morpheme and word boundaries, while in English it is blocked by certain morphological boundaries. For example, the realization of (Sp.) *en* 'in' is /en/. However, if the following sound is velar, e.g. /x/, the obligatory realization is [eŋ], regardless of the intervening word boundary: *en juego* 'at play'. When the following word starts with a labial stop, the preceding one also assumes such an articulation, e.g. [em] in *en Polonia* 'in Poland' (cf. Navarro Tomas 1992: 113ff). This assimilation without exception across morphemes and words boundaries has no parallel in English. However, in English, in some contexts, the POA assimilation of /n/ into the following velar stop across a morpheme boundary is dependent on the stress

pattern of the word in question. In other words, in English, two different realizations of /n/ can occur in exactly the same phonotactic environment, sometimes even in the same lexeme realized with a different metric pattern. This fact was first pointed out by Chomsky – Halle (1968 – *The Sound pattern of English*, henceforth *SPE*) and pursued as resyllabification patterns by Hoard (1971). Below, I will build on their original insights.

SPE assumes that nasals in the position before stops should appear unspecified with respect to features 'anterior' and 'coronal'. Yet, Chomsky – Halle (1968) also notice that "the rule that assimilates to the point of articulation must be a relatively late rule in phonology, occurring after the stress rules, since it involves position of stress. (Compare *Concord* [kȁŋkərd] *concordance* [kankɔ̄rdəns] – *congress* – [kȁŋgrəs] *congressional* [kəngrešənəl]" (Chomsky – Halle 1968: 419). Hoard (1971) develops this insight in an attempt to unify several seemingly unrelated phenomena (tenseness, aspiration, devoicing of liquids after plosives) in terms of a few syllabification rules. He mentions that "stress attracts the *g* to the first syllable and gives *ŋ* in *congress* but stress attracts the *g* to the second syllable in *congressional* giving *n* not *ŋ* in the first syllable" (Hoard 1971: 136). The exact syllabification pattern and transcription Hoard proposes is ₙ[.kʰāngr.əs]ₙ and [.kən.grɛš.ən.əl]ₐ (notations as in the original). Other examples of syllabification Hoard proposes are *tor.ment al.timeter or At.lantic.* Crucially, Hoard also observes that the external prefixes {un-} and {in-} syllabify as *in.complete* and *un.compromising*, both featuring [n] not [ŋ] (Hoard 1971: 138).[27] Anderson – Jones in their 1977 book use the same example positing that only stressed syllables are maximalist and with respect to their finals, the unstressed ones are minimal: [con[g]ress]~[con][gre[ss]ional] (An-

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[27] Wells 1990 indicates an optional velar nasal, both for examples containing the prefix {in-} and for those with the prefix {con-}, hence this statement is too strong. I agree with this observation, and will discuss this further later on. An anonymous reader equally points out that their realization in *incomplete* is with angma.

derson-Jones 1977: 94, notations as in the original). According to Anderson – Jones, such reasoning implies that *congress* maximizes its coda, whereupon [g] belongs at the same time to the first and the second syllable. In turn, in *congressional*, the stress does not fall on the syllable with the nasal, and only the parsing – *con·gressional* – is allowed (1977: 94). For Anderson – Jones (1977: 94) thus the contrast between *congress* and *congressional* is an argument for the ambisyllabicity of medial consonants, as well as for the unnaturalness of Chomsky and Halle's characterization of the concept of weak syllable: "whichever view we take, maximalist of minimalist, the bracketings have to be adjusted after stress assignment" (Anderson – Jones 1977: 94).

Anderson – Jones, just as Hoard (1971) developed their argument in parallel to monomorphemic clusters: "Similarly, as Jespersen (1966) and others have noted, we only have close contact between a lax vowel and a following consonant if the vowel is more highly stressed than that which follows: so *upper* vs. *upon*. Only after a stressed vowel does the medial cluster display both syllable initial and syllable final characteristics" (Anderson – Jones 1977: 94).

While this line of reasoning accounts perfectly for glottalization/ lack of aspiration/ devoicing in monomorphemic clusters, there is a potential problem with Hoard's (Anderson and Jones') analysis, whereupon *congress/ congressional* patterns just like *petrol* ([pe[t]rol]),[28] i.e. as a monomorphemic cluster, because in pairs such as *bronchus/ bronchítis, sanguine/ sanguinity, línguist/ linguístic* (as an anonymous reader observed), there is no such alternation as pointed out by Chomsky and Halle, Hoard and Anderson and Jones for *congress/ congressional*. Then, the resyllabification (maximalist) analysis would additionally have to explain why such an alternation does not exist in, e.g., *bronchus/ bronchitis*: i.e. why *bronchitis* is always ambisyllabic while *congressional* is not. Since my interpreta-

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[28] *Petroleum* according to Andreson and Jones (1977) would be syllabified without the maximalist syllable.

tion posits that there is some sort of boundary in Latinate concatenations such as *congressional,* my analysis does not additionally have to explain the difference between *bronchitis* and *congressional.*

We have seen that *SPE,* Hoard (1971) and Anderson and Jones (1977) only used the example with the {con-} prefix, and Hoard even explicitly observed that the process does not apply to what he called 'external' prefixes, {in-} and {un-}. The first step in my analysis was thus to establish whether the phenomenon in question really does not concern other prefixes which end in /n/ in English. The following is a tentative list of English Latinate and Greek prefixes ending in /n/ or /m/:

(1)   a.   {an- (a-)} 'without, not'
      b.   {circum-} 'around'
      c.   {idem-} 'the same'
      d.   {quin-} 'fifth'
      e.   {un-} (an OE prefix) 'not, opposite'
      f.   {uran-/urano-} 'heaven' or 'roof'
      g.   {phon-} 'sound'
      h.   {in, im-} 'not'
      i.   {rhin-} 'nose',
      j.   {sin-/ sys/ sym/syn-} 'with, together'
      k.   {pan-} 'all, whole'.
      l.   {xen-} 'strange'

The list is broad and exhaustive because it involves all possible prefixal forms I came across in all referential sources within the scope accessible to me at this stage of the research. First of all, many items could be left out of this list because their prefixal status is dubious and/or they do not end in a nasal. For example, <idem>, <phon>,<rhin>, <xen> and <uran> are parts of compounds rather than prefixes. Moreover, most of them usually end in a vowel, that is, although in the lists of English prefixes they appear to terminate with a nasal, in the '*praxis*' of word formation they seem to involve an obligatory infix {-o-}. Also, <an-> in the words <anhungered> vs <anhy-

drated> represents two etymologically different prefixes which have nothing to do with each other. This list, however, is not based on my intuition but was compiled from several independent sources listing English prefixes (see e.g. <http://myword.info/subj_list.php?prefix_1>). In defending the decision to leave out most of the original list in (1), I have to agree again with Chomsky and Halle (1968) who circumvent this problem by not using the word 'prefix' or even 'clitic' when dealing with ambiguous cases (e.g. as in [mini + ster] as an underlying representation of *minister*), but instead consistently use a more general one, namely, 'formative'. Crucially, we can treat the list in (1) in a wider context, as a precise class of formatives which is still open to further morphonological work. The more so, in that, from my perspective, which is a-taxonomic, it does not have any importance: nonce words recorded by my native-speaker subject involving, e.g., {phon-} (*Phongraff*) showed a clear /n/, which points to a semantic concatenation being active, but *quincunx* on the other hand showed some assimilation.

The list in (1) was augmented with some items ending in /m/, since there was often some ambiguity regarding the lexical form of the nasal in question. For example, tokens of vocabulary with {circum-} in Spanish show that the basic form of this prefix in that language is {circun-}, e.g.: *circuncidar* /θirkunθiˈdar/ 'circumsize' or *circunstancia* /θirkunˈstanθja/ 'circumstance'.[29] Moreover, most of these prefixes diachronically involve extensive POA assimilations, as in the Greek prefix {syn-}: *syntax, symbol, symmetry, symphony* (e.g. Denning et al. 2007 [1995]: 116f) and usually two forms are listed as the basic form (with /n/ and /m/ as alternatives). Moreover, as I was able to verify from original Latin vocabulary (data taken from Jurewicz et al. 2004), very frequently before /f/ the Latin form involved /n/ where the contemporary English has

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[29] To pursue this thread, in *circumnavigate*, according to Forvo (<http://pl.forvo.com/search/circumnavigate/>), there is no assimilation, the cluster /mn/ is preserved.

{com-}, e.g. Lat. *confort*. Moreover the same form (*confort*) still exists in French orthography and I will return to this issue later on in the discussion.[30]

After a preliminary scrutiny of lexical frequency, most of the prefixes from (1), however, were deemed unsuitable for further consideration and discarded. Besides the fact that they are not particularly productive (e.g. {quin-, uran-, an-})[31] *per se*, vocabulary items involving clusters of a nasal in the prefix plus a velar stop were almost impossible to find, or as an anonymous reader observes, obsolete and rare.

Only the {in-} prefix seemed to be of further interest, since some vocabulary items did feature assimilated versions. However, at this stage of the research, I could not single out coherent patterns, although I could venture a heuristic hypothesis that in some dictionaries the context {in-} plus a voiceless velar stop seems to permit assimilation under primary stress. Let us recall that according to Hoard, {in-} does not assimilate into velar stops at all. This was also the version in the majority of the dictionaries I consulted (both online, links given in Other sources and paperbacks), as well as the realizations in my native-speaker recorded data. Definitely, unanimously monomorphemic clusters always feature assimilated angma, e.g. *inkling* /ˈɪŋklɪŋ/, *inky* /ˈɪŋki/, *Inca* /ˈɪŋka/, *Ingham* /ˈɪŋəm/, *Ingoldsby* /ˈɪŋglzbɪ/, *ingle* /ˈɪŋgl/. There could also be observed some examples of stress-conditioned changes. For example, the word *incus* /ˈɪŋkəs/ (a medical term for the bone in the ear that resembles an anvil), coming from Latin *incūdere* 'to forge with a hammer', a compound with the {in-} prefix) in the singular form, has a word-initial stress, and the realization with angma is the one given in dictionaries. In the plural form it *incudes* /ɪˈnkjudiz/; the only licit realization, according to the

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dictionaries I consulted, is the plain alveolar. The lexeme thus shows that stress shift can indeed effectuate the blockage of assimilation in derivatives with prefixes. [32]

As mentioned earlier, the prefixes {quin-} and {pan-} were discarded at a preliminary stage of the analysis due to their being relatively unproductive and left for future phonetic investigation. I was able to find only two isolated lexemes involving the prefix {quin-} followed by a velar stop: *Quincunx* and *Quinquagesima*. Interestingly, they seem to pattern according to the paradigms described above (i.e. like the /-ngk-/ clusters in 2). *Quincunx* /ˈkwɪŋkʌŋks ;ˈkwɪn-/ reflects the pattern in (2c) with an optional velar nasal plus a regular morpheme final assimilation in *cunx. Quinquagesima* /ˌkwɪŋkwəˈdʒɛsəmə; ˌkwɪnkwəˈ-/ also involved both options but, as can be seen, the beat in question here is under secondary stress. In the case of this prefix,[33] it is possible that secondary stress also

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[32] As mentioned in the introduction, none of the previously reported generative work on English affixes mentions the source of the data they worked on in proposing the classification into cohering and non-cohering category. This work is thus a pioneering exploration into possible variability among the sources. For example, Wells 1990 gives velar assimilation as optional in all forms for {in-} as well as for all forms of {con-} prefix and even optional velar assimilation for {un-}, which in fact defies the generative categorizations reported above. As stated several times in the paper, the reported research as a Natural Phonology exploration, opts for the preferential, rather than categorical explanations. This variability does not defy my thesis which assumes that in even in careful speech, with the elimination of the semantic boundaries (the strongest in the case of negation and directional prefix), the assimilations will spread more freely. For this stage of the research, however, I decided to rely on the version reported in overwhelming majority of pronunciation sources (online and paper), which do not allow for the assimilation of {un-} and are very restricted as to the optional status of assimilation in {in-}. Finally, my native speakers' recorded data (cf. Haładewicz-Grzelak 2014]) without exception have the alveolar in {in-}+/g/ and {in-} +/k/, while keeping the velar in e.g. *congress.*

[33] In *quinquegesima* the prefix could be quinqua- rather than quin- and, as an anonymous reader points out, quincunx for quincunx the etymology is indeed quinque + uncia. It does not invalidate the fact that the prefix quin features in the lists of prefixes I consulted. In any case, the argument reverts to the same crucial caveat: this perspective is innovative and exploratory with regard to English prefixation and it should be treated as a heuristic starting point for further refinement.

matters, but as pointed out before, there are not enough data
to draw any decisive conclusions.[34]

Mention is merited here of another prefix that somehow
rarely comes to the fore in elaborations on English prefixation:
{syn-}. With this prefix, however, there is no prefixal vowel
tensing under stress, and additionally, there was too large
a variety of transcriptions across sources to venture extracting
a pattern. Nonetheless, one thing can be concluded for sure:
usually there is agreement across sources that, under primary
stress, there is velar assimilation (as in, e.g., *synchromesh,
syncope, syncopate, synchronism* or *synchronal*), while in
a post-stress position there is alveolar realization, as in *syn-
chronic.* However, it must be admitted that some Internet
sources (e.g. Oxford Advanced Dictionary online) also give
a velar realization. All in all, the prefix {syn-}, just like {pan-},
can be said to differ greatly from the remaining prefixes, as e.g.
{in-} or {un-}, and seems to go towards the phonological behav-
iour isolated by Chomsky and Halle for {con-}, while the exact
extent of the asymmetry patterns cannot be established at this
stage of the research.

The results so far corroborate the preferential rather than
the categorical nature of morphonological processes in the
case of English prefixation. It does not seem to be the case
that the OE prefix {un-} is the epitome of a non-cohering, non-
assimilating prefix as the canonical generative analyses as-
sume, while {in-} involves assimilations across the board.
A nice example of this is *incongruous.* Theoretically, it involves
two prefixes: {in-} and {con}. While {con-} has assimilated into
the velar nasal (/n/ from {con-} is preceded by a tonic vowel),

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[34] The Greek-origin prefix {pan-}, which is similar in construction, de-
serves more attention. It is certainly a more productive prefix, cf. *panchronic,
panlectal, pandemia, pamphlet*, etc. The few words I could find with the velar
stop following the nasal seem to confirm the line of argument taken so far as
far as dictionary entries are concerned: ˈ*pancreas* (stressed on the prefix)
follows the pattern of *congress*, while in *pan*ˈ*creatic* (with the stress shifted)
the realization was usually given in dictionaries without the assimilation.
However, I admit that the issue might not be as clear-cut in the case of this
prefix as with *congress* and more in-depth phonetic work is merited.

there is no velar assimilation in {in-}. There thus seems to be a gradation of POA across morpheme boundaries in English rather than two categories: class 1 and class 2 prefixes. At this stage of the analysis I could heuristically posit that the concatenation <in> in Latinate vocabulary in English seems to have three different cognitive patterns: i) still carrying a semantic load of negation (as in the aforementioned *incongruous, inefficient, incompetent*), ii) carrying the semantic load of a directional prefix (all but two actually stemming from the original Latin array of the meanings of {in-}), e.g. *input, inborn, ingathering* and iii) as in, e.g., *implication*, where the original Latin semantic load of {in-} is no longer extractable.[35] Of these two, ii) is a genuine native English algorithm for prefixation while i) is a "creole" version adapted from Latin, a phonological limbo so to speak, while iii) is a pattern where no phonology/ morphology is active anymore.

The analysis of the data reported above also points to the fact that {in-} shares more features with {un-} than with {con-} or {syn-} as far as velar assimilation is concerned. {in-} and {com-} cannot be treated on equal grounds – put into one drawer of *cohering* prefixes – because {in-} can also prefix words staring with *com* (e.g. *incomprehensible*, as compared with *unencumbered, uninterested, uninflammable, undisclosed*). It thus seems that Chomsky and Halle, Hoard and Anderson and Jones had good reason to concentrate mainly on the *congress/congressional* pattern, {con-} being quite a frequently occurring formative, and where the pattern seems relatively consistent. The problem is that alternation cannot be compared with mono-morphemic clusters but must be tackled as a morphophonological pattern. In particular, I suggest some phonemic reflection on what Kiliani-Schloch et al. (2011) proposed for pragmatics, i.e. pragmatic transparency scales. The

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[35] As etymology on line indicates (<http://www.etymonline.com/index.php?allowed_in_frame=0&search=implication&searchmode=none>), it comes from Latin *implicationem,* consisting of {in-} in the directive sense +*plicare* 'to fold' with the original meaning as 'entanglement'. Also see Zbierska-Sawala (1993) and Burney (2002 [1992]).

next section will conduct a discussion on that formative, while rounding up some threads which have been touched on so far.

4. The prefix {con-}

Table 1 provides a synopsis of some phonotactic facts involving a prefix with a velar stop following the prefix {con-}. At this point, Spanish realizations also become relevant to the analysis, and so cognate vocabulary items from that language are juxtaposed with English ones. (2) provides a synopsis of relevant stress patterns for the English realizations.

Recall that in B&B, Castilian Spanish belongs to the NPBT (non- prototypical beat-timed) languages, while English is a PST (prototypical stress-timed) language.[36] This implies that, in synchronic terms, most phonological processes are not dependent upon stress placement in Spanish. Table 1 shows that, in Spanish, velar nasal assimilation does indeed take place regardless of stress assignment and, to extend the discussion slightly, does so without regard to word boundaries.[37] English tokens, on the other hand, involve a clear preference[38]

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[36] According to Dziubalska-Kołaczyk, "languages of the non-prototypical beat isochrony demonstrate a {Bn} binding at the underlying level, but at the same time they strongly favor a {nB} binding. This is why they might, on the one hand, show some quality sensate stress (like Italian), but have phonological rules enhancing {nB} bindings, on the other (French, Italian). Therefore a difficulty with the identification of word boundaries mentioned above with reference to prototypical beat timed languages remains a feature of the non-prototypical ones, too" (Dziubalska-Kołaczyk 1995: 68).

[37] For example, as Franch and Blecua (2001: 355) observe, in the phrase *estaba con Pepita*, 'I was with Pepita', the final nasal of {con} in contact with the following velar is realized as [m]. The key difference between, e.g., the English *ten pence* assimilation is that in Spanish this is not a connected speech process (Level 3 in B&B) but an obligatory (careful speech) phonological phonotactic restriction (Level 2 process).

[38] Emphasizing once more that we can speak here of a preference rather than an absolute rule because there were some items, like *concave*, in which the pronunciation was licit, with two different stress patterns, depending on the syntactic category of the lexeme and also that two pronunciations for each metric pattern were attested to (cf. 12 in Table 1). Yet, with the view that these are indeed isolated ambiguities, I still propose to hold the overwhelming majority as evidence for the hypothesis of the stress dependence of velar assimilations in {con-}.

for assimilation in the position after a stressed vowel (under either primary or secondary stress), with a lack of such assimilations in other positions.

(2) a.   congregation / ˌkɒŋ-/
    b.   congratulate, conglomerate, concubinage, concussion,
    c.   concubine, congress, concord, concrete / ˈkɒŋ-/
    d.   conger / ˈkɒŋ-/

Table 1

Examples of concatenations with {con-} + velar stop
in English and Spanish

	English		Spanish	
1	congratulate	/kən ˈgrætjʊleɪt/	congratular	[koŋgratu ˈlar/
2	congratulation	/kənˈgrætʃjʊ ˌleɪʃn/	con-tratulación	[koŋgratula ˈθjon]
3	congregate	/ˈkɒŋgrɪgeɪt/	congregar	[koŋgre ˈɣar]
4	congregation	/ˌkɒŋgrɪ ˈgeɪʃn/	congregación	[koŋgreɣa ˈθjon]
5	congress	/ˈkɒŋgres/	congreso	[koŋ ˈgreso]
6	congressman	/ˈkɒŋgrɪsmən/	—	—
7	congressional	/kɒn ˈgreʃənl̩/	congresional	[koŋgreθjo ˈnal]
8	congruent	/ˈkɒŋgruənt/[39]	congruente	[koŋgru ˈente]
9	congruity	/kɒn ˈgru:ətɪ/	congruencia	[koŋgru ˈenθja]
10	congruous	/ˈkɒŋgruəs/	—	—
11	conglomerate	/kən ˈglɒmərɪt/	conglomerar	[koŋglome ˈrar]
12	concave, conclave	/kɒn ˈkeɪv/, /ˈkɒŋkleɪv; ˈkɒn-/	cóncavo, cónclave	[ˈkoŋkaßo]
13	concord, concubine, concrete	/ˈkɒŋkɔ:d/, /ˈkɒŋkjʊ ˌbaɪn/	concordia	[koŋ ˈkorðja]
14	concordat, concurrence, concubinage, concordance	/kɒn ˈkɔ:dæt/, /kɒn ˈkjubənɪdʒ/	concordar, concordato, concubinato	[koŋkor ˈðar]

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[39] This word can have two alternate stress patterns (one with a reduced vowel in the first syllable).

In (2) I compiled items 1-14 as four patterns. I was able to find only one lexical item starting with <con> followed by a velar stop in which it did not appear etymologically to be a prefix: *conger* (2d) (<http://www.etymonline.com/index.php?term =conger>). *Conger* is pronounced, without exception, as featuring a velar nasal. Admittedly, it has word initial stress. The assimilation to [ŋ] in {con-} is thus obligatory in word-initial beats under primary stress, as in *congruous*, and it can also sometimes happen on beats under secondary stress, as in *congregation.* The relevant contexts of change for the English {con-} can thus be described in a traditional rule-based way as in Figure 1.

The specification in Figure 1 captures the fact that for pre-fixed forms the only environment that is different from the remaining ones is the position under stress: primary or secondary. Since all word-medial nasal-velar clusters without an etymological morpheme boundary show assimilation regardless of the stress pattern (cf. pairs like *sanguine / sanguinary*, *bronchus*: *bronchitis*), a pattern paralleled by a stressed beat according to Hoard and Chomsky – Halle with *congress congressional*, one may claim that stress contributes to the obliteration of a morphological boundary, so that the words in question behave just as other monomorphemic items do. Since it is definitely not the case that stress conditions the triggering of velar assimilation in English in general, the issue under discussion is a clear example of a morphonological phenomenon. The situation reported here could thus be called 'the worst-case scenario': the influence of the tonic beat in prototypical stress-timed languages may help to switch the on/off parameter setting of a morphological boundary. In other words: in environments where neighboring phonemes do not 'liaise', the tonic beat is able to prompt such a communication, in the form of POA assimilation to the following stop. A suggestion for the B&B analysis of the variegation in nasal assimilation in English is shown in Figure 2.

$$(\text{/n/ in \{con-\}}) \rightarrow \begin{cases} [\text{ŋ}] \ / \ ' \ (,) \ \text{V} \ \_ \\ [\text{n}] \ / \ \text{all other stress patterns} \end{cases}$$

Figure 1

A standard description of the alternations preference
found in the {con-} prefix in English

$$k^{\Sigma} \rightarrow o \leftarrow {}^{\Sigma}\underbrace{\text{ŋ} \ \vdots \ S^{V}} \rightarrow$$

$$k \rightarrow o \leftarrow \underbrace{n \ \vdots \ | \ S^{V \ (\Sigma)}} \rightarrow$$

Figure 2

A visual representation of the Σ dynamics

The horizontal lines represent bindings, as explained in the notation in the introduction. The upper part of the figure shows a "stigmatized" stressed beat, the lower part a beat without phonological stress. The vertical line is a "suture" transuding morphological information (in B&B, it must be recalled, morphological information has priority over phonology). Crucially, the point being made here is not that sigma has in any way to be connected with velar assimilation as such: velar assimilation is taken for granted as what phonology would do if left alone without information from morphology. This assumption also has another corollary: if both realizations, i.e., e.g., *congress/congressional,* are realized with angma, it simply means that for that speaker the morphologi-

cal boundary between {con-} and the root has disappeared completely.

Another corollary is that this theory could be refuted at this point, which in fact makes it a true scientific theory (in contrast to, e.g., OT word-specific representations or transformational rules which cannot be refuted: the conditions for the falsification of a theory cannot be established).[40] My interpretation would be refuted if the same speaker consistently had the version as in, e.g., *congress* with the plain alveolar and *congressional* with the velar, and also, if one speaker has consistent assimilations in {in-} or {un-} but not in {con-}, that is if, e.g., the version of *incongruous* with the first velar and second alveolar nasal is consistently present in the phonological patterns of native speakers, or the same speaker has the angma in *uncommon* and the alveolar in *congress.*

As can be seen, all that happens in the model provided is that the Σ on the beat is able to switch off or override the 'clutch' operated by the morpheme boundary. This boundary in English percolates enough morphological information to prevent cohesion of the cluster. In Spanish, the boundary is either nonexistent or ignored by the phonology completely. The process in English can be best exemplified by the realization of the word *conglobate*, which can be pronounced in two ways: with the stress falling on the second or first beat. When the first beat is stressed, ˈ*conglobate*, the word is pronounced with the velar nasal according to the pattern 2c.[41] When the main stress falls on the penultimate beat (*con*ˈ*globate*), the realization is with the alveolar nasal (the native speaker's realization

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[40] See for example discussion in Grattan-Guinness (2008) on Popper's {TestTh}: emphasis on the testing of theories. "Popper represented the process of testing by the schemum problem (..). He stressed both the provisional status of the theory itself, and advocated examining its consequences rather than trying to justify it or seeking to show that its foundations are secure" Grattan-Guinness (2008: 38).

[41] Admittedly, this lexeme, as with some other items from my database, is quite rare in contemporary English, but along with the NP perspective it is treated here as *external evidence* – with equal standing to words with a higher functional load.

from my database was with the word-initial stress and the velar nasal).[42]

The closest parallel of angma allophone is a labio-dentalized nasal, [ɱ]. In Spanish [ɱ] is the obligatory realization irrespective of word boundaries and the stress pattern of a word, e.g. *en fuego*, 'into the fire', *anfibio* 'amphibian', *énfasis* 'emphasis'. That is, the phonological status of [ɱ] is in Spanish an exact parallel to the status of the velar nasal: it obligatorily occurs preceding labial fricatives (in the case of Spanish that means only before /f/, since the voiced labiodental fricative /v/ has disappeared from the phonemic inventory of contemporary Castilian Spanish). This happens regardless of morpheme boundaries and regardless of stress placement, e.g. *énfasis* [ˈeɱfasis], *enfilar* [eɱfiˈlar] 'to line up'. Gussmann (2002) noticing the existence of the labiodental nasal allophone, assumes that this realization is optional in English.

According to Sobkowiak (1996), the occurrence of [ɱ] depends "depends on a number of linguistic factors, such as stress, voicing and morphonology" (1996: 72). For example, Sobkowiak posits that the labiodental allophone is most expected in words of the type *comfort* and the least expected in the stress pattern of *unfortunate* (Sobkowiak 1996: 73).[43] Examples of occurrences of [ɱ] are: *comfort, symphony, nymph, harmful, emphasis*. The realization is preferred when "the following labio-dental fricative is voiceless and the morphological boundary between the nasal and the fricative is either non-

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[42] In this sense, I use the word 'lenition' here in a somewhat derived manner – as a process serving the speaker, and which applies after morphonological rules. Other examples of lenition are typically connected with the direct influence of sigma on the stress beats in PST languages: in English stress influences the glottalization /affrication of word-medial SL clusters, e.g. *buttress* versus *atrocious.* In other words, the preceding tonic beat can induce glottalization (leniting the bucal content) of the cluster which normally becomes affricated.

[43] Wells (1990) seems to annotate the labiodental quality with a superscript /ᵖ/ or /ᵇ/. Let us recall that the Latin orthography had *confort*, which taking into account that the same orthography had *comply* could mean that in Latin the realization was more like alveolar. Furthermore, French orthography still has *confort*, or *confit* (cf. E *comfort, comfit*).

existent or relatively weak" (Sobkowiak 1996: 73). Hence, according to Sobkowiak, assimilation is most likely to occur in words of the type *influence* or *confidence* which, incidentally, repeat the pattern of the [ŋ] assimilation. Let us recall that in Spanish the obligatory allophonic status of the velar nasal and the labiodental nasal is straightforward (cf. e.g. Quillis – Fernandez 1990; Navarro Tomas 1990). In English, there are environments involving a weak morphological boundary where the allophone seems to be conditioned by prosody. Prosody (level 0 preferences) thus acts as a trigger after a prior 'reference' to morphological information. But I have to admit that the definite conclusions regarding the English labiodental nasal cannot be solved at this stage of the research (dealing mainly with phonemic data) and a more detailed phonetic investigation is merited.

5. Conclusions

The work has enquired into the cognitive reality behind what is traditionally called a clear-cut division of cohering and non-cohering prefixes in English. First of all, the fact that the 'cohering' aspect of prefixes does not always hold true for velar articulation is not usually addressed in phonological scholarship, so in a sense it is a pioneering exploration into a relatively unexplored realm. My work has tried to simulate the possible causes of divergence in English prefixation processes within the framework of Natural Phonology, relating them to the wider context of cognitive processing and, in general, in Jakobsonian terms, to the 'code-given' truth rather than the 'God given' truth.

   The starting point for the research was to assume the validity of the pattern of stress-dependence for velar assimilation as seen in *congress/ congressional,* as stated in *SPE* and confirmed by Hoard (1971) and later by Anderson and Jones (1977). When the prefix is stressed, velar assimilation occurs; when it is in post-stress position, the assimilation is usually

blocked. A data inspection showed that similar processes, although to a much lesser extent as in {con-}, also seem to be operative with the prefix {in-}: the probability of which is greater the less re-analyzable is the separate semantic content of the prefix: {in-} as a negative marking and {in-} as a directional prefix. other prefixes ending with /n/ (e.g. {pan-} or {syn-}) did not defy the occurrence of the process of velar assimilation across morpheme boundaries, but they were not productive enough to venture generalizations, and due to space limits, this aspect of analysis could not be pursued in this paper.

I posited that phonological stress in PST languages can help to weaken the morpheme boundary: the analysis thus seems to point to a process in *statu nascendi,* i.e. the gradual erasing of the morphological boundary in English Latinate prefixes, where the semantic content of the prefix has become obfuscated. The process is most advanced in prefixes with the greatest functional load, that is {con-} and {in-}. {pan-} also seems to pattern more with {con-} than with {in-}. Breaking the vestiges of morphological boundaries with the load of the tonic beat and unblocking the natural process of velar POA assimilation has been called the *worst-case scenario* here. Possibly, in the future, there will not be any stress-conditioned alternation with {con-} compounds and {in-} will pattern exactly like {con-} does now: obligatory assimilations with the tonic beat, and then a gradual preference for assimilation regardless of the stress placement, as in, e.g., *correlative* or *comply.*

1. Prefix/stem: no communication, e.g. *incomplete*, *incongruent*, *uncanny*, *dissatisfied.*
2. *Intermundium*: items with weakened morpheme boundary, where stress is already allowed to penetrate and effectuate the natural phonological lenition, e.g. *congress.*
3. Monomorphemic items, e.g. *Inca*, *Ingham* communication regardless of the stress pattern.

Spanish cognate data were used as a reference level, since the relevant concatenation is never affected by stress placement in

that language, hence there is no sigma. I posited that morphological boundaries are weak in general in Romance languages and assimilations in contemporary Castilian Spanish spread regardless of any criteria. The discussion was couched in the paradigm of Beats-and-Binding phonology, which is a syllable-less model in the paradigm of Natural Phonology. B&B's account of rhythmic typology, its emphasis on the functional aspect of phonological changes and the gradient, not the categorical nature of linguistic phenomena, made it a particularly good model for analyzing my data and enabled drawing novel conclusions. The notion of stress concentrators was proposed as a parameter to account for the empirical findings: in the case analyzed, on tonic bindings (B $\leftarrow$n binding) in English, we find a stress concentrator to which phonology reacts, B $\leftarrow$ $^{\Sigma}$ n, inducing lenition of the consonant at which the binding is directly aimed (by prompting elimination of the morpheme boundary). The scenario seems to be corroborated by the fact that other types of lenitions were singled out, working under similar conditions: /n/$\rightarrow$ [ŋ] in similar cases of former morphological environments, as with {en-} prefixes, e.g. *emphasis* (for example, in Spanish the original <en-> is still retained in orthography, e.g. *enfatico*, {en-} being a variant of the {in-} prefix). Most probably, Σ propagates onto both tonic bindings (as n$\rightarrow^{\Sigma}$ B$\leftarrow^{\Sigma}$n), and it could be posited that both consonants are indeed affected but only in weaker segments is lenition perceptible. Finally, I argued for one uniform algorithm of English prefixation: a lack of communication (reanalysis) between root and prefix.

This discussion can be treated as a sort of heuristic exploration and part of a larger project on English prefixation and binding structure proposing semiotic gradation in cognitive processing. The gradation established at this stage of the analysis on the basis of velar assimilation seems to be the following:

con/syn
pan
in
remaining prefixes (*un, rhine,* etc.)
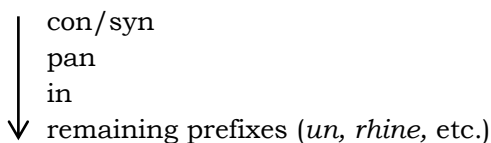
We might recall that such a preferential assimilation pattern seems to comply with the pragmatic naturalness work proposed in Kiliani-Schloch et al. (2011). To recall, the authors elaborate two scales of pragmatic complexity, based on two naturalness parameters: biuniqueness–ambiguity and transparency–opacity.[44] A naturalness scale is described as consisting of sets of binary markedness relations. The scale is implicated "if these binary choices add up and go in the same direction" (Kiliani-Schloch et al. 2011: 242). It is in compliance with the preferential bias of NP:

> [...] generalizing statements formulated in natural linguistics have the status of universal or language-specific *preferences* and not absolute rules or laws. One can gradually move from less to more preferred forms when referring to a preference [...] Natural Linguistics is, thus, explicitly constructed as a *preference theory* rather than a general descriptive theory
>
> (Dziubalska-Kołaczyk 2002b: 104)

I also proved a fallibility condition for my claims. Admittedly, there still remains much to be done by way of a complete analysis of English prefixation, and there may be data that could refute my present proposal, but in light of the prevailing evidence within the scope accessible to me at this stage, the B&B scenario proposed seems to provide novel insights into and a coherent explanation for the phonological behaviour of the

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[44] For example, Kiliani-Schloch et al.(2011) do not propose that pragmatic inferences which are implied as 'pragmatic complexity" are online or real time processes themselves. Instead, they propose that "they are a psychologically realistic description of operations that should have some correspondences in mental processes. Thus, if two inferential operations are assumed instead of one, then we suppose that the mental processes corresponding to the two operations are more complex than the mental process corresponding to just one" (Kiliani-Schloch et al. 2011: 240).

{con-} and {in-} prefixes undergoing a preferentially-based natural process that is active in contemporary English.

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Małgorzata Haładewicz-Grzelak
Studium Języków Obcych
Politechnika Opolska
ul. Prószkowska 76 (P-6)
45-758 Opole
Poland
Email: m.haladewicz-grzelak@po.opole.pl

Fjuczersy, cudofiksingi, market mejkerzy – samples from a speech corpus of Polish stock market sociolect: Language contact in specialist speech

BEATA WALESIAK

In Memory of Professor Jan Rusiecki (†)

Abstract

Foreign language awareness helps break down communication barriers in the area of business and information in Poland. Market participants, in particular, choose to interweave their Polish utterances with phrasings or loan words of English origin in order to maintain effective and efficient communication. Changes take place irrespective of the efforts made to discourage English borrowings from their transgression into everyday usage, which leaves much room for research in the field of Englishization of business communication in Poland, as well as its effects on the culture of the Polish language as a whole.

The article comments on some aspects of this communication on the market in Poland. It also lists some samples of the English borrowings isolated from a speech corpus related to the area of the capital markets and presents informants' views on interferences recorded in the process of isolating the spoken data.

Keywords

speech corpora, stock market sociolect, English language borrowings, English language transfer, language contact, language awareness

Fjuczersy, cudofiksingi, market mejkerzy – exemples du corpus oral du sociolecte de la bourse polonaise: contact des langues dans les énoncés des spécialistes

Résumé

La connaissance des langues étrangères aide à surmonter les obstacles de communication dans le domaine d'affaires et d'information en Pologne, surtout quand il s'agit des acteurs du marché financier qui, pour maintenir l'efficacité de la communication, introduisent des expressions ou des propositions entières en anglais dans leurs énoncés en polonais. Les changements lexicaux ont lieu quels que soient les relations entre les locuteurs et le contexte de l'échange, ce qui laisse beaucoup de liberté aux chercheurs qui analysent le contact linguistique et l'internationalisation de la communication d'affaires en Pologne. Ils influencent aussi la formation des normes linguistiques et la culture même de la langue polonaise.

L'article fait un commentaire des aspects choisis de la communication sur le marché financier en Pologne. Il présente des emprunts tirés du corpus oral de ce domaine et les opinions des locuteurs sur l'adaptation lexicale de la langue anglaise en polonais.

Mots-clés

corpus oraux, sociolecte du marché financier, emprunts à l'anglais, transfert lexical, contact linguistique, conscience linguistique du locuteur

Fjuczersy, cudofiksingi, market mejkerzy – fragmenty korpusu mówionego socjolektu rynku finansowego w Polsce: Kontakt językowy w mowie specjalistycznej

Abstrakt

Znajomość języków obcych pomaga przełamać bariery komunikacyjne w obszarze biznesu i informacji w Polsce w szczególności uczestnikom rynku finansowego, którzy – w celu utrzymania efektywnej i skutecznej komunikacji – swoje polskie wypowiedzi przeplatają wyrażeniami lub dłuższymi zdaniami zaczerpniętymi z języka angiel-

skiego. Zmiany leksykalne mają miejsce niezależnie od relacji użytkowników oraz kontekstu wypowiedzi, co pozostawia wiele miejsca badaczom kontaktu językowego i umiędzynarodowienia komunikacji biznesowej w Polsce. Mają one również wpływ na kształtowanie się norm językowych oraz samą kulturę języka polskiego.

Artykuł komentuje wybrane aspekty komunikacji na rynku finansowym w Polsce. Zawiera też przykłady pożyczek zaczerpnięte z korpusu języka mówionego tego obszaru oraz poglądy samych użytkowników na adaptację leksykalną języka angielskiego do języka polskiego.

Słowa kluczowe

korpusy mówione, socjolekt rynku finansowego, zapożyczenia z języka angielskiego, transfer leksykalny, kontakt językowy, świadomość językowa użytkownika

1. Introduction

The turn of the 21st century witnessed the need to understand more fully the background of communicative processes taking place in Poland, especially with respect to their intercultural and socioeconomic aspects. The socio-economic post-1989 transformation brought about progressive globalization and economic development, which became the driving force behind privatization and capital market development. Organisations began to operate on a global scale, bridging corporate and professional boundaries in order to establish new ways of communication. Since the majority of companies in Poland rely on foreign capital and cooperation with markets and investors from abroad, much communication on the market as a whole has become centred upon the English language. At the same time, foreign language awareness in Poland has expanded, which has helped break down communication barriers in various areas of life, such as culture, entertainment and, most frequently, business and information technology. The fact that market participants have resorted to English as a means of

effective and efficient communication has also exerted a substantial effect on the Polish utterances produced.

This paper discusses the little described area of spoken communication on the financial market, which encompasses trading in equities, currencies, derivatives, and other financial instruments (with the stock market as one of its most characteristic components). Its aim is to comment on loanwords as characteristic features of new specialist sociolects, stock market sociolect in particular, and to present the socio-cultural motivation behind their usage. It also tries to evaluate practical aspects for the application of loanwords, in this case, the particular types of specialist speech and the reception of English language contact by the users of the sociolect. The arguments presented in the discussion are interwoven with some samples of the English borrowings isolated from a speech corpus coming from the area of the Stock Exchange.

2. Theoretical background

2.1. Corpus linguistics

Corpus linguistics may seem to be an innovative methodology when it comes to investigating culture or society, but it can just as well aid sociolinguistic research in terms of exploring "hypotheses about sociolinguistic variation […] or uncovering sociolinguistic variation that has not been hypothesised" (Baker 2010: 56). As stated in Rosinski (2003: 49-69), "culture orientation is an inclination to think, feel or act in a way that is culturally determined". Corpora may then help retrieve cultural orientations from language patterns, isolate novelties in the language and investigate the recent changes occurring in a particular community and its language, by combining linguistic differences with sociological variables. This can prove especially noteworthy when analysing specialist sociolects with respect to language contact.

2.2. English language transfer

As mentioned above, the transfer of the English language has become an integral part of communication in Polish in such areas as entertainment, culture, economy and information technology. Indeed, a close analysis of publications and linguistic studies devoted to borrowings (such as Arabski 2006, Fisiak 1962, Mańczak-Wohlfeld 2006, Otwinowska-Kasztelanic 2000, Rusiecki 2000, Waszakowa 2005, Zabawa 2007, Zdunkiewicz-Jedynak 2008) confirms that the *diffusion of English,* which stands for the worldwide spread of English (Kachru 2006), has influenced the Polish language, establishing quite a permanent contact with it. Much of the research on borrowings from English, however, concerns primarily the written language, which – in the era of the Internet and data digitization – may be obtained and processed quite easily. However, there are only a few studies focused on the spoken language (e.g. Otwinowska-Kasztelanic 2000, Zabawa 2007, Marciniak 2010). This is unfortunate, since the compilation of the spoken data is as rewarding as it is difficult, owing to the characteristic transient and impermanent quality of speech, marked by emotionally-grounded elements, as well as linguistic and non-linguistic resources, such as facial expressions, prosody and intonation.

It is noteworthy that the language of the Stock Exchange has not been given much attention as far as a linguistic research is concerned. Indeed, the only linguist[1] who has approached the issue of stock market terminology is Agnieszka Andrychowicz-Trojanowska, who analysed it in her unpublished PhD dissertation, comparing the English, Russian and Polish environments. To do so, Andrychowicz-Trojanowska collected sets of specialist texts in the three languages mentioned (100 texts for each language, each text of no more than 650 units in length), representative of three levels of speciali-

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[1] The author of this paper is not familiar with any other publications in this field.

sation (specialist stock commentaries, general stock commentaries, handbooks and guides for investors). On the basis of this, she isolated 632 lexical units related to the Polish stock market, the majority of which turned out to be loanwords (lexical borrowings) and loan translations (calques). Interestingly, due to the wide scope of the problem, she did not tackle the spoken variety, leaving room for further research into the language of the stock market.

Analysing the spoken sociolect, one needs to deal with the motivation behind languages in contact (here the influence of English on Polish), and in this case in a business-oriented setting. Peter Trudgill, a renowned sociolinguist, once said that "a study of language totally without reference to its social context inevitably leads to the omission of some of the more complex and interesting aspects in language" (1995: 20). Sociolinguistic analysis has proved to be attractive, since, primarily, it recognises language as a social and cultural phenomenon, and not "a simple code used in the same manner by all people in all situations" (Trudgill 1995: 20). Instead, it portrays language as a variable entity, whose functioning depends on the experience of the users belonging to a particular communicative group. Language, therefore, helps them produce opinions on particular issues and lets them associate with one another. It serves the role of an interpreter of reality that enables the production of judgements about the world.[2]

3.   Research on language contact

3.1. The impact of English on stock market sociolect in Poland

In the era of globalization, cross-cultural reality is taken for granted, as businesses involve members of various cultures from all over the world, and so individual socio-cultural or lin-

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[2] Compare Bartmiński (2006): "Zwerbalizowana interpretacja rzeczywistości dająca się ująć w postaci zespołu sądów o świecie".

guistic differences need to be catered for. Because of this, the once clear-cut boundaries between countries have become "blurred", which, in turn, affects the communication styles of the language users involved, both in everyday life and in the professional environment. It is the transfer of information and its free accessibility that play a key role in the knowledge-based economy. No wonder, then, that with the most re-nowned stock markets being located in New York, London or Tokyo, the English language has gained a worldwide ac-ceptance, constantly reinforcing its position of the *lingua franca*[3] of business and a primary tool of reference in the intercul-tural world.

As far as the spoken variety of the stock market sociolect in Poland is concerned, the impact of Englishization is evident. The rise of the professional variety, with its characteristic lexis that consists of a substantial number of loanwords or fre-quent code-switching, seems to be an end-effect of intensifying cross-cultural socio-economic trends. Why are loanwords so popular in this type of specialist speech? One may reach for a metaphor to explain this, saying that borrowing (lexemes) is, like buying and selling, second nature to the market and its participants. In truth, however, there are a number of other underlying reasons for the language contact – some of which are listed below.

3.2. Reasons behind code-switching

Undoubtedly, the main reason behind code-switching or the borrowing of English lexemes into Polish is the very character of English as the language of global enterprise, trade and investment. Competence in the English language has become a necessity for establishing and maintaining international trade with the rest of the world or for achieving global trans-

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[3] According to research carried out by British Council in 2006, English as a Foreign Language (EFL) has become a tool indispensable in everyday life, especially professional involvement, for approximately one billion users in the world (Graddol 2006).

parency. Likewise on the stock market: those who decide to invest in a given financial instrument (e.g. stocks, bonds, certificates of deposit or bills, etc.) need to be up to date with the current situation and trends on the market, so as to avoid the risk of losing potential profits. Some of the most current information, however, is offered by websites or other international channels mainly in English, and translating it to Polish is a time-consuming process. In order to secure a portfolio, an investor must, therefore, be familiar with the English terms that appear in the news. With time, this may have an effect on his/her Polish language in that he/she no longer perceives the English terms as a novelty, but instead recreates them in his/her speech in the form of a more or less assimilated borrowings saying that, for example, *wyjątkiem są tylko kontrakty CFD*[4] /sijefdi/[5] *na komodyty* (from English *commodities*)*, warranty* (from English *warrants*[6]) *można kupować zarówno pod puty* (from English *put option*)*, jak i kole* (from English *call option*[7]) or that *market makerzy* (E. market makers[8]) *dbają o płynność notowań spółki.*[9]

Curiously, the users of this sociolect who have declared a lower level of competence in English as a foreign language (A2 level as defined by The Common European Framework of Reference) assimilate English terms as loanwords into their

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[4] In finance, CFD stands for 'contract for difference', i.e. a contract stipulating that the buyer will pay to the seller the difference between the current value of an asset and its value at contract time.

[5] For clarity the Polish pronunciation of acronyms is provided in forward slashes.

[6] A warrant is a security that entitles the holder to buy the stock of the issuing company at a fixed exercise price until the expiry date.

[7] Call options give the option buyer the right to buy the underlying asset, while put options give the option buyer the right to sell the asset.

[8] A market maker is a firm that accepts the risk of holding a certain number of shares of a particular security in order to facilitate trading in that security.

[9] The Polish phrases isolated from the corpus can be translated as follows: *wyjątkiem są tylko kontrakty CFD na komodyty* 'CFD contracts for commodities are an exception', *warranty można kupować zarówno pod puty, jak i kole* 'warrants can be bought as call or put options', *market makerzy dbają o płynność notowań spółki* 'market makers take care of the trading liquidity of the company'.

specialist speech in the same way. They claim that they have got used to the English terms so much in the course of their participation in the market that there is no point in finding and applying Polish counterparts, which are often more descriptive in nature and hence more vague. Introduced to the original English terms or their Polonized forms at workshops or webinars, i.e. Internet seminars, they refuse to use the descriptive Polish terms, whose production takes more time and effort.

The universal character of terminology itself is yet another reason why investors and other market participants favour the importation of English forms into the Polish language. This is the language of the worldwide market, where time plays a crucial role in the volume of trading. Mastering its know-how determines the avoidance of ambiguity at all costs. The impact of terminology is so strong that investors or other specialists on the market frequently respond to the situation automatically, subconsciously reproducing the English terms and assimilating them to fit Polish language inflectional patterns. For example, transactions take place *na Foreksie* or *na New Connekcie*,[10] the traders sit *w ofisie*, and *cudofiksingi* occur[11] when there is a sudden change in the level of the index at the end of a trading session (as opposed to the quotations given throughout the day). The usage of borrowings in this case seems to be functional and encouraged for the transmission of expert knowledge, though not always perceived as logical by users of everyday Polish, somewhat overawed by the mechanisms of the market.

Another reason for the usage of loanwords in the stock exchange sociolect may be its users' need to seek and maintain group identity. In their paper about the influence of globalisation on the creation of Polish-English professional pidgin lan-

[10] The spelling is quite debatable in the case of these lexemes.

[11] The Polish phrases isolated from the corpus can be translated as follows: *na Foreksie* 'on Forex', *na New Connekcie* 'on New Connect', *w ofisie* 'in the office', *cudofiksingi* 'changes in the auction ending radically deviating from the course of the session'.

guage, Korcz and Matulewski (2006: 84) suggest that the application of borrowings in one's speech may point to one's desire for prestige (or, as some put it, professional snobbery). Although deliberate language changes in pursuit of a distinct identity are certainly characteristic of youth sociolects, they may also be observed in the professional setting. Language is one of the most effective ways of maintaining and displaying membership, which means accepting whatever changes become current in the chosen speech variety.

Naturally, numerous English-based units have come into use in the spoken stock market sociolect for practical reasons, owing to the need for naming new concepts or ideas which have not been rendered well by a corresponding lexeme in the Polish language or have turned out to be wordy. This process, of course, results from the linguistic need to cater for modern changes in the world of technology, economy, culture and society in order to guarantee the effectiveness and efficiency of communication in the specialized environment that applies international structures and procedures. In effect, *fjuczersy* (from English *futures*) have started to be used more frequently instead of the more descriptive *kontrakt terminowy typu futures, swapy* (from English *swap)* for *kontrakty typu swap*[12] and *trejdy* (from English trade) for *transakcje na rynku walutowym Forex*.[13]

As mentioned before, sociolects encompass a number of code-switching examples used to cater for the needs of the environment. Their usage may also stem from a particular type of language attrition. For instance, insufficient range of L1 lexis, together with its gradual disuse, the lack of linguistic competences on the part of the user or constant interferences from L2 (Shmid and Kopke 2007), might all have contributed to the

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[12] Swap is a derivative instrument, a contract in which two parties agree to exchange periodic interest payments.

[13] The Polish phrases isolated from the corpus can be translated as follows: *kontrakt terminowy typu futures* 'futures contract'*, kontrakty typu swap* 'swap contract'*, transakcje na rynku walutowym Forex* 'transactions on Forex, i.e. the foreign exchange market'.

appearance of the following examples: *a reszta to jest już freefloat*; *swap kredytowy typu default*; *nice one, że okazało się, że na coś się przydałem, co do pracy it's hell lots of more to come*; *jestem available*, or *chłopaki handlują exotic derivatives*.[14] Although quite unsystematic and only characteristic of a handful of users of the sociolect, such utterances may leave an everyday user of the Polish language overawed.

3.3. Perception of language contact

The discussion of the socio-cultural motivation behind borrowings leaves room for research into the perception of language contact by the sociolect users themselves, as well as other members of the general public, particularly linguistic specialists in this field.

How do the users themselves perceive language contact?[15] Some, such as Speakers (1), (2), (3) or (4) below, seem to favour the English-based borrowings, emphasising that Polish terminology does not comply with the international standards. In their opinion, terms used in the Polish stock market sociolect should be universal, as they originate in the world of the English language. Speaker (3) states, moreover, that he would be really disappointed if he had to resort to the descriptive Polish terminology or to translations, since the majority of input he has received, hence probably absorbed, comes from the English language.

(1) *no bo to jakoś dziwnie wygląda ta | ta metodologia polska wprowadzana*

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[14] The Polish phrases isolated from the corpus can be translated as follows: *a reszta to jest już freefloat* 'the rest constitutes free float, i.e. all shares held by investors', *swap kredytowy typu default* 'credit default swap', *nice one, że okazało się, że na coś się przydałem* 'nice one, so I turned out to be helpful', *co do pracy it's hell lots of more to come* 'as far as my job, it's hell lots of more to come', *jestem available* 'I'm available', *chłopaki handlują exotic derivatives* 'the guys are trading in exotic derivatives'.

[15] The following examples are quotations isolated from the speech corpus. Punctuation not applied. Pauses marked with |.

'this looks somewhat strange, this Polish methodology which is being introduced'

(2) *rozwój całej nauki o finansach najszybciej przebiega w gospodarkach takich bardziej otwartych na innowacje i ryzyko | czyli w gospodarkach typu anglosaskiego i wszelkie instrumenty czy struktury | teraz ostatnio kryzys nieruchomości | i oni są po prostu źródłem takim | źródłem rozwoju nauki o finansach*

'the development of the science of finance is quickest in the economies more open to innovation and risk | i.e. Anglo-Saxon economies, and all the instruments and structures | now we are witnessing the last real estate crisis | and they are just a source | the source of the development of the science of finance'

(3) *ja nie widzę w ogóle sensu po co to spolszczać | ja często uczestniczę w szkoleniach zagranicznych w Stanach | przez Internet i | trudno żebym sobie tłumaczył po polsku*

'I do not see any point in polonising it | I often participate in foreign training in the United States | online and | clearly, I can't expect getting the message translated into Polish'

(4) *mi nomenklatura angielska nie przeszkadza*

'I do not mind the English jargon'

Interestingly, opinions vary. In other conversations, Speakers (5) and (6) seem to favour the Polish expressions over the English code-switching or assimilated borrowings. They even stress their nationalist preferences and express their dissatisfaction with the abundance of the English-based borrowings:

(5) *kiedy rozmawiam po polsku | to mówię | trzymamy się jednego języka*

'when I speak Polish | I say | let's stick to one language'

(6) *jesteśmy w Polsce i mnie zaczyna coś takiego denerwować | nie widzisz tego | że czasami ludzie wolą coś powiedzieć | używają tak dużo angielskich słów | natomiast jeśli są polskie odpowiedniki | no to dlaczego nie*

'we are in Poland and it really annoys me | you see? | sometimes people prefer to say something | and they use so many

English words | but if we can find the Polish counterparts |
then why not'

Curiously, when asked for potential substitutes for the English
terms, the same speakers find it fairly difficult to clearly ex-
plain their choices. Some, like Speaker (7), admit to using both
terms interchangeably – the more assimilated *animator rynku*
and the recently introduced *market maker*. Speaker (7) points
out, however, that she applies the latter form to ensure mutual
understanding and avoid ambiguity with other users, who
might have learned this form from brochures and other pro-
spectuses.

(7) *fixing | no ustawka można powiedzieć po polsku | chyba |
nie* [*?*]
'fixing | you can say ustawka in Polish | I think so | can't
you?'

(8) *trader | no to jest dobre pytanie | czy to się da dobrze prze-
tłumaczyć | na pewno nie handlowiec | prędzej handlarz |
handlarz walutami | handlarz opcjami*
'trader | this is a good question | whether we can translate it
well | certainly not 'trader' | better handlarz | currency trad-
er | options trader'

(9) *no i zawsze używam animator rynku | ale oczywiście mówię
market maker ze względu na to | że u nas w prospektach emi-
syjnych | które my dostajemy zawsze jest napisane jako mar-
ket maker | żeby generalnie ludzie wiedzieli, co robią*
'well, I always use the term 'market-maker' | but of course
I say 'market maker' because | in our prospectuses | we get
it always says 'market maker' | so that people know exactly
what they do'

As presented above, English language borrowings have become
widespread in specialist speech, and there is little chance to
stop this from continuing and, quite likely, entering into gen-
eral use. Anyone who follows news reports in Poland is proba-
bly familiar with *ratingi* or *agencje ratingowe* (transl. rating
agencies), which assign credit ratings to countries worldwide.

This does not meet, however, with the approval of normative linguistics, which guards the idea of *the culture of the Polish language.*

4. The culture of the Polish language

As far as the lexeme *culture* is concerned, in this discussion it should not be interpreted in terms of "the arts and other manifestations of human intellectual achievement regarded collectively" or "the distinctive ideas, customs, social behaviour, products, or way of life of a particular society, people, or period" (cf. OED online). Instead, Polish language specialists define *the culture of the Polish language* as the practical competences that the individual displays using the language (mostly, conforming to linguistic norms in order to avoid errors), and as a scientific domain that deals with establishing linguistic norms and advising on linguistic correctness (Jadacka et al. 2008: 58-59).

Still, it seems that today no linguist, even that most reluctant to borrowings, would support the extremely purist attitudes declaring complete eradication of loanwords. If anything, they would probably discourage their use. The reason is quite simple – no natural language is pure or devoid of foreign influence. Consequently, an attempt at removing loanwords from the Polish language would be unreasonable and disadvantageous for a number of practical reasons, some of which have been mentioned in this paper. Quite a few loanwords have already soaked into the deepest layers of lexis as long-established entities, without which it is fairly difficult to imagine the functioning of contemporary Polish. Many of the new coinages are used to refer to new concepts and objects, or as components of international terminology, so they cannot be simply translated into a Polish equivalent that would accurately render the meaning of the foreign lexeme. It is simply not economical to assign new names to the borrowed terms, especially if a particular entity functions under the same name in

multiple other languages. This would definitely impede poten-
tial progress or innovation in the business area or discourage
international exchange of ideas in scientific or economic do-
mains.

5. Conclusions

Generally speaking, it is undeniable that language and culture
are inseparable from each other. Belonging to a particular
community entails belonging to a particular culture, based on
a common heritage, and often, as in the case of Poland, one
language. Language serves an essential role when it comes to
establishing one's identity in a group. Belonging to the group
entails being conditioned by its culture (its priorities, values,
and perceptions), which is reflected in the language used. Cul-
tural influences are, however, so subliminal that people act
upon them instinctively, making linguistic choices that relate
to their cultural orientation, and not always to linguistic
norms. The process of borrowing lexical units from English
into Polish is motivated by a number of factors. When assimi-
lated, many loanwords enrich the inventory of Polish lexemes
not only with new word-patterns, but also socio-cultural con-
tents.

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Beata Walesiak
Instytut Anglistyki
Uniwersytet Warszawski
ul. Hoża 69
00-681 Warszawa
Poland
Email: contact@unpolish.pl

The language of chemistry:
A study of English chemical vocabulary

JOANNA WŁOCH

Abstract

The study of words and phrases, their etymologies and metaphorical processes that have shaped the language of chemistry as it is known today may convey a great deal of information about this scientific discipline. The analysis of scientific language may include a large number of different aspects. In this paper, the word-formation processes that are involved in the formation of scientific, and also chemical, terminology as well as the presence of metaphors and metonymy in scientific language are described. Before demonstrating the outcomes of these processes, a brief outline concerning the nature of scientific naming will be provided.

Keywords

chemistry, science, word-formation, metaphor, metonymy

Langage de la chimie:
étude du vocabulaire chimique anglais

Résumé

Analyser des mots et des expressions, découvrir leur étymologie et examiner les expressions métaphoriques présentes dans le langage de la chimie actuel, tout cela fournit beaucoup d'information sur cette discipline scientifique. Le langage scientifique peut être analysé de plusieurs manières. Dans l'article qui suit, nous avons décrit les

processus de formation des mots responsables de la création de la terminologie chimique et les métaphores, ainsi que les métonymies, présentes dans le langage scientifique.

Mots-clés

chimie, langage scientifique, formation des mots, métaphore, métonymie

<div align="center">

**Język chemiczny:
Analiza angielskiego słownictwa chemicznego**

</div>

Abstrakt

Analiza słów i zwrotów, odkrywanie ich etymologii oraz badanie wyrażeń metaforycznych, obecnych w dzisiejszym języku chemicznym, dostarczają wielu informacji na temat tej dyscypliny naukowej. Język naukowy można analizować na różne sposoby. W artykule tym zostały opisane procesy słowotwórcze odpowiedzialne za tworzenie terminologii chemicznej, oraz metafory i metonimie występujące w języku naukowym.

Słowa kluczowe

chemia, język naukowy, słowotwórstwo, metafora, metonimia

1. Scientific naming

The development of science has contributed to the formation of new terminology. Every scientific discipline (including chemistry) needs to develop specific vocabulary which enables researchers to describe the phenomena they study. A few historical cases of naming will be discussed in this paper, with Lavoisier and Faraday indicated as the most famous and important creators of scientific vocabulary. Their theories of scientific naming were, in a way, opposing. Lavoisier believed that words should be "truly significant of things". Faraday, on the

contrary, tried to avoid names "carrying built-in false meanings" (Kent 1958: 185).

History shows that meanings of words are never as precise as the scientists would wish them to be, they are flexible, vague and changing. The history of the word *oxygen* serves as an example. To Lavoisier it meant what he – at that time – believed oxygen was. Later, the meaning of the word changed, and it meant something different to different chemists. Ultimately, it does not mean what it was intended to mean when it was coined. It can be observed that scientific terms are plastic and change with the science itself.

Lavoisier's contribution to naming chemical phenomena involved mainly introducing a system of chemical nomenclature. It is worth mentioning at this point that at his time there was no organisation of chemical terminology. Names like *oil of tartar per deliquium, oil of vitriol, butter of arsenic and of anitimony* were used to describe different substances. What is more, many substances had more than one name, which led to confusion. The names *nihil album, philisopher's wool* and *flowers of zinc* meant the same thing (Kent 1958: 186). Lavoisier's idea was that names should reflect the nature of things. He believed that their linguistic labels should reveal the nature of elements. It is evident now that his knowledge of the differences among elements was not sufficient to produce names that would reflect the facts. He never tried, with the exception of air, to change the well established terms. In ancient times air was considered to be elementary, but experiments in the eighteenth century showed that it was a mixture of gases. What now is known as *oxygen,* received many different names at first – *dephlogisticated air, empyreal air, highly respirable air* (Kent 1958: 186). According to Lavoisier, its main role was to form acids and he gave it the name derived from Greek that means 'acid creator' – *oxygen.* Although now it is known that oxygen does not necessarily have to form acids, the name is still used to describe any of the new ideas that have developed about the element. This example shows that even though

names might convey false information about the thing they describe, they do not necessarily do harm.

Faraday was much more cautious in giving names than Lavoisier was. He knew that he did not know what the essence of things was, and he was afraid that a wrongly given name might "prevent later speculations from responding freely to new facts" (Kent 1958: 187). He did not want to introduce terms that would be too significant. For example, he was quite uncertain whether to use the terms *positive* and *negative poles* when talking about the flow of electricity through a solution. He was worried that the notions connected with magnetic poles might not be applicable to electrolytic phenomena. In order to avoid meaningful terms, he introduced ones that did not refer to any established concepts. The word *pole* was substituted by *electrode.* Later he also added the terms *anode*, *cathode*, *electrolyte*, *electrolyze*, *anion*, *cation*, and *ion* (Kent 1958: 187). He was so anxious to avoid expressing any unnecessary meaning that he proposed terms like *alphode and betode*, *voltode* and *galvanode* to describe the two surfaces of the electrolyte adjacent to the electrodes. However, these words were not accepted. The world of science preferred other suggestions, the words that in Greek meant 'way up' and 'way down', namely, *anode* and *cathode.* Faraday was afraid to use words that carried so much meaning, but finally he accepted the terms. He wanted the words to signify 'western' and 'eastern', but this never caught on. Also his attempt to substitute the word *pole* with *electrode* was not entirely successful – the former term continued to be used (Kent 1958: 189).

Both Lavoisier and Faraday shared one belief about names: that language affects thinking. However, the examples of *oxygen* and *anode or cathode* show that the meanings that their creators intended them to represent do not influence thought. As Kent believes, "single words must be much less influential than a language's whole structure" (1958: 190).

Every word undergoes some changes of meaning over time. Sometimes the original meaning is lost completely. Numerous important words in science are vague and their meaning has

changed over time by analogy or metaphor. Sometimes they begin to mean something completely different and sometimes something more precise. "As new discoveries are made, words acquire better meanings, and new words are added to handle new details" (Kent 1958: 192).

2. Eponymy in the periodic table of elements

Elements deserve special attention in the description of word-formation processes in the field of chemistry. The subject studied by this scientific discipline is matter and the changes it undergoes. Matter is nothing else but atoms of different elements, thus elements are central to this branch of study.

The Oxford Advanced Learner's Dictionary defines a chemical element as "a simple chemical substance that consists of atoms of only one type and cannot be split by chemical means into a simpler substance". The names of elements are often based on the names of persons who discovered them or the names of places where they were discovered, i.e. they are eponyms. Sometimes elements are named after scientists to honour their work, however, naming elements after scientists is intended to honour their work, even though they were not involved in the discovery of specific substances.

There are forty seven elements named after terrestrial locations, astronomical objects or scientists. All of them, with the exception of copper, have the suffix *-ium.* This terminal morpheme was first used by Sir Humphry Davy in 1807 (Onions 1966). All the descriptions and etymologies below come from *The Oxford Dictionary of English Etymology* (Onions 1966) and *Online Etymology Dictionary* (Harper 2001-2014).

There are twenty six elements whose names have been inspired by toponyms. Some of them are described below.

Magnesium is a silvery-white metallic element. The name was created by the English chemist Sir Humphrey Davy. Magnesium is the base of magnesia, which is a type of stone. The name comes from Greek Μαγνησία (*Magnesia*), which is a region in Thessaly, the place where the mineral was discovered.

Scandium is a metallic element discovered by the Swedish chemist Lars Fredrick Nielson in 1879. The name comes from the Latin word for Scandinavia, *Scandia.* The existence of Scandium was predicted by the creator of the periodic table Dimitri Mendeleev, who called it *ekaboron.*

The name of the element with the atomic number 29 came a long way before it reached its final form, *copper.* The term is derived from Greek Κύπριος (*Kyprios*), which comes from Κύπρος (*Kypros*), the Greek name of Cyprus. *Kyprios* means 'which is from Cyprus', a place from which copper was originally mined most. The word was later simplified in Latin to *cuprum,* and eventually Anglicized as *copper* (Old English *coper*).

Gallium is a metallic element, discovered in 1875 by the French chemist Lecoq de Boisbaudran, who apparently named it in honour of his homeland. *Gallia* is the Latin equivalent of *Gaul* (Ancient France). It was later suggested that the chemist's intention was to use a linguistic pun in order to name gallium after himself – *le coq* in French means 'rooster' and the Latin word for rooster is *gallus.* These speculations have, however, never been proved correct.

The name of germanium comes from the late nineteenth century. The element was analysed and named by the German chemist Clemens Winkler. Originally Winkler wanted to call it *neptunium,* but the name had already been given to another element (not the one that bears it today). Eventually he named it after his homeland. *Germanium* comes from the Latin adjective *Germanus,* which was used to describe the peoples of central and northern Europe.

Polonium was discovered by Marie and Pierre Curie in 1898. Its name comes from the word *Polonia,* which is the Latin term for Marie Curie's homeland *Poland.* Apparently she gave the element such a name to draw attention to Poland's lack of independence at the time.

Four elements were named after the Swedish town of Ytterby, *Yttrium, Terbium, Erbium* and *Ytterbium* by the Swedish chemist Carl Gustaf Mosander, who in this way commemorat-

ed the place where mineral containing them was found. The name of the town literally means 'outer village'.

The name for the element with the atomic number 71, *lutetium,* is derived from the Latin *Lutetia*, which refers to the city of Paris. It was independently discovered in 1907 by three scientists from France, Austria and the United States.

Hafnium is a rare element discovered by the physicist Dirk Coster and the chemist George de Hevesy in Denmark. The word is derived from the Latin word *Hafnia*, which is a medieval form of the Danish word *Havn* 'harbour'. In Latin the term referred to the city of Copenhagen.

There are seven elements named after astronomical objects.

The name *helium* was derived from the Greek ἥλιος (*helios*), which means 'sun'. This name was chosen because its existence was discovered in the solar spectrum by Norman Lockyer.

Selenium is an element whose name comes from the Greek σελήνη *(selene)*, which means 'moon'. The name was created by Jöns Jacob Berzelius by analogy with *tellurium*. Selenium was initially confused with tellurium, whose name comes from the Latin term for Earth.

Palladium was named after the asteroid *Pallas* by its discoverer William Hyde Wollaston. The name of the asteroid comes from the Greek Παλλάς (*Pallas*), the goddess of wisdom and victory.

The chemical element *cerium* was named after the asteroid *Ceres*. Now the asteroid is classified as a minor planet. Its name comes from Latin *Ceres*, the goddess of fertility.

Three of the elements were named after planets from our solar system. *Uranium* was named by Martin Heinrich Klaproth after Uranus. The planet, in turn, was named after Uranus, the Greek god of the sky. Neptunium was named, by analogy, after Neptune, because of its position in the periodic table, next to uranium. Neptune was the god of the oceans in Roman mythology. Plutonium was named after Pluto. The reason why the element received this name was the analogy to the ordering of the respective planets: plutonium was discovered directly

after neptunium. The planet Pluto was named after the Greek god of the dead.

Fourteen chemical elements were named after scientists. The table below lists their names and provides short descriptions of their work. The list is organised according to the atomic number of the elements. Gadolinium is the only element on this list that is not synthetic.

Table 1

Atomic No.	Name of the Element	Name of the Scientist	Description
64	Gadolinium	Johann Gadolin	Discovered the chemical element yttrium
96	Curium	Marie Skłodowska-Curie and Pierre Curie	Researched radioactivity and discovered Radium
99	Einsteinium	Albert Einstein	Formulated the general theory of relativity.
100	Fermium	Enrico Fermi	Worked on the first nuclear reactor, and contributed to the formulation of quantum theory
101	Mendelevium	Dimitri Mendeleev	Created the periodic table of the elements and predicted the properties of elements yet to be discovered.
102	Nobelium	Alfred Nobel	Best known for the invention of dynamite.
103	Lawrencium	Ernest Lawrence	Invented the cyclotron and worked on the separation of the uranium isotope.
104	Rutherfordi-um	Ernest Rutherford	Known as the father of nuclear physics. He worked on radioactivity and was the first to split the atom.

106	Seaborgium	Glenn T. Seaborg	Involved in the synthesis and discovery of ten transuranium elements.
107	Bohrium	Niels Bohr	Made fundamental contributions to the understanding of atomic structure.
109	Meitnerium	Lise Meitner	Worked on radioactivity and nuclear physics.
111	Roentgenium	Wilhelm Röntgen	Produced and detected electromagnetic radiation, known as X-rays.
112	Copernicium	Nicolaus Copernicus	Formulated the heliocentric model of the universe.
114	Flerovium	Georgy Flyorov	Founded the research institute where the element was discovered.

3. Metonymy and etymology in the periodic table of elements

It is possible to spot metonymy hidden within etymologies. Metonymy is a kind of figurative language which involves a specific mode of thinking. Lakoff and Johnson (2003: 35) describe it as "using one entity to refer to another that is related to it". The examples provided below are instances of the conceptual relationship PART FOR WHOLE, where one entity stands for another. The studies of the names of the elements show that some of the terms are descriptive. They depict a feature of the element that was considered to be the most significant while the name was being formed. Below are presented some of the names of elements whose names are metonymical. The etymologies come from *The Oxford Dictionary of English Etymology* and *Online Etymology Dictionary*.

The name for *argon* comes from Greek *αργον* (*argon*), which is the neuter form of *argos* and means 'idle', 'inert'. The word

was formed from the suffix *a-,* which means 'without', and the word *ergon,* which means 'work'. The element was so called by its discoverers, Baron Rayleigh and Sir William Ramsay. The name refers to the fact that argon is stable and resistant to bonding with other elements. This feature is shared by all noble gases which have the complete octet (eight electrons) in their outer atomic shell.

The name *astatine* is also of Greek origin. It comes from the word ἄστατος (*astatos*) which means 'unstable'. Astatine is a radioactive element and its isotopes have very short half-life, which simply means that they are unstable. Many other elements are also unstable, but this property makes astatine impossible to be viewed because it is almost immediately destroyed by its own radioactivity. The suffix *-ine* was used to form words for derived substances. Its use was once extended in chemistry.

Barium was named in 1808 by its discoverer Sir Humphrey Davy. The term for the element comes from the Greek word βαρύς (*barys*), which means 'heavy'. Davy chose this name because he found barium in the mineral called *barytes* ('heavy spar'). In reality barium is not a heavy but a relatively light element

Many elements owe their names to their colour. *Caesium* is one example. The name of this element comes from the Latin *caesius* which means 'blue-gray'. The name refers to the bright blue lines in its spectrum. It was the first element to be discovered with the use of spectroscope. *Chlorine* is another example. The name is derived from the Greek χλωρός (*chlorós*), which means 'pale green'. This element was named by Sir Humphry Davy in 1810. The name of gold also refers to its colour. It comes from Proto-Germanic **gulth-,* which in turn comes from Proto-Into-European **ghel-,* meaning 'bright', 'yellow'. The name of iodine was derived from the Greek ἰώδης (*iodes*), which means 'violet'. The name is accurate as it fits the appearance of this gaseous element.

Another example of a metonymical name is *carbon.* The element was named in French by Lavoisier as *charbone.* The

name comes from the Latin word *carbo*, which means 'charcoal', 'glowing coal', and which in turn derived from the Proto-Indo-European root **ker-* ('fire', 'to burn').

Hydrogen and *oxygen* share the same suffix, *-gen*. It comes from Greek suffix -γενής (*-genes*), which means 'producer', 'begetter'. Both words were first established in French (*hydrogène,* and *oxygène*). *Hydro-* is a stem derived from Greek ὕδωρ (*hudor*), meaning 'water', thus the term *hydrogen* means 'forming water'. *Oxy-* comes from the Greek ὀξύ (*oxu-*), meaning 'sharp', 'acid'. Oxygen was believed to be essential in the formation of acids, hence its name, which means 'forming acids'.

The word *iron* if of Germanic origin. It comes from the Proto-Germanic **isarnan*, which meant 'strong metal'. It was probably called this to contrast it with softer bronze. The Proto-Indo European root from which the word *iron* derived is **eis*, which means 'strong'.

The word *neon* comes from the Greek νέον (*neon*), which is the neuter singular form of νέος (*neos*) meaning 'new'. The element was given this name simply because it was newly discovered.

Phosphorus consists of two parts: φῶς (*phos*) and -φόρος (*-phoros*). In Greek the word means 'light-bringing', or 'light bearer'. The element was given this name because white phosphorus glows when exposed to oxygen.

A few names of elements refer to their radioactivity. *Radium* comes from the Latin word *radius*, which means 'ray'. *Actinium* comes from the Greek ακτίς (*aktis*), which means 'beam'. Another element's name combines the Greek prefix *proto-* (*first*), the name of another element, *actinium*, with the Latin suffix –*ium* attached to it. The word *protactinium* refers to the fact that the element is formed at the first stage of the decay chain of uranium before actinium is formed.

The origin of the term *technetium* is transparent. It comes from Greek τεχνητός (*technetos*), which means 'artificial'. Technetium was the first element to be artificially produced.

The names presented here reveal something about the elements. The name-givers followed the example of Lavoisier and tried to depict the nature of the things they were naming. Most of the descriptive terms are still valid and they convey correct information about the nature of the elements, even though the information does not necessarily point to the essence or the most important feature of the substance.

4. Word-formation processes in chemistry

Apart from names for chemical elements there are thousands of other terms that are used by chemists in all the fields of chemistry. This section presents over a hundred of the most common and best known names and describes the processes that were responsible for the entry of each word into the vocabulary of science. The terms are divided according to the word-formation processes they underwent: semantic and functional change, composition, borrowings and back-formation.

4.1. Semantic change

The first group of processes that produce chemical vocabulary involves semantic change. It involves a change of the meaning of a single word by becoming broader, narrower or by shifting. The examples presented below are instances of broadening of the meaning by either adoption or eponymy. Adoption is a process that involves altering the use of the word by adding a new specific sense which is related to the established general meaning (Caso 1980:104). All definitions of the terms come from *Oxford Advanced Learner's Dictionary, Merriam-Webster Online* and *Chemistry- An Illustrated Guide to Science* (*IGS*) (2006).

An example of broadening by adoption is the word *accelerator*. The chemical meaning was established only in the 20th century but the word had existed in the English language since the 17th century. Its general meaning is 'a person that makes something happen quicker' or 'a pedal in a car that

should be pressed in order to control speed'. The meanings are related because an accelerator in the world of chemistry is a chemical that increases the rate of a chemical reaction.

Another very popular word in chemistry is *matter.* It entered the English lexicon around the year 1200 and has since been used to refer to a situation or subject of thought or substance of discourse. The meaning concerning the physical substance in general that everything in the world consists of, as distinguished from mind or spirit comes from the early 14th century.

Element is another example. From the very beginning the word referred to matter in its most basic form, but its original denotations were earth, fire, air and water, because these elements were considered to be the building blocks of all matter. The modern sense of the word in chemistry emerged in the 19th century, almost five hundred years after the word entered the English lexicon.

Many parts of an atom also gained their names due to meaning broadening processes. In science *particle* is a very small piece of matter, such as an electron or proton, which is part of the atom. However, this specific meaning comes from as late as 1969. Earlier the word generally described a small portion of matter. *Nucleus* is another example. It designates the positively charged core of an atom that contains almost all its mass. This modern atomic meaning was first established by Ernest Rutherford in 1912, yet the word's original meaning is related to something central in general. Around a nucleus, there are *shells*. In an atom a shell is a region occupied by a group of electrons that are at a similar distance form the nucleus. The name refers to the fact that the electrons form a sort of thick layer that resembles a shell in eggs or nuts. This broadening of meaning is metaphorical because it is based on similarities between the two concepts.

The word *bond* comes from the early 13th century and it identifies anything that forms a connection, that binds. The meaning of this term is more specific in chemistry and it designates the chemical connection between atoms within a mole-

cule. It was not until the 19th century that this new, broadened sense was recognized.

There are many different types of chemical reactions and one of them is called *reduction.* It is a chemical reaction in which a substance is restored to a simpler form by gaining electrons, losing oxygen, or gaining hydrogen. It is the reverse of another reaction- oxidation. This sense dates back to the end of 17th century, but the word had entered the English lexicon two hundred years before the chemical meaning was established. In the 15th century it designated restoring to a former state and this meaning was later extended to restoration in chemical reactions. Substances that are produced during such reactions are called *products*. The general sense of this word, which is 'anything produced' comes from the 16th century. The meaning expanded to encompass the more specific chemical sense much later.

There are many other illustrations of the change of meaning. The word *fusion* generally describes the process of combining two or more things together. The specific sense that refers to the process of joining atomic nuclei comes from 1947. *Charge* was not always a word for the amount of electricity that is carried by a substance. This sense developed from an earlier one that was only referring to the amount of money that was demanded for a service. The same process was applied to the word *suspension.* In chemistry it is a liquid with very small pieces of solid matter floating (suspended) in it. An earlier, more general meaning referred merely to the action of hanging. Another example is *agent*, with the general meaning of a person who acts. In chemistry the word has got a specific sense that describes a chemical or a substance that acts and produces an effect or change. In the 16th century the word *conductor* meant 'a person who leads or guides'. The scientific sense of the word refers to a substance that allows (in a way guides) electricity or heat to pass along or through it is from the 18th century.

The process of eponymy is quite common in forming chemical nomenclature. The names of scientists appear in the terms

for numerous phenomena. Some of the examples are *Avogadro's constant, Brownian motion, Avogadro's law, Gibbs energy, Brønsted-Lowrey acid, Shrödinger equation, Faraday constant, Le Chantlier's principle,* and *Van der Waals forces.*

Other terms like *ammonia* and *galvanizing* are also eponyms*. Ammonia* is a colourless, strong-smelling poisonous gas that is easily soluble in water. It was named so because ammonia was first obtained from a substance found near the temple of Jupiter Ammon. The process of *galvanizing* involves coating of iron or steel plates with a layer of zinc to protect them against rusting. The term is derived from the name Luigi Galvani who was an Italian anatomist.

4.2. Functional change

The second type of the formation of new chemical vocabulary is functional change, which is also called conversion. It involves shifts in grammatical class without any corresponding change of form. In chemical language the most typical type of conversion is from adjectives to nouns. This change has produced such terms as *compound* n. (a substance composed of two or more elements linked by chemical bonds that may be ionic or covalent) from *compound* adj., *solid* n. (a state of matter in which the particles are not free to move) form *solid* adj*., liquid* n. (is a state of matter between solid and gas) from *liquid* adj., and *orbital* n. (an areas where there is a high probability of finding an electron) from *orbital* adj. There are also instances of changes from verbs to nouns: *filtrate* n. (a clear liquid that has passed through a filter) from *filtrate* v.

4.3. Composition

The process that has produced most of the vocabulary in chemistry is composition. It includes the formation of new vocabulary by adding suffixes or prefixes to roots or bases, blending, compounding and joining neo-classical combining forms. The distinction between suffixes, prefixes and combin-

ing forms is based on *A Dictionary of Prefixes, Suffixes, and Combining Forms from 'Webster's Third New International Dictionary, Unabridged'* (2002). Definitions of the terms come from *Oxford Advanced Learner's Dictionary* and *Chemistry: An Illustrated Guide to Science* (IGS) (2006).

The first type of process described here involves attaching prefixes or suffixes to Latin or Greek roots. It was very often the case that the name-givers used words from these classical languages in order to make the terms descriptive. Below are listed some of the words that are the results of this process.

- *Proton* (from Greek *protos* + *-on*) is the positively charged particle found in the nucleus of the atom. *Protos* means 'first' in Greek and the suffix was added in analogy to electr*on*. The name was supposed to indicate that protons are constituents of all the elements.
- *Cathode* (from Greek *kata-* + *hodos*) is the electrode that carries the negative charge in a solution undergoing electrolysis. The prefix *cata-* means 'down' and *hodos* is the Greek word for a 'way'. It is called this because of the path the electric current was supposed to follow during electrolysis.
- *Anode* (from Greek *ana-* + *hodos*) is the electrode that carries the positive charge in a solution undergoing electrolysis. The prefix *ana-* stands for 'up' or 'upwards'. When added to the word *hodos* it means 'way up'. The name indicates the path that the electrical current was thought to follow during electrolysis.
- *Luminescence* (from Latin *lumen* + *-escence*) is the emission of light from a substance which is caused by a factor other than heat. The suffix *-escence* in this case indicates the state or process of coming into existence. *Lumen* in Latin means 'light'.
- The last example, *enthalpy* (*en-* + the Greek *thalpein*), refers to a measure of the stored heat energy of a substance. The word *thalpein* means 'to heat' and the prefix *en-* stands for 'in', 'within' or 'inside'. When put together they form a term that conveys information about the thing it designates.

Another group of chemical terms have been created by adding suffixes or prefixes to words that already exist in the English

language. Sometimes the affix does not change the function class of the words:

- *Covalence* (from *co-* + *valence*) is a property of chemical bonds. It indicates that the bond is formed when two electrons are shared between two atoms. *Valence* is derived from the Latin *valentia*, which means 'strength, capacity'. *Co-* is a Latin prefix that stands for 'with, together' and it usually suggests operating together or reciprocally.
- *Methane* (*methyl* + *-ane*) is a colourless, tasteless and odourless gas that is flammable and used as a fuel. *-ane* is a chemical suffix and is used in the names of some of the organic compounds.
- *Fluorescence* (*fluorine* + *-escence*) is the emission of bright light by using some forms of radiation. The suffix *-escence* comes from Latin and among other things it refers to reflecting or emitting light. The name of fluorine was used to produce this term because this phenomenon was first noticed in this chemical element.
- *Phosphorescence* (*phosphorus* + *-escence*) is the emission of light by an object, persisting over long periods. It is interesting to note that phosphorus does not possess this quality. Phosphorus is luminescent.
- *Ultraviolet* (*ultra-* + *violet*) is the electromagnetic radiation of shorter wavelength than visible light, but of longer wavelength than X-rays. The prefix *ultra-* means 'beyond'.
- *Infrared* (*infra-* + *red*) is the electromagnetic radiation with a greater wavelength than the red end of the visible spectrum. The prefix *infra-* means 'below'.
- *Nucleon* (*nucleus* + *-on*) is a proton or neutron. The suffix *-on* in this case indicates that the word names an elementary particle.
- *Non-metal, also nonmetal* (*non-* + *metal*) is an element which is not metallic.
- *Reagent* (*re-* + *agent*) is a substance that takes part in a chemical reaction, one that is usually used to bring about a chemical change. *Re-* means 'again'.
- *Semiconductor* (*semi-* + *conductor*) is a solid substance that conducts electricity in particular conditions, better than insulators (which do not conduct electricity) but not as well as conductors. The prefix *semi-* means 'half', 'partly' or 'partially'.

- *Deionization* (*de-* + *ionization*) is the process of removal of ions, and especially (in the case of water) mineral ions such as sodium, iron and calcium. *De-* in this case means that the process is reversed.
- *Subatomic* (*sub-* + *atomic*) is an adjective describing something that is smaller than an atom or can be found in an atom. Among others, the prefix *sub-* means 'under', 'beneath' or 'below'.

Some affixes change one part of speech into another:

- *Nuclear* (*nucleus* + *-ar*) is an adjective that is used to indicate the central part of an atom. The suffix *-ar* indicates the property of belonging to something and is responsible for the functional transformation of the word.
- *Electron* (*electric* + *-on*) is one of the three basic subatomic particles. It carries a negative charge and orbits around the nucleus of an atom. The term was first used in the 19th century.
- A very similar example is that of *neutron* (*neutral* + *-on*), which is one of the two major components of the atomic nucleus. It has no electric charge, hence its name. The term comes from the early 20th century.
- *Reactant* (*react* + *-ant*) is a substance present at the start of a chemical reaction that takes part in the reaction. The suffix *-ant* denotes someone or something that performs a specified action.

Yet another type of composition is the joining of two combining forms or adding a combining form to a word. Combining forms consist of elements of Greek or Latin origin, for example, *electro-*, *hydro-*, *bio-* etc. (Štekauer 2000: 103). The elements resemble affixes because they are not free morphemes, however, unlike affixes, they do not have to be attached to a root lexeme. Initial and terminal combining forms have been joined together to form numerous terms in chemistry.

- *Electrolyte* (*electro-* + *-lyte*) is a liquid that an electric current can pass through.

- *Electrode* (*electr- + -ode*) is a conductor that allows current to flow through electrolyte, gas, vacuum, or semiconductor.
- *Halogen* (*halo- + -gen*) is any of a set of five chemical elements (fluorine, chlorine, bromine, iodine and astatine) that react with hydrogen to form acids from which simple salts can be made.
- *Exothermic* (*exo- + -therm + -ic*) is a chemical change resulting in the liberation of heat.
- *Endothermic* (*endo- + -therm + -ic*) is a chemical change during which heat is absorbed.
- *Polymer* (*poly- + -mer*) is a material containing very large molecules built up from a series of repeated small basic units.
- *Allotropy* (*allo- + -tropy*) is the existence of two or more forms of a chemical element.
- *Rheostat* (*rheo- + -stat*) is a resistor for regulating a current by means of variable resistances.
- *Chlorophyll* (*chloro- + -phyll*) is a green pigment found in most plants. It absorbs light energy during photosynthesis.
- *Isomer* (*iso- + -mer*) is one or two or more compounds that have the same molecular formula and relative molecular mass but different three-dimensional structures.
- *Chromatography* (*chromato- + -graphy*) is a technique for separating and identifying mixtures of substances in a solution.

Other chemical terms have been formed by adding an initial or terminal combining form to a root.

- *Nanotube* (*nano- + tube*) is an isotope of carbon consisting of long thin cylinders closed at either end with caps containing pentagonal rings.
- *Photochemical* (*photo- + chemical*) is an adjective describing a process that is caused by or is relating to the chemical action of light.
- *Isotope* (*iso- + topos*) is the name for atoms of the same element that have the same atomic number but contain different numbers of neutrons.
- *Photoelectric* (*photo- + electric*) is an adjective describing the process of using an electric current that is controlled by light.

One more type of a process that involves composition is compounding. In this process two previously established words are joined together to form a new lexical unit with a specific meaning. The list of compound words in chemistry is very long and the ones presented below are only some of the most frequently used.

- *Absolute zero* is the lowest temperature that is thought to be possible.
- *Activation energy* is the energy barrier to be overcome in order for reaction to occur.
- *Atomic number* is the number of protons in the nucleus of an atom.
- *Potential energy* is the form of energy that an object gains as it is lifted.
- *Boiling point* is the point at which a substance changes from a liquid state to a gas state.
- *Ground state* is the lowest allowed energy state of an atom, molecule, or ion.
- *Excited state* is a state in which an atomic nucleus, electron, or an atom is raised to a higher energy level.
- *Unit cell* is the smallest repeating array of atoms, ions, or molecules in a crystal.
- *Half-life* is the time required for half the atoms of a radioactive substance to disintegrate.
- *Wavelength* is the distance between two corresponding points on a wave.
- *Limewater* is a solution of calcium hydroxide that is used to test for the presence of carbon dioxide.
- *Lone pair* is a pair of electrons in the outermost shell of an atom that are not involved in the formation of covalent bonds.
- *pH meter* is a device that uses an electrochemical cell to measure pH.
- *Daughter nucleus* is the nucleus produced by the decay of the previous nucleus in a radioactive decay.
- *Melting point* is the point at which a substance changes state from solid to liquid.
- *Noble gases* are a group of 8 elements (helium, neon, argon, krypton, xenon, and radon). These gases do not combine chemically with other materials.

- The *Periodic table* is a table of elements, arranged in ascending order of atomic number, which summarizes the major properties of the elements.
- *Dry gas* is a gas from which all water has been removed.
- *Addition reaction* is a reaction in which the molecule of a substance reacts with another molecule to form a single compound.
- *Fatty acid* is an acid that is found in fats and oils.

The last type of a process connected with composition discussed here is blending. Blending is a process which involves merging the parts of two words into a single word. Most of the blends join the initial part of the first word and the last part of the second word. Some of them consist of one whole word and only a part of the other word, while others are formed from the first syllables of two words. There are not many examples of this process in chemical vocabulary, and only some of them are listed below.

- *Adsorption* (*adherence + absorption*) is the process by which the molecules of gases or liquids become attached to the surface of another substance.
- *Aldehyde* (*alcohol + dehydrogenated*) is one of a group of organic compounds that contain a group called the aldehyde group (-COH).
- *Redox* (*reduction + oxidation*) is a process in which one substance is reduced and another is oxidized at the same time.
- *Phenolphthalein* (*phenol + naphtalen + -in*) is a compound used in analysis as an indicator. It turns red in alkalies and is decolorized by acids.
- *Ammeter* (*ampere + meter*) is an instrument for measuring the strength of an electric current.

4.4. Borrowings

Another category of English chemical terminology comprises words borrowed from other languages. The list below includes some of the most common loanwords that are connected with chemistry. All the definitions of the terms come from the *Ox-*

ford Advanced Learner's Dictionary and *Chemistry: An Illustrat-ed Guide to Science* (IGS) (2006). Most of the chemical loan-words are borrowed from German.

- *Slag* (German *slagen*) is a waste material that collects on the surface of molten metal during the process of either extraction or refining.
- *Zwitterion* is an ion that carries both a positive and negative charge.
- *Ester* is a sweet-smelling substance that is formed from an or-ganic acid and alcohol.
- *Mole* (German *Mol*) is the amount of a substance that contains the same number of entities (atoms, molecules, ions etc.) as there are atoms in 12 g of the carbon-12 isotope.
- *Ozone* (German *Ozon*) is one of the two allotropes of oxygen. It is a bluish gas with a penetrating smell.
- *To smelt* (German *smelten*) is to heat and melt ore in order to obtain the metal it contains.

The word *gas* was borrowed from Dutch. Gas is one of the states of matter in which the particles can move freely throughout the space in which it is contained. Gas is the least dense state of matter.

Some of the words were borrowed from French.

- A *burette* is a long, graduated glass tube with a tap at the lower end. It is used to measure the volume of a liquid accurately.
- A *cuvette* is a straight-sided clear container for holding liquid samples.

4.5. Back-formation

Back-formation is a process that involves the removal of the element in a word that resembles an affix. There are not many words in chemical terminology that were created in this man-ner, however, below are some examples of verbs that were de-veloped from nouns and nouns from other nouns.

- *To filtrate* (from *filtration*) is another word for *to filter*. It describes the activity of passing a liquid or gas through a filter.
- *To catalyze* (from *catalysis*) means to make a chemical reaction happen faster.
- *To precipitate* (from *precipitation*) means to cause to separate from solution or suspension.
- *Allotrope* (from *allotropy*) is an element that can exist in more than one physical form while in the same state.
- *Catalyst* (from *catalysis*) is a substance that alters the rate of a chemical reaction but remains chemically unchanged by it.

5. Metaphors in chemistry

The cognitive theory of metaphor defines it as understanding one conceptual domain (target domain) in terms of another conceptual domain (source domain) (Kövecses 2002: 4). A conceptual metaphor "has traditionally been based on the notions of 'similarity' and 'comparison' between two domains" (Ungerer and Schmid 1996: 115), e.g. people talk and think about arguments in terms of war, life in terms of journeys, etc. While comparing target and source domains an important generalization emerges: the former are typically abstract concepts and the latter are typically more concrete or physical ones. This is true of metaphors in chemical language as well.

Chemistry is a subject that deals with phenomena that are happening at subatomic, atomic or molecular levels, in short at the microscopic level. The explanation of how this microscopic world functions is often presented at the everyday level of things people are able to picture. This is how chemical metaphors come to life. Even scientific theories and hypotheses are metaphorical in nature. While describing the behaviour of matter at the microscopic level, for example wave-particle duality, or the uncertainty principle, scientists introduce these notions by referring to the macroscopic world. However, processes in the macroscopic world and those in the microscopic world are not the same and only share some resemblances. Nevertheless, Brown (2008) suggests that all the interpretations of scientific theories are achieved by means of metaphor.

He also recalls the words of John Ziman who states that "even
the most austerely 'scientific' models operate through analogy
and metaphor" (2008:27). He also expresses the opinion that it
would be quite impossible for scientists "to construct, make
sense of, or communicate to others" a theoretical model with-
out referring to some familiar components. What is more, met-
aphors, such as the metaphorical representation of an atom as
a miniature solar system, are important because, apart from
their explanatory function, they very often lead to the further
development of a theory. An important role that metaphor per-
forms is that of a link between the language of science and the
world.

   The conceptual metaphors that will be discussed in this
paper are revealed by some of the most popular linguistic ex-
pressions used to talk about phenomena in chemistry. The
examples will demonstrate that the language that is used to
talk about microscopic concepts adopts concepts from the
macroscopic world. The quoted linguistic expressions come
from Beal (1999).

   When scientists discuss the behaviour or structure of at-
oms, molecules and subatomic particles they do it metaphori-
cally. The statement *an electron cloud surrounds the nucleus of
an atom* is a linguistic manifestation of the metaphor ORBITAL
IN AN ATOM IS A CLOUD. Some of the properties of a cloud
are mapped onto the properties of the target domain, which is
the distribution of electrons in an atom. There are at least two
properties of a cloud that can be linked with the properties of
the microscopic phenomenon. A cloud in the sky is dispersed.
This constitutes an appropriate image of an orbital in an atom.
An orbital is a function that calculates the probability of find-
ing electrons in any specific area around the nucleus. It is im-
possible to determine the exact position of electrons because of
their constant movement and orbitals give an image of these
elementary particles scattered unevenly around the nucleus.
Another property of a cloud is that it is rather hazy and, con-
sequently, the boundaries of a cloud are not well defined.
A similar observation applies to orbitals: the further away from

the nucleus they are, the less probable the chance of finding an electron becomes. As a result, an atom resembles a ball with fuzzy boundaries and the orbitals around the nucleus resemble a cloud.

Another statement based on metaphorical mappings is the following: *Gas molecules bounce off each other and the walls of their container.* The verb *bounce off* suggests that GAS MOLE-CULES ARE BALLS. Gas consists of a large number of small particles that are in constant movement. These particles, also called molecules, follow straight paths and when they encounter an obstacle, such as another gas molecule or the wall of a container, they are pushed away by the repellent forces of electrons and the direction of their movement is changed. Molecules do not literally bounce off each other, however, their behaviour resembles that of a ball which changes the direction of its movement when it hits an object or a surface. Additionally, images produced by atomic force microscopes present molecules as rather spherical entities. The images are not actual pictures since the microscope obtains the visual representations by "feeling" the surface.

Another metaphor, METAL ATOMS ARE HARD SPHERES, is connected with the same repellent forces mentioned above. The metaphor is realised in the statement *metals have structures of closest-packed spheres.* In a discussion of the structure of solids, such as metals, scientists describe atoms as hard spheres that do not overlap. As was mentioned before, the nucleus of an atom is surrounded by a cloud of electrons and theoretically when two atoms meet they should mesh together. However, the strong repulsion of electrons prevents it, which creates an impression that atoms have hard walls. Repulsion is also responsible for the vibrations of atoms in a closely-packed structure of solids. The metaphor is based on the observation of the behaviour of atoms in solids and is a good illustration of the consequences of forces that are applied in the microscopic world.

The metaphor ELECTRON IS A TOP (i.e. a popular chil-dren's toy) can be observed in the following statement: *The*

electron can spin around its axis in either direction. It is very difficult to explain in everyday terms what the phenomenon called the spin of an electron really is. It cannot be associated with anything that is known to people in the macroscopic world, however, the ELECTRON IS A TOP metaphor describes this particular property of an electron as efficiently as possible. Scientists have observed that electrons appear in two different states as if they were spinning around their axes showing one side and then the other. However, an electron does not really spin around its axis because it does not have sides. The alleged similarity to a top explains the behaviour of an electron and describes the fact that electrons can be observed in different states.

While describing radioactive processes scientists also resort to metaphorical expressions, e.g.: *A radioactive nucleus decays to the nucleus of another atom.* This statement suggests that NUCLEUS IS A DEAD PLANT OR ANIMAL. Decaying in the macroscopic world is associated with the decomposition of organic matter. In this process organic substances fall apart and form simpler elements. Radioactive decay is also connected with the formation of simpler elements. The nucleus of an unstable atom emits particles and as a result, it transforms into an atom with smaller mass and lower atomic numbers. This means that the emission of a particle transforms an atom of a specific element into an atom of a different element. This transformation is metaphorically called *decay* because the initial item is broken into simpler ones.

Apart from metaphors connected with atoms and atomic structure there are many other metaphors occurring in the language of chemistry. One example of such a metaphor is HEAT IS A FLUID. It can be recognized in the statement *heat flows from a hotter object to a colder one*. There are properties of a fluid that can be mapped onto the properties of heat. A fluid can move freely from one place to another. This applies to heat as well, since the transfer of heat is not usually impeded when there is a suitable pathway between the entities. Another feature of a fluid is its tendency to move from a place

that is situated higher to a place that is situated lower due to the force of gravitation. A similar property of heat is stated in the linguistic expression above: heat transfers from a hotter object to a colder one.

A BATTERY IS A CONTAINER is another metaphor. It can be spotted in the statement *A battery is capable of storage.* A battery is a device that stores energy in a chemical form and then transforms it into electricity. The word *stores* should not be understood literally since batteries do not actually store energy. Storage refers to the potential of the transformation reactions that occur in a battery. The potential can be measured, and in this manner an image of a container that holds a specific quantity of energy arises.

One more metaphor, ACTIVATION ENERGY IS A ROADBLOCK, is demonstrated in the statement *activation energy is a barrier to the change of reactants into products.* The purpose of a roadblock in everyday life is to control traffic. In a similar manner activation energy is a phenomenon that controls a chemical reaction, for it is a certain amount of energy without which a reaction cannot start. In this aspect activation energy might be compared to a roadblock which is a kind of barrier.

6. Conclusion

The aim of the study has been to analyse the language of chemistry. The major aspects of language discussed in the work are word-formation processes, metaphor and metonymy.

It appears that the most productive processes involved in the formation of chemical vocabulary are semantic and functional change, composition, borrowings and back-formation. Out of these five it is semantic change and composition that have produced the greater part of chemical terminology. The most frequent type of the former method is adoption. Through this process such words as *matter, accelerator, element* and *particle* entered the chemical lexicon. The latter word-formation method, composition, has created a great number

of compounds, e.g., *unit cell' half-life' activation energy*. It has also produced numerous items by adding affixes or combining forms to root words. In this manner such terms as *subatomic' non-metal' ultraviolet' nanotube* and *photoelectric* have been formed. Numerous words were brought forth by joining two combining forms together. Words such as *exothermic' polymer* and *allotropy* are the results of such a process.

The study of the names of chemical elements indicates that a great number of these terms are metonymical in nature. For example, many elements owe their names to their colour. *Chlorine* is derived from a Greek word that means 'pale green', and *iodine* comes from a Greek term that means 'violet'. The majority of scientists who devised names for the newly discovered elements shared the opinion that names should convey some information about the nature of the elements they represent. Others decided to honour the achievements of other scientists by commemorating their names in the periodic table, or to term some elements after the places of their discovery.

The last process analysed in this paper is metaphor. Not many people notice that metaphor is pervasive in science in general and consequently also in chemistry. Chemistry is a discipline that very often describes phenomena of the microscopic world. Those phenomena only share some resemblances with ones in the macroscopic world, however, it is impossible to talk about the behaviour of atoms and subatomic particles without referring to some familiar experiences and objects. In this way such conceptual metaphors as GAS MOLECULES ARE BALLS or ELECTRON IS A TOP were created. They, in turn, appear to be very important because of their explanatory and constitutive functions.

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Joanna Włoch
Instytut Anglistyki i Amerykanistyki
Studia II Stopnia
Uniwersytet Gdański
ul. Wita Stwosza 51
80-308 Gdańsk
Poland
Email: wloch.joanna@gmail.com

LITERARY STUDIES

Faustian motifs in English literary texts

SOLOMIYA ALBOTA

Abstract

This article describes the origin of English Faustiana and the way the Faustian motif has been modified and interpreted over time. English Faustiana is viewed as an array of literary works dating from the late 16th to early 21st century concerned with the main Faustus subject – man's pact with the devil. The selected works are associated with the apprehension of sin as the main implication of the interpretative features: thirst for unlimited knowledge, aspiration for godly power, conjuration and the selling of one's soul.

Keywords

Faustus, English Faustiana, Faustbooks, the Faustian motif, Faustus literary interpretations

Motifs faustiens dans les textes littéraires anglais

Résumé

L'article décrit l'origine des Faustiana anglais et la manière dont le motif faustien a été modifié et interprété au cours du temps. Les Faustiana anglais sont présentés comme un éventail des œuvres littéraires datant de la fin du XVIème siècle jusqu'au début du XXème siècle qui abordent le sujet principal de *Faust* : le pacte de l'homme avec le diable. Les œuvres choisis sont associés avec la conception du péché perçu comme l'implication principale des propriétés interprétatives : soif du savoir infini, aspiration à la puissance divine, conjuration, et vente de son âme.

Mots-clés

Faust, Faustiana anglais, livres faustiens, motif faustien, interprétations littéraires de Faust

Motywy faustowskie w angielskich tekstach literackich

Abstrakt

Artykuł opisuje pochodzenie angielskich Faustianów oraz modyfikacje i interpretacje motywu faustowskiego na przestrzeni wieków. Angielskie Faustiana rozumiane są jako wybór dzieł literackich datowanych od końca XVI wieku do początków XXI wieku, które poruszają główny faustowski temat – pakt człowieka z diabłem. Wybrane utwory odnoszą się do lęku przed grzechem jako głównej implikacji środków interpretatywnych takich jak: głód nieskończonej wiedzy, aspiracje do mocy boskiej, czary oraz zaprzedanie własnej duszy.

Słowa kluczowe

Faust, angielskie Faustiana, Faustbooks, motyw faustowski, literackie interpretacje Fausta

> *For what shall it profit a man, if he shall gain*
> *the whole world, and lose his own soul?*
> — Mark 8: 36

1. Introduction

Such memorable "eternal heroes" as Hamlet, Prometheus, Don Juan etc. cherished by the outstanding creators of world literature were the sources of a particular pattern for the further development of literary traditions. One of them, Faustus, who signed a deal with the devil in return for twenty-four years of all-encompassing knowledge and pleasure emerged towards

the end of the Middle Ages and the beginning of the Renaissance.

The aim of this article is to show the way a variety of interpretations concerning the theme of Faustus evolved in English literature, as well as to trace them back to their origins. Under the term Faustian literature, we imply works describing an ambitious person who surrenders their moral principles in order to achieve godlike powers and overwhelming success through the making of a deal with Satan.

2. The origins of the Faustus legend

The Faustus legend goes back to the days when the church of the Middle Ages made God the source of Good and the devil – the embodiment of Evil in the world (Жирмунская/ Zhyrmunskaya 1978: 257). Going deeper into history, the idea of man's pact with the devil, for the purpose of obtaining superhuman power or knowledge, is of Jewish origin, dating from the centuries immediately before and after the Christian era, which produced the Talmud, the Kabbalah and magical works such as the book of Enoch. In their mystical rites the Jewish magicians evoked the Satanim – the lowest grade of those elemental spirits who have their existence beyond the dimensions of time and space. And it is from these that we have the prototypes and originals for all the ceremonies which occupy the books of magic down to the various versions of the *Höllenzwang* ascribed to Faust.[1] The other principle underlying the Faustus legend, a belief in the essentially evil character of purely human learning, has existed ever since the triumph of Christianity set divine revelation above human science (*The Encyclopedia Britannica* 1926: 211). There are a number of stories about Satan's temptation ranging from the very beginning of the world – the legend of the Fall when Man ate of the Tree of

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[1] One such book of magic was translated into English by K. H. Welz, *Doctor Johannes Faust's Magical Art and Miracle Book, or The Black Raven, or also called The Threefold Coercion of Hell* (1984). The source is available at: <http://www.akor.cc/Faust/FaustBlackRaven.pdf>.

knowledge of good and evil (Carpenter 1992: 141) up to the Old Testament including the contests between Moses and the sorcerers of the Egyptian Pharaoh (Жирмунская/Zhyrmunskaya 1978: 258).

During the Middle Ages there was a cycle of folktales ascribed to the devil motif, in particular, to the things which the devil cannot handle and some other deceptive bargains.[2] This motif possibly provided a basis for one of the 20th century devil short stories written by John Masefield *The Devil and The Old Man*.[3] Another tale concerning man's interactions with the devil is Geoffrey Chaucer's *Friar's Tale* in his collection of *The Canterbury Tales* written at the end of the 14th century.[4] Therefore, it is reasonable to note that the devil motif is much older than the Faust legend itself. However, the legends about such figures as Simon Magus (Жирмунская/Zhyrmunskaya 1978: 260–261), Theophilus, Pope Silvester II, Roger Bacon (*The Encyclopedia Britannica* 1926:211) and many other scholars who were somehow related to the diabolic narrations were widespread by the latter part of the 16th century (for names, see Жирмунская/Zhyrmunskaya 1978: 265–271). The fact is that Faustus is the personification of all the conjurors who preceded him; and his story is a Faustiad of all the legends of the magicians which had ever been circulated (Thoms 1858: 155).

There is a great deal of evidence that Faustus was a real man born in Weimar, Germany, who visited almost each and every German city, and studied as a philosopher at Heidelberg university (Жирмунская/Zhyrmunskaya 1978: 271–286). The earliest proof comes from the letter of Trithemius about Magis-

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[2] For a more detailed description of the folktales, see S. Thompson, *The Folktale*, 1997, pp. 44. The source is available at <http://books.google.com.ua/books?id=WKN44RtM_loC&printsec=frontcover&hl=uk&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false>.

[3] For how the old man taught the devil a lesson, see *Devil stories*, An Anthology, 1921, pp. 271-275. The source is available at <https://archive.org/stream/cu31924027760077#page/n5/mode/2up>.

[4] The source is available at <http://www.gutenberg.org/cache/epub/2383/pg2383.html>.

ter Georgius Sabellicus Faustus Junior, who was a vain babbler, vagabond and mountebank; from the letter of Konrad Mudt who also regards Faustus as a charlatan; and Philipp Begardi, who ranks Faustus with Paracelsus among the "wicked, cheating, useless and unlearned doctors" (*The Encyclopedia Britannica* 1926: 210). One person also claimed that he had met Faustus personally: Johann Gast believed Faustus to be in league with the devil (*The Encyclopedia Britannica* 1926: 210). There was even a belief in the early 18th century that the invention of printing was attributed to Dr. Faustus or that Fust (Guttenberg) and Faustus (from the legends) was one and the same person (Smeed 1975: 99, 102).

3. The original sources of English Faustiana

In light of the mentioned facts about Faustus, we must agree that they are mostly of German origin and served as the basis for the first ever compiled *Faustbook* (or a chapbook) *The Historia von D. Johann Fausten* dated 1587 by Johann Spies (Smeed 1975: 2). The discovery of *Nürnberger Faustgeschichten* by Wilhelm Meyer supplied proof of the storytelling tradition of the Faustus legend. Later Wilhelm Meyer's discovery was also included in a Faustbook (Жирмунская/Zhyrmunskaya 1978: 290). Overall, Johann Spies' *Faustbook* reveals Faustus' sinful fall as the impudence of the human mind, which rebels against God the same way as the Titans of Greece or Satan of Christian mythology, and thus becomes the victim of the devil (Жирмунская/Zhyrmunskaya 1978: 297). Afterwards a range of other Faust books by Georg Widmann (1599), Nikolaus Pfitzer (1674) and Christlich Meynender (early 18th century) were issued in Germany (Smeed 1975: 4). The first chapbook or as it was called *The Folksbook*[5] was a great success throughout the world and was translated firstly into Low German (1598), English (probably during 1588-1589, the second edition in 1592, then three other editions till 1636), the Dutch

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[5] The title translated from German *Das Volksbuch*.

(1592) and Flemish (1592) languages, and some time later – into French, Polish, Swedish, Danish and others (Жирмун- ская/Zhyrmunskaya 1978: 301–302). That first English trans- lation was the beginning of the English Faustiana history.

The first English translation of the German chapbook of Faustus *The Historie of the Damnable Life, and Deserved Death of Doctor John Faustus* was made by an author signing himself P.F., Gentleman, whose true identity has never been success- fully uncovered (Colavito 2011: 53). The translation of an anonymous author and not the German original became the source of Christopher Marlowe's *The Tragical History of the Life and Death of Dr Faustus* (Colavito 2011: 16). It was probably originally produced in 1589 by the Lord Admiral's Company (Cheney 2004:179). A year before, in 1588, *A Ballad of the Life and Death of Doctor Faustus, the Great Congerer* was pub- lished, written by the learned Aylmer, Bishop of London. The *Ballad* is supposed to have preceded the first English transla- tion of the German *Faustbook* (*The Encyclopedia Britannica* 1926: 212). Indeed, the *Ballad* is preserved in The Roxburghe Collection of the British Museum to the present day,[6] having an advantage over the German ballads in poetry as well as in music (Smeed 1975: 6).[7] During the Reformation it was natu- ral to accuse a person of being in league with the devil or doing the devil's work. That is why the list of English Faustiana is enriched with the Ballads of the same tune of *Doctor Faustus* or *Fortune My Foe* concerning magic and witchcraft.[8]

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[6] It was possibly modernized into *A Ballad of Faustus: the Judgement of God Shewed Upon One John Faustus, Doctor in Divinity* dated approximately 1604. The source is available at: <http://ebba.english.ucsb.edu/ballad/ 30993/xml>.

[7] The *Ballad* belongs to the fine tune of *Fotune My Foe* and was always sung by the street singers. The recorded version is available at <http://ebba.english.ucsb.edu/ballad/30993/recording>.

[8] 1. The Ballad *Lilly Lasht With His Own Rod. Or, an Epigram On the Quaint Skill of That Arch Temporizing Astrologer Mr. William Lilly* in the Mis- cellaneous Collection of the Huntington Library dated 1660. The source is available at <http://ebba.english.ucsb.edu/ballad/32582/xml>; 2. The Bal- lad *Youths Warning-piece. In a True Relation of the Woefull Death of William Rogers of Cranbroke in Kent, an Apothecary, Who Refusing All Good Counsell,*

Christopher Marlowe was the English writer of the greatest and the most controversial play (Ford 1955:168): he was a pioneer who skillfully portrayed Faustus simultaneously as a tragic hero and a misguided sinner. Further editions of his *Dr Faustus* after 1589 were published in 1601 and 1604, reprinted in 1609 and in 1611, 1616, and 1619. The first well-known edition of 1604 is represented as the "A" text, while the "B" text is of 1616. The difference between them lies in various lines of text, origins and changed episodes etc. (Gill 1989: 13-14). There is even a belief that the "A" text was written by Christopher Marlowe and a collaborating playwright (Cheney 2004: 180). Regarding the "B" text, it was printed in order to eliminate the defects of the earlier 1604 edition. As editors revised this copy, it offered an apparently different understanding of the Faustus 'history'. This version was marked by crude farce and tragic seriousness, and there were significant expansions of the comic scenes. Moreover, a distinctive style for the scenes was detected (Cheney 2004: 179-186).

Taking into account that the German *Folksbook* achieved much popularity all over the world, the next *Faustbook* titled *Wagnerbuch* appeared in 1593 (Thoms 1858:303). This continued the story of Faustus, being about one of his students, Wagner, who asked his teacher to give his magician's legacy to him (Жирмунская/Zhyrmunskaya 1978: 304). Afterwards the English versions of *Wagnerbuch* were published in 1594 and in 1680 (Thoms 1858: 305).[9] These translations are believed to

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and Following Lewd Company, Dyed Miserably Since Christmas Last dated 1636. The source is available at: <http://ebba.english.ucsb.edu/ballad/30294/xml>. The recorded version is available at: <http://ebba.english.ucsb.edu/ballad/30294/recording>; 3. The Ballad *Witchcraft Discovered and Punished. Or, the Tryals and Condemnation of Three Notorious Witches, Who Were Tryed the Last Assizes, Holden at the Castle of Exeter, in the County of Devon: Where They Received Sentance for Death, for Bewitching Several Persons, Destroying Ships at Sea, and Cattle by Land, etc.* dated 1682. The source is available at <http://ebba.english.ucsb.edu/ ballad/31034/xml>. The record version is available at <http://ebba.english.ucsb.edu/ballad/31034/recording>.

[9] *The Second Report of Doctor John Faustus, Containing His Appearances, and The Deeds of Wagner. Written by an English Gentleman Student in Wit-*

have nothing in common with the German *Wagnerbuch* except for the title of the book and the names of the heroes (Жирмунская/Zhyrmunskaya 1978: 322).

Faustus, being one of the most revered personages during the Reformation, was often recited in German nursery rhymes. One of them was translated into English in the 17th century.[10] The information in the Notes[11] allows us to believe that, perhaps, Doctor Faustus[12] was ascribed to some Old Dr. Foster.[13] Actually, Dr Faustus of the original source studied Theology and had such students as Wagner, Cornelius and Valdes. Furthermore, proceeding from the fact that the devil was a master of all arts and could appear in any shape, the clergyman in the following nursery rhyme[14] may be attributed to Dr Faustus (as he had desire to excel metropolitans in preaching), or as far as Pope was concerned – to the devil (as he satisfied Faustus' sudden whims).

The English *Faustbooks* (all English translations by P. F. Gent.) were published several times, in 1592, 1608, 1618, and 1636, up to the 19th century in cheap folk editions (Жирмунская/Zhyrmunskaya 1978: 318; Thoms 1858: 165-414). There are numerous hypotheses about which sources

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tenberg an University of Germany in Saxony (1594); *The Second Report of Doctor John Faustus, Declaring How He Was Amongst the Infernal Spirits, and How He Used To Appear Again Upon the Earth, and What Strange Things He Did: Also Very Wonderful Apparitions of the Infernal King and His Followers. and Likewise Strange Exploits of Wagner and His Three Familiars* (1680).

[10] For information about the modified forms of English nursery rhymes, see A. Gardener, *On Some of Our English Nursery Rhymes*, *Yorkshire Folk-Lore Journal*, ed. by J. H. Turner, vol. 1, 1888, pp. 159-160; W. Holloway, *A General Dictionary of Provincialisms. Written with a View To Rescue From Oblivion the Fast Fading Relics of By-gone Days*, 1839, pp. 170. The sources are available at <https://archive.org/details/yorkshirefolklor01turn>; <http://books.google.com.ua/books?id=Tb_-r74mSRYC&pg=PR1&redir_esc=y#v=onepage&q&f=false>.

[11] See J. O. Halliwell, *The Nursery Rhymes of England: Obtained Principally From Oral Tradition*, 2nd edition, London, 1843, pp. 226. The source is available at <http://books.google.com.ua/books?id=OZAOAAAAYAAJ&pg=PR3&redir_esc=y#v=onepage&q&f=false>.

[12] See above, pp. 37 (LIV).

[13] See above, pp. 55 (LXXXIII).

[14] See above, *Perhaps the clergyman mentioned by Pope...*, pp. 55 (LXXXIII).

laid the foundation for Christopher Marlowe's Dr Faustus: some believe he referred to the German origin of the Faust legend or just to the English *Faustbooks*, some others believe his inspiration was in alchemy and witchcraft. The first reference to Dr Faustus dominated in Henry Holland's *A Treatise against Witchcraft* (1590) and almost concurrently, in the handwritten notes of Gabriel Harvey (Жирмунская/Zhyrmunskaya 1978: 319). Scholars believe that they are probably Christopher Marlowe's sources, but this issue is still controversial as the play written by Christopher Marlowe was delivered earlier. The popularity of Christopher Marlowe's *Dr Faustus* in England is proved by the further references to Faustus in William Shakespeare's *The Merry Wives of Windsor* (1604) and in Alexander Pope's *The Dunciad* (1727) (Жирмунская/Zhyrmunskaya 1978: 321, 324). The Faustian theme also receives special attention in Thomas Carlyle's *Sartor Resartus: The Life and Opinions of Herr Teufelsdrockh* (1831).[15]

4. Early interpretations of English Faustiana

The appearance of Robert Green's play about the magician Bacon *The Honorable Historie of Frier Bacon, and Frier Bongay* (written in 1589) was supposed to be a response to Christopher Marlowe's *Dr Faustus* (Жирмунская/Zhyrmunskaya 1978: 318). It is believed, however, that the prose *History of Friar Bacon* was probably first published before Robert Green's play. Another English playwright who used a similar plot about the accomplished and powerful magicians of Robert Green's play is Anthony Munday with his *John a Kent and John a Cumber* (dated 1590).[16]

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[15] The author's thoughts on transitions from *The Everlasting No* (Chapter XVII) – the devil who renounces everything created by God, through *Centre of Indifference* (Chapter XVIII), to *The Everlasting Yea* (Chapter IX) – God who is LOVE, LIGHT. The source is available at <http://www.gutenberg.org/files/1051/1051-h/1051-h.htm#link2HCH0018>.

[16] For information about the play, see A. Munday *John a Kent and John a Cumber*, Introduction, pp. 13-15. The source is available at <https://archive.org/details/johnakentandjoh00collgoog>.

Christopher Marlowe's famous dramatic masterpiece had mass appeal not only because of English but even German theatre performances, as very quickly popular German plays were made in imitation of Christopher Marlowe's work (Smeed 1975:6). The author made his *Dr Faustus*' plot in the manner of the morality play, *Everyman,* of Medieval theatre entertainment (Жирмунская/Zhyrmunskaya 1978: 317). His play survived in certain carnivalesque adaptations throughout the 17th and 18th centuries, its theme of damnation still being accessible (Dabbs 1991: 91). William Mountford, who was a well-known English actor during the Restoration, made *Dr Faustus* into a farce thus developing the clownery by retelling Christopher Marlowe's play in the prose *The Liffe and Death of Doctor Faustus, with the Humours of Harlequin and Scaramouch*, acted from 1684 till 1688 and published in 1697 (Жирмунская/Zhyrmunskaya 1978: 323). One more play staged at the same time, which refers to English Faustiana is *The Merry Devil of Edmonton* (1608).[17] It was considered anonymous till the mid-17th century when some bookseller entered it at Stationers' Hall as written by William Shakespeare. Since then it has been attributed to Antony, or Tony Brewer, Michael Drayton, and Thomas Heywood.[18]

There were numerous puppet plays and pantomimes illuminating Faustus in farcical tone in the early 18th century. For instance, the English pantomimes of John Rich *A Dramatick Entartainment, Call'd the Necromancer or, Harlequin Doctor Faustus* (1723) and of John Thurmond, *Harlequin Doctor Faustus* (1724).[19] From the mid-18th century, however, there were no literary versions of Faustus because it was unac-

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[17] The source of the play is available at <http://www.fullbooks.com/The-Merry-Devil.html>.

[18] For information about the play, see *The Merry Devil of Edmonton*, ed. By A. F. Hopkinson, Introduction, pp. 8-28. The source is available at <https://archive.org/details/cu31924013144377>.

[19] One of the mentioned pantomimes was attributed to John Rich and was compiled by A. Dodd into *The Vocal Parts of an Entertainment, Call'd, the Necromancer: or, Harlequin Doctor Faustus* (1723).The source is available at <https://archive.org/details/vocalpartsofente00gall>.

ceptable to propagate diabolical motifs in Enlightenment litera-
ture (Жирмунская /Zhyrmunskaya 1978: 324).

5. The development of English Faustiana throughout the centuries

The legend of Faustus, firmly bound by its origin to the 16th
century and creatively updated within the 17th century mostly
as a folk theatre art, is included in the classical German litera-
ture of the 18th century (Жирмунская/Zhyrmunskaya 1978:
354). The first person who paid attention to the German
Faustus Folksbook was Gotthold Lessing, then Johann Goe-
the, Felix Müller, Friedrich Klinger and others. German
Faustiana is nowadays one of the most studied, but we cannot
say the same about English Faustiana. This is because writers
were not allowed to write on Faustian themes in the mid-18th
century. However, from the first half of the 19th century mod-
ernized versions of the Faustus legend emerged in English lit-
erature again, ranging from drama to science fiction.

Having surveyed the English literature, it can be seen that
there are no literary works which have the plot of the original
Faustus by Christopher Marlowe. Moreover, if the plot of the
soul sold to the devil is preserved, the protagonists (Faustus
and Mephastophilis[20]) are only associated with Faustus
(Альбота/Albota 2014a: 99). Previous research (described in
detail in Альбота/Albota 2014a) has determined four interpre-
tative features: the education of Faustus, the desire to be on
a par with God, the admiration of magic, and the selling of the
main protagonist's soul to the devil in exchange for power over
the world and wealth. All of which are associated with the four
storylines of Christopher Marlowe's *Dr Faustus* (Альбота/
Albota 2014b: 8-9). The works of Faustiana, therefore, have

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[20] Such a version of the devil's name is used throughout Christopher
Marlowe's "A" Text of *Dr Faustus*.

been selected and classified proceeding from the interpretative features given.[21]

Treating Faustus as a rebellious hero against God we can speak of the affinity between him and the Wandering Jew, Icarus, Prometheus and Cain (Smeed 1975: 224). As far as what these legendary and biblical characters have in common with Faustus, we may locate English Faustiana with reference to biblical motifs in works where the main hero is tempted by Satan. Indeed, the biblical motif accompanies most of the literary works whatever genre it is, because the Faustian bargain implies the greatest human sin – the abandonment of God.

As Christopher Marlowe's drama *Dr Faustus* provided the basis for previous research (described in detail in Альбота/ Albota 2014a), it can be stated that there are similar interpretative features in other English texts concerning the Faustian motif. The core principle to select the works was the presence of, at least, one of the four interpretative features and the plot of committing a sin. Taking into account literary trends, the structure of the compositions (in addition to those mentioned previously) is as follows:

- Classicism (the end of the 16th century – the beginning of the 19th century): J. Milton *Paradise Lost* (1667);[22]
- Romanticism (the end of the 18th – the beginning of the 19th century): M. Lewis *The Monk* (1796); G. G. Byron *Manfred* (1816); M. Shelley *Frankenstein* (1818); C. R. Maturin *Melmoth the Wanderer* (1820); P. B. Shelley *Prometheus Unbound* (1820); G. G. Byron *Cain* (1821); G. Soane *Faustus: a romantic drama* (1825);
- Realism (the second half of the 19th century): W. M. Thackeray *The devil's wager* (1833); W. M. Thackeray *The painter's bargain* (1834); G. W. M. Reynolds *Faust: A Romance of the Secret Tribunals*(1847)*;* W. M. Reynolds *Wagner,   the   Wehr-wolf*

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[21] Such works as *The Tempest* by W. Shakespeare or *The Alchemist* by B. Johnson, for example, also concern sorcerers but their magical strivings are vague and stray totally from the interpretative features suggested.

[22] Whereas the sequel of J. Milton's *Paradise Regained* (1671) contains the Faustus motif, the core issue within the poem is redemption.

(1847);P. J. Bailey *Festus* (1852); W. S. Gilbert *Gretchen* (1879); H. P. *Faust; or, the demon of the Drachenfels* (1884); W. Beckford *The history of the Caliph Vathek* (1887); R. Garnett *The demon Pope* (1888); R. Garnett *Madame Lucifer* (1888); R. Noel *A Modern Faust, and other Poems* (1888);

– Modernism (the late 19th century – early 20th century): O. Wilde T*he picture of Dorian Grey* (1890); M. Corelli *The Sorrows of Satan*(1896); J. Masefield *The Devil and the Old man* (1905); M. Pemberton *The devil to pay* (1922); D. L. Sayers *The Devil to pay* (1939); L. Durell *An Irish Faustus* (1961); I. A. Richards *Tomorrow morning, Faustus!* (1962); P. Redgrove *Dr. Faust's sea-spiral spirit and other poems* (1972); D. J. Enright *A Faust book* (1979);

– Postmodernism (the late 20th century): J. Banville *Mephisto* (1986); T. Pratchett *Eric* (1990); A. Beevor *The Faustian Pact* (1983); T. Holt *Faust among Equals* (1994); C. A. Duffy *Mrs. Faust* (1999); J. L. Howard *Jahannes Cabal the Necromancer* (2009).

Briefly highlighting the main features of the list above we can single out such works which only partially refer to English Faustiana, but even those inclusions are enough to unfold the Faustus symbol according to the interpretative features chosen (described in detail in (Альбота/Albota 2014b: 8-9). In addition, the motif in which the protagonist makes a bargain with the devil but, finally, undertakes repentance and therefore is saved, is also encouraged (as is advocated in the 1587 *Faustbook* and Christopher Marlowe's *Dr Faustus*). But if certain works encompass the idea of salvation as the only value of life, they are not included in the Faustiana list because of the lack of Faustian allusions and the presence of exclusively biblical ones.[23]

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[23] For example, the plots of the miracle play, *The Harrowing of Hell*, written in the reign of Edward II, or of the Christian allegory, *The Pilgrim's Progress,* written by J. Bunyan, are concerned more with Christ's advantage over Satan: he provides the protagonists with his aid by rescuing them from Hell and encouraging them to persevere in finding salvation.

6. Conclusions

The brief sketch of English Faustiana history presented above, demonstrates that the roots of Faustiana can be traced to Germany and not to England. But that the English *Faustbooks* – Christopher Marlowe's *Dr Faustus*, the Ballads, works by Robert Green, Anthony Munday and William Mountfourd – gave birth to early English Faustiana during the 16th and 17th centuries. Furthermore, the biblical motif as a basis for Faustiana works enriches them in their further development within the trend of Classical literature. During the 18th century the Faustus motif in English literature was no longer recognized whereas it flourished in such theatrical performances as puppet plays. That is why the novel written by Matthew Lewis in the 18th century, which deals with the plot of a soul sold, does not completely resemble one of the four storylines of the original source. Even being similar to one of the interpretative features – the selling of the main protagonist's soul to the devil in exchange for power over the world and wealth – it only partially imitates the Faustian motif (the idea of the protagonist's soul sold to the Devil is preserved but he signs the deal in return for being saved from death and not to obtain anything). More advanced and diverse genre interpretations of Faustus are embodied in such literary trends as Romanticism, Modernism and Postmodernism. Although we have only one such 21st century novel in English literature, it does not imply that the Faustian theme is of no importance today, on the contrary, it demonstrates all the possible novelties of Faustus interpretations, thus evincing an everlasting interest in the Devil's wager.

All in all, the Faustian theme has survived throughout the centuries and remains one of the most important human issues today. The Faustian pact concerns the human struggle between Good and Evil. What is more, it implies the problem of the human right to lead one's life according to one's own rules.

Indeed, being familiar with Faustiana may encourage people to think of the two-sided nature of their souls.

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Solomiya Albota
Lviv Polytechnic National University
str. Varshavska 66/24
Lviv
79020
Ukraine
Email: solomie4ka@gmail.com

Rufus Wainwright sings *Grey Gardens*: On Thomas Mann's *Death in Venice*, Tadzio and his pop cultural "life"

KATARZYNA BAŁŻEWSKA

Abstract

The paper presents chosen intertextual references in the lyrics of *Grey Gardens* by Rufus Wainwright, whose specific micro-narration is an example of a postmodern permeation of so-called "low" and "high" culture. The main protagonist of the lyrics is Tadzio, the Polish boy from Thomas Mann's *Death in Venice,* who is invoked in Wainwright's song to indicate homoerotic attraction. In this context, Mann's short story serves the singer as a model artefact of "gay prose", thanks to which he builds a cultural bridge between popular music and literature.

Keywords

Rufus Wainwright, *Grey Gardens*, Thomas Mann, *Death in Venice*

Rufus Wainwright chante *Grey Gardens*: sur *La Mort à Venise* de Thomas Mann, Tadzio et sa « vie » pop culturelle

Résumé

L'article présente une revue intertextuelle des références littéraires et culturelles dans le texte de la chanson *Grey Gardens* de Rufus Wainwright, dont la micro-narration particulière est un bon exemple de l'interpénétration postmoderne de ce que l'on appelle la « haute » et la « basse » culture. Le héros principal du texte de Wainwright,

c'est un garçon polonais, Tadzio de *La Mort à Venise* de Thomas Mann, qui évoque le désir homoérotique. Vu ce contenxte, on peut dire que l'artiste perçoit le récit de l'écrivain allemand comme un modèle de la « prose gay » qui sert à construire un pont culturel entre la musique populaire et les belles lettres.

Mots-clés

Rufus Wainwright, *Grey Gardens*, *La Mort à Venise*, Thomas Mann

Rufus Wainwright śpiewa *Grey Gardens*, czyli o popkulturowej „egzystencji" Tadzia z opowiadania *Śmierć w Wenecji* Tomasza Manna

Abstrakt

Artykuł przedstawia intertekstualny przegląd literacko-kulturowych odniesień w tekście piosenki Rufusa Wainwrighta *Grey Gardens*, której specyficzna mikronarracja stanowi przykład postmodernistycznego przenikania się tak zwanej kultury "niskiej" i "wysokiej". Głównym bohaterem utworu Wainwrighta jest polski chłopiec, Tadzio ze *Śmierci w Wenecji* Tomasza Manna, który konotuje homoerotyczne pożądanie. Biorąc pod uwagę ów kontekst, rzec można, iż artysta traktuje opowiadanie niemieckiego pisarza jako modelowy artefakt prozy gejowskiej, służący do budowy kulturalnego pomostu między muzyką popularną i literaturą piękną.

Słowa kluczowe

Rufus Wainwright, *Grey Gardens*, *Śmierć w Wenecji*, Tomasz Mann

Thinking about Thomas Mann, we generally place him in the context of so-called "high" culture. Without doubt, his works have genuinely inspired many acclaimed scholars, poets, novelists and intellectual elites all over the world. However, in this paper I am going to focus on Mann's influence on "low" culture. Given that connection, an interesting case, which I would

like to discuss, is the song *Grey Gardens* by the American-Canadian composer, Rufus Wainwright. One could ask what actually attracts popular singer/songwriters to Mann's voluminous works. The answer could be simple: probably the same factors that attract ordinary readers to any great book. However, we should scrutinize other possibilities, despite the fact that the reasons for reaching for literature and transplanting it into lyrics may be different in every case. Artists, who choose to refer in their songs to a particular literary tradition, may simply want to be identified with an established authority (in this case with Mann). On the other hand, such a "relationship" may have a polemical dimension as well. The reason behind the presence of literature in pop lyrics may also come from personal factors, for instance, fascination with a writer and the subject of his writing. As we know, Mann's prose very often raises issues of art and the condition of the artist in society, which appears to be an interesting topic for many different kinds of creative circles; especially for musicians who can find in his novels profound observations and remarks concerning the reception of music and the process of composing.[1]

Wainwright refers to Mann in his *Grey Gardens* in various ways. I suggest first of all to look closer at the title of the song, which is the same as the title of a 1975 documentary directed by Albert and David Maysles. The film *Grey Gardens* depicts a few days in the life of two women: an elderly mother, Edith Bouvier Beale, known as "Big Edie", and her adult daughter called "Little Edie". Grey Gardens is the name of a large seaside estate which belonged to the Beale family, formerly influential American socialites (the Beale ladies were very close relatives of Jacqueline Kennedy Onassis). This depiction of the story of an eccentric mother and a no less eccentric and flamboyant daughter living in total isolation amongst cats and rats in a decrepit house bearing traits of old world splendor, is for many reasons an impressive and challenging film. Raising the

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[1] See for example Mann's works such as *Doctor Faustus* or *The Magic Mountain.*

subject of solitude, unrealized dreams, social maladjustment and yearning for the past, it provokes questions concerning aging, the changeability of one's lot and the real purpose of life. No wonder that the secluded mansion[2] presented in the documentary has become the inspiration for many different artistic ventures. One of them was the song *Grey Gardens* from Wainwright's sophomore album *Poses*, released in 2001.

In one interview Wainwright confirmed that his lyrics are based on both the film by the Maysles brothers, and Mann's famous novella from 1912: "It's like Tadzio [from *Death In Venice*] is in Grey Gardens, and I'm kind of Edie [the daughter]" (Wainwright, Interview by Barney Hoskyns, 2 June 2001). For the musician, who openly admits being gay, and who explores homosexual motifs in his works, a reference to this particular Mann short story should not surprise us. In truth, *Death in Venice*, additionally popularized by Luchino Visconti's film, has been included many times in various rankings, press lists[3] and companions to so called "gay literature".[4]

The song starts with a quotation from the Maysles' documentary: "It's very difficult to keep the line between the past and the present, you know what I mean?" Given the context of *Death in Venice*, the words spoken by "Little Edie" Beale could also be, to a certain extent, attributed to Gustav von Aschenbach – Mann's protagonist, a recognized and respectable middle-aged artist, who cannot reconcile his writer's fame with a growing feeling towards a young lad, Tadzio, who is spending his holidays in Venice with his family. This lack of unity un-

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[2] However, the even more striking thing is that the real history of the Beales irresistibly brings to mind the Buddenbrooks' family decay. In this context, Grey Gardens mansion personifies the devastating power of the passage of time, just as in Mann's first novel, *The Buddenbrooks,* the tale of decline of a certain German middle-class family.

[3] See for example: Stafford, Zach, *21 Books Every Gay Man Needs To Read Right Now*. Web, 11 December 2015, <http://thoughtcatalog.com/zach-stafford/2013/06/21-books-every-gay-man-needs-to-read/>.

[4] See: *The Gay and Lesbian Literary Heritage: A Reader's Companion to the Writers and Their Works, from Antiquity to the Present*: 2002, 428; *Gay & Lesbian Literature*, vol. 1: 1994, 244; *Gay Histories and Cultures: An Encyclopedia*, vol. 2: 2000, 599.

covers the real "self" and needs of Aschenbach; his yearning not only for literary inspiration but also for sheer corporal (non-abstract) beauty and a great adventure which, in fact, he has never experienced in his bourgeois life.

Despite Aschenbach's absence in Wainwright's lyrics, the most important factor combining Mann's text and the song is the ambivalent matter of homoeroticism. In the excerpt of the interview quoted above, Wainwright projects himself as Edie calling for Tadzio in the labyrinth of Grey Gardens. Such a transgressive construction joining the author's (male) point of view and Edie's (female) point of view is quite typical for enigmatic, twinkling gender narrations. The change of gender is always seen as "suspicious", and the figure of a beautiful young boy in such texts usually symbolizes homosexual desire.[5] Wainwright's Tadzio is not an exception to this rule. What is more, the singer, putting on a female mask and exposing his weakness towards the "androgynous"[6] boy, openly plays with the established cultural division on the social roles of both men and women. He does not commit to any of them and, depending on the situation, states that he can be firm (like a man) or gentle and sensitive (like a woman) towards beautiful Tadzio. Blurring and unstable boundaries between different (male and female) points of view adhere not only to the "gender" perspective but also, in a wider sense, to postmodern, eclectic thought, which undermines and deconstructs the understanding of concepts and notions ruling our reality.

At first glance, the chorus of the song seems to be based on the simple technique of color contrast. The singer, calling himself oxymoronically a "concrete clover" (Wainwright, *Grey Gar-*

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[5] German Ritz, describing a secret gender code in literary works, pointed to: "a) the enigmatic structure of "gender" signs in the plot, b) activation of well-known, traditional images determined by "gender" (characteristic for European, American, Arabic, or other cultures), c) references to the author's biography, which in fact are never possible to decipher" (Ritz 2002: 187). We can successfully use these determinants in the interpretation of the lyrics written by Wainwright.

[6] On the phenomenon of androgyny and beautiful boys in modernism see: Ritz (2002: 234).

dens), makes a firm statement about his life and rejects lead-
ing an ordinary, urban, reclusive existence: "Trying to get my
mansions green / After I've Grey Gardens seen" (Wainwright,
Grey Gardens). The green color, in contrast with grey, symbol-
izes youth, strength and the bright side of life, for which the
artist seems to opt. However, we must remember that the ex-
pression "mansions green" also evokes William Henry Hud-
son's novel *Green Mansions* and its Hollywood movie adapta-
tion by Mel Ferrer (starring Audrey Hepburn). The novel and
film, beside telling the simple story of two young people who
fall in love with each other, also explore the popular motif of
the contact between the civilized world and an uncivilized[7],
barbaric nature. The "exotic romance" of the jungle girl, Rima,
with the young man, Abel, becomes the pretext for discussing
the ambiguity of feelings and the consequences of a forbidden
love.

Whether or not the young boy, Tadzio, is present in Grey
Gardens, Wainwright sings as though he was looking for him.
In a repetitive, soft way, Wainwright calls Tadzio's name 16
times. The name,[8] as we know, has become one of the most
recognizable symbols of homosexuality in literature.

Ritchie Robertson states that in *Death in Venice* "the empiri-
cal world is not described in the fullness of detail we might
expect of realism; instead, details are exploited for their sym-
bolic value" (Robertson 2004: 98). In fact, in most of Mann's
works the detail assumes an essential position that is quite
a distinctive feature of his poetics. Let us notice that the de-
scriptions of Tadzio are based on comparisons to an ancient
god and statue. The boy has no voice (a statue is speechless),
and his existence is actually reduced to his body. Tadzio uses
the universal language of bodiliness and gesticulates only, but
in these ambivalent (mostly female) gestures hides an unusual

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[7] This dichotomy: civilized – uncivilized is also of great significance in the
context of Aschenbach's and Tadzio's places of origin to which I refer in the
next paragraph.

[8] "Tadzio" is a diminutive used only for little boys. See Stavenhagen's pa-
per exploring this subject: Stavenhagen (1962: 20-23).

erotic tension. Eventually, Mann, in the final beach scene of the novella (when the boy steps into the sea) delivers one of the greatest literary pieces of silent monologue. On the very basic level of Mann's plot, Tadzio is identified with lust, desire, and perfect beauty, but on the other hand, with tragedy and death. Aschenbach notices that the boy is delicate, weak and unhealthy, but despite that fact he falls in love with him. The body must die, so Tadzio – a corporal creature and the main reason for the old writer to stay in Venice – anticipates Aschenbach's death.

The author of the song intensifies his exhortations to Tadzio by the use of a paraphrased fragment of a quasi-psalmic prayer *Papa, Can You Hear Me?* by Michel Legrand[9] (performed by Barbara Streisand in *Yentl*). Tellingly, Wainwright replaces the affectionate "Papa" (referring originally to both God and Yentl's father) with the likewise affectionate "Honey" (referring to Tadzio). If we recall the fact that in *Death in Venice* the boy is compared to an ancient god, this ambiguous replacement makes twofold sense. The singer, just like Aschenbach, "worships" and desires "the godlike" Tadzio, but he also warns that "his heart can be a pin/ a sharp silver dragonfly" (Wainwright, *Grey Gardens*), which may suggest that his feelings can change. However, such an approach may result from a process of sublimation, as well. On the one hand, the song creates a sort of postmodern take on the portrayal of Tadzio, and makes us imagine the boy himself hiding somewhere in the decayed residence of the Beales. Yet, on the other hand, we cannot exclude that Tadzio becomes merely a figure of the singer's imagination, his dream, musical inspiration, in other words – the result of sublimation, as it happens in *Death in Venice*, when Mann's narrator, following Aschenbach obsessive thoughts, makes a relevant remark considering the boy:

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[9] However, we must mention yet another crucial factor which could possibly attract Wainwright to Legrand's song. In fact, *Yentl* is a melodramatic tale about a Polish Jewish girl involved in a tangled (homo)sexual friendship. This reference should leave no doubts as to Wainwright's intentions to place his song in an explicit, homoerotic context.

> This lad should be in a sense his model, his style should follow the lines of this figure that seemed to him divine; he would snatch up this beauty into the realms of the mind, as once the eagle bore the Trojan shepherd aloft.
>
> (Mann 2009: 461)

The role of mother in both texts also needs closer attention, as she is always a significant issue in homosexual narrations. Just as in Mann's novella, we can track the presence of a mother in Wainwright's lyrics. The third verse of the song starts with the following words: "Arm wrestle your mother, simply over" (Wainwright, *Grey Gardens*). "Wrestling" Tadzio – no longer a little boy, not yet a man – who personifies the attraction of forbidden love, is in this context the projection of a homosexual subject. To achieve this purpose, though, Wainwright's Tadzio must win his outwardly innocent, symbolical "fight", and free himself from the mother's dull, grey world. We should stress here, too, that in Mann's novella, Tadzio, even if his mother is around, gently tempts Aschenbach to follow him into the Venetian maze. He looks at him, smiles, turns his head or gives him signs that he acknowledges the presence of the elderly writer. The man, meanwhile, decides to enter into this risky voyeuristic game whose rules demand demasculinization (Aschenbach starts wearing makeup and dyes his hair to attract Tadzio).

We must also remember that Aschenbach is in the "carnival" city which encourages the wearing of masks. Besides which, Venice in the history of culture and literature functions as a poetical (and stereotypical) scene of erotic adventure for many artists and their insatiable lust. Indeed, at the turn of the 20th century, the city, full of suspicious gondoliers and tempting prostitutes encouraging one to experience extraordinary and unforgettable sexual pleasures, was on a par with London and Paris, being considered one of Europe's Meccas for those who wanted to taste love in its various flavors and con-

figurations.[10] And Grey Gardens epitomizing a large, run-down mythical maze, in a sense may also resemble the stifling and mysterious labyrinths of Venetian streets, in which the singer also hides himself behind the female "mask" of Edie Beal.

Despite the fact that Mann's Tadzio represents hidden homosexual identity, he is also loaded with additional levels of sexual references connected with the place of his origin – Eastern Europe. In the novella, Mann plays with the popular German stereotype of "a beautiful Polish woman" ("die schöne Polin") which is widespread in German culture.[11] The writer reverses this image and applies it to a beautiful Polish, noble boy with long hair, who because of his age may have resembled a girl, or even a hermaphrodite. This adds some ironical context to the novella.[12] Indeed, Mann's modernist irony often touched upon those aspects of life that in bourgeois society nobody dared to talk about aloud.

The image of homosexual lust in *Death in Venice* collocates with the sphere of decay and Thanatos, but Wainwright's original combination of some cultural, film and literary references, starting with the boy from Mann's novella, and the space of the run-down Beale house, is also significant for another reason. It emphasizes the essence of the song's "message": the problem of aesthetics that can also be discussed in the wider context of homoerotic aesthetics which generates a specific tension between the spiritual and corporal aspects of love. If at the beginning of the 20th century Mann's novella could be understood as "an indirect confession of [the writer's] homosexuality" (Kontje, 2011: 50), Wainwright's song released one hundred years later can be perceived as an open declaration of the singer's sexuality. Thus, the subject of the lyrics, reconciling the two opposing forces: beauty (Tadzio) and ugliness (garden),

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[10] See: Maneglier, Hervé (1997). *Les artistes au bordel*. Paris: Flammarion.

[11] See: Will (1983: 16); see also: Połczyńska, Edyta (2004), "Das Motiv der "schönen Polin" in der deutschen Literatur des 19. Jahrhunderts", in: *Convivium*, Bonn: DAAD.

[12] The motif of a Western bourgeois attracted to a dangerous yet appealing Eastern beauty was also explored in Mann's Opus Magnum *The Magic Mountain*.

not only proves a change in the functioning of homoerotic motifs in our culture, but also underlines the fact that homosexual narrations are, have been and always will be an inseparable element of our culture. Wainwright, with his interests in literature, theater, and opera, is without doubt a perfect example of a contemporary crossover artist. His eclectic, nonchalant artistic endeavors are evidence that the peaceful coexistence of "low" and "high" art in the 21st century is an indisputable fact. It also holds true for *Grey Gardens* which is not an ordinary radio song, but rather a sophisticated, intertextual collage immersed in many cultural references, with Tadzio in the centre, serving as a representation of the homoerotic ideal of beauty, that clearly helps the musician consolidate his image as a gay artist.

Considering popular music and literature, we should also point to one obvious factor. In a pragmatic sense, the coexistence of lyrics and literary works may contribute to the popularizing of writers who, just like the author of *Death in Venice*, are usually considered to be challenging and difficult. The "adoption" of the protagonist of the novella into Wainwright's lyrics proves not only the unabated magnetism of Mann's work, but also shows that despite the specific German modernistic style of narrative, it can be a profound source of inspiration for a contemporary generation of English language popular artists.

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Katarzyna Bałżewska
Filologiczne Studia Doktoranckie
Uniwersytet Gdański
ul. Wita Stwosza 51
80-308 Gdańsk
Poland
Email: katarzyna.balzewska@slav.su.se

"That have such moral emblems on your name": The emblematic motifs in Ben Jonson's *Volpone*

RAFAŁ BORKOWSKI

Abstract

In his *Volpone* (1606), the most famous and significant play of the greatest of Shakespeare's rivals, Ben Jonson incorporates, combines and recycles popular motifs known from literature and art in order to use them as a mirror to reflect Renaissance society. The persons of the play are equipped with features which resemble animated emblems from Cesare Ripa's *Iconologia* and other emblematic volumes, extremely popular among the Renaissance audience. The aim of this article is to prove that Ben Jonson transfigures the motifs and emblematic characters from one branch of art, for instance graphic emblems, into the language of theatre.

Keywords

Ben Jonson, Volpone, Iconologia, emblem, transformation

That have such moral emblems on your name: motifs emblématiques dans *Volpone* de Ben Johnson

Résumé

Dans *Volpone* (1606), la pièce la plus importante et la plus connue du rival majeur de William Shakespeare, Ben Johnson exploite et transforme les motifs populaires connus de la littérature et de l'art. Il les présente comme dans un miroir qui reflète les vices de la société de la renaissance. Les caractères des personnages font penser aux emblèmes des cartes d'*Iconologia* de Cesare Ripa et aux autres livres

emblématiques populaires auprès du public de l'époque. L'objectif du présent article est de montrer comment Ben Johnson traduit les motifs et les personnages emblématiques d'un domaine artistique, ici le dessin emblématique, vers la langue du théâtre.

Mots-clés

Ben Jonson, Volpone, Iconologia, emblème, transformation

„Ty, który dzierżysz atrybuty moralne w swym Imieniu": Motywy emblematyczne w „Volpone" Bena Jonsona

Abstrakt

W *Volpone* (1606), najważniejszej i najsłynniejszej sztuce największego rywala Williama Shakespeare'a, Ben Jonson wykorzystuje i przetwarza popularne motywy znane z literatury i sztuki na zasadzie zwierciadła, które odbija przywary renesansowego społeczeństwa. Osoby dramatu zostały wyposażone w cechy, które przypominają ożywione emblematy z kart *Iconolgii* Cesare Ripy oraz innych ksiąg emblematycznych popularnych wśród renesansowej publiczności. Celem niniejszego artykułu jest ukazanie, w jaki sposób Ben Jonson przekształca motywy oraz postacie emblematyczne z jednej dziedziny sztuki, jaką jest np. grafika emblematyczna, na język teatru.

Słowa kluczowe

Ben Jonson, Volpone, Iconologia, emblemat, transformacja

In his *Volpone* Ben Jonson applies the motif of anthropomorphism, also known as the attribution of animals with features of human character. A great number of references to works from the past can be noticed in the play, especially vivid are references to emblematic literature and iconography. Suffice it to say that among the Renaissance audience bestiaries and fables were extremely popular, while their origins can be traced, for instance, to the monumental Aesop's fables or the

legends of Reynard the Fox, popular, in particular, in the Middle-Ages. Allusions to the latter are notable in *Volpone*; equally notable are, for instance references to *The Ship of Fools*, a satirical book published by Sebastian Brant in Switzerland in 1494, the famous *The Canterbury Tales* by Geoffrey Chaucer, or the *Iconologia* by Cesare Ripa, which was an extremely important publication for Renaissance society.

The transformational features of *Volpone* correlate with some linguistic theories of translation, which allow the reader or the researcher to decipher this play in a new context. The transition from a two-dimensional static piece of art, such as the emblem, into a three-dimensional active image which is animated on stage, corresponds, for instance, with Roman Jakobson's theory of intersemiotic translation, which consists of "an interpretation of verbal signs by means of signs of non-verbal sign systems" (2000: 114). Additionally, the parallel between Jonson's *Volpone* and masques, in the context of intersemiotic translation, can also be noticed. In *The Masque of Stuart Culture* Jerzy Limon writes that the literary masque "belong[s] to two different systems, theater and literature, and employ[s] different modes of expression" (1990: 53); the same could be said about *Volpone*. However, in the masque the translation of the emblem into the stage picture is more static. Both the scenery and the actors resemble monuments which have left their place in the picture to appear in front of the audience. In the case of *Volpone*, the scenic emblems are more vivid and begin to live their "own lives".

In light of the above mentioned examples, the aim of this article is to present the broader iconographic and emblematic contexts which *Volpone* might be set in. Such contexts facilitate the understanding of the theatricality of this play, and, what is even more important; they make it possible to see how Jonson transformed the language of iconography, and popular motifs of literature and fable, into the language of the stage, simultaneously creating a play which reveals human inadequacies and vices.

It is not surprising that Jonson decided to incorporate symbolic elements into *Volpone,* as emblematic fables thrived in the Renaissance and the educated audience was quite fluent in the literary nuances and analogies to various motifs derived from iconography. According to Frances Teague, this form of "playing" with the audience may derive from Jonson's personal fascination with emblematics. In his private library there were a number of books concerning emblematic themes, especially those connected with the relationships between Fox and Crow (2010: 112). The main plot of *Volpone* is based on the characters of Volpone and Corvino. It is not coincidental then that both characters have emblematic names of Italian origin, as the play is set in Venice: Volpone means 'the fox', Corvino 'the crow'. Jonson, meanwhile, signals the reference to the emblem books in a direct way:

> Volpone: Methinks
>   Yet you, that are so traded i' the world,
> A witty merchant, the fine bird Corvino,
>   That have such moral emblems on your name,
>   Should not have sung your shame and dropped your cheese,
>   To let the Fox laugh at your emptiness.
>   (V.viii.9-14[1])

In this fragment Jonson refers to Aesop's fable *The Fox and the Crow*, in which the Fox flatters the Crow and encourages it to sing, which results in the bird losing the piece of cheese which it holds in its beak. Metaphorically, the cheese may symbolise Celia, the wife of Corvino, who is extremely devoted and under the control of her husband, but is simultaneously flattered by the lusty Volpone, who craves for her beauty. A similar emblematic motif can be found in Gilles Corozet's *Hecatomgraphie* (1542), which includes a woodcut presenting a crow dropping cheese into the fox's mouth accompanied by the motto "Ne

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[1] Hereinafter all references come from the Penguin edition of *Volpone*.

croire la louange des flateurs" ("Do not believe in the words of flatterers").

Another theme, which might have influenced Jonson, is the motif of the feigning of death by the fox. In Act V scene ii Volpone simulates his death in order to play a joke on the three legacy hunters: Voltore, Corvino and Corbaccio. Each of the hunters wants to lure the interest of Volpone, who is opulent but childless. Voltore, Corvino and Corbaccio circle around Volpone as if they were birds of prey which circle around their victim. The characters are symbolically transmuted into the animals owing to their emblematic names: Voltore (Vulture), Corvino (Crow), and Corbaccio (Raven). In this, it is visible that Jonson transmits the scenic transformation of the emblem. A similar story is described in *Historia Animahum* written in 1557 by Conrad Gesner. This, one of the most popular Renaissance natural histories, presents in detail descriptions of animals known to the people of that time from the emblem books. The description of the Fox in *Historia Animahum* is surprisingly similar to its function in the plot of *Volpone:*

> When she [the fox] sees the flocks of birds flying about, she lies prone on the ground and at the same time shuts her eyes, and places her snout on the ground, and holds her breath, and at once assumes the appearance and likeness of one sleeping or rather dead. But when the birds see her thus stretched out upon the ground thinking her dead, they glide down in flocks, and sitting on her, they mock her, as it were. But the fox devours them with her gaping and threatening mouth as they approach her snout.
>
> (Scheve 1950: 242-244)

In the play there is Volpone (the fox) who feigns his illness and death and is denounced at the end of the play, as well as the three legacy hunters and the parasite Mosca, the half-servant and half-slave of Volpone, who mocks him and fights for his wealth. However, as the purpose of this play was to teach the audience some noble values and humours (behaviours), all the

characters taking part in this farce, including Volpone, who is sentenced to prison, are punished. Classical emblems presenting the fox feigning its death (classical understood as a combination of graphic representation and motto) can be difficult to find in the iconographic sources, but in early modern iconography some examples can be found which may serve as an analogue. In Andrea Alciato's book *Emblematum Libellus* (Book of Emblems) from 1531, emblem no. 159 holds the motto "Opulenti haereditas" ("The inheritance of a rich man"). This epigram presents a naked male corpse, with a raven and vulture pecking at it. The poem which accompanies the picture describes the story of Patroclus, a Greek warrior who died at Troy and whose belongings were taken by the Trojans while the Greeks were left with his naked body. The poem moralises that "this drama is played out whenever a rich man dies" and "a grand dispute arises, but at length the heir settles the matter, allowing something to the ravens and the vultures" (emblem no. 159). Once again, these words may be seen as a paraphrase of the plot of *Volpone*, signalising that after death the riches of this world mean nothing, and that the death of a wealthy man (Volpone) is accompanied by the fight of his heirs (Mosca, Voltore, Corvino, Corbaccio).

The fox in the emblem books is usually presented as a crafty animal, one which is difficult to delude. In the play, Volpone seems to represent the features of a fox; however the intrigues which he conducts turn out to be double-edged. Volpone wears multiple masks: for the outside world he is a person who adores wealth and entertainment, inside, he craves for the ultimate pleasure which reveals the dark side of his soul. He completely loses his mind to Celia and his seduction finally ends up with an attempt at raping her (Act III, scene vii). Volpone's characteristics can be seen as a transmission from the iconographic sources. In iconography one can find emblems which, on the one hand, present a fox which falls in love, and, on the other hand, a fox wearing masks. In *Amorum Emblemata* by Otto Vaenius, emblem no. 118 presents Love

who captures the fox ("Et annosa capitur vulpes"). The poem which elucidates this symbolic composition correlates astonishingly well with Volpone:

> The old fox is oft beguyled.
> Look look how loue somtyme the old fox doth ensnare,
> Or with his arrow hit whyle hee would runne away,
> Not only youth is caught in snares that loue doth lay,
> But eu'n the craftie old want craft for to beware
> (Vaenus, 1608: emblem no.118)

Volpone's lust means that he cannot perceive the world as he used to. His common sense recedes and he is not able to unemotionally assess the situation, which ultimately leads to his failure. The masks which he has worn disappear, revealing his "wolfish" nature (Teague 2010: 114). Parallel motifs also appear in *Iconologia* by Cesare Ripa and in Alciati's *Book of Emblems*. In *Iconologia Avarice* is presented as a young woman with a wolf behind her. In this context the analogies between *Woman* (Celia) and *Wolf* (Volpone) seem intentional. Worth mentioning is the fact that *Iconologia* might have been one of the sources of inspiration for the actors' costumes in Jonson's masques. Thus, it may be suggested that Jonson also culled inspiration from these sources while writing *Volpone*. Alciati's emblem no. 189 presents a fox which finds itself in a theatre and gazes at the masks of the actors. Interesting too, is the comment of the fox about them: "Oh, what a head is this! - But it has no brain!" (Alciati, emblem no.189). The words about mindless masks may be interpreted as a comment upon the nature of the theatre, where the actors on the stage only play their roles, they are not the real characters. In addition to this, however, it is worth remembering the concept of *theatrum mundi* which suggests that every one of us plays roles in his or her life and only changes masks, some of which may be mindless. This comment upon brainlessness may also reflect Volpone's state of mind when he blindly follows his lust.

The Jonsonian audience could register immediately in *Volpone* the paraphrase of one of the most popular epic poems of the Middle Ages and the Renaissance, namely *Reynard the Fox.* This popular cycle of versified tales satirised contemporary society through the personification of human inadequacies. The main character of this cycle is Reynard, a fox which is amoral, sly and self-seeking, yet still adorable. The reason why the fox became the most iconic transformational creature is not fortuitous; for centuries the fox had been recognised as a symbol of circumvention and artifice, an animal which can seize an opportunity and blend into the environment. The liquid nature of this animal corresponds perfectly with the motif of transformation and donning masques, with its image being used through the centuries both by writers and artists. Reynard appears for the first time in the Latin poem *Ysengrimus,* written between 1148 and 1153 by the poet Nivardus. His adventures were then extended and modified through the centuries by such poets as Perre de Saint Cloud (France, 12th c.) and Willem die Madoc (the Netherlands, 13th c.). A modified history about Reynard also appears in Geoffrey Chaucer's *Canterbury Tales* (to be discussed later), or even in the 18th century fable *Reineke Fuchs* by Johann Wolfgang Goethe. There is also a significant correspondence between Reynard and Volpone's plots and how the adventures known from Reynard's tales are morphed into Volpone's.

The stories about Reynard, after *The History of Reynard the Fox* by William Caxton, tell, for example, about his two trials; in one he is accused of an attempted rape, in another of feigning his death; the Fox is also presented as a false doctor or seducing musician (Parker 1976: 4). The central trial of the stories concerns the case of the she-wolf Hersent and Reynard's attempt to rape her. The trial takes place before King Noble, the lion, and the nobility. The Fox is cleared of the charge as the nobility is sceptical towards the testimony of Hersent; as it is known that the she-wolf was the mistress of Reynard. The second trial takes place five years later; this time Reynard

is accused of feigning death in order to catch the crow's wife. And what is surprising here, is the similarity between the trials presented in *Reynard the Fox* and *Volpone*. Even the judge of the Fox's case, the lion, may be connected with the place in which *Volpone* is set, namely Venice. It is known that the official emblem of the city is the Lion, whose statue towers over the Square of Saint Mark. There are many parallel details too, in the way both Foxes defend themselves in court, as they both feign sickness. In case of Volpone his faking is so deep that he must even be borne "on a couch" (Act IV.vi). Only the three legacy hunters do not believe in Volpone's illness; Voltore even proposes torturing him in order to reveal whether he is seriously ill ("Would you have him tortured?" IV.vi.42). In both examples the venality of the court rescues the protagonist.

Another aspect common to Reynard and Volpone, is their lechery. Parker formulates an interesting hypothesis as to why the court in *Volpone* doubts Celia's chastity: in *Reynard the Fox* Reynard's accuser is, fairly, considered by the judges as his mistress (1976: 5). In *Volpone*, there is a similar situation: Celia, who in the beginning is a victim in the trial, finally becomes, due to Volpone's speech, guilty of the crime she did not commit. Another interesting correlation between these two works appears in the conversation between Volpone and Lady Would-be where Volpone calls her his "she-wolf" (V.ii.66). This meaningless expression gains additional resonance, however, when one compares *Volpone* with *Reynard the Fox.*

As far as the disguise of the characters is concerned, one can draw a parallel between Reynard the false physician and Volpone aka Scoto of Mantua, a mountebank. Volpone disguises himself as Scoto in order to woo Celia at her window. The transformation undergone by Volpone when he plays the role of Scoto is interesting too, especially when it comes to the way he speaks and the language he uses. In early modern iconography, Reynard in the roles of a false physician or a preacher is presented with such attributes as a cassock and

crosier preaching in front of a congregation of domestic fowl, usually geese and hens (Parker 1976: 17-18).

The similarities between the epic and the play are also seen in the scene where Volpone seduces Celia by singing: "Come, my Celia, let us prove, / While we can, the sports of love, / Time will not be ours for ever / He, at length, our good will sever" (III.vi.175-178). In this song Volpone tries to seduce Celia by transforming himself into a charming musician. The musicality which appears in this poem seems to be lowbrow and banal; Volpone uses the simple rhyming pattern (AABB), which is notoriously disrupted by interpositions ("at length"). This measure may be interpreted as the graphic reflection of Volpone's horrible singing skills and the lack of sophistication in his art of creating poems. It can be assumed that the voice of Volpone may be as unpleasant as Reynard's, which once again creates a parallel between these two characters. Indeed, the motif of Reynard as the false musician is very popular in iconographic tradition. In many works of art Reynard appears as a musician playing in front of a cock and hens. This scene can be found, for instance, in Albrecht Dürer's *Temptation.* Interestingly, the works of Dürer also correlate with another book where there are vivid references to *Volpone*, namely *The Ship of Fools.*

The problem with *The Ship of Fools* (1494) is that it is not an emblem book in the strict sense of the word. Still, the structure of this volume as proposed by its author, the conservative German theologian Sebastian Brant, indicates some similarities with emblems. This satire, whose primary aim was to criticise the current state of the Catholic Church, arrived in England through an adapted translation from French and Latin by Alexander Barcley and William Watson, and soon became a repository of popular motifs for the makers of medieval art and literature. The book consists of short chapters, each one beginning with a three-line motto, a woodcut and an explanation in the form of a poem (Evans 1995: 121). The impact of this book on early modern Europe was significant. Evans

states that, owing to its popularity in Renaissance England, *The Ship of Fools* might have influenced and inspired Elizabethan dramatists, including Jonson (1995: 121).

In the case of *Volpone* there are some surprising similarities with Brant's work. In the tale "Of ryches vnprofytable" it can be read that "it is great foly, and a desyre in vayne / To loue and worshyp ryches to feruently / And so great laboure to take in care and payne / Fals treasoure to encrease and multiply" (I.99). A reference to these words may be found in the opening scene of the play, where Volpone says "good morning to the day; and next, my gold / Open the shrine, that I may see my Saint" (I.i.1-2). These two scenes connote almost Biblical references about a golden idol worshiped by the mob. The opening scene of *Volpone* draws attention to the predominant feature of the character who speaks these words: Volpone is a man who craves for more and more at all costs. The rest of the protagonist's monologue resembles a prayer to his "Saint", namely riches. Lines such as "Peep through the horns of the celestial Ram / Am I, to view thy splendour darkening his" (I.i.5-6) or "O, thou son of Sol / But brighter than thy father" (I.i.10-11) mimic Biblical language. In *The Ship of Fools* there also appears a comment about a "ryche catyf" who is "nat content / Though he haue all yet wolde he haue more" (I.101). The accompanying woodcut presents a man (fool) bending over a chest full of coins while a poor man, whose sores are licked by dogs, is lying in the street. The picture of the fool may be associated with Volpone who gazes at his jewellery and piles of gold, being so fevered that he forgets about the whole world around him. It can be noticed that, contrary to the other scenes where the identity of the characters is rather liquid and ephemeral, this scene is static and not tractable upon changes. Volpone's prayer to gold reveals a character who does not wear masks but shows his true self. There is no proof that Jonson used *The Ship of Fools* as his primary source of inspiration, nevertheless, it is worth mentioning and remembering

that this work played a significant role in the Renaissance "playwright's milieu" (126).

There are other significant parallels between *The Ship of Fools* and *Volpone*. In one of the chapters of *The Ship* one can read about a fool who is "Jelous ouer his wyfe and watcheth hir wayes without cause, or euydent tokyn of hir mislyuynge" (I.166). Corvino's behavior towards his wife Celia can be read as a paraphrase of this chapter and its transmission into the scenic projection of the emblem. It should also be mentioned that the accompanying woodcut presents a woman in a tower who "looks out a window at fools below" (Evans 1995: 126). The last chapter of *The Ship* may refer to Sir Politic Would-be's inadequacies connected with travel (he is an English knight who resides in Venice). Brant writes that travelers "wander and compase / All studies, the wonders of the worlde to se / With vnstabyll wynges fleynge from place to place [but they] labour away from londe to londe / To se all wonders, but nought they vnderstonde" (I.177). Once again these connotations indicate that *The Ship of Fools* had a profound impact on Renaissance artists, including Jonson.

The traces of Reynard the Fox, which can be juxtaposed with *Volpone*, may be found in Geoffrey Chaucer's *The Canterbury Tales*, especially in the part entitled "The Nun's Priest's Tale". In this story Chaucer uses the motif known from a popular fable in the Middle-Ages about Chanticleer and the Fox, a motif which is often compared to Aesop's *The Fox and the Crow*. The fable concerns the history of Chanticleer, a boastful rooster who lives with his seven wives. One day, Chanticleer dreams of his doomed fortune personified by the form of a fox. The dream causes a sense of sadness in the rooster's heart; however, during one day in May, nearly three years after the horrific dream, Chanticleer forgets about it and begins to feel content once again. That very night, however, "a colfox –full of sly iniquitee" (1996: 195, ll. 395) known as Daun Russel appears in the rooster's neighborhood. Despite the fact that the very same fox turned out to be the downfall

for Chanticleer's mother and father, he manages to flatter the proud rooster as well. The fox asks Chanticleer to crow, and when he closes his eyes and begins to sing, Daun Russel catches him by the throat and carries him back to the forest. When Pertelote, the favourite of the rooster's wives finds out about this deed, she begins to pursue the kidnapper with the assistance of dogs. The rooster tricks the fox and encourages him to taunt his pursuers. Daun Russel opens his jaws and Chanticleer immediately flies away into the nearest tree. This time, the main protagonist is insensitive to the fox's flattery. The scene may be read as the reverse of the Gilles Corozet's aforementioned woodcut, but this time the bird is on the winning side. Moreover, one of the fragments of "The Nun's…" may be recognized as a motto for the scene of Chanticleer sitting in the tree and Daun Russel flattering him, namely "Alas, ye lords! Many a false flattour / Is in your court, and many a losengeour" (1996: 199, ll. 505-506) or "Redeth Ecclesiaste of flatterye. / Beth ware, ye lords, of hir trecherye!" (1996: 199, ll. 509-510). The analogy to Chanticleer's dream may be found in *Volpone* as well, however in Jonson's play, the motif of a dream is not used in its prophetic tenor as it is in Chaucer's tale, but in a more humoristic way. In Act III, scene iv when Volpone meets Lady Would-be in his house he mockingly implies that she is not welcome there. Nevertheless, Lady Would-be does not recognise the host's irony:

> Volpone: Troubled with noise, I cannot sleep; I dreamt
> That a strange fury entered, now, my house,
> And, with the dreadful tempest of her breath,
> Did cleave my roof asunder (III.iv.40-43).

One of the most intriguing yet still unappreciated threads in *Volpone* is the sub-plot of Sir Politic Would-be, his wife Lady Politic and Peregrine. The Would-bes are an English couple who have come to Venice to sightsee the city, particularly St. Mark's Square, while Peregrine is a young English traveler and pilgrim who befriends Sir Pol. The characters appear in Act II

and at the beginning it would seem that their plot is incompat-
ible with the major thread of the action in *Volpone*. However,
according to some researchers, the Would-bes' story plays
a significant role in the play, as it mimics and works as the
alter ego for the main plot (Berish 1987: 54). What is more,
this sub-plot can be read in an emblematic way which, once
again, may reflect the influence of emblematics upon Jonson's
dramatic oeuvre.

Starting with the emblem of the tortoise, which plays a key
role in the sub-plot and is most emphasised in the scene in
which Sir Politic disguises himself in a tortoise shell, it is
worth referring to one of the emblems from Geoffrey Whitney's
Choice of Emblemes, namely the "virtues of wives". The emblem
presents a woman, *Modesty*, who stands on a tortoise and
keeps her finger at her lips. The original emblem was to sym-
bolise a wife who stays at home, being simultaneously humble
and silent (Evans 1995: 129, as cited in Teague 2010: 114).
This emblem may also indicate that a virtuous woman is
bound to her household duties. The sub-plot of *Volpone* re-
verses this emblem completely: Lady Politic is neither humble
nor silent, while Sir Politic, disguised as the tortoise, symboli-
cally takes the role of the wife in the relationship. The trans-
formation in this case consists in switching the gender roles
traditionally assigned to both sexes and, additionally, trans-
lates the image into an animated emblem on stage.

Moreover, Ian Donaldson traces two other emblematic sig-
nificances concerning the figure of the tortoise, namely the
tortoise as an emblem of policy and silence (1968: 163-164).
The emblem of policy, reflected by the tortoise, introduces
a kind of dichotomy which correlates with the principles of
deliberative policy: "safe as long as it remains within its shell,
vulnerable as soon as it ventures any part of its body outside
(Donaldson 1968: 163). Such a usage of this figure can be
found both in Titus Quinctius Flaminus' speech reported by
Livy and the *Gesta Grayorum*, where Jervis Tavery is repre-
sented as "[a] Tortois, with his Head out of the Shell" (Don-

aldson 1968: 163). However, the traces of Jonson's inspiration can be predominantly found in a 1594 play by Robert Wilson entitled *The Three Lords and Three Ladies of London*. In the opening scene of the play the three shields of the three lords are displayed. They are as follows: Policy, Pomp and Pleasure. Interestingly, the lord of Policy, also called 'Pol', wields a shield with the emblem of a tortoise. The emblem's significance is explained in the course of the play:

> A Tortoyse my boy, whose shell is so hard, that a loaden cart may goe ouer and not breake it, and so she is safe within, and wheresoeuer she goes, she beares it on her back, needing neither other succour or shilter but her shell [...]
> (Sig. B2v, as cited in Donaldson 1968: 164).

As one can observe, the emblem of the tortoise as policy corresponds with Flaminus' viewpoint. The tortoise also signifies the emblem of silence due to the fact that in the past tortoises were believed to be tongueless (Donaldson 1968: 165). What is more, from this misconception derived the point of view that the tortoise is a symbol of paradox; an animal believed to be tongueless is transformed, after its death, into a frame for various musical instruments. The story of a tortoise metamorphosis can be traced in *Aeneid* where Chelone, a garrulous person who refuses to participate in Juno and Jupiter's wedding is transformed into a tortoise. Sir Politic's story is parallel to Chelone's; from a talkative parrot Sir Pol undergoes a metamorphosis which reduces him to "silence inside a tortoise-shell" (Donaldson 1968: 165).

The role which the Would-bes play involves, at least, four basic functions; they represent the emblematic tradition, not only in the scene with the tortoise, but predominantly as a couple of parrots who imitate and mimic their environment; they perform the role of burlesque to comic subplots, one traditional for English drama, and finally, they alleviate the tension inherent in the dense structure and intensity of the main plot (Barish 1987: 54). John Rea notices that the role of the

parrot, especially in the scenes with Sir Politic, manifests itself through the loquaciousness of the character (Barish 1987: 55). This feature of Sir Pol might have been used by Jonson as a device which helps the character in the process of echoing and mimicking Volpone. The opening scene of Act II, which can be read as the reflection of Act I, begins with Sir Pol's monologue which denies the values represented by Volpone, such as wealth as a form of religion. Additionally, the address-ee of these words is not gold, as in Volpone's case, but Pere-grine, an English traveller met coincidently by Sir Pol at St. Mark's Square:

> Sir, to a wise man, all the world's his soile.
>   It is not *Italie*, nor *France*, nor *Europe*,
>   That must bound me, if my fates call me forth.
>   Yet, I protest, it is no salt desire
>   Of seeing countries, shifting a religion,
>   Nor any dis-affection to the state
>   Where I was bred (and, unto which I owe
>   My dearest plots) hath brought me out; much lesse
>   That idle, antique, stale, gray-headed project
>   Of knowing mens minds, and manners, with Ulysses:
>   Laid for the height of *Venice,* to observe,
>   To quote, to learne the language, and so forth –
>   I hope you travel, sir, with licence?
>   Peregrine:. Yes.
>   Sir Politic: I dare the safelier converse
>   (II.i.1-15).

The language and notions used by Sir Pol differ from those employed by Volpone. Sir Politic respects the state and his country ("nor any dis-affection to the state"), simultaneously being anxious about respecting the law (asking Peregrine whether he has his "licence" before starting conversation with him). Volpone, by contrast, lives in his own "state" in which he "cocker[s] up [his] *genius*, and live[s] free / To all delights" (I.i.71-72). Sir Politic's lines about travelling across Europe as a way of deepening one's knowledge and broadening one's ho-

rizons ("*Italie", "France", "Europe",* "Of knowing mens minds and manners") correlate with Volpone's travels in his own mind. Volpone does not have to leave his bedroom to think about "dressing up Celia as a French, then a Tuscan, than a Spanish lady" (Leggatt 1997: 93). Additionally, the linguistic aspect of both characters differentiates them. Sir Pol wants to learn Italian to Italianise himself because of his obsession with "plots, secrets of state, and Machiavellian intrigue" (Barish 1987: 55). The Knight boasts of versatility; owing to the climate of Italy he can "draw the subtill ayre / Of such a place, without [his] thousand aymes" (IV.i.66-67). On the other hand, Volpone's moral language is consistent; he follows the scheme in which such words as virtue, honour or fame are redefined and understood in his own way (Leggatt 1997: 93-94).

The juxtaposition between multiplicity (Sir Pol) and constancy (Volpone) may be found in the fable known both in European and Eastern tradition, namely the fable *The Fox and the Hedgehog.* In this story, which differs depending on the region where it is told, one animal (a Fox) boasts about its knowledge of many tricks, whereas the other (a Hedgehog or a Cat) knows only one trick, which eventually turns out to be more effective than many complex ones. A version of this story appears, for instance, in Aesop's *Fables.* A common denominator of all such stories is that the Fox is the animal which possesses the knowledge of many tricks, but in the case of the aforementioned quotations it is Sir Politic who brags that he is multifunctional. Thus, the echo of this fable in *Volpone* shows that Jonson's intention might have been to turn upside down the bestiary tradition and wink at the percipient viewer.

Another parallel between Volpone and Sir Politic appears in Act V in the scenes where both characters disguise themselves: Sir Pol as a tortoise and Volpone as a Commendatore. In both scenes, the main characters are accompanied by tricksters, respectively Peregrine and Mosca. The analogy between these two scenes is underlined by the similar opening speeches of Sir Politic ("Am I enough disguised?", V.iv.1) and Volpone

("Am I then like him?", V.v.1). The disguised characters be-
come the victims of their tricksters, victims who eventually ask
for their torturers' help. In the case of Sir Politic it is reflected
in the scene in which the knight wants to hide from the mer-
chants:

> Marry, it is, sir, of a tortoise-shell,
> Fitted for these extremities. Pray you, sir, help me.
> Here I've a place, sir, to put back my legs;
> Please you to lay it on, sir. With this cap
> And my black gloves, I'll lie, sir, like a tortoise
> Till they are gone (V.v.54–9).

In this scene Sir Politic blindly believes in Peregrine's help,
however, the merchant ends up mocking the knight. Firstly,
Peregrine convinces the merchants that the tortoise is a "fish"
(V.iv.13), then forces him to "creep" (V.iv.29-32), to finally hu-
miliate him in front of the other men ("Now, Sir Pol, we are
even", V.iv.38). Peregrine transmutes himself allegorically into
a bird of prey, the Falcon (*peregrine* stands for Italian "falcon"),
who begins hunting. The scene with Volpone and Mosca works
in a similar fashion, but this time the prey (Volpone) will be
gulled in a more severe way, namely, he will end up in prison.
The language used by Mosca in Act V scene v is a word-play
which reveals the intentions of the trickster:

> Do so. My Fox
> Is out of his hole, and ere
> > he shall re-enter,
> > I'll make him languish in his
> > borrow'd case,
> > Except he come to composition
> > with me
> > (V.v.11-17)

Mosca's soliloquy reveals both his character and the reason
why he is going to play tricks, namely, because of personal
ambitions. The same personal ambitions inform Peregrine's

behaviour and attitude towards Sir Politic. The transformation of predators into victims and *vice versa* is perpetual and rapid. For example, before the Fox ends up in prison, he himself plays the role of the predator, in the scene which presents Voltore disguising himself as a man possessed by a demon. Volpone fools and deceives Voltore, saying that he will be the only legitimate heir of his fortune, which from the legal point of view is impossible. He also begins to play with him:

> Sir, you may redeem it.
> They said you were possessed: fall down, and seem so.
> I'll help to make it good. *Voltore falls.*
> God bless the man!
> [*Aside to Voltore*] Stop your wind hard, and swell.
> [*Aloud*] See, see, see, see!
> He vomits crooked pins! His eyes are set
> Like a dead hare's hung in a poulter's shop!
> His mouth's running away!
> (V.xii.21–27)

Once again the victim believes the predator. Teague suggests that all the gulls have only one aim, namely to unmask the true nature of fools (2010: 117), which eventually leads to their failure. Consequently, the Fox (Volpone), the vulture (Voltore) and the parrot (Sir Politic) end up together in prison, which is especially inconvenient for Volpone, who falls into a trap which reflects his companions' past; "[he] will be as isolated as Voltore in exile and as cramped and confined as Sir Politic Would-be in his tortoise shell" (Teague 2010: 117).

Finally, it should be stressed that the character of Lady Politic Would-be plays a significant role in the construction of the play as she "joins the dizzy game of legacy-hunting" (Barish 1987: 56). In her nature she caricatures predominantly the three legacy hunters: Corvino in his jealousness, Corbaccio in "compromising proposals to Mosca" and Voltore in eruditeness (Barish 1987: 56). The last feature especially, bril-

liantly depicts the role which Lady Politic plays in the play; she is a naïve, silly person juxtaposed with Volpone:

> Volpone: The Poet,
>   As old in time, as Plato, and as knowing,
>   Say's that your highest female grace is silence.
> Lady Would-be: Which o' your Poets? Petrarch? or Tasso?' or
>   Dante?
>   Gverrini? Ariosto? Aretine?
>   Cicero di Hadra? I have read them all
> (III.iv.76-81)

These words reflect the vanity of Lady Would-be. Her broad knowledge of literature may be compared to the collection of names which she has just learned. In this example once again the parrot-like nature of Lady Would-be is revealed, she imitates words and expressions from the most fashionable models and follows the most popular trends. Her talkativeness seems to irritate Volpone, who says that "The sun, the / sea will sooner both stand still, / Then her eternal tongue" (III.iv.86-88). She catches and collects "the indiscriminate recording[s] of whatever sounds [she] happen[s] to pick up" (Leggatt 1997: 95), contrary to Volpone, who mainly invents these expressions and opinions. The reciprocity between Volpone and the Would-bes may be compared to the performer-audience relationship, which is perhaps the most important feature of the whole sub-plot of *Volpone*. On the one hand, it alleviates the action and gives the audience an opportunity to take a break from the main plot, while on the other hand, it serves and fulfils its comedic role.

The abovementioned examples of sources which might have served as inspiration for Jonson reveal the dramatist's artistry in the areas of freely juggling with fables, art, literature, etc., which the early modern lettered audience would have been familiar with. Not only did Jonson animate emblems but he also repeatedly presented them in a twisted or overdrawn way. It is worth remembering that Jonson's predominant aim was to

educate his audience by means of his dramatic oeuvre. Finally, the plots in *Volpone*, both the main and sub-plot, can be read as an attempt to translate the world of nature into the language of comedy and theatre. The *élen vital* pushes the majority of characters into the world where the primary lusts play a predominant role. The characters of *Volpone* crave for wealth and merriment, simultaneously showing lack of interest in more sophisticated needs. Thus, the play may also reflect the rules of the natural world.

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Rafał Borkowski
Instytut Anglistyki i Amerykanistyki
Studia II Stopnia
Uniwersytet Gdański
Wita Stwosza 51
80-308 Gdańsk
Email: R.Borkowski1@gmail.com

Shakespearean madness on canvas

ANETA WADOWSKA

Abstract

One of the themes which William Shakespeare explored in his works
in great depth was madness. Everything in his output connected
with irrationality, abnormality, emotionality and subjectivity, subse-
quently became an inspiration for artists in later periods in the his-
tory of art, including painters and draughtsmen. Because of the sub-
ject-matter it was mainly Romantic artists, the Pre-Raphaelites and
Symbolists who were inspired by the great dramatist's plays. This
article discusses the way in which two of Shakespeare's characters,
namely King Lear and Ophelia, were depicted in painting by the art-
ists of the aforementioned eras.

Keywords

Shakespeare, madness, visual arts, Romanticism, the Pre-Raphaelite
Brotherhood

La folie shakespearienne en peinture

Résumé

La folie est un des motifs souvent explorés par William Shakespeare
dans ses textes. Tout ce qui est lié à l'absurde, l'anormal,
l'émotionnel ou le subjectif dans son œuvre a inspiré les artistes des
époques suivantes dans l'histoire de l'art, y compris les peintres et
les dessinateurs. Vu le thème, c'étaient surtout les artistes
romantiques, préraphaélites et symbolistes qui puisèrent dans
l'œuvre du dramaturge. Dans le présent article l'auteure va
commenter la façon dont deux personnages shakespeariens, Roi Lear

et Ophélie, furent représentés par les artistes peintres des époques mentionnées ci-dessus.

Mots-clés

Shakespeare, folie, arts visuels, romantisme, préraphaélisme

Szekspirowskie szaleństwo na płótnie

Abstrakt

Jednym z motywów, które William Szekspir zgłębiał w swoich pracach był motyw szaleństwa. Wszystko, co w jego twórczości wiązało się z absurdalnością, anormalnością, emocjonalnością czy subiektywnością stało się inspiracją dla artystów późniejszych okresów w historii sztuki, również dla malarzy i grafików. Ze względu na przedmiot rozważań, to głównie artyści doby romantyzmu, prerafaelityzmu i symbolizmu sięgali po sztuki dramaturga. W niniejszym artykule autorka omówi, w jaki sposób dwie Szekspirowskie postacie, tj. Król Lir i Ofelia, były prezentowane przez artystów wyżej wspomnianych epok w malarstwie.

Słowa kluczowe

Szekspir, szaleństwo, sztuki wizualne, romantyzm, prerafaelityzm

1. Introduction

Four hundred and fifty years after the birth of the Bard of Stratford upon Avon, his works continue to inspire countless numbers of artists. It is not only dramatists but also opera, theatre and film directors, musicians, sculptors, dancers, musical and opera singers, painters, cartoonists, draughtsmen, designers and even skaters who adapt William Shakespeare's plays to express their own artistic ideas, making them accessible to a wide audience. In this discussion I wish to focus on painting and drawing in particular (mainly works by English

artists of the Romantic and the Pre-Raphaelite periods) and on the way in which certain characters from Shakespeare's dramas have been presented on canvas. The relation between the text of the dramatist's plays and its visual representations will thus be of paramount importance.

From the numerous motifs that appear in Shakespeare's works, we can distinguish a number which are particularly popular among painters and draughtsmen. These are the motifs of love (mainly on the basis of *Romeo and Juliet*), wizardry (especially in the context of *A Midsummer Night's Dream*), strife and violence (in this case the drama which is alluded to most often is *Macbeth*), and the motif of madness. The last one appears primarily in the context of two of Shakespeare's most important mature tragedies, namely *King Lear* and *Hamlet*. The characters who represent the motif of madness in the two plays and who have won general recognition among artists, becoming the subject of many creative representations in painting and drawing, are King Lear and Ophelia. The fortunes of these two characters became a particular inspiration for artists of the Romantic, the Pre-Raphaelite and the Symbolic eras.

Romanticism in painting was a period during which artists were considered to be individuals with above-average sensitivity and highly developed intuition. Having insight into their inner world, they placed the needs of the individual at the centre of attention. As Maria Backman (2009: 98) states, in painting the notions of Romanticism were formulated by Wilhelm Heinrich Wackenroder in his collection of essays of 1797, *Herzensergießungen eines kunstliebenden Klosterbruders* [*Outpourings of an Art-Loving Friar*]. Wackenroder asserted that "the creative process demands purity of the spirit, whereas art is a divine revelation" [translation mine] (98). As a trend in art, Romanticism negated the Enlightenment attitude towards the surrounding reality, simultaneously emphasizing the importance of faith and role of spontaneous expression of emotion in art. The topic of insanity, i.e. everything which was

connected with abnormality, irrationality, emotionality and subjectivity was consequently very alluring for Romantic artists.

The Romantics were also fascinated by the relation between the human being and the untamed forces of nature. As suggested in the quotation below, the Romantic sensibility emphasised above all the awareness of natural beauty:

> Artists identified their personal feelings with nature's changing aspects. An almost reverential affection, animated by the belief that the divine mind was immanent in nature, engendered at times a Christian or theistic naturalism. The artist was seen as the interpreter of hidden mysteries, to which end imaginative insight must combine with absolute fidelity and sincerity. In Britain and Germany especially, the moral implications inherent in the appreciation of natural or artistic beauty tended to outweigh aesthetic considerations (Britannica Online: "Western Painting").

The Pre-Raphaelites, like the Romantics, although in a different sense, also attached great importance to nature. Suffice it to say that the name they adopted for themselves was intended to express "their admiration for what they saw as the direct and uncomplicated depiction of nature typical of Italian painting before the high Renaissance and, particularly, before the time of Raphael" (Britannica 2002: 670). Like the Romantics, they "referred to extraterrestrial contents [and] fathomed the metaphysics of human fate" [translation mine] (Backman 2009: 98). A characteristic feature of their creativity was the endeavour to awaken deep religious feelings based on simplicity. In referring to Biblical narratives and themes from the Middle Ages and the Renaissance, they used a particular language of symbols. Pre-Raphaelite art therefore became a mixture of Realism and Symbolism. This style of painting did not have its equivalent in continental Europe, but later a related style, that is Symbolism, arose in France and, subsequently, it also appeared in England. For Symbolists it was "the symbol [which] became the fundamental way of expressing feelings and tran-

scendental reality which cannot be fully grasped by the human mind" [translation mine] (98).

Most artists of the aforementioned three eras drew their inspiration from literature. Apart from contemporary writers, the one who enjoyed greatest recognition among painters was Shakespeare. The dramatist's exploration of themes concerning *inter alia* tragic love, problems of the individual within society, unearthly forces and madness, made him an ideal candidate for artistic re-workings. Shakespeare knew the darkest corners of the human soul like none other and was able to put into words what happens in the head of a person whose mental pain is so severe that he or she finally goes mad.

2. King Lear and the Fool

One of Shakespeare's most well-known madmen is King Lear. His tragedy, as presented by the Bard, subsequently became a source of inspiration for many artists, including painters and draughtsmen. More often than not, Lear is depicted together with his closest companion, the court fool. Among many visual representations of King Lear and the jester, the one which deserves a closer look is *King Lear and the Fool in a Storm* [Figure 1] (n.d.) by the English Romantic painter and draughtsman, Sir John Gilbert. The artist gained wide recognition and fame for his woodcuts illustrating the works of Walter Scott and Shakespeare. His drawing is juxtaposed here with *The Illustration of King Lear* [Figure 2] (1909) by a representative of the Pre-Raphaelite Brotherhood, Arthur Rackham.

There upon a heath, exposed to the fury of the storm on a
dark night, did King Lear wander out.

Figure 1   **Figure 2**
(Source: http://www.pinterest.com/lalatellsastory/the-heath/)

If we compare the two illustrations, the one which will proba-
bly attract our attention more is that of Gilbert, due to the
dark setting contrasted with the bright silhouettes of the fig-
ures. The artist employed the technique of tenebrism in order
to single out the figures from the gloomy background with the
help of chiaroscuro, achieving an effect of tri-dimensionality
and depth of vision – something which is lacking in Rackham's
illustration.[1] As will be shown, although the figure of the Fool

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[1] Tenebrism (from Latin *tenebrae*, "darkness"), in the history of West-
ern painting, "the use of extreme contrast of light and dark in figurative
compositions to heighten their dramatic effect […]. In tenebrist paintings
the figures are often portrayed against a background of intense darkness,
but the figures themselves are illuminated by a bright, searching light that

is not so clearly marked as that of the King, he still plays an important role in the whole representation.

Body language is the next element which influences the reception of both works. The Fool, the only man in *King Lear* who gains the king's complete trust and is able to influence his decisions, is aware that his own safety depends on Lear's survival. In Gilbert's illustration this idea is expressed through the jester's imploring gesture, owing to which he tries to convince his enraged master that they should look for some shelter or "This cold night will turn [them] all fools and madmen" (sc. 11: 190). However, tightly clenched fists and hands raised high tell us that huge layers of exceeding grief and anger are hidden in Lear's soul. As these negative feelings have just reached their apogee, all that the King can do is to try to give vent to them, since they utterly overshadow his rational judgement. In turn, the Fool presented in Rackham's illustration seems to be lost, as he hides his head in his hands and stands with his back to his master. From the King's gestures and facial expression, one can draw the conclusion that he turns to God, in supplication for the rescue of his lost soul, rather than to nature to "Smite flat the thick rotundity of the world, / Crack nature's mould, all germens spill at once / That make ingrateful man" (sc. 9: 181). Bearing in mind that both drawings were created to illustrate Shakespeare's tragedy, probably the one which constitutes a more accurate visual representation of the words of the drama is that of Gilbert.[2]

The next drawing which deserves a closer look is Gustav Schauer's *King Lear and the Fool* [figure 3] of 1878.

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sets off their three-dimensioned forms by a harsh but exquisitely controlled chiaroscuro [from Italian *chiaro*, "light"; *oscuro*, "darkness"]. The technique was introduced by Caravaggio [and his followers in 17th century]" (Britannica 2002: 630). This technique also became popular among Romantics, "who relied upon it to create the emotive effects they considered so important in their art" (193).

[2] King Lear and the Fool appear in two other paintings by Gilbert: *The Plays of William Shakespeare* (1849) – a painting patterned after Raphael's *The School of Athens* (1509-1510) – and *The Apotheosis of Shakespeare's Characters* (1871).

Figure 3
(taken from: Fuller-Walker 2012: 177)

To my mind, this work can be considered a masterpiece, no matter whether we analyse it in relation to the text of the play or as a separate work. At the age of fifty, Schauer settled in Munich and became a student of Professor Leitz. It took him one year to accomplish this drawing under the guidance of his supportive teacher (Fuller-Walker 2012: 179). As for the reception of the painting, owing to the technique of tenebrism skilfully employed by the artist, it is the King's face on which the viewer first focuses his or her attention, especially since it is a face marked by overwhelming grief mingled with astonishment, hopelessness and resignation. Despite the fact that his eyes are wide open and his look is strained to the limit, Lear extends his hand in front of him in great tension, as if he had just lost his sight. He does this because he is trying to find his way in the darkness which he has encountered, not in front of him, but inside himself.

The next thing which the viewer will probably notice are the two hands in the drawing. The first hand is visible in the bottom right corner. It looks as if someone were trying to drag the jester away from the King. In this way Schauer builds tension and puts us in a state of suspense, since we know that consequently the King will be left completely alone. Thus the whole representation becomes more dynamic. In turn, on the left, we can see the hand of the Fool who grabs the King by his neck, trying to pull him closer, so that he can whisper and quietly sing words of truth into Lear's ear (all three hands, together with that of the King, clearly mark out the diagonal line of the drawing). Surprisingly, despite the fact that knowledge of himself, his offences and mistakes is beyond his power, Lear does not try to free himself from the jester's embrace. Instead he allows the Fool to turn his whole world and the system of values professed by him upside down. Although others disregard the jester as a fool, Lear decides to trust his "boy" more than himself, since the King sees him as the wisest person among all the fools that surround him. The situation in which Lear finds himself is all the more tragic since he is unaware that, in

his case, the way to purification can only be found through the hell of madness.

And indeed, it is the Fool who knows this. As our gaze finally rests on his face, we can see an expression of great compassion as the jester stabs the King with words of truth in order to break through his thick armour of unrestrained pride, stubbornness and ignorance. Although the Fool knows that the words he utters will finally drive Lear mad, he still utters them, as there is no other way to reach him.

It needs to be mentioned that the works of other artists who painted King Lear and the Fool in the storm have some features in common.[3] These are the destructive forces of nature, the King's gesticulation (hands raised high and eyes turned towards the sky) and robes tousled by the wind that are repeatedly painted. Schauer's depiction of the two figures is also lively and dynamic; however, this time the effect is achieved by the artist in a different way. The gloomy background is suggestive of night, while the only sign of the thunder is the wind which blows about the King's silver beard and hair. The artist mutes the powerful voice of the storm in order to come closer to the heroes of this tragic scene. The aim is to grasp the most essential message of Shakespeare's drama in visual form and to show the stormy, but also very close, relationship which unites the figures and which is so vital from the point of view of the development of the play's action.

While contemplating the message of Schauer's painting, it is as if we can hear an echo of the words spoken by the Fool at this particular moment, for instance:

> The codpiece that will house
> Before the head has any,
> The head and he shall louse,
> So beggars marry many.

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[3] See e.g. *King Lear and the Fool in the Storm* (1836) by Louis Boulanger, *King Lear and the Fool in the Storm* [n.d.] by William Dyce and *King Lear* (1788) by Benjamin West.

> The man that makes his toe
> What he his heart should make
> Shall have a corn cry woe,
> And turn his sleep to wake
> (sc. 9: 182).

We can also hear in our imaginations all of the words uttered by Lear and the Fool up to this moment in the play, as well as those that are to be said later. The story that Schauer shows us is just as powerful as that told by Shakespeare.

3. Ophelia

When considering the theme of madness in Shakespeare's output, it would be difficult to avoid mentioning Ophelia. Over the centuries she has become a symbol of the sensitivity and fragility of the female psyche, as well as of defeated hopes and unfulfilled love. The theme of Ophelia's madness was particularly popular among painters of the Romantic and the Pre-Raphaelite schools. However, it was also represented in many works from other periods in the history of painting, so that Ophelia became one of Shakespeare's most often painted characters. The treatment of her madness ranges from symbolic visions, like that of George Frederic Watts (*Ophelia* [figure 4], 1875–1880), through more idealised ones (*Ophelia Weaving Her Garlands* [figure 5] (1842) by Richard Redgrave) to surrealist and postmodern representations (respectively: *Ophelia* [figure 6] (1936) by Stanley William Hayter and *Ophelia* [figure 7] (1976) by Howard Fisher).

Figure 4

Figure 5[4]

Figure 6

Figure 7

[4] All images of the paintings of Ofelia in this work (with the exception of the works of John William Waterhouse) are taken from: BBC Your Paintings, <http://www.bbc.co.uk/arts/yourpaintings/>.

Figure 8
(taken from: Shakespeare illustrated,
<http://shakespeare.emory.edu/illustrated_index.cfm>)

Figure 9
(taken from: Shakespeare illustrated,
<http://shakespeare.emory.edu/illustrated_index.cfm>)

As for the Pre-Raphaelites, they painted Ophelia in different stages before her death. John William Waterhouse, for instance, created as many as three paintings of the same subject. The first, *Ophelia* [Figure 8] (1889), shows a young girl in a white dress adorned with flowers. Despite the fact that she is looking straight at the viewer, her look is vicious and on her face there are no signs of emotion; thus it is hard to define the mental state in which she finds herself at this moment. Waterhouse's second depiction of Ophelia [figure 9] (1894) presents a girl sitting by a pond. Once again her whole body is embellished with flowers. This time, however, she does not look at the viewer, showing us only her delicate profile. She sits straight and rearranges the flowers in her hair, as if she were sitting in front of a mirror which is visible only to her.

It seems that wild flowers are the only thing of importance for Ophelia when she decides to do away with herself. Flowers play a significant role in the whole representation, as they carry a symbolic meaning: daisies stand for innocence, poppies symbolise sleep and death, violets – early death (Beckett 2006: 350). By depicting them, therefore, Waterhouse makes an obvious reference to *Hamlet*. In act IV, scene V, Ophelia addresses Laertes and Gertrude:

> There's fennel for you, and columbines. There's / rue for you; and here is some for me. We may call it herb grace o' Sundays. O, you must wear your rue with a / difference. There's a daisy. I would give you some violets, / but they withered all when my father died. They say he / made a good end
> (4.5: 308)

Figure 10
(taken from: Shakespeare illustrated,
<http://shakespeare.emory.edu/illustrated_index.cfm>)

Figure 11

From what she says, one may conclude that she ascribes to
violets a different meaning from the one mentioned earlier. As
Dorota Piekarczyk (2004: 124) points out, two lexical connota-
tions attributed to flowers of this kind are: "beauty" and "mod-
esty"; "these connotations are accounted for by semantic fea-
tures which reflect the general appearance of flowers" [transla-
tion mine]. The word "modesty" gains in this context a purely
positive meaning and signifies "virtue", "perfection and "piety".
Not without significance, either, is the colour of violets, since
"in European culture, especially in Christian tradition, violet
symbolizes the struggle of the body and the spirit and is the
colour of penance and death" [translation mine] (Foster qtd. in
ibidem: 122). Therefore, when Ophelia says that "[violets] with-
ered all when [her] father died", it means that for her all the
beauty and virtue of this world has gone together with him.

Unlike Waterhouse, most artists who represent Ophelia refer to the words spoken by Gertrude in the fourth act (4.7: 319):

> GERTRUDE There is a willow grows aslant a brook
> That shows his hoar leaves in the glassy stream.
> There with fantastic garlands did she come
> Of crows-flowers, nettles, daisies, and long purples
> [...]
> There on the pendent boughs her coronet weeds
> Clambering to hang, an envious sliver broke;
> When down the weedy trophies and herself
> Fell in the weeping brook [...].

Works by such painters as James Parker (*Ophelia Plunges into the Brook*, [n.d.]), George Frederick Watts (*Study for Ophelia*, 1870) and Alexandre Cabanel (*Ophelia*, 1883) show Ophelia falling into a river together with the bough to which she entrusted her weight. These paintings are lively and dynamic, forcing the viewer to look to the future, since the inevitable consequence of what we see in the painting is Ophelia's death.

However, one painter who decided, unusually, to depict Ophelia already in the water, at the moment of her death, was Sir John Everett Millais. The second part of Gertrude's utterance constitutes the most proper description of his remarkable painting, *Ophelia* [figure 11] of 1852, currently held in the Tate Gallery:

> Her clothes spread wide,
> And mermaid-like awhile they bore her up;
> Which time she chanted snatches of old tunes,
> As one incapable of her own distress,
> Or like a creature native and endued
> Unto that element. But long it could not be
> Till that her garments, heavy with their drink,
> Pulled the poor wretch from her melodious lay
> To muddy death (319).

In creating this painting, the artist used a palette of colours mainly consisting of shades of green. He also placed an emphasis on the faithful representation of reality and the clarity of the atmosphere.[5] All the details of the landscape, which contrast with the nondescript colour of Ophelia's dress and her pale complexion, were constructed by the artist with great precision. Once more flowers play an essential role in the whole representation. Apart from the nettles, daisies, poppies and violets wound around Ophelia's neck, Millais also paints pansies (from French *penser* "to think"), which symbolize thinking or unrequited love (Beckett 1996: 276). In this way Millais refers to another fragment of *Hamlet* – act IV, scene V, in which Ophelia addresses Laertes with the words: "There's rosemary, that's for remembrance. / Pray, love, remember. And there is pansies, / that's for thought", to which he responds: "A document in madness – thoughts and remembrance / fitted" (4.5: 307).

It needs to be mentioned that Millais did not win wide acclaim for his painting. He spent four months in Surrey County above the Hogsmill River reproducing the abundance of wild blossom, while the figure of Ophelia was painted by him separately in his studio. Consequently, it was claimed that the whole representation is artificial and unconvincing. Moreover, Elizabeth Siddall, who posed for him in a bathtub for many hours, caught a severe cold. Afterwards, the painter received a letter in which her father demanded 50 pounds for medical expenses (Backman 2009: 118).

However, if we focus on the painting itself and forget the stories attached to it, we will notice that Ophelia's madness as depicted by Millais is more convincing than in the other cases we have discussed. Why is this so? As we can see, Ophelia is trying to drown herself in the claustrophobically narrow and shallow stream of a river. Moreover, her whole body is tense

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[5] As Sister Wendy Beckett (1996: 277) notices, "the Pre-Raphaelites obtained an intense luminosity of hues by placing pure colours on a canvas primed with a white paint. Sometimes, in order to give a shimmer to colours, they repeated this procedure each day before the work" [translation mine].

and so we almost feel the cold of the freezing water which permeates it. We can only imagine how desperate the woman must be who makes the effort to step into such a small stream and tries to drown herself in water that most probably reaches no higher than to her knees. And, even though up to the very last moment she has a chance to save her own life, she decides to kill herself.

4. Conclusions

On the whole, despite the fact that the assumptions of the Romantic movement as well as the techniques they used in painting differed from those introduced by Pre-Raphaelites and Symbolists, artists of all three schools also had something in common: they were all fascinated by the mysteries of the human soul. It was not only King Lear's and Ophelia's personalities or the obstacles that they met on their way that brought them to the attention of painters, but the way in which those characters responded to what happened to them. While for Ophelia madness became an escape from herself and from the world, for Lear it was a necessary stage on his way towards purification and transformation, owing to which he could finally find equanimity. In creating these characters, Shakespeare provided many artists with reason for deeper reflection and an inexhaustible source of inspiration, enabling them to create their own (sometimes completely independent) works.

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Aneta Wadowska
Filologiczne Studia Doktoranckie
Instytut Anglistyki i Amerykanistyki
Uniwersytet Gdański
ul. Wita Stwosza 51
80-308 Gdańsk
Email: wadowska.aneta@gmail.com

TRANSLATION

The challenges of translating dialect:
The case of Cormac McCarthy's Western
All the Pretty Horses

ANNA DULSKA

Abstract

This paper focuses on the issue of translating dialect in the Western novel, *All the Pretty Horses* by Cormac McCarthy, into the Polish language. In the first part of the paper, the notion of dialect translatability is discussed and a number of translation procedures utilized in the process of dialect translation are presented. Next, four distinct types of dialect markers are identified and exemplified by citing a number of passages from the novel. In the second part of the paper, the focus shifts to the Polish translation of the novel, *Rącze Konie*, by Jędrzej Polak. The article investigates the strategies adopted by Polak to render the dialectal passages into Polish and evaluates the extent to which the dialect markers present in the original text were retained in the Polish translation.

Keywords

dialect, dialect markers, dialect translation, translation strategies, western

Les défis de la traduction du dialecte: le cas du western
All the Pretty Horses de Cormac McCarthy

Résumé

L'article aborde le problème de traduire le dialecte vers le polonais dans le western intitulé *All the Pretty Horses* de Cormac McCarthy.

Dans la première partie de l'article nous avons abordé la question de la traduisibilité du dialecte et nous présentons les différentes stratégies de traduction employées dans le processus de la traduction du dialecte. Ensuite, nous avons distingué quatre types des marqueurs dialectaux qui ont été illustrés par des extraits tirés du roman. Dans la deuxième partie de l'article nous avons analysé la traduction polonaise du roman, faite par Jędrzej Polak et intitulé *Rącze Konie*. Nous avons examiné les techniques employées par Jędrzej Polak dans le processus de traduction des extraits dialectaux du roman vers le polonais et nous avons évalué à quel degré les marqueurs dialectaux de l'original ont été maintenus dans la version polonaise.

Mots-clés

dialecte, marqueurs dialectaux, traduction du dialecte, stratégies de traduction, western

Problemy z przekładem dialektu na przykładzie powieści-westernu Cormaca McCarthy'ego pt. *All the Pretty Horses*

Abstrakt

Artykuł podejmuje tematykę tłumaczenia dialektu na język polski w powieści – westernie Cormaca McCarthy'ego pt. *All the Pretty Horses*. W pierwszej części artykułu poruszono kwestię przekładalności dialektu oraz zaprezentowano różne strategie tłumaczeniowe stosowane w procesie przekładu dialektu. W dalszej kolejności, wyodrębnione zostały cztery rodzaje markerów dialektalnych, które zostały następnie zilustrowane za pomocą odpowiednich fragmentów zaczerpniętych z powieści. W drugiej części artykułu poddano analizie polskie tłumaczenie powieści, opracowane przez Jędrzeja Polaka i zatytułowane *Rącze Konie*. Zbadano techniki zastosowane przez Jędrzeja Polaka w procesie tłumaczenia dialektalnych fragmentów powieści na język polski oraz oceniono, w jakim stopniu markery dialektalne zawarte w oryginale zostały zachowane w polskim tłumaczeniu.

Słowa kluczowe

dialekt, markery dialektalne, tłumaczenie dialektu, strategie tłuma-
czeniowe, western

1. Introduction

Published in 1992, *All the Pretty Horses* (*ATPH*) proved to be
a breakthrough novel in Cormac McCarthy's literary career. It
was the first novel of McCarthy's that received both critical
and commercial acclaim, winning the National Book Award as
well as the National Book Critics Circle Award in the year of its
publication, and climbing bestseller lists in the United States
(Tatum 2002: 78-79). Some critics pointed out that the re-
markable success of *ATPH* can be contributed to the fact that
McCarthy built the novel upon the conventions of the Western
genre, which helped the writer to reach a much wider audience
(Gleeson-White 2010: 23; Messent 2005: 128).[1]

Due to the considerable popularity of the Western coupled
with its general perception as a lowbrow genre, one may be
mistaken into thinking that the Western novel does not pose
any major problems to the translator, when, in fact, it is just
the opposite. The difficulties of translating the Western mainly
stem from the regional character of this form of fiction. As the
very name of the genre suggests, the Western belongs to re-
gional literature, and is therefore characterized by an abun-
dance of elements of local color, many of which do not have
direct equivalents in other languages. In this paper I analyze
the challenges of translating arguably the most difficult ele-
ment of local color: dialect. The analysis is centred on Cormac
McCarthy's *ATPH* and its Polish translation by Jędrzej Polak,
published under the title *Rącze Konie* in 1996. The aim of the
paper is to show which translation strategies were utilized

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[1] Previous McCarthy novels, including *The Orchard Keeper*, *Outer Dark*
and *Child of God* explore Gothic themes, such as evil, violence, perversity,
and madness.

when rendering the non-standard passages of *ATPH* into the Polish language and to evaluate the extent to which they succeeded in conveying the dialectal features of McCarthy's novel.

2. Translatability of dialect

Before the analysis of the novel and its Polish translation can begin, it is necessary to address the issue of dialect translatability (Hermans 2009: 300-303). Approaches to the issue of translating dialect vary among scholars, with some of them treating it as an essentially untranslatable aspect of the source language (SL) culture on the grounds that it invariably identifies the dialect user with a specific variety of language, a specific community or a specific geographical area, all of which have no equivalents in the target language (TL) culture (Landers 2001: 117). What is more, rendering an SL dialect into a TL one runs the risk of conjuring up the wrong associations in the TL text, unimplied by the SL text, and may thus distort the meaning of the original (Berezowski 1997: 48). For these reasons, non-standard varieties of SL texts tend to be substituted with standard features of the TL (Munday 2009: 181).
    However, many other scholars believe that dialect, despite its linguistic, cultural and geographical constraints, can be to a lesser or greater extent rendered in the TL text. John C. Catford (1965: 87-88) stated that dialect in the SL text can be translated by selecting a similar non-standard variety in the TL. In choosing an appropriate TL dialect, geographical, human and social factors must be taken into consideration. Hence, in the case of a geographically bound variety of the SL dialect, translation should entail selecting a TL variety which pertains to the same part of the country as did the one employed in the SL text. Peter Newmark, in turn, argued that it is essential to determine the functions of dialect in the SL text (Berezowski 1997: 31-32). According to Newmark, these functions are:

(a) to show a slang use of language,
(b) to stress social class contrasts,
(c) to indicate local cultural features.

Once the functions of dialect have been established, they can be translated by drawing on non-standard varieties of the TL. Likewise, Henryk Lebiedziński believed that dialect can be translated by taking advantage of equivalent TL varieties. Furthermore, Lebiedziński distinguished four types of procedures (compensation, shift, gain/loss and amplification/ diminution) which are used in the process of dialect translation (Berezowski 1997: 32-33). Finally, in an extensive research project on dialect translation, professor Leszek Berezowski (1997) investigated ten translation strategies frequently adopted by Polish translators in an attempt to accommodate dialectal features of the SL text in the TL text: neutralization, lexicalization (rural, colloquial, diminutive, artificial), partial translation, transliteration, speech defect, relativization, pidginization, artificial variety, rusticalization and colloquialization. The strategies range from the translation of the TL dialect into the mainstream SL text (neutralization), thus entailing the loss of most dialectal traits and supporting the thesis about dialect untranslatability, to the full SL dialect translation into a particular TL variety (e.g. colloquialization), which, however, may produce connotations not existing in the SL text and hence lead to overtranslation.

2.1. The choice of translation strategies

The selection of a suitable translation strategy is dependent on numerous factors, including the genre of the SL text, the type of dialect used in the SL text, the social background of non-standard speaking characters and the target readership. It has been observed that the procedure of neutralization, for example, is most frequently applied in the course of translating poetry, whereas rusticalization is a dominant strategy in rendering dramatic texts (Berezowski 1997: 51, 86). The choice of

artificial lexicalization and artificial variety is conditioned by
the presence of artificial, non-existent linguistic structures and
lexical items in the SL text. In contrast to lexicalization, which
deals with the lexical stratum only, artificial variety covers four
levels of language, resulting in the creation of a fictitious TL
variety, which is designed to sound as foreign to the TL read-
ership as did the dialect of the SL text (Berezowski 1997: 75-
76). The acquaintance of the TL readers with a specific form of
language may also prove helpful in selecting a particular
translation strategy. Such is the case with passages of Yiddish
dialects in English texts, which tend to be rendered into Polish
by the process of transliteration (Berezowski 1997: 62). How-
ever, if the third-language vocabulary embedded in the SL text
is not sufficiently familiar to the TL readers, partial translation
is often taken advantage of. The procedure involves translating
some of the third-language vocabulary into the TL and leaving
the remainder untranslated so as to indicate the foreign origin
of the non-standard speaker (Berezowski 1997: 60). If the
speech of non-standard speakers reveals a very limited com-
mand of the SL as well as their exotic origin, pidginization may
be adopted in the course of translation. The procedures of col-
loquial lexicalization and colloquialization are employed to
identify non-standard speakers with members of unprivileged
classes, whereas rural lexicalization and rusticalization are
applied to emphasize the rustic origins of the dialect speaker.
Here it is worth remembering that lexicalization occurs on the
lexical level of language use, whilst colloquialization and rusti-
calization pertain to all four levels, thus requiring a full non-
standard language variety in the TL text. Finally, diminutive
lexicalization and relativization are frequently relied upon
when the target readership is presupposed to be children (Be-
rezowski 1997: 57-58, 70). In the former procedure the SL lex-
ical items are translated into TL diminutives, whereas in the
latter procedure the SL dialect is reduced to the TL non-
standard terms of address and honorifics (Berezowski 1997:
66).

In *ATPH* John Grady Cole, aged sixteen at the beginning of the novel, along with his best friend, seventeen-year-old Lacey Rawlins, and thirteen-year-old Jimmy Blevins, travel on horseback from Texas to Mexico in pursuit of a traditional cowboy life. In view of the teenage age of the three boys and their country background, it is very likely that they will resort to colloquial vocabulary and slang instead of the standard English language. Moreover, the boys can be identified as members of the lower classes since they do not possess any land and, despite their young age, earn their living by working for wealthier members of society. For these reasons, it appears that colloquial lexicalization, colloquialization, rural lexicalization or rusticalization will be the preferred translation strategies.

3. Dialect markers

The first step of the analysis requires the identification of dialect markers extant in the SL text. Broadly defined as a non-standard variety of a given language used in a specific geographic location or by a specific community of speakers (Cuddon 1999: 217-218), dialect can be distinguished from a standard language by the set of recurring components, referred to as dialect markers, which occur at the level of four linguistic categories: phonetics/ phonology, morphology, syntax and lexis (Berezowski 1997: 42-43).

In terms of phonology, dialect markers are manifest in the presence of non-standard spelling conventions, which are aimed at reflecting the distinctive, dialectal pronunciation of a given word. This technique of highlighting phonetic variations in dialect by the use of an unconventional spelling system is sometimes referred to as „the eye dialect" (Brett 2009: 49). At the level of morphology, dialect markers can be detected in non-standard structures or forms of words, for instance, in the unusual inflection of irregular verbs or untypical forms of nouns. In the case of syntax, dialect markers pertain to

grammatical variations at the level of the sentence or clause, such as multiple negation. Finally, dialect markers on the level of lexis consist in the use of dialect vocabulary or standard vocabulary in a new, non-standard meaning.

Dialect markers in *ATPH* occur on four strata of language. The examples presented below have been extracted from the conversational passages of the novel and divided into four categories on account of bearing particular dialect markers. The interlocutors are John Grady Cole, Lacey Rawlins and Jimmy Blevins, all of whom hail from rural areas of Texas. The novel is set in the late 1940s in western Texas and northern Mexico.

3.1. Phonetic/ phonological markers in *ATPH*

(1) What's this about, *pardner?* he said (McCarthy 1992: 150).
(2) How come you *caint²* walk, said Rawlins (161).
(3) There was a show was supposed to come through Uvalde, town of Uvalde, and I'd saved up to go see it but they never showed up because the man that run the show got *thowed* in jail in Tyler Texas for havin a dirty show (64).
(4) Him two years oldern you. Got his own car and *everthing* (10).
(5) That's right, said Rawlins. There's a lot of good riders. But there's just one that's the best. And he happens to be *settin* right yonder (59).
(6) You ever eat a jackrabbit? said Rawlins. [...]
You better rustle some more wood if you aim to eat *thisn* (63)*.*

Examples 1-6 reflect the non-standard pronunciation of the following words: (1) partner; (2) can't; (3) throwed <threw>; (4) everything; (5) sitting; (6) this one (Hendrickson 2000: 64, 453, 533, 552, 567).

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² One of the characteristics of Cormac McCarthy's writing style is the deliberate omission of punctuation marks, as can be seen in this example and many others to follow.

3.2. Morphological markers in *ATPH*

(7) You didnt shoot him did you?
     I would of. He *knowed it* too (64).
(8) You'll get us *thowed* in the jailhouse (41).
(9) Kid over yonder try in to sell newspapers, he said. Aint a soul in sight and him standin there with his papers up under his shirt just *a* hollerin (212).
(10) You aint said what *your all's* names was, he said (46).
(11) You realize the fix he's in? [...] It's the one he's put *hisself* in (79).
(12) We hit a town down here *somewheres* you better see if you can trade that pistol for some clothes and a bus ticket back to wherever it is you come from (74).

Examples 7 and 8 illustrate the use of non-standard past forms of the irregular verbs *to know* and *to throw*. In addition, analogously to example 3, example 8 conveys the dialectal pronunciation of the verb *to throw*. In the next example the present participle of the verb to *holler* is preceded by the prefix *a-* (a linguistic feature known as 'a-prefixing'*),* whereas in example 10 *your all's* is used as the second-person plural possessive determiner of the non-standard pronoun *you all,* mainly associated with the Southern U.S. dialects (Hendrickson 2000: 420-421). Example 11 shows a dialectal variation of the reflexive pronoun *himself* (Hendrickson 2000: 374) and example 12 demonstrates a non-standard form of the adverb *somewhere* (Hendrickson 2000: 558).

3.3. Syntactic markers in *ATPH*

(13) What have you done? said John Grady.
     Aint done *nothin* that *nobody* else *wouldnt* of (158).
(14) What did you tell them?
     Told em *we was* horsethieves and murderers. You will too (266).
(15) I caint believe they just walked him out there and *done* him that way (212).

(16) You think he really done that? [...] He *might* well *could* of (92).
(17) I *done* made up my mind (212).
(18) We dont have any money, said John Grady. We aint *fixin to* make any arrangements (180).

Syntactic dialect markers in the novel are mostly noticeable in departures from conventional grammatical rules. Thus, in example 13 multiple negation is used, which is deemed incorrect in standard English, while in example 14 subject-verb agreement is violated. In the next two examples, the past participle form of the irregular verb *to do* is employed instead of the past simple one. Moreover, in example 16 two modal verbs occur consecutively within a sentence. The use of double modals is common in the Southern U.S. and example 16, in fact, illustrates the most frequently used combination of two modal verbs (Axelrod & Scheibman 2012: 45). In example 17 the past participle form of the verb *to do* is inserted between the subject and the main verb, possibly in the place of the auxiliary verb to *have* (Hendrickson 2000: 60). In the next example, a standard English grammatical construction *be going to* is substituted with the characteristic Southern American expression *fixin' to,* which carries a similar meaning (Axelrod & Scheibman 2012: 46).

3.4. Lexical markers in *ATPH*

(19) *Howdy*, said John Grady (287).
(20) Look *yonder*, he said (56).
(21) Dont *sull up* on me. Let's get it aired (155).
(22) You all are just *funnin*. I knowed you was all along (41).
(23) But I damn sure seen him *hang and rattle* a time or two (103).
(24) I'm *give out,* said Rawlins (54).

Examples 19-21 demonstrate the use of dialect vocabulary, whilst examples 22-24 indicate the use of standard English

vocabulary in a new, non-standard meaning. *Howdy* (19), an expression originating in the Southern U.S, is a contraction of a more formal greeting *how do you do* (Hendrickson 2000: 502-503). The adverb *yonder* (20) corresponds to *over there* and the phrasal verb *to sull up* (21) means to become sad or angry (Hendrickson 2000: 562; 581). In the next example the noun *fun* is verbalized, consequently taking on a similar meaning to the verb *to joke* (Hendrickson 2000: 71). In example 23 the expression *to hang and rattle* refers to riding an unbroken horse, while in the last example the phrasal verb *to give out* is used as an adjective to describe the state of being exhausted (Hendrickson 2000: 75; 497).

4. Translation strategies in *Rącze Konie*

Following a careful analysis of the Polish translation of the SL dialect markers listed in sections 3.1-3.4, it transpires that neutralization and colloquialization were the dominant strategies utilized in the process of translating the dialect. The former procedure was taken advantage of in the course of translating ten of the non-standard SL passages and the latter one was employed in the translation of eight dialectal SL passages. The third strategy that can be detected is colloquial lexicalization, which is observable in the translation of six SL passages.

Neutralization prevailed in dealing with phonological dialect markers, with as many as four of the SL examples having been neutralized in the course of translation. The two remaining SL passages were translated by means of colloquial lexicalization and colloquialization. Half of the SL examples bearing morphological dialect markers were neutralized, whereas the other half were rendered into Polish using the procedure of colloquialization. In rendering syntactic dialect markers into Polish, three translation strategies were employed: neutralization, colloquial lexicalization and colloquialization. Once again, neutralization turned out to be the dominant technique, having been used in the translation of three SL examples. Colloquial

lexicalization was the second choice, having been applied to translate two SL passages exhibiting syntactic dialect markers. The remaining non-standard SL passage underwent the procedure of colloquialization. Half of the SL examples displaying dialectal traits on the level of lexis were translated using colloquial lexicalization and the other half were rendered through the use of colloquialization. It is interesting to note that none of the lexical dialect markers listed in section 3.4. were neutralized in the Polish translation (see Figure 1).

The translation of the SL examples listed in sections 3.1-3.4 is provided below. It has been divided into three categories on the basis of the particular strategy applied by the Polish translator.
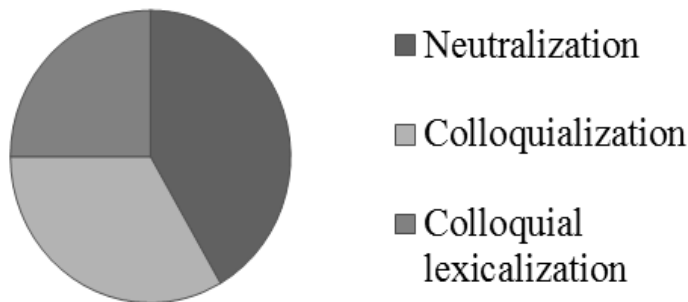

Figure 1
Translation strategies of the SL dialect markers from sections 3.1-3.4

4.1. Neutralization

(2)   Dlaczego nie możesz chodzić? zapytał Rawlins (Polak 1996: 157).

(4)   On jest starszy od ciebie o dwa lata. Ma samochód i wszystko (12).

(5)   Zgadza się, odrzekł Rawlins. Jest wielu dobrych jeźdźców. Ale jeden z nich jest najlepszy. I tak się składa, że siedzi przy tym ognisku (59).

(6)   Jadłeś kiedyś królika? spytał Rawlins. [...]
       To lepiej dołóż do ognia, jak chcesz spróbować tego (63).

(7)   Chybaś go nie zastrzelił?
       Zastrzeliłbym, on wiedział o tym (65).

(10) Wy mi się nie przedstawialiście, rzucił (57).

(11) Wiesz, w jakim on jest położeniu? [...] I wiem, dlaczego się w nim znalazł (79).

(13) Co zrobiłeś? zapytał John Grady.
       Nic, czego inny by się wstydził (154).

(17) Już postanowiłem (204).

(18) Nie mamy pieniędzy, odparł John Grady. Nie mamy zamiaru się układać (174).

As is evident from these sentences, the employment of neutralization resulted in the loss of dialectal traits in the TL text. However, it seems that there is no escaping from neutralization in rendering certain linguistic phenomena of English into Polish. Such is the case with multiple negation, which, in contrast to English, is grammatically correct in standard Polish (Wojtasiewicz 1992: 90). In addition to this, the translator may also choose to compensate for the deficiency of dialect markers in other passages of the TL text.

4.2. Colloquial lexicalization

(1)   Co się dzieje, *bracie*? zapytał (148).

(15) Nie mogę uwierzyć, że go tak po prostu zabrali w krzaki i *załatwili* (205).

(16) Myślisz, że naprawdę tak zrobił? [...] *Może faktycznie...*(91)

(19) *Czołem*, pozdrowił ich John Grady (273).

(22)   *Wygłupiacie się* tylko. Wiem, że tak…(42)
(24)   *Padam z nóg*, oznajmił Rawlins (55).

Bracie (when used to address a close friend), *załatwili* (to kill somebody), *może faktycznie, czołem, wygłupiacie się, padam z nóg* represent a colloquial variety of Polish (Dunaj 1996). Used in this context, colloquial lexicalization seeks to primarily emphasize the young age and lack of worldly experience of the speakers.

4. 3. Colloquialization

(3)   Kiedyś w Uvdale, w mieście Uvdale, miało być widowisko, więc zbierałem *forsę*, żeby na nie pójść, ale *nic z tego nie wyszło*, bo w Tyler w Teksasie *zamkli tego gościa*, *co* je prowadził (64).
(8)   Przez ciebie *wsadzą nas do kicia* (42).
(9)   Popatrz na tego *dzieciaka, co* sprzedaje gazety, powiedział. Na ulicy ani żywej duszy, a *ten stoi* z gazetami pod koszulą i *drze mordę* (205).
(12)   Jak dojedziemy gdzieś do miasta, *weź lepiej* sprzedaj *pukawkę* i kup *se* ciuchy i bilet powrotny na autobus, tam skąd *się wziąłeś* (74).
(14)   Co im powiedziałeś?
        Powiedz im, *żeśmy koniokrady* i mordercy. Powiesz… zobaczysz…(161).
(20)   Popatrz *se*, rzucił (57).
(21)   *Nie ma się co wściekać* (151).
(23)   Ale raz czy dwa widziałem, *jak se wytrząsał gnaty* (102).

Forsę, nic z tego nie wyszło, tego gościa, wsadzą nas do kicia, dzieciaka, pukawkę, se, drze mordę, weź lepiej, gnaty, etc., are identifiable with the colloquial register of the Polish language (Dunaj 1996). What is more, the use of the non-standard relative pronoun *co* instead of *który* and the conjunction *że* combined with the verb ending -*śmy* as well as the employment of unconventional verb forms, such as *zamkli* are indicative of the fact that the translation occurred on at least three levels

of language use. Similar to colloquial lexicalization, the procedure of colloquialization stresses the young age of the speakers. However, it also serves to identify the speakers as members of the lower, uneducated class of society by means of non-standard structures, such as *żeśmy koniokrady i mordercy*, *jak se wytrząsał gnaty* or *zamkli*.

5. Conclusion

Opinions on the issue of dialect translatability differ, with some translation scholars regarding dialect as an untranslatable aspect of the SL culture and other researchers believing that it is possible to render the SL dialect into a TL non-standard variety of language. An array of procedures has been devised by translators in order to facilitate the process of translating dialect: neutralization, lexicalization (rural, colloquial, diminutive, artificial), partial translation, transliteration, speech defect, relativization, pidginization, artificial variety, rusticalization and colloquialization. A combination of three of these procedures has been employed by Jędrzej Polak to translate the dialectal passages of *ATPH* into Polish. Even though the dominant strategy turned out to be neutralization, more than half of the dialect markers (3.1-3.4) have been retained in *Rącze Konie* thanks to the effective use of colloquial lexicalization and colloquialization.

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Anna Dulska
Studium Języków Obcych
Uniwersytet Gdański
ul. Armii Krajowej 119/121
81-824 Sopot
Poland
Email: sjoadu@ug.edu.pl

LANGUAGE ACQUISITION

Increasing cultural awareness and promoting cross-cultural interaction by teaching British culture in primary school

ALEKSANDRA KLAWITTER

Abstract

The aim of this paper is to present selected issues connected with teaching culture at English lessons. One of its aims is to prove that increasing cultural awareness and promoting cross-cultural interaction through teaching British culture at primary school are important. Students who learn not only the language become competent learners. The language becomes more meaningful to them and they become more open to new cultures and situations.

Key words

cultural awareness, cross-cultural interaction, teaching culture, techniques used in teaching culture

Augmenter la conscience culturelle et promouvoir les interactions interculturelles, en enseignant la culture britannique à l'école primaire

Résumé

Le présent article a pour but de présenter l'importance du développement de la conscience culturelle des élèves et de la promotion des interactions interculturelles dans l'enseignement de la culture à l'école primaire. Pour que l'élève devienne un locuteur compétent d'une langue étrangère, il doit connaître la culture de ce pays. La conscience culturelle concerne surtout la manière dont les

autres parlent et se comportent, ce qui est culturellement
conditionné. Elle aide aussi les élèves à créer des généralisations sur
la culture donnée et à acquérir des compétences indispensables pour
situer et organiser les informations la concernant. De plus, grâce à
l'enseignement de la culture, les élèves sont plus ouverts aux autres
cultures et la langue étrangère devient plus vivante, leur intérêt
augmente et il leur est plus facile de s'adapter aux situations
nouvelles.

Mots-clés
conscience culturelle, interactions interculturelles, enseignement de
la culture, stratégies et techniques dans l'enseignement de la culture

Zwiększanie świadomości kulturowej i promowanie interakcji międzykulturowych poprzez nauczanie kultury brytyjskiej w szkole podstawowej

Abstrakt

Artykuł ma na celu zaprezentowanie, jak ważne jest rozwijanie świadomości kulturowej uczniów i promowanie interakcji międzykulturowych poprzez nauczanie kultury w szkole podstawowej. Aby uczeń mógł być kompetentnym rozmówcą drugiego języka, powinien mieć wiedzę o kulturze tego kraju. Dotyczy ona przede wszystkim sposobu mówienia i zachowywania się innych ludzi, które jest nacechowane kulturowo. Co więcej, poprzez nauczanie kultury uczniowie są bardziej otwarci na inne kultury, drugi język staje się dla nich bardziej żywy.

Słowa kluczowe

świadomość kulturowa, interakcje międzykulturowe, nauczanie kultury, strategie i techniki nauczania kultury

1. Introduction

The aim of this work is to present the importance of increasing students' cultural awareness and promoting cross-cultural interaction through teaching British culture in primary school.

The first part will be devoted to explaining the definitions of culture from different points of view and to the close relationship between the language and culture. The two main terms in the following work, i.e. cultural awareness and cross-cultural interaction will be analyzed.

The second part of this work will concern learning and teaching culture. The reasons for teaching a second culture according to different authors as well as strategies and techniques for teaching culture will be presented.

The last part will refer to the amount of cultural content included in course books. It will also involve teacher's tips for a successful and interesting lesson about culture. Moreover, the skills upon which particular emphasis should be placed will be mentioned . This part will also show the problems that can be encountered during a lesson and possible ways to deal with them.

2. Culture – what is it?

The term *culture* comes from the Latin *cultura* stemming from *colere*, meaning "to cultivate" (Editors of The American Heritage Dictionaries 2000). It refers to what has been grown and groomed. It is difficult to define culture, because it is a part of us. Culture is everything that people as members of society think, have, do and share. It can also be described as the relationships and interactions within our community, the environment that surrounds us, our knowledge, experiences and beliefs. Indeed, because of this, the behaviour of others in a particular society can be predicted because of the shared nature of that culture. On the other hand, when people attempt to interact in a culturally different society they become

disoriented, as their behavioural expectations differ. Culture is not inborn then; it is rather acquired through the process of learning that anthropologists call *acculturation*. Furthermore, our physical bodies and biological processes can be affected by some aspects of culture such as ideas, beliefs and values, while the three basic components of cultures: things, ideas and behaviour patterns, are constantly changing. And, although the pace of cultural change varies in different societies, no culture is static. In connection with this, too, there are two sorts of changes: innovation (where cultures change internally) and diffusion (where cultures borrow from other cultures).

In addition to the above, the major functions of culture are to help people adapt to their societies and to increase their chances for survival. However, some cultures may alter their environments in a pejorative way or even destroy them. Culture then is an integrated system, in which its parts are inter-related. Thus changes within one part provoke changes in other parts. Finally, despite the fact that culture has a great influence on our thoughts and behaviours, it does not determine them (Ferraro 2008: 27-45).

Turning to a dictionary definition, *culture* is "the totality of socially transmitted behaviour patterns, arts, beliefs, institutions, and all other products of human work and thoughts. These patterns, traits and products considered as the expression of a particular period, class, community, or population: Edwardian culture; Japanese culture, the culture of poverty" (Mish 2003).

Many researchers too, have made an effort to define this term. According to Williams (1983: 87-93) *culture* is "one of the two or three most complicated words in the English language". He proposed three broad definitions. First of all, culture can be referred to as "a general process of intellectual, spiritual and aesthetic development" (Williams 1983: 87-88). For instance, while talking about the development of Western Europe, we can refer to these three factors: great philosophers, artists and poets. Secondly, Williams (1983: 90) suggests that the term

culture might be "a particular way of life whether of a people, a period or a group". Taking this into account, we would not only think of intellectual or aesthetic factors, but would also have in bear in mind holidays, sport, literacy or religious events. Finally, *culture* can refer to "the works and practices of intellectual and especially artistic activity" (Williams 1983: 90-93). Examples of this would probably be poetry, the novel, fine art, opera, and ballet.

For Barrett (1984: 54), *culture* is "the body of learned beliefs, traditions and guides for behaviour that are shared among members of any human society." Rosaldo (Hinkel 1999: 1) claims that *culture* is "far more than a catalogue of rituals and beliefs". In her opinion cultural models are formed in the world that we live in and in the reality we create. She also believes that a complete interpretation of culture cannot be provided by those who live outside the specified culture, i.e. researchers, ethnographers and anthropologists. This is because an individual's sense of self and assumptions about the world and society are dependent on his being embedded in a specific sociocultural surrounding. What is more, it is unlikely for a person from outside to understand the social and cognitive concepts that are shaped and bounded by a different culture.

Geertz (1973: 89) defines *culture* as a "historically transmitted semiotic network constructed by humans and which allows them to develop, communicate and perpetuate their knowledge, beliefs and attitudes about the world". Whereas for Thompson (1990: 132) *culture* is "the pattern of meanings embodied in symbolic forms". These include actions, utterances and different meaningful objects, which give people the possibility to communicate, share ideas, experiences and beliefs.

Peterson (2004: 17-21) states that "culture is the relatively stable set of inner values and beliefs generally held by groups of people in countries or regions and the noticeable impact those values and beliefs have on the peoples' outward behaviours and environment". The author describes culture as an iceberg. She used this analogy because of one important ele-

ment: it has a part that can be seen ("tip-of-the-iceberg" or "above-the-waterline" culture) and a part that cannot be seen ("bottom-of-the-iceberg" or "under-the-water" culture). The first part represents what we can perceive with our five senses (language, architecture, food, population, music, clothing, art and literature, pace of life, emotional display, gestures, leisure activities, eye contact, and sports). Eighty percent of an iceberg's mass is underwater, however, so that a majority of the important aspects of culture are invisible and go deeper. These include: opinions, viewpoints, attitudes, philosophies, values, and convictions.

2.1. Culture and language

A close relationship between language and culture is visible. Understanding a language without its cultural context can cause some problems. However, understanding the culture without its language would be simply impossible. That is why, apart from vocabulary and grammar, students should be taught some cultural aspects (like eating habits, and the values and behaviour patterns of native speakers).

Boas (Ferraro 2008: 124-125) in his research puts emphasis on this close and important relationship between language and culture:

> A thorough insight into ethnology cannot be gained without a practical knowledge of the language, and, on the other hand, the fundamental concepts illustrated by human languages are not distinct in kind from ethnological phenomena: and because, furthermore, the peculiar characteristics of language are clearly reflected in the views and customs of the peoples of the world. (Ferraro 2008: 124-125)

The fact that culture influences the grammatical system has not been studied in depth. On the other hand, there is evidence that culture affects vocabulary. The idea that the vocabulary in any language emphasizes the words that are im-

portant in that particular culture is called *cultural emphasis.* Moreover, another aspect which affects both language and culture is technology. For example, the development of mobile phones has undermined the authenticity of communication, so that it has become superficial and sometimes fake (Ferraro 2008: 126).

Many ethnolinguists have tried to discover whether or not language influences culture. Some of them suggest that language is more than a set of symbols for experience and the physical world. What is important, it seems, is that it shapes our thoughts and perceptions – the way in which we see the world. Saphir (1970: 19-32) states that the real world is unconsciously based on the language habits of the group. There are no two similar languages that could represent the same social reality, and that the worlds of different societies are definitely distinct worlds. Whorf, who drew on Saphir's formulation, decided to examine this phenomenon. His research showed that different linguistic structures produced different ways of viewing the world. Accordingly, the notion that language shapes our perceptions and thoughts is called the Saphir-Whorf hypothesis.

In addition to the above, people express their points of view, ideas, attitudes, beliefs and share their knowledge through language. In this case 'language expresses cultural reality' (Kramsch 1998: 3). Moreover, members who belong to one social group not only express experience, but also create it through language. They choose ways of communication (speaking on the telephone or face-to-face, sending e-mail message etc.) and give meaning to their experience. Through these aspects 'language embodies cultural reality' (Kramsch 1998: 3). Finally, language as a system of signs definitely has a cultural value, as the language of speakers becomes a symbol of their identity. Thus 'language symbolizes cultural reality' (Kramsch 1998: 3).

Kramsch (Hinkel 1999: 6) assumes that culture and language are inseparable and represent "a single universe or do-

main of experience". She believes that the thing that helps to achieve language fluency is cultural awareness and learning a second culture. Moreover, second language learners cannot learn when they do not understand the cultural context in which they use language. The result is that all of them become learners of the second culture. Byram (Hinkel 1999: 6) shares this view. In his opinion, language teaching without teaching culture is virtually impossible, because language applies to the speakers' knowledge, their perceptions of the world, concepts of culture, and cultural learning.

What is more, Byram and Morgan (Hinkel 1999: 7) explain that it is simply impossible for learners to come from their own culture and to immerse themselves in another, because their culture is a part of them. "Learners are 'committed' to their culture and to deny any part of it is to deny something within their own being" (Hinkel 1999: 7).

2.2. Cultural awareness

Cultural awareness means "being aware of members of another cultural group: their behaviour, their expectations, their perspectives and values" (Cortazzi, Jin 1999: 217). It is also trying to understand the reasons for their actions and beliefs. The same view is shared by Bleicher and Krkwood-Tucker (2004: 116). They say that cross-cultural awareness is a comparison of ideas and practices of one's own culture with others. Padilla states that cultural awareness refers to an individual's "knowledge of specific cultural material (e.g., language, values, art-history, foods, etc.) of the cultural group of origin and/or the host culture" (Davis 1999: 44).

Cultural awareness is not seen as a feature of language. It is often perceived as information bequeathed through the language. Although it is separate from the language it becomes an educational objective. However, if "language is seen as social practice, culture becomes the very core of language teaching" (Kramsch 1993: 8). Additonally, Tomalin and Stempleski

(1993: 7) have differentiated "Big C" and "small c" cultures. The first one, also called "achievement culture", is based on topics contained in the curriculum like history, geography, artifacts, technology, literature, art, music and the way of life. The second one, which is termed "behaviour culture", is composed of culturally influenced behaviours which affect acceptability in the host community like customs, habits, dress, foods, and leisure. It also refers to culturally influenced beliefs and perceptions, especially those expressed through the language. Furthermore, "little c" culture is peripheral to "Big C" culture. Indeed, the authors state that the study of culturally influenced behaviour should "arise out of the language material being studied, but should nevertheless be clearly identified and systematically treated as a regular feature of the language lesson" (Tomalin, Stempleski 1993: 6-7).

Peterson (2004: 25) has constructed a table which represents the intersection between "Big C" and "little c", "visible" and "invisible" cultures.

	"Big C" Culture *Classic or grand themes*	"Small c" Culture *Minor or common themes*
Invisible Culture "Bottom of the iceberg"	**Examples:** core values, attitudes or beliefs, society's norms, legal foundations, assumptions, history, cognitive processes	**Examples:** popular issues, opinions, viewpoints, preferences or tastes, certain knowledge (trivia, facts)
Visible Culture "Tip of the iceberg"	**Examples:** architecture, geography, classic literature, presidents or political figures, classical music	**Examples:** gestures, body posture, use of space, clothing style, food, hobbies, music, artwork

Figure 1

Examples of "Big C", "small c"/"visible" and "invisible" cultures
(based on Peterson 2004: 25)

The author also expresses her view that while learning about the culture people should not focus on only one limited area. They should chose a variety of subjects and explore them from all four quadrants from Figure 1.

2.3.   Cross-cultural interaction

There are different types of interaction. The one that is suitable here refers to the child's personality and the culture in which he currently lives. It is also worth mentioning that culture is not inevitable or imposed on an individual, but he/she has choices (Helfrich 1994: 58).

The terms "cross-cultural" or "intercultural" refer to "the meeting of two cultures or two languages across the political boundaries of nation-states" (Kramsch 1998: 81). In foreign language teaching this approach tries to find ways to understand another culture by learning its language. The term *intercultural* may also refer to "communication between people from different ethnic, social, gendered cultures within the boundaries of the same national language" (Kramsch 1998: 81).

Some researchers find the term "cross-cultural" too restrictive. In their opinion, it implies a comparison between two cultures. In contrast, they describe intercultural communication as one that involves "interaction between people whose cultural perceptions and symbol systems are distinct enough to alter the communication event" (Samovar, Porter, McDaniel 2009: 12).

Meanwhile, Gudykunst and Moody (2002: 2) see intercultural communication as the study of "interpersonal communication between individuals of different cultures". It focuses on the interaction of people who represent different cultures.

People who build cross-cultural interactions are open-minded, they accept behaviours that are different from their familiar patterns or categories. They are tolerant and remain calm in ambiguous situations. These people also have the ability to emphasize with others and to suit their behaviour to dif-

ferent contexts and situations. What is more, they are aware of what is happening in their closest environment, as well as reflect on their experiences and learn from them (Corners 2004: 47-52).

Byram (1997: 33-37) presents four aspects of interaction with different countries: knowledge, attitudes, skills of interpreting and relating, and skills of discovery and interaction. They can be acquired through experience and reflection without teachers' or the intervention of educational institution. However, if they are acquired with a teacher's help, it is possible for the teacher to broaden the learning process. This is possible through promoting learner autonomy and creating modes of teaching and learning. What is more, the teacher can integrate the process of teaching for intercultural communication with the idea of political education and develop learners' critical cultural awareness. These four aspects of interaction, which will be discussed in more detail further, are presented in Figure 2.

	Skills interpret and relate (*savoir comprendre*)	
Knowledge of self and other; of interaction: individual and societal (*savoirs*)	**Education** political education critical cultural awareness (*savoir s'engager*)	**Attitudes** relativising self valuing other (*savoir être*)
	Skills discover and/or interact (*savoir apprendre/ faire*)	

Figure 2
Factors in intercultural communication

Attitudes refer here to people who are perceived to be different according to culture, beliefs and behaviours. Such attitudes are characterised as prejudice or stereotype. They are very often negative and create unsuccessful interaction. Attitudes for successful interaction need to be "attitudes of curiosity and openness, of readiness to suspend disbelief and judgement with respect to others' meanings, beliefs and behaviours" (Byram 1997: 33). What characterises the relationship of the attitudinal factor with others is interdependence, while relativising one's own and valuing others' experiences is necessary to interpreting and relating to them.

The knowledge brought to an interaction with a foreigner can be seen in two categories. The first one is knowledge about social groups and their cultures in one's country and a similar knowledge of the interlocutor's country. The second one is about processes of individual and societal interaction. The first category is always present whereas the second one is fundamental to successful interaction; however, it is not acquired automatically.

The skills of discovery allow for the acquiring of knowledge of a new culture and assigning meaning to it in an independent way. The skills of interpreting and relating, meanwhile, allow for the interpreting of documents or events from another culture, after which an individual can explain it and relate it to those from his/her own culture. The skill of interaction refers to the ability to act properly in intercultural situations taking into account the interlocutor's cultural identity.

3. Learning and teaching culture

According to Wenzel (2015: 11), successful teaching means educing what is potential in every learner. Every learner's potential is unique and unpredictable, therefore the system of general education should not waste the learners' talents. This can be fulfilled when "the main assumptions of the system exceed the pragmatic targets of education and aim at the stand-

ards delimited by the greatest achievements in the history of human thought and creation" (Wenzel 2015: 11).

In order to achieve the natural capacity of the learner, it is necessary to activate the dynamic mental processes (i.e. meta-phorization, logical reasoning, comparing and contrasting ideas, drawing conclusions from empirical data, symbolizing, interpreting past events etc.). The author states that teaching procedures may be carried out in the educational domains of cognition and creation. The first one's target is to broaden the learner's ranges of consciousness (not only knowledge of the universe, its processes, and natural laws, but also its history, the achievements and conflicts of civilizations, artistic achievements etc.) The aim of the domain of creation is to search for the individual learner's talent and to prepare learners for their own artistic creation. A prominent role is played by language in both these domains (Wenzel 2015: 11-12).

Danilewicz (2011: 97) claims that it is vital to experience meaning in the foreign language. The author assumes that the process of making meaning may become more efficient if L2 learners and teachers make a maximally restricted reference to L1 to help learners develop a language-specific cognitive structure.

It is believed that second language learning is often second culture learning and somehow involves the acquisition of a second identity. Young learners adapt to a new culture through the process of acculturation. Culture is deeply ingrained in us and to express it we use the most visible and available tool, which is the language. When a person starts living in another culture - his/her world view, self-identity, systems of thinking, acting and communicating are disrupted. With reference to second culture learning, it is reasonable to consider several different contexts for learning another language. (1) The first one is considered as the learning of a second language (a) within the culture of that second language (for example, a Chinese speaker learning English in England) or (b) within one's own native culture, where the second lan-

guage is used for education, government, business etc. (for example an Indian speaker learning English in India). (2) The second context for learning another language is called foreign language learning, which is explained as learning a non-native language in one's own culture. In this case, the speaker has little chance to use the second language within the environment of his/her own culture (for example learning English in Poland).

Different degrees of acculturation are involved in each type of second language situation. The deepest form of acculturation is involved in second language learning in a foreign culture (type 1a). The learner is dependent on the second language and it is the only means for communication. What is more, he has to survive within a culture completely different and unfamiliar to him. Degrees of acculturation in second language learning in the native culture (1b) vary, because it depends upon the country, the cultural and socio-political status of the language and his motivations or aspirations. The most variable degrees of acculturation are involved in foreign language learning. People who learn foreign languages have plenty of reasons. They learn a foreign language (2), because they want to communicate someday with people in another culture. Others learn for instrumental purposes such as: having good grades at school, fulfilling a foreign language requirement at university, or gaining the knowledge needed for a particular specialization. Some may also learn because they are interested in languages linguistically. Despite the fact that foreign language learning (2) is more culturally loaded than second language learning in the native culture (1b), language is almost always learned in a context of understanding the people from other cultures. (Valdes 1986).

3.1.   Reasons for teaching a second culture

As the title of this work indicates, culture is taught to increase cultural awareness and to promote cross-cultural interaction.

First of all, a student who wants to become a competent L2 speaker also needs to learn the relevant cultural knowledge and skills. "While teaching English we also teach culture because successful cross-cultural communication demands cultural fluency as well as linguistic fluency" (Tomalin, Stempleski 1996: 105).

One of the aims of teaching culture is "to increase students' awareness and to develop their curiosity towards the target culture and their own, helping them to make comparisons among cultures" (Tavares, Cavalcanti, 1996: 19). Making comparisons, however, does not simply mean underestimating other cultures, but exploring their values, sympathizing with them, showing respect and enriching our experience. Indeed, Valdes (1986: 121) maintains that "it is virtually impossible to teach a language without teaching cultural content".

Tomalin and Stempleski (1993: 7-8) presented "seven goals of cultural instruction". These are goals of teaching culture, which need to be achieved. The first goal is to help students to understand the fact that everyone exhibits culturally-conditioned behaviours. The second is to help students to understand that social variables (e.g. age, sex, social class, place of birth, place of residence) influence the ways in which people speak and behave. The third is to help students to become more aware of conventional behaviour in common situations in the particular culture. The fourth is to help students to increase their awareness of the cultural connotations of words and phrases in the particular language. The fifth is to help students to become able to evaluate and improve generalizations about the particular culture. The sixth is to help students to gain the necessary skills to locate and organize information about the particular culture. The seventh goal is to stimulate students' intellectual curiosity about the particular culture as well as to encourage empathy towards other people.

Nostrand and Nostrand (1970: 123-127), meanwhile, present nine objectives for teaching culture. In their opinion students should have the ability to react in a proper way in a so-

cial situation, describe a pattern in the culture, recognize an illustrated pattern, explain a pattern, predict in what way a pattern is likely to apply in a given situation, describe or manifest an attitude important for being accepted in the foreign society, evaluate the form of a statement,(which concerns a culture pattern), describe methods of analyzing new culture, and finally, identify basic purposes that make the understanding significant.

3.2.   Strategies and techniques for teaching culture

Intercultural language learning skills are represented by Moran's (2001) Cultural Knowings Framework, which refers to knowing about, knowing how, knowing why and knowing oneself.

Knowing about (knowing facts about products, practices and perspectives of the culture):

1. Nature of content – gaining information (learning the capital and major cities of England, learning about sport and the role it plays there etc.).
2. Learning objectives – demonstrating a mastery of the information.
3. Techniques/activities – cultural readings, films/videotapes, recordings, realia (cultural artefacts), personal anecdotes.

Note – how culture is traditionally taught. Giving students information and asking them to show that they know it. Teacher's role: informant.

Knowing how (developing behaviours, acquiring cultural practices – knowing how to act in the culture):

1. Nature of content – acquiring skills (buying tickets to a sports event, cheering for your team at a football game, acting and speaking like English sports fans).
2. Learning objectives – demonstrating ability (fluency, an expertise, confidence, ease).

3. Techniques/activities – dialogues, role plays, simulations, field experiences.

Note – where communicative competence in the language and culture occurs. Students know both what to say and how to do it in a culturally appropriate manner. Teacher's role: coach or model.

Knowing why (discovering explanations – understanding of cultural perspectives: perceptions, values and attitudes):

1. Nature of content – values and assumptions (explaining why sports are so important tothe English, comparison with our cultures).
2. Learning objectives – demonstrating an ability (to infer, to generalize, to suspend judgment, curiosity, tolerance, sensitivity, empathy).
3. Techniques/activities – learners interpret and make explanations based on the above activities, comparisons with their own culture, ethnography, reflective writing.

Note – learners engage in actively using their powers of induction, analysis and intuition to draw conclusions about cultural information or experiences – like anthropologists. Teacher's role: co-researcher or guide.

Knowing oneself (personalizing knowledge – acknowledging one's own values, perspectives and feelings):

1. Nature of content – self-awareness (what importance do sports have in a student's life?)
2. Learning objectives – by behaviour/statements demonstrating understanding of one's feelings, values, opinions, attitudes, and acting upon them.
3. Techniques/activities – learners examine and make statements about themselves; reflective writing; feedback on activities.

Note – learners themselves are the subject matter in a process of guided self-discovery, as they study their own values and

their reactions to those of the culture. They decide whether or not to change. Teacher's role: counsellor or guide.

Additionally, there are many techniques for teaching culture. Among them we can find The Lecture, Native Informants, Audiotaped Interviews, Videotaped Interviews/Observational Dialogues and Using Readings and Realia.

- *The Lecture* – the most common technique; needs to be brief; visuals are an advantage; the teacher should focus on a specific aspect; make students accountable (they can take notes); use follow-up activities.
- *Native Informants* – the teacher uses valuable resources (current info, linguistic models); helps to build a communities goal area; informal dialogue is better than formal presentations.
- *Audiotaped Interviews* - informal interviews with native speakers; developing pre- and post- listening materials; students are kept accountable (they write brief summary of interview).
- *Videotaped Interviews/Observational Dialogues* – natural, authentic linguistic exchanges; demonstrating conventional gestures (eye contact, social distance, etc); exchanging video tapes with a school, bringing in a native speaker via video tape (Crawford Lange & Lange 1984: 360-371).
- *Using Readings and Realia* – using texts as a means for gaining cross-cultural understanding in order not to trivialize aspects of culture: reading about one's own culture; reading about same phenomenon but in a target language and from its perspective, reading about the same theme in a native language, reading about the target culture in the target language (Byrnes 1991: 205-218).

Related to this, Galloway (1992: 88-115) presents a Four Step Approach to the cultural reading of authentic materials:

(1) thinking – involves pre-reading tasks;
(2) looking – students become familiar with the text;
(3) learning – various cross-cultural contrasts are examined;
(4) integrating – reflection and integrating new knowledge

In addition to the above, in the classroom students need to be taught many aspects of culture. Oxford (1994: 26-43) described them and named them "cultural texture". To achieve this 'texture' the following parameters are necessary: Information Sources, Activity-types and Selling-points (interesting/controversial).

Information Sources

It is necessary for students to acquire a complete picture of a new culture. To achieve this, they need to be exposed to different kinds of information. Possible sources of information which can be used as materials for teaching culture are: TV programmes, movies, CDs, the Internet, readings, stories, newspapers, music, pictures and photographs, realia, students' own information, fieldwork, interviews, guest speakers, anecdotes, souvenirs, surveys, and literature. What is more, while using a variety of materials, a teacher also addresses the different learning styles of students.

Activity types

Some of the most popular activities are presented below.
Quizzes are one of the most successful activity types. They can be used for revision as well as for presenting new information. What is more, students have an opportunity to work in pairs, or groups and share their knowledge. Although, they might not know all the answers, it very often raises their interest in the topic and keeps them involved. They can also be used for introducing the differences and similarities across cultures, for instance:

  1. Compare Japan to Ireland and choose the odd one out of the following items:

     (a) Earthquakes
     (b) Sushi restaurants

(c) Snow
(d) High level of education

The correct answer is a) Earthquakes. All the others can be found in both countries but there are no earthquakes in Ireland.

This type of quiz forces students to think about the two cultures.

Action Logs – students write their reflection on the activities done during the lesson. They evaluate the activities taking into account such categories as usefulness, difficulty, interest and the teacher is given useful feedback. Furthermore, students also think about their engagement in the lesson (being active – responding to teacher's questions etc.).

Reformulation – after a particular activity, students retell it to others. This allows them to check what they have learnt and to reinforce it by telling it to a partner. From a partner, they may also see what they have missed and improve their language by noticing gaps in their ability to explain.

Noticing – when students work on some materials they are asked to notice some features and compare them with their own culture. They focus on the task instead of passive viewing or listening.

Prediction can be used to work on almost every material. As with the previous types, it engages students more in the activity and raises their curiosity. For example, students can predict the end of the story and then check if their predictions were correct.

Selling Points

Teachers should present ('sell') to students different aspects of culture, not only the positive sides. Introducing some contrasts between cultures is useful. Topics should be uncommon or even controversial.

4. Teacher's tips

To find out how much cultural content is included in the course books widely used nowadays in primary schools in Poland, many of them were perused. Most of them are well prepared taking into account cultural topics. The characters in the books are very realistic and the dialogs are of everyday use, which helps students familiarize themselves with people from different countries and nationalities. These characters also very often accompany students throughout the whole year – using real natural English appropriate to the age group. In addition to this, the cultural information in the course books is up-to date and seems to be interesting for students. Thematic lessons which are very useful also make lessons unusual, while the visual content encourages students to use the course books.

In spite of this, however, in some books it would be advantageous to give more information about famous places in Britain and more pictures, which would help students visualize a place or an object and remember it for longer. Moreover, there could be more information about the everyday lives, customs and traditions of British people added.

When it comes to teaching, different sources should be used by teachers to implement cultural awareness in school. Methodology, aims and techniques should be meticulously taught. Furthermore, the language level must be suitable for the students, so that they could gain and assimilate cultural information as well as new vocabulary and grammar structures. It is an advantage for the students to practise all four skills during each lesson, particular emphasis should be placed on improving speaking (talking about towns and places that students have seen in Great Britain, comparing London to their capital city etc.) and listening skills (listening for a gist and listening for specific information). The students should also have an opportunity to work in groups and in pairs, which would help them develop the skill of communication.

In addition to what has been mentioned above, in my opinion, one of the greatest problems for the teacher is to be both friendly and to keep discipline. The teacher should be open to students' ideas and be able to stop the discussion when students change the topic. Some form of agreement is needed, as very often the teacher wants to give students the opportunity to feel relaxed and comfortable, which, unfortunately, they might use against him/her. Additionally, it is very challenging to make lessons interesting and appealing to students. However, the teacher should always look at students' reactions and be prepared to give a different activity to hold the students' attention. In other words, a good teacher should be flexible and modify the lesson according to the students' mood (taking into account the time of the lesson, the number of lessons the students have during the day etc.). Use of gestures and body language is also important in encouraging students to speak, as well as supporting understanding when the teacher is presenting something. Furthermore, the teacher should provide students with enough positive feedback after each exercise. It is reasonable to praise students and address them by their names.

When a teacher complies with the directives presented above, students eagerly participate in the lesson and acquire new knowledge and moreover, because cultural content is usually interesting, it is something that learners like talking about.

5. Conclusion

Summing up, increasing cultural awareness and promoting cross-cultural interaction is very important in teaching the English language. To learn a second language it is vital to learn and to be aware of the existence of the second culture. Students need to understand the reasons for the actions and beliefs of people from Great Britain. Promoting cross-cultural interaction enables students to become open-minded and

helps them to accept behaviours which are different from the ones they know. Furthermore, students who know much about the second culture should not have any problems to adapt to different situations and contexts, which are new and unfamiliar.

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Aleksandra Klawitter
Filologiczne Studia Doktoranckie
Uniwersytet Gdański
ul. Wita Stwosza 51
80-308 Gdańsk
Poland
Email: ola.rozkrut@wp.pl

REVIEWS

Epistemic Meaning: A Crosslinguistic and Functional-Cognitive Study by Kasper Boye

MARCIN GRYGIEL

2012. Berlin – Boston: De Gruyter Mouton. Empirical Approaches to Language Typology 43, xvii+373 pp., ISBN 978-3-11-020438-4.

Modality is a very problematic category. On the formal plane it can be expressed by a variety of means, such as auxiliary verbs, adverbs, verbal morphology or complementizers. Even when treated as part of the morphosyntactic system, it interacts with other grammatical elements such as tense and aspect. Because it lacks formal uniformity, its territory tends to be primarily defined in terms of the meanings of the linguistic phenomena it covers. Being a semantically delimited category, on the other hand, makes it highly subjective and prone to arbitrary divisions and judgments. Despite its quite dubious and often disputable ontological status, or maybe precisely because of it, this area has attracted an increasing amount of interest since the publication of F. R. Palmer's *Mood and Modality* in 1986.

The goal of Kasper Boye's monograph is to give recognition to the category of epistemicity and its subcategories of evidentiality and epistemic modality. The arguments in favor of the crosslinguistic validity of this categorization have been grouped into three chapters forming the main body of the book. Chapter 2 is aimed to show that the three categories are all significant for the description of morphosyntactic systems. Chapter 3 attempts to demonstrate that "crosslinguistic variation pertaining to the diachronic change of epistemic meanings

and to the synchronic polyfunctionality of epistemic expressions is constrained in a way that can be described in terms of the category of epistemicity and its two subcategories" (p. 126). Finally, Chapter 4 argues that all meanings covered by the category of epistemicity share scope properties.

Epistemic modality is traditionally regarded as one of two major subtypes of modality. It is generally assumed to be concerned with matters of knowledge and belief as opposed to deontic modality described as "containing an element of will" (Jespersen 1924: 320). Evidentiality, on the other hand, is associated with expressions of the source of information which are clearly distinct from, but in some respects complementary to epistemic expressions of degree of certainty. The present book proposes that epistemic modality and evidentiality are separate categories, but they both make part of a third category called epistemicity. Thus, the author distinguishes between evidentiality, which he prefers to refer to as "epistemic justification" and epistemic modality redefined as "epistemic support". Consequently, the book focuses on the descriptive category of epistemicity which consists of two subcategories of evidentiality and epistemic modality, and which is defined in terms of a notion of "justificatory support". Simplistic though it may seem, this sharp definitional distinction makes the subject matter of the book well defined and provides a relatively easy to apply theoretical tool for crosslinguistic analysis.

Trying to find the word *modality* in the subject index at the end of the book, the reader is redirected to other, narrow-sense terms, e.g. epistemic modality or non-epistemic modal meaning. Strangely enough, in Chapter 1 ("Preliminaries") the author chooses to discuss the theoretical status of a much more basic term which, in his opinion, may cause confusion and misinterpretation, i.e. that of "category". He argues that "linguistic literature is abundant with references to categories, but it is often unclear what is meant by the term *category*" (p. 6). Sadly, the definition he offers is suited for the specific purposes of typological studies and may be too narrow to gain wider

popularity or general recognition. Moreover, many traditional grammatical categories are primarily recognized on the basis of formal and not notional criteria. Crosslinguistic descriptive categories are defined as follows:

> *Definition of crosslinguistic descriptive category*
> A crosslinguistic descriptive category is a notional generalization over distinct but related linguistic meanings which is significant for the description of language-specific phenomena in a number of genetically and geographically distinct languages (p. 9).

In Chapter 2 ("Epistemic systems") the main focus is on how the category of epistemicity with its subcategories of evidentiality and epistemic modality are coded in the morphosyntactic systems of a number of languages. After having formulated the definition of the morphosyntactic system in terms of a distributionally delimited set of linguistic expressions, the author defines three kinds of epistemic systems:

- general morphosyntactic systems, where all the linguistic expressions have epistemic meaning, and in which at least one member has evidential meaning, and at least one member has epistemic modal meaning;
- an evidential morphosyntactic system, where all linguistic expressions have evidential meaning;
- an epistemic modal morphosyntactic system, where all linguistic expressions have epistemic modal meaning.

I must admit that the frequent reliance on definitions imposes clarity and contributes to disambiguation of the problematic concepts, but at the same time I have an impression that these Aristotelian "precise definitions" unavoidably simplify the phenomenon of epistemicity and lose descriptive adequacy by being too exclusive. As a result, rigorous definitions based on the classical model of categorization are of little practical use because they cannot be effectively implemented to the analysis of concepts and meaning patterns evidenced in real linguistic data. Whereas the criterion of distribution is fairly objective,

judgments concerning the possession of general epistemic, modal epistemic or evidential meaning by linguistic expressions may be quite arbitrary and do not have to be limited to the standard binary 'yes-no' choices. In fact, as the author himself admits, not all epistemic expressions are found in notionally coherent systems. Quite the contrary, the majority of them are evidenced in notionally incoherent systems or outside so rigorously defined morphosyntactic systems (p. 49). The reason for this is that members of an epistemic system tend to lose epistemic meaning and acquire a non-epistemic meaning, with the effect that the morphosyntactic system becomes notionally incoherent. My intuition is that the discussion of epistemicity and modality in general will always be incomplete when the diachronic processes are disregarded or not given due recognition.

The book focuses on the identification of general epistemic systems and, to a lesser degree, epistemic modal systems in a number of geographically diverse and genetically distinct languages. Evidential systems receive only limited attention. Summarizing the extensive analysis, the author provides tables with members of the general epistemic systems found in a number of languages, such as American languages: Slave, Hidatsa, Imbabura Quechua, West Greenlandic and non-American languages: Lega-Shabunda, Mangarayi, Basque, Ladakhi or German. These seem to be clear-cut classifications where epistemic particles, suffixes or copulas are matched with concisely stated meanings, e.g. in Basque *omen* 'evidential – reportive justification', *ei* 'evidential – reportive justification', *bide* 'evidential – inferential justification', *ote* 'epistemic modal – less than full support', *al* 'epistemic modal – neutral support (pragmatic or reconstructed)'.

However, as the language material collected in the book shows, the obvious problem with this kind of classifications is that the meaning of epistemic expressions is very often based on tentative definitions, indirect translations, or even speculations. Consequently, the meanings of expressions, and thus of

the systems the expressions belong to, may be insufficiently, misleadingly or at least imprecisely described. Additionally, descriptive grammars, monographs and academic papers – i.e. the primary data sources for the empirical analysis of epistemic expressions in the book under review – tend to give only limited information about epistemic systems or do not recognize epistemicity as a descriptive category at all. The author is also aware that some of the 'labels' used by him to categorize epistemic meanings have very little meaning themselves. For example, "the term 'inferential' can be conceived of in a vague sense as covering all instances of subjective, mind-internal reasoning processes" (p. 91).

To remedy some of these semantic problems, the author proposes an analysis of epistemic meaning as a "functionally anchored cognitive phenomenon" (p. 5). Consequently, in Chapter 3 ("A semantic map of epistemic expressions"), he argues that each of the three descriptive categories – epistemcity (evidentiality + epistemic modality) – covers a continuous region on a semantic map of epistemic expressions. These maps depict notional distinctions which are crosslinguistically significant. Within the semantic map framework, the meaning of epistemic expressions are presented in a more realistic and data-oriented way as organized along a multi-directional quantitative scale. Furthermore, this form of meaning representation seems consistent with the assumptions familiar to cognitive linguistics.

The primary concern of Chapter 4 ("Epistemic meaning and scope") is to present arguments in favor of the hypothesis that all meanings covered by the category of epistemicity have propositional scope, and that crosslinguistically recurring patterns pertaining to the morphosyntactic properties of epistemic expressions can be described as reflecting the propositional scope of epistemic meanings. In this context, other "scope candidates", such as speech acts and states-of-affairs, have been excluded. The examples used are meant to demonstrate that epistemic expressions form a distributionally coherent

universal category assigned *en bloc* to one and the same position inside illocutionary expressions and outside tense expressions. The following chapter shows that "when propositions are conceived of as referring meaning units, they can be analyzed in terms of a general cognitive capacity for hooking concepts onto the world by referring to it" (p. 279).

The main merit of the relatively short Chapter 5 ("A functional-cognitive analysis of epistemic meaning and the proposition") is that it offers not only descriptive generalizations, but also explanation for the crosslinguistic facts on a higher theoretical level. The explanation is based on iconic motivation where epistemic meanings are presented as "cognitive-conceptual justificatory-support structures" (p. 276). The justificatory-support structure is, in turn, illustrated by means of a set of pictures with three emoticons where a sad face has turned happy, the face is being happy and the face has not turned sad (Figure 5.4). The first situation represents the epistemic-justification component, the second situation constitutes the epistemic-support component and the last, the justificatory-support structure, which is composed of the two previous components.

As a matter of fact, the book supplements and supports the crosslinguistic studies of modality and evidentiality found in, for example, van der Auwera and Plungian (1998) and Aikhenvald (2004). It provides a broad repertoire of additional arguments for identifying evidentiality and epistemic modality as crosslinguistically valid categories and suggests the existence of a new category of epistemicity. The arguments put forward result from a cognitively deepened analysis of empirical data and seem convincing. In conclusion, Boye's book is a very important contribution to the study of modality. It offers new insights which are undoubtedly inspirational and potentially fruitful.

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Marcin Grygiel
Uniwersytet Rzeszowski
Instytut Filologii Angielskiej
Al. mjr W. Kopisto 2b
35-315 Rzeszów
Poland
Email: mgrygiel@poczta.fm

Different paths leading to creation:
An overview of alternative ways to translation:
A review of *Ways to Translation*, edited by
Łukasz Bogucki, Stanisław Goźdź-Roszkowski
and Piotr Stalmaszczyk

WOJCIECH KUBIŃSKI

2015. Łódź – Kraków: Wydawnictwo Uniwersytetu Łódzkiego. Series: *Łódź Studies in English and General Linguistics*, editor-in-chief Piotr Stalmaszczyk. 370 pages.

Contemporary Translation Studies as an independent discipline is estimated to have originated some fifty years ago. However, what with its soaring development and proliferation of theories, paradigms and concepts, an attempt at a comprehensive presentation of the scope of current approaches to translation would instantly be doomed to failure. Interestingly, *Ways to Translation* happens to be a successful enterprise that manages to delineate the titular ways to translation for the benefit of translators and translation researchers alike. The value of the volume co-edited by Łukasz Bogucki, Stanisław Goźdź-Roszkowski and Piotr Stalmaszczyk lies particularly in filling a gap on the Polish market when it comes to translation-related publications. It can be readily implemented into translation curricula at university level, especially in institutions training future translators, as an introduction to Translation Studies.

The volume is made up of fourteen chapters, whose scope ranges from issues paramount to translation research (such as equivalence) through theoretical constructs arising from state-

of-the-art developments in digital text processing (language corpora, machine translation, localisation) to rendering specialised texts (legal and medical translation) as well as interpreting. An appreciation of the entire work necessitates a look at the individual chapters one by one.

The opening text is a discussion of equivalence by Barbara Lewandowska-Tomaszczyk. Controversial and contentious as it is, this theoretical concept is frequently targeted in publications on translation. Certain theoreticians are of the opinion that the difficulties in defining equivalence make it a useless concept. This approach is only mentioned in passing by Lewandowska-Tomaszczyk, who refers to the seminal work on radical translation by Quine. Her own approach is cognitive in nature and essentially more optimistic; she sees equivalence as reconceptualisation of the text being translated in new contexts. Such an approach has a number of assets; however, as the author attempts to relate to the multifarious facets of equivalence, she introduces a veritable array of theoretical and terminological proposals, merely signalling many of them. As a result, the reader may occasionally lose track of the main concept under scrutiny. Thus, paradoxically, Lewandowska-Tomaszczyk's text is an example of the poetics of abundance and insufficiency at the same time. However, it has to be stressed that despite these shortcomings, Lewandowska-Tomaszczyk's text truly shines as extremely competent and informative. After all, the reader is welcome to refer to the many sources listed in the reference section of the chapter in order to deepen his or her knowledge of the issues in question.

Jacek Tadeusz Waliński's text is different in nature. In essence, it is an introduction to the seminal paper by Vinay and Darbelnet, dated 1958, or rather the fragment of this work on the stylistics of English and French texts which is devoted to translation. The author adds few of his own reflections, except for a range of examples from Polish as well as the assumption that the translation procedures listed by the Canadian researchers are in fact tantamount to various types of transla-

tion equivalence. Thus, Waliński's neat contribution becomes a fitting complement to Lewandowska-Tomaszczyk's text. Undoubtedly, many scholars in translation studies and translator trainers will make recourse to Waliński's text every now and then when discussing Vinay and Darbelnet's approach. Incidentally, a scrutiny of the text should help locate the two instances of "literary" (pp. 61 and 63) where "literally" must be the intended word.

An issue that reverberates in discussions on translation (especially since Wojtasiewicz's work and early texts by Nida) is the role of cultural and linguistic barriers in making the translator's life difficult. No wonder then that Janusz Wróblewski devotes two complete chapters to these two types of constraints. No wonder either that the former of these, concerning linguistic barriers, is rooted in Catford's monograph published in 1965. The author begins by outlining translation problems related to differences between the Polish and English language systems (e.g. English articles translated into Polish, a language deprived of this grammatical category, or the singular or plural in translation into Japanese, where the category of grammatical number is missing). Following in the footsteps of Catford and partly an earlier text by Jakobson, Wróblewski concludes that such differences are hardly an issue in translating, as information encoded by means of grammar can either be left out or expressed with the help of lexical devices. Far more attention is devoted to the translation of puns and wordplay. The text abounds in descriptions of types of wordplay and methods of their rendition (incidentally, skilful translators can achieve much in that department). Though Wróblewski's discussion is fraught with multiple taxonomies of various complex phenomena, it is remarkably transparent, due to frequent references to linguistic, literary and translation textbooks as well as literature itself. The author fails to include any novel proposals of his own, but he succeeds in collecting much of what has been written on the translation of wordplay.

The chapter on cultural barriers is also successful. Here Wróblewski goes back to French texts from the 1950s on cultural barriers in translation (also discussed in Wojtasiewicz's seminal work dated 1957). Also Catford, commonly associated with the linguistic approach, acknowledges the role of culture in translation. Wróblewski refers to the *skopos* theory by Vermeer and the so-called cultural turn in translation advocated in the 1980s by Bassnett and Lefevere. The remainder of the chapter is an aggregate of approaches to cultural barriers in translating coming from foreign (Catford, Katan, Vinay and Darbelnet) as well as Polish (Korzeniowska and Kuhiwczak, Lewicki) scholars, together with lists of culture-specific lexical items, based on Vlahov and Florin 1980; Newmark 1988, 2010; and Hejwowski 2004. Finally, Wróblewski proposes procedures in translating culture-specific vocabulary; this comprehensive discussion is peppered with a multitude of frequently amusing examples. Both contributions by Janusz Wróblewski make for excellent engaging teaching material for B. A. as well as M. A. seminar students.

The next chapter is devoted to cognitive approaches to translation and can successfully serve as an introduction to cognitive linguistics as such, as Deckert begins with a definition of "cognitive" and goes on to discuss cognitive linguistics as put forward by Californian researchers (Lakoff, Langacker) and their followers. From there, he proceeds to present two main proposals implementing cognitive grammar in translation analysis, viz. the cognitive poetics of translation by Elżbieta Tabakowska and translation as reconceptualisation by Barbara Lewandowska-Tomaszczyk. The author adds little of his own except for a comprehensive discussion of the two approaches. He meticulously outlines Langacker's types of imaging as used by Tabakowska in her analyses of literary translations, as well as any other concepts that may be of relevance (e.g. conceptual metaphor). Finally, he goes through Lewandowska-Tomaszczyk's types of reconceptualisation, mentioning in passing other approaches to cognitive Translation Studies

(Hejwowski). The strongest point of Deckert's contribution is the discussion of Lewandowska-Tomaszczyk's approach.

Łukasz Grabowski's chapter introduces methods of implementing state-of-the-art computer technology in Descriptive Translation Studies. This technology makes it possible to compare and contrast large volumes of translated or non-translated texts and to carefully analyse selected aspects of texts and translations thereof. Grabowski manages to skilfully guide the reader through the maze of statistical techniques of computer text processing, illustrating differences between quantitative and qualitative methods. The chapter contains a detailed discussion of different types of corpora, principles of selecting texts to be included in corpora as well as choosing issues or aspects to be scrutinised within the framework of research projects; the latter are described in the final part of the text. Grabowski's proposal is an excellent introduction to the techniques that will continue to shape the development of Descriptive Translation Studies in the foreseeable future.

The very name of the next contributor suffices in lieu of a recommendation, as Łukasz Bogucki is currently the most recognised and acknowledged Polish researcher into audiovisual translation (next to Teresa Tomaszkiewicz). His succinct contribution contains practically all the relevant information about this dynamically developing and increasingly complex genre of translation, comprising various types of multimedia translation. The extensive list of resources makes it possible for the reader to go beyond the introduction that Bogucki provides. He characterises the semiotic complexity of multimedia translation, describes the rapid development of new forms of making audiovisual material accessible to disabled viewers (audiodescription as well as subtitles for the deaf and the hard of hearing), and finally presents two of the most recent models of describing multimedia translation in the context of other parameters characterising visual aspects of audiovisual messages (multimodality in translation) or the multidimensionality of linguistic communication including all forms of (technology-

dependent) translation. These aspects of translation and Translation Studies continue to develop exponentially. Bogucki's chapter helps the reader freeze the swiftly moving picture of the dynamically changing audiovisual scene.

The following chapter also refers to the technological aspects of translation. Adam Bednarek and Joanna Drożdż describe the many facets of translation in the digital world, including machine translation, computer-assisted translation and so-called localisation of linguistic products in the globalised world. Out of necessity, this chapter complements that of Łukasz Grabowski, as the authors start with a description of corpus technology, only to go on to discuss automated translation generated on the basis of the corpora residing in the computer's memory. Computer-assisted translation makes use of a constantly modified database containing a corpus of previous translations. The authors look at different forms of extracting semantic or syntactic knowledge from texts so as to use it at a later time in forthcoming (computer-assisted) translations. Although fully accurate machine translation is currently unfeasible, machine translations can be post-edited by human translators, thereby removing any inadequacies. Machine-assisted human translation is another story, as the rationale behind it is to ensure the consistent rendition of terminology, made possible by accessing a database containing equivalents of specialised terms. The authors discuss different types of such databanks and methods of information-mining. The final aspect discussed in the chapter is localisation, understood as preparing a product (e.g. software, involving its translation) to be marketed in the target locale or on the World Wide Web. The authors go over various facets of this complex matter, making frequent recourse to general translation theory. The final part of the chapter tackles the issue of localising video games. This is where an analogy to Mona Baker's comment on film as a complex semiotic entity comes in handy. Thus, the contribution by Bednarek and Drożdż serves as an

elegant introduction to various aspects of translation in the context of computer technology and digitalisation.

Jerzy Jarniewicz's claim that translation of literary text is translation *par excellence*, where all translational problems manifest themselves in a condensed form, seems indisputable. In his text, Jarniewicz does not stop merely at noting the pertinent problems of literary translation (including the complex relations between form and content, musicality of poetic texts, translator's creativity, untranslatability, translation as interpretation of the literary text, the issue of grammatical gender, intertextuality, heteroglossia, translator's (in)visibility etc.) All of these are aptly exemplified by means of translations of short, even epigrammatic literary forms, e.g. haiku. The text flows smoothly (not unusual at all in the case of Jerzy Jarniewicz) and contains a wealth of information on merely 20 pages.

The contribution by Łucja Biel and Stanisław Goźdź-Roszkowski is a succinct, precise introduction to the complex issue of translating legal texts. The main issue at hand is of course equivalence, as it is disputable to what extent legal terms defined in various languages on the basis of different legal traditions and used differently in various text types and genres may be considered equivalent to one another. European Union (international) legislature necessitates an approach different from that in the case of translation between different legal systems. Biel and Goźdź-Roszkowski expertly take the reader through a maze of complex aspects of legal translation.

It is my pleasure to note that one of the authors of this successful volume is Gdańsk-based Wioleta Karwacka, who offers a prolegomenon to translating medical texts. The starting point of this discussion has to be *primum non nocere*, as this principle determines the standards of accuracy in translation. Additionally, medical texts are heterogeneous and different texts require different translating methods. Karwacka presents a range of text types, starting from scholarly papers (where the translator's task is made somewhat easier by the Greek-Latin

etymology of a number of medical terms in most European languages), through information for patients (which needs to be as transparent and communicative as possible, as the target recipient is not a medical expert) to medical documentation, potentially usable anywhere in the world, depending on the patient's provenance. The author illustrates her work with fragments of medical translations for various purposes. Another issue discussed in this chapter is the competence of the medical translator. As Karwacka stresses, it is the translator's sole responsibility to determine whether she or he possesses sufficient expertise to translate a given text. However, the clinical consequences of medical translation may be reason enough to introduce a system for ensuring the quality of this type of translation, a project that Karwacka discusses toward the end of her text.

The following chapter tackles interpreting, a particularly thorny issue to describe. One may list the many kinds of conference and community interpreting, which Paulina Pietrzak and Adam Bednarek do in their chapter. Alternatively, one may name the many threats that the interpreter may hardly ever evade, as well as stress factors that he or she must face despite common human flaws (controlling emotions, prosodic features, memory limitations) – this Pietrzak and Bednarek accomplish as well. Finally, one may try to tackle the most elusive of issues – that of scholarly methods of researching interpreting. Here, however, the situation is far from optimistic. Despite promising proposals, such as so-called *Think Aloud Protocols*, that is ways of tracking decisions taken in the process of translation, one cannot help thinking that while it is a major type of translation, interpreting is not readily subject to academic scrutiny, remaining an art rather than researchable, rule-governed activity. On this pessimistic note the authors conclude their somewhat short text.

The penultimate chapter, also by Paulina Pietrzak, considers translation competence. As the previous chapters have managed to indicate, ways to translation are many, thus

translation competences also vary from genre to genre. This elusive notion is what Pietrzak tries to define throughout her entire text. She begins with the seminal notion of language competence as put forward by Noam Chomsky (questioned both by sociolinguists (Hymes' communicative competence) and cognitivists). In fact, one never learns whether there is a single translation competence, a set of subcompetences, combined bilingual competences or possibly an overriding supercompetence. Moreover, it is not clear whether a definition of translation competence leads to the improvement of translation curricula by developing the desired professional competence(s) among trainee translators. Pietrzak's argumentation goes full circle. She also quotes the minimalist view of Anthony Pym, on two different occasions but using the same wording. Having finished, the reader is still in the dark as regards this intriguing notion – so that we are left with a feeling of incompleteness.

The final text in the volume, authored by Jerzy Tomaszczyk, appears to function on the outskirts of translational discussions, despite the fact that lexical borrowing is listed as the first translation procedure by Vinay and Darbelnet (1957). One must therefore concur with the author that the large number of lexical borrowings from English in the Polish language has to influence the methods and procedures of translating between both languages, as well as the translation-related curricula at universities. The data that Tomaszczyk has collected as well as the works that he cites delineate the impact of English lexis on contemporary Polish, compared with its influence on other European languages. The growing trend is a challenge for practising translators, as the borrowings begin to live lives of their own, changing their meaning (*faux amis*). Tomaszczyk focuses on the teaching-related consequences of this state of affairs, as there are numerous suggestions regarding training translators. The text concludes with a critical appreciation of textbooks available on the Polish market. Overall, the chapter

is quite useful, particularly to those who design translation curricula.

On balance, this volume contains texts of different value and scope. One may argue that some elements of this puzzle overlap to a certain extent, or that some elements may be missing altogether (for instance, translating for business purposes or translating drama are conspicuously absent from this collection). However, when put together, the texts under scrutiny paint a surprisingly complete and accurate picture of contemporary Translation Studies or the different ways to understanding and appreciating translation. The volume co-edited by Łukasz Bogucki, Stanisław Goźdź-Roszkowski and Piotr Stalmaszczyk is likely to secure a significant place among leading Polish handbooks of Translation Studies.

Wojciech Kubiński
Instytut Anglistyki
i Amerykanistyki
Uniwersytet Gdański
ul. Wita Stwosza 51
80-308 Gdańsk
Poland
Email: angwk@ug.edu.pl

REPORTS

The 41st Annual Conference of the International Association of Byron Societies "Reality, Fiction and Madness", Gdańsk 2015

MARIA FENGLER

George Gordon Byron is an immensely important figure for Polish history, literature and culture. As a writer of narrative tales in verse, he was an inspiration to Juliusz Słowacki, whose long poem *Beniowski* owes much to *Don Juan*, as well as to Adam Mickiewicz, the author of the Polish national epic *Pan Tadeusz*. In August 1980, a fragment from Mickiewicz's translation of *The Giaour* appeared on a cross put up in the Gdańsk shipyard by striking workers. This criss-cross of historical and literary facts made Gdańsk, the birthplace of *Solidarity* and Poland's freedom, a particularly appropriate place to hold a conference of the International Association of Byron Societies.

The 41st Annual Conference of the International Association of Byron Societies, organised by the Polish Society for the Study of European Romanticism and the University of Gdańsk, took place on 1–7 July 2015. The subject of the conference, *Reality, Fiction and Madness*, met with an enthusiastic response, with scholars from sixteen different countries coming to Gdańsk to present papers exploring the motifs of madness, subversion, transgression, darkness, reality and illusion in Byron's life and work. The Organising Committee included Mirosława Modrzewska, Maria Fengler, Maria Kalinowska,

Monika Coghen, Marcin Leszczyński, Ewa Rucińska-Mikusek, and Joanna Szpak, assisted by the Officers and Board Members of the International Association of Byron Societies as well as by Colleagues from the Institute of English and American Studies and the Institute of Polish Studies of the University of Gdańsk.

The Conference Opening Ceremony was held on the Elizabethan thrust stage of the Gdańsk Shakespeare Theatre, rebuilt on the site of the seventeenth-century playhouse visited by English actors in Shakespeare's lifetime. After the opening address delivered by Lord Byron and Mirosława Modrzewska, the participants watched *The Burial of Byron*, a performance of poetry, music and dance directed by Anna Galikowska-Gajewska of Gdańsk Music Academy. Written and performed by Andrew Mitchell, the poem was accompanied by music improvised by the accordionist and pianist Cezary Paciorek, songs from Byron's works sung by Karolina Dziwniel, and stage movement devised by Beata Oryl. The performance was followed by the first keynote lecture, "'Yet Must I Think Less Wildly': Byron's Shakespearean Madness", in which Michael O'Neill explored Byron's "self-divided sense that creativity, like madness, relies on the transgression of limits and overthrow of boundaries". In the late afternoon, the participants returned to the Gdańsk Shakespeare Theatre to watch *Wesołe kumoszki z Windsoru* (*The Merry Wives of Windsor*) performed by Teatr Wybrzeże, a spirited production in Shakespearean style, with German and English subtitles.

Thursday 2 July, the second day of the conference, began with a keynote lecture by Frederick Burwick, who discussed physical and mental deformity in *The Deformed Transformed*, placing it in the context of Goethe's *Faust* as well as Byron's earlier Faustian plays *Manfred* and *Cain*. Proceedings continued with two sessions on "Byron's Artistic Madness", including papers by Bernard Beatty ("Making Madness Beautiful: Byron at Work 1816–1817"), Mark Sandy ("A Being More Intense: Byron, the Poetic Artistry of Madness, and Subjectivity"), Naji

Oueijan ("Lord Byron's Perceptive Madness"), Samantha Crain ("Calculated 'Madness' in Byron's *Manfred* and *The Giaour*") and Mirka Horová ("The Madness of Art and the Play of History: Byron's *The Deformed Transformed*").

After lunch, a session on "Byron and Intertextuality" followed, with papers by Martin Procházka ("Byron and Karel Hynek Mácha: Uses of Ossian and Subversions of Ossianism"), Dennis Weißenfels ("'Thou shalt not tempt the Lord' – Byron's Miltonic Manfred and the 'Wordsworthian Trinity'"), and Joselyn Almeida-Beveridge ("'The Madman's Wish, The Macedonian's Tear': Conquerors, Kings, and Congresses in Byron's *The Age of Bronze* (1823)"). The session concluded with a presentation of plans for the 2016 International Byron Conference by Olivier Feignier, President of the French Byron Society.

In the evening, a wine reception sponsored by the London Byron Society was held at St Bridget Ecumenical Centre to celebrate *The Byron Journal*. The reception was followed by a banquet, during which the guests had a chance to try some specialities of Polish cuisine such as *barszcz, chłodnik* and *bigos.*

Friday 3 July opened with the session "Byron's Artistic Madness (III)", featuring papers by Jonathan Gross ("'Imputed Madness' and *The Lament of Tasso*"), Young-ok An ("Madness as Proliferation of Meaning in Byron"), and Innes Merabishvili ("Number Six in Connection with the Life and Works of the 6th Lord Byron"). The second session of the day focused on "Byron and Transgression" and included papers by Kristina Stankevičiūtė ("Transgression à la Byron: *Don Juan*, Cantos VII and VIII"), Rolf Lessenich ("Byron, Madness, and Same-Sex Love") and Xymena Synak-Pskit ("'Why should I speak?' or, on Cain's malaise"). After lunch, the participants departed on a sightseeing tour of Malbork Castle, an impressive mediaeval fortress of the Teutonic Knights, followed by dinner in a restaurant offering beautiful views of the Vistula river.

Mirosława Modrzewska and Lord Byron
at the Conference Opening Ceremony. Photo: Danuta Stanulewicz

The Burial of Byron. Photo: Danuta Stanulewicz

"Byron and Women", the first session on Saturday 4 July, featured papers by Allan Gregory ("Phrases Make History – Byron and Caro") and Norbert Lennartz ("Who's Afraid of Niobe? Byron and the Dread of Porous (Female) Bodies"). The paper on "Byron's Nervous Breakdown" by the recently deceased Peter Cochran was read by Peter Francev, and Shobhana Bhattacharji and Bernard Beatty paid tribute to the author, who will be greatly missed by all Byronists. At the end of the session a minute of silence was held in honour of this inspiring friend and colleague.

The next session explored the subject of "Truth and Fiction in Byron's Works", with papers by Tomasz Kunicki-Goldfinger ("The Light of the Moon – Mimesis and Imitation in Byron's Poem 'So, We'll Go No More A Roving'") and Marcin Leszczyński ("Books, Reading and Writing in Byron's Works: Between Fiction and Reality").

After lunch, Christoph Bode's keynote lecture on "Byron's Dis-orientations: *The Giaour*" offered a narratological analysis demonstrating brilliantly how Byron's tale dismantles easy East–West binaries and preconceptions. The lecture was followed by a session on *Childe Harold's Pilgrimage*, which included Daniel Westwood's paper "Fiction, Reality and Quest in Childe Harold's Pilgrimage III", Zhang Feilong's "The Play of Time: *Don Juan* and *Childe Harold's Pilgrimage*", and Peter Francev's "Byron, Beauty, and the Florentine Stanzas of *Childe Harold's Pilgrimage* IV". The next panel on "Legacy, Celebrity, Memory" featured presentations by David McClay ("Taming the Reality of Chaos: Current Work on the Byron Papers in John Murray Archive (NLS)"), Josefina Tuominen-Pope ("A Misanthrope Seeking Attention: Byron's Strategy of Pursuing Popularity") and Madeleine Callaghan ("'The Wind's Wings': Byron's Memory of England in *Don Juan* XI").

Maria Fengler and Mirosława Modrzewska at the reception desk.
Photo: Danuta Stanulewicz

Conference participants affiliated with the University of Gdańsk:
Maria Sibińska, Ewa Nawrocka, Grażyna Tomaszewska,
Feliks Tomaszewski and Ewa Graczyk.
Photo: Danuta Stanulewicz

Carmel and Allan Gregory (Irish Byron Society),
and Mirosława Modrzewska. Photo: Danuta Stanulewicz

The proceedings on Sunday 5 July opened with a keynote lecture by Gavin Hopps entitled "Byron and the Linguistic Sketch: Nihilistic Semiotics or Truthful Fiction?", which discussed Byron's epistemology and his attitude to language in the light of the philosophical thought of Nietzsche and Gianni Vattimo, arguing that Byron's poetic practice in *Don Juan* suggests a kind of "hermeneutic trust". Savo Karam's paper "Apocalyptic Imagery in Byron's Darkness" followed. The next session focused on "Byron's Artistic Process", and included papers by Alan Rawes ("'Decay […] impregnate with divinity': Byron's Lyric Italy"), Shobhana Bhattacharji ("Reality and Fiction in Marino Faliero") and Nora Liassis ("Byron's Processing of Episodic Affinities within Mythical Desire").

The day finished with a visit to the European Solidarity Centre and a walking tour of the Old Town. Located on the grounds of the Gdańsk shipyard, where the August 1980 strike led to the emergence of *Solidarity*, and, in the long run, to the demise of communist regimes in Eastern Europe, the Centre houses an exhibition documenting the achievements of democratic opposition in Poland. For the tour of the Centre, the participants were joined by Ewa Graczyk, professor of Polish Romantic literature and Vice-President of the Polish Society for the Study of European Romanticism, who recounted her memories of the 1980 strike, in which she took an active part. Afterwards, the participants had a chance to see the magnificent historic sights and wander around the picturesque mediaeval streets of the old Hanseatic city of Gdańsk.

Monday 5 July offered two sessions on "Byron's Reception", with papers by Magdalena Ożarska ("A Polish Fan of Lord Byron: Łucja Rautenstrauchowa and her *In and Beyond the Alps* (1847)"), Monika Coghen ("Byronism as Madness in Zygmunt Kaczkowski's *Bajronista* (The Byronist)"), Marta Radwańska ("Adam Mickiewicz and George Gordon Byron's 'Euthanasia': A Comparative Study"), Agustín Coletes-Blanco ("Reception, Appropriation, Manipulation: Castelar's *Life of Lord Byron* (1873) and Its Critics"), Hamide Bahman Pour ("Reality in Poetry and Painting: How Reality Was Represented in Byron's Poems and Delacroix's Paintings") and Piya Pal-Lapinski ("From Risorgimento to Fascism: The Politics of *Parisina*"). The programme of the day also included a meeting with Paweł Huelle, a leading Polish novelist, playwright and poet. In conversation with Mirosława Modrzewska, Huelle talked about his memories of growing up in Gdańsk, his development as a writer and the influence of Günther Grass, and about his books, which include the critically acclaimed *Who Was David Weiser* and *Castorp*, a prequel to *The Magic Mountain*.

In the evening, the Conference Gala Dinner was held at the Sofitel Grand Hotel in Sopot, an impressive venue with beautiful views of the sea and Sopot's wooden pier. The evening fea-

tured not only a traditional polonaise, which the participants danced to music from Andrzej Wajda's film adaptation of Adam Mickiewicz's *Pan Tadeusz*, but also a performance of local Kashubian songs sung by Aleksandra Kucharska-Szefler of Gdańsk Music Academy. This was followed by a spontaneous international song session in which the Polish and Irish contingents in particular engaged in some friendly rivalry.

With the conference proceedings officially closed, the last day offered an opportunity to explore Kashubia, the picturesque region outside Gdańsk immortalised by Günther Grass in *The Tin Drum*. The coach tour took the participants on a scenic drive to Wieżyca, the highest of Kashubian hills, where they were able to admire the panorama of lakes and forests from a viewing platform, to the village of Chmielno, where a local pottery specialises in traditional hand-made Kashubian ceramics, and to the superb Outdoor Ethnographic Museum in Wdzydze Kiszewskie.

The Annual Conference of the International Association of Byron Societies was held in Poland for the first, but hopefully not the last time. The event, attended by leading Byronists from around the world, was both highly enjoyable and fruitful from the academic point of view. As usual, selected papers presented at the conference will be published in a volume of conference proceedings, to be edited by Mirosława Modrzewska.

Maria Fengler
Instytut Anglistyki i Amerykanistyki
Uniwersytet Gdański
ul. Wita Stwosza 51
80-308 Gdańsk
Poland
Email: mariafengler@hotmail.com

INTERVIEWS

Interview with Roger Guenveur Smith

GRZEGORZ WELIZAROWICZ

Roger Guenveur Smith is a Los Angeles-based actor, writer, and director. The son of African American parents who moved to California from the South fleeing racial segregation, Roger was born in 1959. He grew up in the Watts district of Los Angeles and attended Occidental College graduating in 1982 with a degree in American studies. Through a Thomas J. Watson fellowship he apprenticed at the London-based Keskidee Arts Centre, an African-Caribbean theater center. Upon his return to the U.S. he enrolled on Yale University's African American studies but soon transfered to the prestigious Masters Acting Program at the Yale School of Drama.

His professional acting career began in the mid-1980s with roles in productions of Pinter, Shakespeare, Dickens, and others. He appeared in, for example, *The Birthday Party*, *Agamemnon*, *The Task*, *Sueños*, *It's a Man's World*, *That Serious He-Man Bull*, *Coriolanus,* and performed at the Joseph Papp Public Theater/New York Shakespeare Festival, the Mark Taper Forum, the Barbican Theatre Centre in London, and the Actors Theatre of Louisville. He has played seasons with Mabou Mines and the Guthrie Theater in Minneapolis. At the latter, he collaborated with Kazimierz Braun, a renowned Polish director and theoretician, on a production of Ionesco's *Rhinoceros* (premiere October 10, 1986).

Smith's film career took off when he landed the role of Smiley in Spike Lee's *Do the Right Thing* (1989). The character had not originally been in the script but Smith was able to convince Lee to improvise the character of a speech-impaired

man who sells pictures of the Civil Rights leaders Malcolm
X and Martin Luther King. Smiley, in all probability based
on a personal memory, became the moral center of the story
and Smith's staggering performance gained him widespread
critical acclaim.[1] His talent is featured in Lee's other films:
S*chool Daze* (1988; Smith's film debut), *Malcolm X* (1992), *Get
on the Bus* (1996; Smith plays one of the leads), and in
Lee's screen adaptation of Smith's performance *A Huey
P. Newton Story* (2001). Other early film credits include: *King of
New York* (1990); *Deep Cover* (1992), *Poetic Justice* (1993), *Ta-
les from the Hood* (1995), *Panther* (1995; based on a script
adapted from the novel of African American filmmaker and
author Melvin van Peebles, and directed by his son Mario van
Peebles); *He Got Game* (1998), and others. More recently, he
starred in, for example, *Justice* (2004), collaborated with Rich-
ard Montoya on his feature film debut *Water and Power* (2013),
and appeared in Spike Lee's *Chi-Raq* (2015) and Nate Parker's
The Birth of a Nation (2016). Smith's credits for television in-
clude Bill Cosby's series *A Different World*, Showtime's produc-
tions *Fearless and Fallen Angels*, *HBO's Cosmic Slop*, and net-
work television's *Murphy Brown.*

In his own works for theater he explores chiefly, but not on-
ly, African American history, the variety of vernacular forms of
speech, and the legacies of cultural heroes which he mixes
with personal and pop cultural memories to interrogate, as
Margo Jefferson puts it, "the wilderness of American life and
history [...] as a thicket of racial facts and fantasies" (332). His
self-scripted plays include: *Frederick Douglass Now* (premiere
at La Mama Experimental Theater, NYC; 1990), *Inside the Cre-
ole Mafia* (with Mark Broyard; 1991), *Christopher Columbus*
(1992), *A Huey* P. *Newton Story* (1995; Obie Award 1997,
NAACP Award for Best Playwright and Best Actor 1995, *LA

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[1] In the authobiographic *The Watts Towers Project* Smith says that
his father "purchased religiously every Thursday night from a speech-
impaired man on the corner of Western Avenue and Santa Barbara avenue."
Smith subsequently does an imitation of impaired speech very similar to
Smiley's.

Weekly's Best Solo Performance award 1996), *Blood and Brains* (1999), *The Watts Towers Project* (2006), *Iceland* (2008), *Juan and John* (2009) and *Rodney King* (2013). His frequent musical collaborator is Marc Anthony Thompson.

The interview was conducted in Echo Park in Los Angeles on July 07, 2013. In the few months prior to our conversation I had seen Smith's work numerous times. First was his *Frederick Douglass Now* at the San Diego Repertory Theater. Following this, also at the San Diego Rep, I saw his superb direction of Katori Hall's *The Mountaintop*, a play about the last night of Martin Luther King at the Lorraine Motel in Memphis, Tennessee. *Rodney King*, his original show at the Bootleg Theater in Los Angeles was next. In addition, I saw Roger Smith at the Universal City press-release of *Water and Power*, a feature film by Richard Montoya in which Smith plays the part of a corrupt cop. Ever busy, Smith also teaches performance workshops, "including stints at the University of California at Berkeley" (Rubiner). In late May 2015, he was shooting scenes in Savannah, Georgia for *The Birth of a Nation,* Nate Parker's film about the Nat Turner slave rebellion of 1831. In the summer of 2015 he was "working on a new play with Richard Montoya inspired by the history of Venice, California" (Smith 2015).

Los Angeles, July 07, 2013

(additional questions by e-mail correspondence June 03, 2015)

Grzegorz Welizarowicz: I would like to begin with the Polish connection. You mentioned that you worked early in your career with Kazimierz Braun. Can you tell me more about that cooperation?

Roger Guenveur Smith: I was introduced to Kazimierz Braun when he came to the Guthrie Theatre in [Minneapolis] Minnessota to work there [season 1986-1987]. It was actually my first job. Kazimierz came over from Poland to direct Ionesco's *Rhinoceros*. And the idea of *Rhinoceros* is that the actual animal is an imagined one, you know it is an illusion, it is usually played as an illusion. But Kazimierz went the complete opposite way. He had actual, life-size rhinoceri on stage. It took two actors to go inside of these huge rhinoceri. And then, it would come out upon the stage. And then, some would pop out of buildings, through windows and what have you. Exciting production. Kazimierz was a wonderful director, and he got along with American actors quite well who were very inspired by him. It was a great moment in my experience because it was a beginning.

G.W.: Was he an influence?

R.G.S.: I think there was a certain kind of dynamism to what we had to do with Ionesco that could not be translated through language. Because his English was very limited so we were playing through this imaginary language of the theater which is a wonderful thing to do. And I think that it informed me particularly with international experiences that were subsequent to that, to be able to play through the imagination and connect even when there were language barriers.

Roger Guenveur Smith, Los Angeles, July 07, 2013
Photo: Grzegorz Welizarowicz

The experience with Kazimierz Braun was compelling in that we were forced to communicate beyond the language barrier. The summer of 1988 I toured pre-war Yugoslavia in *The Coyote Cycle*, adapted by Murray Mednick from Hopi mythology. It was a very physical play, performed outdoors with very little language, most of it English, with a bit of Serbo-Croatian thrown in. Our small ensemble was challenged to strike at the heart of an audience on the brink of a devastating civil war with an apocalyptic Native American tale. And then it was on to Brooklyn for the film *Do the Right Thing* [1989], for which I created a character whose verbal skills are compromised, but who improvises the story's moral center. My plays *Iceland*, *The Watts Towers Project*, and *Juan and John* are generously informed by the Icelandic, Italian, and the Spanish languages through both text and Marc Anthony Thompson's sound designs. The collaboration with Braun back in 1986 was seminal in developing both verbal and non-verbal strategies of communication.

The same can be said of Claude Purdy, whose career was distinguished as both actor and director and trusted collaborator of playwright August Wilson. I am returning to Penumbra Theater [in St. Paul] this fall [2015] with *Rodney King*, a solo performance which aspires to Purdy's Kabuki discipline of strategically integrated speech and movement.

G.W.: How did your story with Culture Clash begin?[2]

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[2] Culture Clash is a Chicano theater trio founded in 1984 in San Francisco. Its members, writers and performers, are Richard Montoya, Ric Salinas, and Herbert Siguenza. They have three collections of plays published by Theatre Communications Group and more than twenty premieres under their belt, and have built a reputation as the best Latino theater group in the country having worked, beyond Roger Guenveur Smith, with such directors as Luis Valdez, Tony Taccone, Jo Bonney, Lisa Peterson, Mark Rucker, Charles Randolph Wright, José Luis Valenzuela, Sam Woodhouse, Max Ferra, and others. They began as stand up comedians but soon started creating plays with loosely structured plots in their signature style of sketch-comedy satire. They filmed thirty episodes of their own comedy sketch TV show for FOX between 1993-1994. *American Theatre* magazine featured them on the cover in March 1998. Their career roughly falls into four periods: the first is the stand-up comedy period prior to the full length plays; second is the first four or five broad satire California plays including *The Mission*, *A Bowl of Beings*, *S.O.S.*, *Carpa Clash*, and others; third is the site-specific period when commissions from around the US. resulted in the creations of plays about specific American cities – Miami (*Radio Mambo*), San Diego (*Bordertown*), New York (*Nuyorican Stores)*, San Francisco (*Mission Magic Mystery Tour*), and Washington D.C. (*Anthems*); fourth, the mature California period with plays like: *Chavez Ravine; Palestine, New Mexico*; *Water and Power*; *Zorro in Hell*. In the more recent period all members have launched successful solo careers. Siguenza is a painter, plawright and actor/impersonator. His most successful original production, *A Weekend with Pablo Picasso*, is a hybrid form between the art of painting and the art of theater performance – Siguenza impersonates Picasso painting numerous works on stage. He also wrote, performed and directed *Cantinflas*, about the life and works of Mario Moreno, as well as authored and starred in *Steal Heaven* (2013) about Abbie Hoffman, and adapted Sakespeare's *Henry IV* into a Chicano Mad Max futurist dystopia *El Henry* (2014). Montoya is now a nationally recognized playwright. He is the author of *Anthems*; *Water and Power; American Night; Palestine, New Mexico; Federal Jazz Project; The River*; *American Night* (commissioned by the Oregon Sheakespeare Festival). He recently ventured into film directing a feature adaptation of his *Water and Power*. A cooperation between Roger Guenveur Smith and Montoya on a new play about Venice, California, is currently underway (Smith 2015). Salinas has launched a successful solo career performing in, for example, *Placas* by Paul S. Flores, and made his directorial debut with Teatro Zinzanni's production of *¡Caliente!* (2011). In November 2015 he starred in the Latino Theater Com-

R.G.S.: Culture Clash came from San Francisco to Los Angeles in the early 1990s. And they were working at the theater called the L.A. Theater Center. And I was working there at the same time. And we became acquainted with each other. We respected each other's work. I was fascinated with what they were doing. Because I had been working as a solo artist, as well as an ensemble artist, but I was an emerging solo artist. So it was very fascinating to me how they could function as an ensemble. Obviously as three idiosyncratic artists who were able to come together for so long. And now they have been together for thirty years. So it is very inspiring, the way they have been able to work as a collective. And that has always been very inspiring to me.

G.W.: You directed their play *Radio Mambo: Culture Clash Invades Miami* in its second incarnation which opened in Los Angeles in March 1996.[3] Had you seen the original production from Miami [November 1994] directed by José Luis Valenzuela? And how did that come about?

R.G.S.: I had seen the videotape of the original production. And I read the script of course. I was really interested in stripping the work down as much as possible. At that point we had known each other probably for five years now and we had seen each other's work and had been on the same stage. Culture Clash, in fact, invited me to perform in 1992 at the Mark Taper Forum on the main stage there in my piece *Christopher Colum-*

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pany's production of *57 Chevy* by Cris Franco at the Los Angeles Theatre Center.
    [3] Commissioned by the Miami Light Project *Radio Mambo: Culture Clash Invades Miami* was originally conceived as a play about the residents of Miami. Inspired by successful docudramas by Anna Deavere Smith (*Fires in the Mirror*, *Twilight*) the play was based on extensive interviews the group conducted with a cross section of Miami's diverse population. After a successful run in November 1994 (Colony Theater, Miami Beach, Florida; dir. José Luis Valenzuela) the show folded with no plans of taking it elsewhere. A new incarnation under Smith's direction opened at Tamarind Theatre in Los Angeles on March 3, 1996.

bus. They produced that.[4] I came to the Taper as a guest and that was a great experience. And they were developing this Miami piece. And they thought that it might be interesting for us to collaborate on it. I thought it would be a great challenge as well so when they came back to Los Angeles we went at it. And it was very successful. It played in L.A., it played in New York.

G.W.: What was your idea? How did you want to approach it?

R.G.S.: I wanted to strip it down. I also wanted to reveal the process of creation, which had not been happening on stage for them. So we were actually at points revealing Culture Clash in the process of developing the material, actually interviewing the subjects. So it's an idea to get everyone involved at all times. So that it's not just one person doing one character and then another person doing another character etc. I mean a solo performer can do that. But here we have the opportunity of using a trio. So the trio can play a duet, and then you can step out of the duet and play the interviewer with the camera taking notes for example. You can play as a trio of performers as they did.

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[4] In 1992 José Luis Valenzuela became the artistic director of the Latino Theatre Initiative (LTI) at the Center Theater Group in Los Angeles. The first major event organized by LTI was a reincarnation of the Mark Taper Forum's *Out in Front* festival renamed *Out in Front: Otra Vez* and took place at the Mark Taper Forum in Los Angeles on October 1-4, 1992. Culture Clash and American Indian activist John Trudell headlined the event and marked it as a counter-quincentennial celebration. Culture Clash performed selections from their *S.O.S. Comedy for These Urgent Times*, a show from earlier that year composed in reaction to the L.A. Riots. Each night featured different performers, including: Luis Alfaro, Maria Elena Gaitan, Ruben Martinez, Diane Rodriguez, Rose Portillo, The Hittite Empire, Amy Hill, Roger Guenveur Smith, Shishir Kurup, Phreaks, The Kitchen Cultural, and Jalapeno Chillin,' as well as, art and installations by Gronk, Juan Garza, Judith Baca, Margaret Garcia, Frank Romero, John Valadez, and Patssi Valdez. For more on the Latino Theatre Initiative see Chantal Rodriguez. "Bringing Teatro to the Taper". *The Latino Theatre Initiative / Center Theatre Group Papers 1980-2005*, UCLA Chicano Studies Research Center, Los Angeles, 2011, 1-54.

G.W.: Yes that was very ingenious. What about the use of dialects, this seems a very interesting technique.

R.G.S.: We did many different voices, many different languages, accents, dialects in *Radio Mambo*. This is a part of the idea of Miami which is this huge kind of Tower of Babel, where everyone is speaking at each other in different languages. So we have a variety of Spanish, Puerto Rican, Dominican, Cuban of course. Within the Cuban form, of course, we have people who are pro-Cuban revolution types and people who are vehement anti-Cuban revolution. People who invested in Miami economy. People who are on the fringes of the new Miami economy. On the other hand, we have the ever-present threat of nature. Hurricanes, floods, what have you. And we have out there of course the racial conflict. We have three African American inmates in the prison system. We have a Haitian gentleman. We have a Bohemian gentleman. We have a Norwegian guy who is married to a Cuban played by Herbert and Ric respectively. And a Jewish impresario Charlie Cinnamon. And then, there's a younger Jewish character as well.

G.W.: What about the significance of the Black Miami, this strong identification with the African American as well as Haitian presence there? Richard Montoya says in his "Spoken-world" piece: "Miami you are Black."

R.G.S.: There's a whole history of Black Miami which we referenced in the piece. And there are two older African American women who are having a tea and who are talking about the history of Black Miami. And that's Herbert and Richard. And Ric plays the waiter. And then, after they are gone he dances to a variety of rhythms. You've got a Cuban rhythm, a Jamaican rhythm, we finish off with the Chicano rhythm.

G.W.: When Ric Salinas of Culture Clash explained to me the difference between the first version of *Radio Mambo* and the

version they did with you he said you would always say, "ka-
buki it down guys." What did you mean by that?

R.G.S.: Claude Purdy was my director and he would say "Ka-
buki it down" meaning "move slowly, talk fast." And bring it
down. Reel the audience into you, don't go out to the audience.
You got an advantage, you've got a light on you, you're up on
stage, or you're down on the floor. The audience is up above
you. Reel the audience in, let them come to you. You can blow
them out any time you need to. And don't be afraid to turn
your back to the audience. Play through your back. Of course
you have to adjust vocally because the sound is going up
against the back wall. Don't be afraid to turn around. It's total
expressivity. Use total body capabilities. Profile, back, slow
movement. You can still talk fast but you're moving slow,
you're moving slow but you're still talking fast.

G.W.: This kind of theater based on interviews, for example
Anna Deavere Smith's, has been referred to as "documentary
theater." Do you think this is a good label for what you did in
that piece?

R.G.S.: I think that *Radio Mambo* is a documentary theater in
the sense that they actually interviewed people and from those
interviews they created a piece. With Anna Deavere Smith of
course she has done a similar work. Her work has been orga-
nized around issues, has been also organized around events,
the uprising of 1992 in LA. The riots in Brooklyn with *Fires in
the Mirror*. And she has also done things which have refer-
enced the presidency, for example. The idea of power, political
power. The idea of the body which is in her most recent piece.
So she organizes her work theatrically.

G.W.: Some critics have a problem with the "documentary"
label for what Culture Clash do because they let the

subjectivity of the performer come to the fore. The argument is that you should try to remain objective.

R.G.S.: I think you have to recognize where Culture Clash comes from. Culture Clash comes from three men who have extraordinarily diverse talents. Herbert began as a visual artist, very politically motivated in the Mission district. Ric a rapper and a dancer as well. Richard of course the son of the poet [José Montoya], a poet himself. And a clown. And all were influenced by El Teatro Campesino which is a big-top popular entertainment but also has a kind of a political bite. They were also influenced by the Mime Troupe of San Francisco. Again, a popular entertainment but with a political bite. And I think their work has taken those things into the fold and created a whole new thing which is the Culture Clash technique. They have created a new theater. A theater in which they have revealed themselves as the creators which isn't always done because there is probably more frequently objectivity which is maintained, which is what Anna Deavere Smith does. She doesn't reveal herself as the interviewer. She goes inside the people that she interviews. And with *Water and Power* of course for the first time they played three characters. Only three characters. The three of them. And I thought it was a brilliant transition for them to be able to stay on stage and have each man play one character because before they have been playing multiple characters, multiple wigs, costumes. And I thought that was a very important transition for them, one which I would always encourage them to attempt. And they did it quite successfully. So yeah it is a unique style and more than a style I think it's a tradition of popular political entertainment for the community.

G.W.: How important are issues of time and place for them? They often start from very specific locations, physical places on a map.

R.G.S.: They are constantly mining history. Whether it's the history of indigenous people here in California, the Spanish incursion and what resulted from that. Or whether it is a contemporary history. Whether it be of the border in San Diego [*Bordertown*], developments in the Bay Area [*Mission Magic Mystery Tour*], or *Anthems* which they did in Washington DC. Or the piece they did in New York [*Nuyorican Stories*]. They are always influenced by local history but also creating a new vision which takes into regard the current political moment. So that the piece on Chavez Ravine for example [*Chavez Ravine*], which is, by the way, round the corner from where we're sitting right now is not just about the Dodgers and the loss of these three communities Bishop, Palo Verde and La Loma. It's about our present moment. Where are we now? How has this affected us politically, socially, culturally? And I like that kind of theater. I am not one who is really into a so-called period piece because we know what 2013 is and we know we've dealt with certain issues coming into the theater and that's what we bring into the theater and that's what's going to affect how we absorb the theater. So I don't necessarily go for pieces which try to pretend that we're in Denmark, in Elsynor. I am not of that mind. I always want to acknowledge the present moment, the present environment and the present political dilemma.

G.W.: You also endeavor this in your own pieces like *The Watts Towers Project*, *Frederick Douglass Now*.

R.G.S.: Yes. Or my recent direction of *The Mountaintop* [written by Katori Hall and produced at the San Diego Repertory Theater]. It brings into form the idea, yes of course, of Dr King's assassination in 1968, but it also acknowledges I think the present moment and the present idea of design, consciousness and magic which is always a prime element of the theater, magic, and Kazimierz Braun definitely encouraged that.

G.W.: I often think of Culture Clash performances as creating that liminal space, or space-time rather, where they intervene into the cognitive apparatus of their viewers. Do you consider their shows as liminal in that trasformative sense?

R.G.S.: Culture Clash method is based on using all the tools available, technically and imaginatively. I think Culture Clash has never shied away from technology. And they've always tried to use it to their best advantage. Whether suspending someone above the stage, or using projections, or intricate sound designs, all of that. And I think it has come increasingly from the very nicely developed sense of emotional integrity. I think that Culture Clash as an ensemble, and Culture Clash as individual men have matured. I think with that maturation has come truly effective emotional resonance. Which resonates with audiences.

G.W.: Some critics have raised an argument that local references, like in *Water and Power*, limit the universal appeal of these plays. What do you say to that?

R.G.S.: I think there's universality in local reference. I think that perhaps the more local the reference the more universal it can be. I mean *Water and Power* is biblical, it's two brothers and it's Cain and Abel who are in struggle with each other and who are in struggle with society and just happened to find their way into a contemporary police department and a contemporary political system which crosses paths as we know; both on stage and off stage as well. So they are simply mining a biblical foundation as well as contemporary dilemma which is very interesting and very important to explore as well. And that's why the group is called Culture Clash.

G.W.: In 1992 you created *Christopher Columbus* and that same year Culture Clash also did *Columbus on Trial* in 1992.

Can you describe that moment? Were you coalescing around these issues together?

R.G.S.: Oh, of course. In 1992 we all had to, artists of conscience had to make some statement about this. Because here we were willy-nilly celebrating the alleged discovery of the Americas by Christopher Columbus and we artists of historical conscience wanted to and had to, felt compelled to make an essential counter-statement to that overwhelming hoopla of celebration which continues to go on every October. So in my piece I play the Columbus who is still among us. Who is a lounge entertainer with political aspirations and who runs a travel agency on the side. And it's a musical, a work with my long-time sound designer Marc Anthony Thompson who does the sound live for the Columbus piece. So instead of just coming out and rapping Columbus was a bad guy I actually played Columbus and I believed in Columbus.

He got his end. He had to face the spotlight of the LAPD helicopter, stripped down to his boxer shorts and his gold chain. And Marc Anthony Thompson jumps off of his DJ platform. Snatches the gold chain and runs out of the theater and that's the end of the play.

So we found a real kind of coalescing that year. And also 1992 was a seminal year in our country. It was the year of this quincentennial of Columbus, it was the election year, we had the presidential election that year, and we had the events in April-May right here in L.A. I won't call them the Rodney King Riots I will call them the riots that were inspired by the actions of the officers that were acquitted on April 29, 1992. So it was a heavy year and we had to theatrically acknowledge those things that were going on.

G.W.: How important is intertextuality in your work?

R.G.S.: I am always working with layers of text, layers of history. I am the kid who read the encyclopedia for fun. I had

a poster of the U.S. presidents upon my bedroom wall. I was obsessed with this kind of biographical history. My mom had a few biographical volumes in our home library which I became obsessed with. So I have always worked that way. Fortunately, when I was a child we did not have computers because I think I would have never turned away from a computer simply because of the amount of information that's there.

So I am constantly working with strange juxtapositions of texts, music, rhythm, sounds, images. All that good stuff. I think Simon Rodia is a tremendous influence because of the way that he put these towers together using discarded materials, raw materials, iron, mortar, shells, broken crockery, broken dishes, discarded toys, stuff that he would find, broken bottles, beautiful blue milk bottles, beautiful green 7Up bottles, all of that stuff placed into the towers. I think that Rodia's Watts Towers is the ultimate theatrical, the ultimate solo performance. Because here was a man who worked on his own, he did not have a crew, he didn't have an N.E.A. grant, he worked because he was compelled to create something big, he wanted to create something big. That is what he said. And he didn't start until he was in his forties. So there is hope [laughs] for the middle-aged, for the elderly person in our society to continue being creative on a daily basis.

Literally in Rodia's case he was pulling things from all over the city. Things that he found and then he would apply it to these wonderful towers. Which may have been inspired by a festival which he witnessed as a child in Italy where they carried these huge sculptures around the town. He was a tremendous influence on Charles Mingus, the great jazz composer and bassist who grew up in Watts in the shadows of the towers. As a child Mingus would actually take Rodia broken bottles to use in his construction of the towers. And I think that he learnt something about improvisation, he learnt something about the juxtaposition of odd materials, odd sounds. I think all of us who grew up in L.A. in the shadow of

those towers have been influenced by them whether we know it or not.

G.W.: In *A Huey P. Newton Story,* at the climax of the show, you tell a tale about the "geek and the freak" which you link seamlessly with your conversation about the blues music and where a phrase "Blues is a note between the note" is dropped by Marc Anthony Thompson. Can you explain the geek and the freak metaphor?

R.G.S.: The geek and the freak story is actually Huey P. Newton's analysis of Bob Dylan's song "The Ballad of a Thin Man" which we play in part of *A Huey P. Newton's Story.* I get up and do a little dance. Dylan talks about the geek who is compelled to entertain the people and to eat raw chicken as a circus entertainment, and the people who come to pay money to see him perform those are the freaks, i.e. the audience whether it is the audiences watching it on film or the audience that was there live watching some six hundred odd live performances that I did. I think that Huey interpreted himself as a geek and it was by all accounts one of his favorite songs. He required the party members to listen to the song incessantly, he would play it over and over and over at the headquarters. There was this concept analysis of the blues and of the circus element like the Teatro Campesino, the circus.

Mark Anthony came up with the line "Blues is a note between the note." He also said that jazz is the blues' light-skinned cousin. And Huey says that everything comes out of the blues tradition: rock'n'roll, soul. And I think that's true in the American context.

G.W.: Do you do blues theater?

R.G.S.: Is it blues theater? It could be described as a jazz theater as well. I have often said that I aspire to jazz acting because I think that we are trying as performers to catch up with

the great jazz artists, who have perfected this art of improvisation, perfected this art of call and response, of internal metronome. Robert Farris Thompson has written about it extensively. The tradition of the West African culture, transatlantic throughout the Americas. New York, Charleston, Puerto Rico, Havana, Kingston, Rio, Salvador. Wherever African people have landed in the Western Hemisphere there has been a continued West African tradition.

G.W.: Can you explain how the idea for your play *Juan and John* came about?

R.G.S.: *Juan and John* is again inspired by a historical moment. There was a baseball player named Juan Marichal. A Dominican. One of the first great Dominican baseball players here in the U.S. who hit another player, John Roseboro, on the head during a professional baseball game. He could have killed him. He didn't. Rosboro survived. They did not talk to each other for ten years. But they made up and became great friends. And they were two Black men with essentially the same name Juan and John. John Roseboro was from Ohio. He was from the middle of Ohio, which is the middle of the middle of America. And Juan Marichal was from a northern part of the Dominican Republic near the Haitian-Dominican border. They were both great players and played for great teams, San Francisco Giants and Los Angeles Dodgers, who are actually playing right now against each other in San Francisco.

And John Roseboro, the guy who got hit, was a great hero of mine. And I was very upset when this happened and I burned Juan Marichal's baseball card, his picture. I set it afire and I chanted "burn baby burn" which is what I heard on the streets of L.A. just a week before during the Watts riots. This is 1965.

So I take this story which is really one of the most traumatic moments of my childhood to write an essay essentially on the nature of forgiveness, redemption. Because Roseboro died in

2002 and Juan Marichal was his pole bearer. He spoke at his memorial service and said that, "the greatest thing that happened in my life was John Roseboro forgiving me." It is a tremendously biblical story which goes back to Cain and Abel. What would have happened if Abel had survived Cain's blow. Would Able have been able to forgive Cain for hitting him in the head? Where would that have gone? So I use it as an idea ... talking not only about 1965 which was a big year in world history: Vietnam was going on, Civil Rights was going on here in America, Malcolm X was assassinated, and, if you will, you can dot dot dot to my latest piece *Rodney King* because 1965 was the year that Rodney King was born. It's about time, it's about connection, it's about us realizing that the moment is not simply the moment, the moment is comprised of a series of moments, which preceded and which will follow it. So we are possibly living not only right now, but we're living back then and we're living for the future. And that's the magic of theater. And I think that's the challenge that Culture Clash and Roger Guenveur Smith have taken on as theatrical artists and now cinematic artists as well. Of course they had a TV show which was great, which was very influential.

G.W.: What you are saying is very different than the Western linear approach to time.

R.G.S.: Yeah. It's kaleidoscopic in terms of how we're viewing the moment.

G.W.: Do you want to talk about a Black-Latino dialog in this piece?

R.G.S.: I am talking about two Black men. One who speaks English and one who speaks Spanish as a primary language. It was Black on Black violence that occurred during this baseball game. Which for a boy was even more traumatic to see two guys who could have been brothers who could have been cous-

ins going at it like that. But I know where you're going in terms of Black and Latino dialog. I mean we have a tremendous dilemma in our society right now as we speak, in the prison system and with the students, where we have this conflict between so-called Black people and so-called Latino people. If you look at the history of this city where we are sitting right now *los pobladores*, the first families who came to L.A. were all mixed. They were Latino, they were Africano, they were Mestizo, they were mulatto, they were Indio, they were an entire mix of people within the same family, and they all lived in the same neighborhood, and they all got along. And somewhere in the political process there has been a rift which has been fomenting by the powers that be.

During the "Zoot Suit Riots" [1943], for example, Latinos in L.A. were appropriating the cultural form of the African American design ethos, the zoot suit, right? And the biggest zoot suiter in America was a man by the name of Cab Calloway who was a Black man, a very fair-skinned Black man who at first glance probably would have been taken as a Latino. And it was this appropriation of not only African American dress, but music, cultural ethos, etc. which so enraged the white service guys here who made a raid right from this neighborhood actually at the naval reserve, armory, right up here in the Elysian Park. They went out in cabs just specifically to beat up on *pachucos*. And I think that this is the thing that probably enraged them the most that there was this affinity of Latinos for African American culture and they saw what the great threat in that was. And that threat continues on. You know, the *perceived* threat.

And when we look at the prison system in California and we look at the university system in California where blacks and Latinos are over-represented and they are underrepresented. Now guess at which institution they are over-represented and which institution they are underrepresented. I mean this essentially is what guides our work. That great dilemma of racial, economic disparity in our city, in our state, in our country.

This is the compelling ethos of the work. No matter how we approach it. Whether this is through music, whether it's through the big top clown tradition, whether it's through an intimate solo performance, trio performance, this essentially is what we're talking about. So it's not necessarily a career choice as it were. It's really a choice of freedom versus an on-going slavery.

G.W.: Recently, Spike Lee rebuked Quentin Tarantino for his (ab)use of the word "nigger" in *Django Unchained*. Culture Clash use the word a lot. What is your take on the "N" word?

R.G.S.: I've used the word in Spike Lee's films. Again, what I was just saying we are compelled by the struggle. As Bob Marley said, you are either a goodie or a baddie. You're either fighting for good or you're fighting for evil. So if you're fighting for good and you're using a word within this context then by all means go ahead and use it. But if you are using it out of ignorance, laziness, hatred then it is probably not the best word to use. But the N-word is not the only word that can be used and abused. The word "love" can be used and abused too. The word "truth" can be used and abused. Any word in the English or presumably the Polish language can be used and abused.

G.W.: Thank you very much.

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Grzegorz Welizarowicz
Instytut Anglistyki
i Amerykanistyki
Uniwersytet Gdański
ul. Wita Stwosza 51
80-308 Gdańsk
Poland
Email: grzegorz.welizarowicz@ug.edu.pl

INFORMATION FOR CONTRIBUTORS

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Danuta Stanulewicz
Institute of English and American Studies
University of Gdańsk
ul. Wita Stwosza 51
80-308 Gdańsk, Poland
Email: beyond.philology@ug.edu.pl

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